

**ANALYSIS OF VERBAL IMPOLITENESS AND NON-VERBAL
COMMUNICATION ON THE 'HAPPY HOUR PODCAST'**

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2023**

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COMMUNICATION ON THE ‘HAPPY HOUR PODCAST’**

THESIS

Presented to

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in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

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STATEMENT OF AUTHORSHIP

I state that my original work is the thesis entitled **“Analysis of Verbal Impoliteness and Non-Verbal Communication on the ‘Happy Hour Podcast’”**. I do not include any materials previously written or published by another person, except those cited as references and written in the references. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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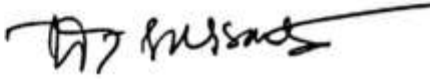
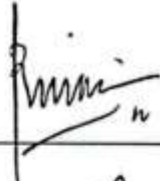

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MOTTO

“Impoliteness is a language always understood, even when words are not.”

- C.S. Lewis

DEDICATION

I would like to dedicate this thesis to my beloved family,
Mr. Sutrisno, Mrs. Pasai Siyami, and my brother, Wahyu Septa Trisanggi.

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First and foremost, I would like to praise Allah swt., the Almighty, the Most Gracious, and the Most Merciful for His blessing and guidance given to me in completing this undergraduate thesis. May Allah's blessing goes to His final Prophet Muhammad SAW (peace be upon him), his family, and his companions.

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This thesis is far from perfection and has a lot of drawbacks, any criticism or suggestion of future studies is expected to enrich the results of this study.

Malang, November 8th 2023

The researcher,

A handwritten signature in black ink, appearing to read 'Rizki Aby Trissya', written over a faint, light-colored rectangular stamp or watermark.

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ABSTRACT

Trissya, Rizki Aby (2023). *Analysis of Verbal Impoliteness and Non-Verbal Communication on the 'Happy Hour Podcast'*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Rina Sari, M.Pd.

Keywords: Happy Hour, Nonverbal communication, Verbal impoliteness

Impoliteness and humor share a complex and contextual relationship. Humor functions to alleviate conversational tension, yet it also has the potential to generate impoliteness. This study aims to analyze both verbal and nonverbal impoliteness within the context of the live comedy podcast on the Happy Hour Podcast YouTube channel. The researchers applied Culpeper's theory of impoliteness (1996), Andersen's nonverbal communication theory (1999), and Bousfield's anatomy of impoliteness, specifically how impoliteness can be responded (2007). Data were collected from the Happy Hour Podcast series entitled "TOMMYINNIT – Exclusive Interview! 7 Million Subscribers By Age 16!" which encompassed verbal impoliteness in the form of utterances and nonverbal communication such as physical appearance, kinesics, oculusics, proxemics, and haptics within the video format. The findings of this study indicated a scarcity of bald on-record strategies within the Happy Hour show, with positive impoliteness strategies being the most prevalent. Furthermore, nonverbal communication, including the distinctive humor of the hosts and co-hosts, influenced both positive and negative forms of impoliteness. Understanding the various forms of impoliteness and the comprehension of facial attacks by the hosts and co-hosts are essential for a comprehensive analysis of the communicative dynamics of impoliteness. This understanding not only sheds light on the intricate relationship between impoliteness and humor and underscores the critical role of the audience in interpreting communication, but also opens up avenues for future research by expanding the analysis to more spontaneous discourses, such as TV interviews or other comedy shows, which offer potential insights into spontaneity.

ABSTRAK

Trissya, Rizki Aby (2023). *Analysis of Verbal Impoliteness and Non-Verbal Communication on the 'Happy Hour Podcast'*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen: Rina Sari, M.Pd.

Kata Kunci: *Happy Hour*, Ketidaksopanan verbal , Komunikasi nonverbal

Ketidaksopanan dan humor memiliki hubungan yang kompleks dan kontekstual. Humor berfungsi untuk meredakan ketegangan yang terjadi dalam sebuah percakapan, namun disisi lain juga berpotensi menciptakan ketidaksopanan. Penelitian ini bertujuan untuk menganalisis ketidaksopanan verbal dan nonverbal dalam siniar komedi langsung di saluran YouTube *Happy Hour Podcast*. Peneliti mengaplikasikan teori ketidaksopanan Culpeper (1996), komunikasi nonverbal Andersen (1999), serta anatomi ketidaksopanan Bousfield yang lebih khusus tentang khususnya bagaimana ketidaksopanan dapat ditanggapi (2007). Data diperoleh dari *series Happy Hour Podcast* yang berjudul TOMMYINNIT – Exclusive Interview! 7 Million Subscribers By Age 16! yang mencakup ketidaksopanan verbal seperti kalimat dan komunikasi nonverbal seperti penampilan fisik, kinesik, okulesik, proxemik, dan haptic dalam bentuk video. Hasil penelitian ini menunjukkan bahwa strategi *bald on record* tidak banyak ditemukan dalam siniar *Happy Hour*, sementara strategi ketidaksopanan positif paling banyak ditemukan. Selain itu, komunikasi nonverbal menunjukkan sebagai humor khas host dan co-host dalam mempengaruhi ketidaksopanan positif dan negatif. Bentuk ketidaksopanan dan pemahaman terhadap serangan wajah yang dilakukan oleh pembawa acara dan rekan pembawa acara sangat penting untuk ditelaah secara komprehensif dalam memahami dinamika ketidaksopanan komunikatif. Sebab, selain memberikan pemahaman terhadap hubungan kompleks antara ketidaksopanan dan humor yang menekankan peran kritikal penonton dalam menafsirkan komunikasi juga dapat berkontribusi pada penelitian mendatang dengan memperluas analisis ke wacana yang lebih spontan, seperti wawancara TV atau acara komedi lainnya yang memiliki potensi spontanitas.

مستخلص

رسالة تخرج. قسم اللغة الإنجليزية، كلية "Happy Hour" تحليل عدم اللباقة اللفظية والتواصل غير اللفظي في بودكاست العلوم الإنسانية، جامعة الإسلام الحكومية مولانا مالك إبراهيم مالانج. الأستاذة: رينا ساري، م. بد.

كلمات المفتاح: الساعة السعيدة، عدم اللباقة اللفظية، التواصل غير اللفظي

التجاوز والفكاهة لهما علاقة معقدة وسياقية. تعمل الفكاهة على تخفيف التوتر الذي يحدث في محادثة، ولكن من ناحية أخرى على قناة Happy Hour قد تؤدي أيضاً إلى التجاوز. يهدف هذا البحث إلى تحليل التجاوز اللفظي وغير اللفظي في بودكاست Andersen، والاتصال غير اللفظي من قبل Culpeper (1996) اليوتيوب. قام الباحثون بتطبيق نظرية التجاوز من قبل والذي يركز بشكل أكبر على كيفية استجابة التجاوز (2007). Bousfield، بالإضافة إلى تشريح التجاوز الذي تقدمه (1999) TOMMYINNIT - Exclusive Interview! 7 Million Subscribers By Age 16! التي تتضمن التجاوز اللفظي مثل الجمل والاتصال غير اللفظي مثل المظهر الجسدي! أظهرت نتائج هذا البحث أن استراتيجية "الكشف عن النوايا والحركات والتعبيرات العينية والتباعد المكاني واللمس بشكل فيديو. أظهرت نتائج هذا البحث أن استراتيجية "الكشف عن النوايا"، في حين كانت استراتيجية التجاوز الإيجابي هي الأكثر شيوعاً. Happy Hour بشكل مباشر "لم تكن شائعة جداً في بودكاست بالإضافة إلى ذلك، أظهر الاتصال غير اللفظي الفكاهة الخاصة بالمضيف والمضيف المشارك في التأثير على التجاوز الإيجابي والسلبي. يجب دراسة أشكال التجاوز وفهم الاعتداءات الوجيهة التي يقوم بها العرض وزملاؤه بشكل شامل لفهم ديناميكية التجاوز الاتصالي. لأنه بالإضافة إلى توفير فهم للعلاقة المعقدة بين التجاوز والفكاهة التي تؤكد دور الجمهور الحاسم في تفسير الاتصال، يمكن أن يسهم ذلك أيضاً في البحوث المستقبلية من خلال توسيع التحليل إلى الخطابات الأكثر عفوية مثل مقابلات التلفزيون أو البرامج الكوميدية الأخرى التي لها إمكانات لل عفوية.

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APPENDIX

CHAPTER I

INTRODUCTION

This chapter introduces the background of the study, research question, significance of the study, scope and limitation, and definition of the key terms.

A. Background of the Study

In recent years, the phenomenon of podcasts has become a significant part of digital culture, demonstrating substantial growth in popularity. Podcasts not only deliver information but also offer a more intimate and accessible form of entertainment that can be accessed anytime and anywhere. A study by Smith (2018) indicated that podcasts had an advantage as a medium that facilitated interaction between content creators and listeners, creating a profound and engaging environment.

Related to this growth, attention to linguistic aspects in podcasts is becoming increasingly relevant. In this context, the phenomenon of impoliteness emerges as an interesting area for research. According to Brown and Levinson (1987), impoliteness can be a complex and sometimes essential communication strategy in certain situations. By taking a closer look at the expression of impoliteness in podcasts, we can open the door to understanding how language is utilized in the context of informal and entertaining audiovisual media.

The study of impoliteness in the context of podcasts holds significant relevance in contemporary communication. However, currently, research on impoliteness predominantly focuses on objects such as television shows and also

YouTube, as exemplified in studies conducted by Al-Yasin and Rabab'ah (2018) examine gender differences in using impolite strategies in TV series. Milal and Pramono (2021) reveal the impoliteness strategies addressed to different genders and their corresponding responses on a TV Reality Show whereas Rababa'h and Rabab'ah (2021) examined the gender-directed display of profanity strategies and appropriate responses on reality TV shows. Al-Yasin and Rabab'ah (2018) and Milal and Pramono (2021) use the same theory of impoliteness strategies proposed by Culpeper (1996) and Culpeper's responses to impoliteness (2003).

Furthermore, some other impoliteness studies are more specific to some comedians in several comedy shows, such as study by Hafisa and Hanidar (2020) that examined impoliteness strategies and explained the purposes of the strategies most often used in stand-up comedy shows. Similar research was conducted by Ogoanah and Blessing (2020), who investigated the communicative strategies used by comedians in Nigerian stand-up comedy to attack the face through verbal aggression, which provides humor and entertainment. The last is study by Karimi, Jalilifar, and Bagheri (2021) who have studied differences in impoliteness strategies in comedy series. However, feeling dissatisfied with focusing on the same object, Karimi, Jalilifar, and Bagheri (2022) re-examined the differences in impoliteness strategies in comedy series that focused on two countries and genders.

Impoliteness research has also expanded beyond Reality Shows and Sitcoms, incorporating films as its object. Nasirli (2021) investigates verbal and non-verbal impoliteness and the forms of responses to impolite remarks in American films. Sunday and Bamgbose (2021) studied humor in the interactions between the

characters of Jenifa's Diary and Professor John Bull to explain the manifestations of humor, the humorous strategies used, and the functions of humor presented in sitcoms. Ibrahim (2021) examined humor containing elements of irreverence to entertain viewers by applying contemporary cross-cultural theories of impoliteness and everyday Egyptian Arabic on TV.

Last, several other impoliteness studies have been conducted using various comment in YouTube and music videos, such as the study conducted by Kadhum and Abbas (2020) who analyzed three selected YouTube videos to apply impoliteness strategies and functions in Culpeper's (2005) theory. Wodak, Culpeper, and Semino (2021) studied the comments posted on YouTube in response to impolite behavior by Trump and Berlusconi, by combining the impoliteness theory by Culpeper (2011) and shameless normalization by Wodak (2018, 2021). Alias and Yahaya (2019) analyzed negative impolite comments on two music videos on YouTube and Instagram using Culpeper's (2011) impoliteness model. Simanjuntak and Ambalegin (2022) analyzed data from the film "Easy A" using Culpeper's (2011) impoliteness model and found five types of impoliteness used in the film. Muazzaro and Dewanti (2020) analyzed Donald Trump's speech on YouTube using Culpeper's (1996) impoliteness model and found four impoliteness strategies used by Donald Trump.

The selection of podcasts as the subject, besides offering a fresh perspective in impoliteness research, is also utilized to provide profound insights into how language is employed in a relaxed audiovisual environment and how impoliteness serves as an effective communication strategy in achieving specific objectives.

The importance of understanding and analyzing impoliteness in the context of audiovisual communication is emphasized by the research of Kress and Van Leeuwen (2001), which underscores the significance of multimodal analysis for comprehending various modes of communication, including verbal and nonverbal text. By focusing on British-accented comedy podcasts, this study will explore how impolite communication performed by host and co-host is reflected in variations of physical appearance, body movements, facial expressions, eye contact, spatial arrangements, interpersonal distance, and touch expressed by the host and co-host towards their podcast guest.

In exploring linguistic phenomena, this research focuses on impoliteness as a complex and often multifaceted form of communication. The approach to understanding the linguistic aspects of impoliteness can be found in the works of Culpeper (1996), who depicts impoliteness as a form of verbal aggression, both explicitly and implicitly manifested through various linguistic elements.

In exploring the linguistic dimensions of impoliteness, Culpeper (1996) also identified several key elements that form the basis of analysis. According Culpeper (1996), the linguistic aspects of impoliteness can manifest through the use of coarse language or the inclusion of disparaging remarks in sentences. For instance, research by Bousfield (2008) indicated that the use of disparaging remarks can play a central role in creating an impression of impoliteness in verbal interactions. A thorough analysis of such levels of informality can provide a clearer picture of how impoliteness is reflected in the language used in British-accented comedy podcasts.

The Impoliteness Theory by Culpeper (1996) served as a highly relevant foundation in understanding the linguistic phenomenon of impoliteness. The fundamental concept of impoliteness in linguistic studies highlights the complexity and diversity of expression forms that can occur in verbal interactions. Culpeper (1996) explored how language can be used to convey disrespect or demean participants in conversations. One significant contribution of this theory lies in the understanding that impoliteness is not a static or universal category; instead, it relies on variations and specific contexts.

In this context, it is important to explore the factors influencing the dynamics of impoliteness and how specific variations and contexts can shape the understanding and manifestation of impoliteness. According to Culpeper (1996), impoliteness is behavior intentionally designed to disrupt social harmony by attacking the face or self-image of others. Culpeper's proposed impoliteness strategy is seen as an extension of Brown and Levinson's (1987) politeness theory because to see impoliteness we should know the politeness itself. Therefore, Culpeper's (1996) strategy is not markedly different from the five previous strategies, including bald on record, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness. Furthermore, Culpeper (2011) also explains that impoliteness serves three distinct functions: affective, coercive, and entertaining.

In addition, understanding impoliteness can be further deepened through exploring the perspectives of other impoliteness experts who provide additional rich insights. According to Bousfield (2008), impoliteness is an intentional act of verbal

face-threatening communication (FTA) characterized by deliberate randomness and contradiction, conveyed with full intention and aggression. This involves face threats that are intensified and maximized in some way to amplify the resulting damage to one's face.

This study specifically focuses on comedy podcasts that employ a British accent as a crucial part of the research context. The decision to select the British accent as the focal point of the study is a step towards deepening the understanding of impoliteness through the cultural lens where the impoliteness theory itself originated. Watts' study (2003) emphasizes that the comprehension of impoliteness cannot be divorced from the cultural context of its origin. By choosing a context linguistically and culturally close to the theorist, this research will explore elements of impoliteness in comedy podcasts with a British accent to enrich perspectives and deepen the understanding of impoliteness in alignment with the main theoretical foundation.

Comedy podcasts with a British accent were chosen to provide a deeper understanding of how impoliteness can be expressed in specific language variations. The diversity of accents in language can influence the interpretation of impoliteness, and therefore, focusing on the British accent is expected to make a significant contribution to understanding how linguistic aspects play a role in listeners' experiences of impoliteness. This decision aligns with Holmes' study (2013), emphasizing that cultural and linguistic contexts are crucial in analyzing impolite language. By investigating British-accented comedy podcasts, this research aims to fill a gap in the literature regarding how accents can enrich understanding of

impoliteness expression by hosts and co-hosts and how podcast guests respond to it.

Understanding the role of nonverbal communication in British-accented comedy podcasts is crucial because this aspect can add an additional dimension to the expression of impoliteness. Andersen's theory (1999) provides a comprehensive framework for understanding various elements of nonverbal communication, such as facial expressions, body gestures, and voice intonation. Andersen (1999) emphasizes that nonverbal communication can convey messages that are richer and more nuanced than verbal language alone.

The basic concept of the nonverbal communication theory itself is analogical, non-linguistic, and regulated by the brain's right hemisphere. The meaning of analogy here refers to messages with a direct, non-arbitrary, intrinsic relationship with what they represent (Andersen, 1999), meaning that the message looks or sounds exactly like what it represents. For example, a direct hug made by two best friends when they meet has the function of a greeting.

Andersen (1999) also categorized nonverbal communication into two parts: body code and contextual code. The body code refers to the physical, kinesic, oculistic, proxemic, and haptic appearances, while the contextual code of nonverbal communication is not directly connected to a particular person but to the environment, such as the macro environment, microenvironment, chronemics, smell, and vocals. The researcher chooses Andersen's (1999) theory as a personal justification because it covers a wider range of nonverbal communication aspects, which would be more suitable for this research.

The relevance between nonverbal communication and impoliteness is a crucial element to be explored in this study. Andersen's theory (1999) illustrates how nonverbal communication can interact with verbal communication to create richer and more complex meanings. In the context of comedy podcasts, the host's facial expressions, voice intonation, and body movements can serve as amplifiers of impoliteness messages or, conversely, temper the impression of impoliteness conveyed through verbal language. By integrating Andersen's perspective (1999), this research aims to delve into a deeper understanding of the relationship between nonverbal communication and impoliteness, highlighting the specific role of nonverbal communication in conveying nuances of impoliteness in the context of comedy podcasts.

To comprehensively understand impoliteness, exploration involving responses to impoliteness is also necessary. In this regard, the interlocutor has options in responding to the speaker's impoliteness. In line with Bousfield's opinion (2007), any response to an abusive situation can lead to frustration or anger and potentially leading to new offensive remarks. It is, therefore, up to the speaker and receiver whether a disrespectful situation turns into an actual fight. The recipient can choose to respond or not to respond to the disrespectful act. Staying still and taking a punch in the face is sometimes the most successful strategy. Bousfield (2007) notes that remaining silent may mean that the listener does not hear what the speaker is saying or does not understand the content of the FTA. Also, it can indicate that the listener has been surprised and has found no answer (Bousfield, 2007).

This research will examine verbal impoliteness and nonverbal communication that delivered by host and co-host. In addition, this research will identify the guest's response to impoliteness by investigating three video comedy podcasts by Happy Hour Podcast. Happy Hour Podcast is a popular British podcast hosted by JaackMaate, Stevie White, and Robbie Knox. The podcast features a laid-back and informal discussion on a wide range of topics such as pop culture, news, and personal anecdotes, among others. It has a light and humorous tone that appeals to a wide audience and regularly tops the most listened-to charts on Spotify.

Happy Hour Podcast is an excellent choice for the study of impoliteness due to its popularity and influence on a large audience. The podcast's wide reach means that its use of impoliteness strategies may have a significant impact on the attitudes and behaviors of its listeners. Therefore, an analysis of impoliteness in the Happy Hour Podcast can help the readers to understand form of verbal impoliteness and nonverbal communication used by the host and co-host. In addition, this research also provides an understanding of what responses guests give to hosts and co-hosts, including whether the impoliteness really threatens the guest's face.

B. Research Question

In this part, the research questions of the examination of impoliteness in the comedy podcast are presented.

1. What verbal impoliteness do the host and co-host employ on Happy Hour Podcast?
2. What nonverbal communication used by hosts and co-hosts on Happy Hour Podcast?

3. How does verbal impoliteness followed by nonverbal communication threaten the face-off?

C. Significance of the Study

This research contributes to the wider community's understanding of verbal impoliteness, non-verbal communication, and how impoliteness can be responded. The findings of this research can provide students and lecturers with a fresh perspective impoliteness in comedy podcasts. Furthermore, the results of this research can be used as a reference for other researchers who will conduct similar research.

D. Scope and Limitation

The scope of this research focuses on pragmatic study. The research also focuses on the investigation on body codes, specifically the nonverbal expressions of the body, within the context of comedy podcast communication. There are compelling reasons for this choice. Notably, bodily expressions, including facial expressions, body language, and physical gestures, hold a direct relevance to impoliteness within communication. They serve as potent indicators of impoliteness in conversations, affording us a deeper understanding of how impoliteness is conveyed in the domain of comedy podcasts. This approach remains consistent with the primary theoretical framework, namely Culpeper's Impoliteness theory (1996), while offering a more focused and lucid contribution to the existing body of literature concerning impoliteness in comedy podcasting.

The limitation of this research includes the exclusion of portions where hosts communicate with co-hosts during asking question to the guest. The purpose is to focus solely on host and co-host-guest interactions and exclude any conversations between host and co-hosts as part of the analysis.

E. Definition of Key Terms

Several important terms in this research need to be introduced by providing definitions to give readers an initial understanding of what this research is about:

1. Verbal communication is the use of spoken or written language to convey information and express thoughts and feelings. This research studies the sentences used by the host and co-host of the 'Happy Hour' podcast. Through researching verbal communication in the context of impoliteness, people can gain insights into the causes and effects of impolite behavior and respectful interactions. In essence, the role of verbal communication in impoliteness makes it an important aspect to explore and understand in order to create a more harmonious and positive social environment.
2. Nonverbal communication is the transmission of messages through means other than words, including facial expressions, gestures, body language, and tone of voice. This research studies contextual codes used by the host and co-host of the 'Happy Hour' podcast. Researching non-verbal communication in relation to impoliteness can uncover the connection between non-verbal cues and impolite behavior. This understanding helps individuals regulate their behavior. The research also helps people to create strategies for positive, respectful interactions

in organizations and society. Hence, exploring the role of non-verbal communication in impoliteness leads to a more polite social environment.

3. Impoliteness refers to behavior that is considered rude or disrespectful in a social interaction, which can cause tension or discomfort in a conversation and make it difficult for people to communicate effectively. This research studies the sentences used by the host and co-host on the 'Happy Hour' podcast. The aim of the present research is to shed light on the ways in which verbal and non-verbal communication can contribute to impoliteness in this context and understand the effects of such behavior on the overall communication dynamics.
4. Happy Hour is a podcast presented by Jaack Maate, Stevie White, and Robbie Knox. It is the most popular British podcast on Spotify and regularly tops the most listened-to charts.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains some important concepts that support and provide a general understanding of this research's direction. It includes verbal communication, nonverbal communication, impoliteness, and response to impoliteness.

A. Verbal and Nonverbal Communication

Communication is an ongoing process. It has no beginning or end and is constantly changing. Human communication is incredibly unique compared to animals, although there have been many attempts to teach human communication to certain primates. Unlike animals, humans use natural, spontaneous, and creative language. Communication is also a very collective activity; human society would not exist without human communication, and vice versa (Trenholm & Jensen, 2008). Communication can be divided into two main categories, verbal and nonverbal communication, which will be explained in the following chapters.

1. Verbal Communication

Communication is a broad research field studied in linguistics and other research fields, such as psychology and anthropology (Gudykunst, 2017). There are ways to learn communication in linguistics, such as from a conversational analysis (CA) perspective or pragmatics. For this research, verbal communication is examined from a pragmatic point of view because, as a field of linguistics, it includes the main focus of interest of this research, impoliteness. In the following

chapters on verbal communication, some basic concepts of verbal communication and pragmatics will be presented.

Modern pragmatics originates from the philosophy of language. Its roots go back to the 1930s, but interest in pragmatics has overgrown over the past twenty years. Based on Huang's opinion (2007) as verbal communication in general, pragmatics is the target of attention for linguists, psychologists, and anthropologists because the central topics of pragmatic investigation include implicature, presupposition, speech acts, and deixis. The definition of pragmatics by other researchers is quite similar to Huang's explanation. For example, Mey (2001) and Verschueren (2009) define pragmatics as the research of the relationship between signs and interpreters. Mey (2001) expands on this by clarifying that pragmatics is interested in the final product and its producers because humans always use language in a particular society during a specific period, influencing language use. Finally, May (2001) summarizes pragmatics as the research on the use of language in human communication, which is determined by the conditions of society.

One of the essential concepts in pragmatic studies is speech acts. Speech acts refer to what the speaker intends or wants to communicate. Based on practical studies, speech acts include verbal actions because, with them, a person can perform various activities, such as ordering and telling (Mey, 2001).

There are various ways of categorizing speech acts; one of the most prominent categorizations is that conducted by Austin (1962) in Huang (2007), which divides speech acts into locutionary, illocutionary, and perlocutionary speech acts. Locutionary acts are the bare acts of speaking, or in other words, the

production of meaningful linguistic expressions. It refers to the physical aspects of generating certain utterances, for example, choice of language, deixis, or grammar. Illocutionary act, in turn, refers to the function; of what the speaker wants to communicate. Here, social conventions have a significant role. Examples of illocutionary acts are apologizing, joking, and thanking. The third type of speech act, perlocutionary speech act, refers to an utterance's effect on the other person. Every statement always has an intentional or unintentional consequence for the recipient. Examples of perlocutionary acts are inspiring or persuading; both affect the recipient's feelings. This effect is also known as the perlocutionary effect (Laitinen, 2011).

2. Nonverbal Communication

Like most concepts, there is no single clear definition for nonverbal communication. However, Andersen (1999) defines nonverbal communication as a communication that is analogical, non-linguistic, and regulated by the right hemisphere of the brain. The purpose of analogy here is to refer to messages with a direct, non-arbitrary, intrinsic relationship with the thing they represent (Andersen, 1999), meaning that the message looks or sounds exactly like what it represents. For example, if a friend is sad, a hug has a comforting function. Furthermore, Andersen (1999) also explains that nonverbal communication is multichannel and relatively honest. It is because nonverbal communication is usually much more spontaneous, making it more difficult to lie. Most nonverbal communication is a biologically based system, not a culture-based system. For example, facial expressions in most cultures tend to communicate the same. However, Andersen

notes that some nonverbal communication, such as certain gestures and the role of touch, is different in some cultures.

There are various opinions on classifying nonverbal communication, one of which, according to Andersen (1999), is divided into two parts: body code and contextual code.

a. Body Code

Body code is a medium of communication that can be conscious or unconscious and intentional or unintentional, which refers to physical appearance, kinesic, oculistic, proxemic, and haptic, which will explain in more detail later (Andersen 1999).

1. A physical appearance is a form of body code that includes gender, clothing style, race, age, ethnicity, stature, body type, and mood.
2. Kinesics is body movement which includes facial expressions, gestures, and interactional synchrony in which two individuals move together as they communicate.
3. Oculistic is part of the face and eyes, which includes eye contact, pupil dilation, and eye movement.
4. Proxemics is a body code that includes interpersonal space and distance, divided into three parts: territorial, crowding and density or how many people are in a particular area, and personal freedom.
5. Haptic is a communication medium in the form of touch, which includes types of contact, such as professional touch, social, friendly, loving, avoidance of

touch, touch and relationship, and taboo touch, such as what kind of touch should be avoided.

b. Contextual Code

Contextual code is a type of nonverbal communication that is not connected directly with a particular person but with the environment, for example, the macroenvironment, microenvironment, chronemics, olfactics, and vocals which will explain in more detail later (Andersen, 1999).

1. Macroenvironment is a type of contextual code is a nonverbal communication that describes an actual location, such as America, England, Australia, etc.
2. A microenvironment is a nonverbal communication more minor in scope than the macro environment, such as a sociopetal/sociofugal environment, seating arrangement, temperature, color, lighting, sound, and environmental efficacy.
3. Chronmic is a nonverbal communication that provides a way of constructing time and the meanings we attach to time, such as waiting time, spent time, talking time, body speed, and other types of time, for example, biological, personal, physical, etc.
4. Olfactics is nonverbal communication through scents and smells.
5. A vowel is a type that includes pitch, rhythm, tempo, resonance, control, and accent.

Nonverbal communication is a crucial aspect of human interaction. Based on Andersen's opinion (1999), nonverbal cues, such as body code and contextual code, can convey a wide range of meanings and can be just as important as verbal communication in understanding social interactions.

In the context of impoliteness, nonverbal cues can play a significant role in the manifestation and perception of impoliteness. For example, sarcasm or irony can often be conveyed through nonverbal cues such as tone of voice or facial expressions, rather than through the words themselves. Similarly, impoliteness can also be conveyed through nonverbal cues such as rolling one's eyes, crossing one's arms, or standing too close to another person.

In this present research between impoliteness and humor, nonverbal communication is an important aspect to consider. Humor is often conveyed through nonverbal cues, such as tone of voice or facial expressions, which may be misinterpreted as impoliteness. Additionally, the use of sarcasm or irony in humor can also be difficult to detect through verbal communication alone, making nonverbal cues essential in understanding the potential impoliteness of a joke or statement. Overall, the role of nonverbal communication in the manifestation and perception of impoliteness and humor is an important area of focus in my research.

c. Facial Expressions

Facial expressions play a significant role in interpersonal communication. They reflect our emotions and thoughts, provide nonverbal feedback to others, and indicate how we feel (Knapp et al., 2002). These expressions can be deliberate or spontaneous and can have an impact on others. While it can be challenging to interpret emotions, there are six basic emotions that are widely recognized globally, including happiness, anger, disgust, sadness, surprise, and fear. These emotions have certain distinct features, which have been listed and explained by Knapp et al. (2002).

1. Surprise: The brows are raised. The skin below the brow is stretched. Horizontal wrinkles go across the forehead. The eyelids are opened, the white of the eye shows above the iris and often below as well. The jaw drops open so the lips and teeth are parted, but there is no tension or stretching of the mouth.
2. Fear: The brows are raised and drawn together. The wrinkles in the forehead are in the center. The upper eyelid is raised and the lower eyelid is tensed and drawn up. The mouth is open and the lips are either tensed slightly and drawn back or stretched and drawn back.
3. Disgust: The upper lip is raised. The lower lip is also raised and pushed up to the upper lip or is lowered and slightly protruding. The nose is wrinkled. The cheeks are raised. The brow is lowered, lowering the upper lid.
4. Anger: The brows are lowered and drawn together. Vertical lines appear between the brows. The lower lid is tensed and may or may not be raised. The upper lid is tensed and may or may not be lowered. The eyes have a hard stare. The lips are in either pressed firmly together, with the corners straight or down; or open, tensed in a squarish shape as if shouting. The nostrils may be dilated, but this is not essential to the anger facial expression.
5. Happiness: Corners of the lips are drawn back and up. The mouth may or may not be parted, with teeth exposed or not. A wrinkle runs down from the nose to the outer edge beyond the lip corners. The cheeks are raised. The lower eyelid shows wrinkles below it and may be raised but not tense. Crow's feet wrinkles go outward from the outer corners of the eyes.

6. Sadness: The inner corners of the eyebrows are drawn up. The skin below the eyebrows is triangulated, with the inner corner up. The upper eyelid's inner corner is raised. The corners of the lips are down or the lip is trembling.

It is important to note that facial expressions play a significant role in interpersonal communication, reflecting our emotions and thoughts, providing nonverbal feedback to others, and indicating how we feel. Furthermore, it is worth noting that facial expressions can have a profound impact on others, highlighting the importance of being aware of one's own facial expressions and recognizing them in others to facilitate effective communication and understanding. While the six basic emotions and their corresponding facial expressions are widely recognized globally, it is essential to consider the potential limitations of relying solely on facial expressions to interpret emotions, as context and other nonverbal cues can also play a role. To further enhance the understanding of this topic, it may be beneficial to provide examples of situations where these facial expressions might be displayed, enabling readers to visualize the practical application of these concepts. In conclusion, the description of the six basic emotions and their corresponding facial expressions provided is informative and can be a valuable addition to any research proposal or study involving nonverbal communication, with the addition of further elaboration and contextualization.

B. Impoliteness

According to Culpeper (1996), impoliteness is behavior designed to cause social disruption because it is oriented to attack the face or self-image of the other person. This impoliteness theory was occurred from the development of the theory

of politeness by Brown and Levinson (1987). In another editorial, Culpeper (2011) stated that impoliteness is a negative attitude towards certain behaviors that occurred in specific contexts supported by expectations, desires, or beliefs. Impoliteness can also be interpreted as negative behavior that is considered impolite because it goes against how one expects, wants, or thinks one should be. Such behavior is always presumed to have emotional consequences for at least one participant, i.e., causing or being perceived as offending. Various factors can exacerbate how offensive a disrespectful behavior is, such as whether or not a person perceives the behavior as having good intentions.

Culpeper (1996) draws a clear differentiation between genuine and contrived impoliteness while also referencing Leech's (1983) explanation of absolute and relative impoliteness. This serves as a reminder of the significance of considering different types of impoliteness and their nuances in communication research. Absolute politeness means actions detached from context, whereas relative impoliteness is governed by context. It means some steps are inherently polite, and others are inherently impolite. In cases of inherent impoliteness, the target usually engages in anti-social activity, such as picking their nose. By appointing someone to commit such an act, it is impossible to save face (Culpeper, 1996).

Mock impoliteness, or mockery, is surface impoliteness (Culpeper, 1996). The intention is not to offend but rather to show social solidarity and intimacy, for example, calling our close friends ridiculous or stupid in certain situations and still not meaning it. This principle is based on the assumption that the closer people we

interact with, the less polite we should be. Evidence shows that very close relationships are subject to extreme irreverence (Culpeper, 1996).

According to Culpeper (1996), impoliteness has several different functions. The first type of impoliteness, affective impoliteness, stems from emotions such as anger and aggression that serve to direct one's frustrations on others or blame others. Coercive disrespect is a form of disrespect where the producer of this type of disrespect and the target has a conflict of interest, and the producer wants to demonstrate his power over the other. Entertaining is a type of impoliteness whose function is to amuse. The target of this type of impoliteness may or may not be aware that people are making fun of them. The last style, institutional impoliteness, is reminiscent of slightly pushy impoliteness. However, this is evident at the institutional level, where society allows someone to be impolite, such as in courtrooms and the army (Culpeper, 2011).

In his recent research on impoliteness, Culpeper (2011) has listed formulas of impoliteness that apply to English. He completed his work with the assistance of the Oxford English Corpus (OEC), including insults, pointed criticisms/complaints, unpalatable questions or presuppositions, condescension, message enforcers, dismissals, silencers, threats, and negative expressions.

It is also worth noting that this is not Culpeper's first attempt to categorize impoliteness. In his early work, Culpeper (1996) criticized that none of the previous studies on politeness had comprehensively focused on impoliteness. Therefore, he wanted to create a framework similar to Brown and Levinson's (1987) politeness theory because to know the impoliteness is begun from politeness limitation. It can

be seen that Brown and Levinson created strategies meant to save face, Culpeper created strategies meant to attack face (Culpeper, 1996).

Culpeper (1996) identified several types of impoliteness, such as bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness that drawn below.

1. Bald on Record Impoliteness

Bald on record is a face-threatening act (FTA) performed directly, clearly, unambiguously, and concisely in situations where the face is irrelevant or minimized. An example of bald-on-record impoliteness would be someone directly insulting or belittling another person in a public setting, such as at a meeting or in a social media post. For example, a person might say "You are so incompetent, I can't believe you were ever promoted to that position" to another person in a meeting.

2. Positive Impoliteness

Positive impoliteness is the use of strategies designed to impair the cheerful face of the recipient. Culpeper (1996) categorized it into some sub strategies, for example, ignoring, excluding others from an activity, or separating from others. An example of positive impoliteness would be someone using an indirect, subtle way to challenge or question authority in a polite or non-threatening way. For example, in a meeting, instead of saying "I disagree with the proposal", a person might say "I'm curious about the thought process behind the proposal, could you explain it to me?"

3. Negative Impoliteness

Negative impoliteness is using strategies designed to damage the negative face of the recipient's wish. Culpeper (1996) categorized it into some sub strategies for example, to frighten, belittle, ridicule, or invade other people's space. An example of negative impoliteness would be someone using a direct and confrontational manner to challenge or question authority in an impolite or threatening way. For example, in a meeting, instead of saying "I have some concerns about the proposal", a person might say "This proposal is ridiculous, who came up with this nonsense?"

4. Sarcasm or Mock Politeness

Sarcasm or mock politeness is an act of attacking the face (FTA) that is carried out using a politeness strategy that is not sincere. An example of sarcasm or mock politeness would be someone using a polite or courteous tone and language, but with a hidden or underlying negative attitude or intent. For example, a person might say "Oh, that's just wonderful. I'm so glad you made that decision without consulting me" in a meeting, with a tone and facial expression that indicates the opposite of what they are saying.

5. Withhold Politeness

Withhold politeness is an impolite strategy that occurs when there is no response from the speaker when an expression of politeness is expected, for example, ungrateful silence. An example of withholding politeness is when someone deliberately avoids using polite language or gestures to show respect or

consideration toward another person. For example, a customer service representative might respond to a customer's question with "I don't know" rather than "I'm sorry, I'm not sure, let me check for you" which would be more polite.

C. Response to Impoliteness

Bousfield (2007) states that any response to an offensive situation can lead to frustration or anger and new offensive remarks. It is, therefore, up to the speaker and receiver whether a disrespectful problem turns into an actual fight. The recipient can choose to respond or not to respond to the disrespectful act. Staying still and taking a punch in the face is sometimes the most successful strategy. Bousfield (2008) notes that remaining silent may mean that the listener does not hear what the speaker is saying or does not understand the content of the FTA. Furthermore, it indicates that the listener has been surprised and has not found any answers. If the recipient chooses to respond to the disrespectful act, they may receive a face attack or try to fight back. An example of receiving a facial attack is apologizing or some other agreement. The sub-strategies for countering face attacks are offensive and defensive strategies. Offensive strategy means that one attack counters an attack with another face attack. For example, if the speaker snaps at the listener, the listener might respond by snapping back. A defensive strategy, on the other hand, means that one is defending one's face. An example of a defensive strategy is to ward off attacks by making jokes or providing explanations whenever possible (Bousfield, 2007).

Vuchinich (1990) identified five ways to end conflict: (1) Submission to the Opponent, (2) Dominant Third-Party Intervention, (3) Compromise, (4) Stand-Off,

and (5) Withdrawal. The first means accepting the Opponent's position or surrendering. The second, dominant third-party intervention, means that a third person intervenes in the conflict and resolves it. The third person may, for example, be more potent than the interlocutors. In addition, interventions sometimes fail. Compromise means negotiation between opponents about two opposing positions. In the fourth strategy, the stand-off, neither of the opponents agrees to submit or compromise, and the topic changes. Similar to this strategy is the fifth strategy, in which both opponents leave the conflict, often physically (Bousfield, 2007),

Bousfield (2007) states that any response to an offending situation can cause frustration or anger and therefore lead to a new impolite utterance. Thus it depends on both the speaker and the addressee whether an impolite situation turns into an actual fight. Then, Bousfield (2007) divides stages of impolite utterance responses or known as offending situation/triggering event/impoliteness act into two parts:

1. Do not respond
2. Respond: (1) Accept and (2) Counter: (a) Offensive and (b) Defensive

In this research, the researcher utilizes Bousfield (2007)'s theory of the anatomy of impoliteness to analyze whether verbal impoliteness followed by nonverbal communication threaten the guest. This theory is highly relevant to this research because it provides a comprehensive framework for identifying and analyzing various types of respond to impoliteness. By utilizing this theory, the researcher is able to answer the research question by analyzing verbal impoliteness followed by nonverbal communication used by host and co-host.

CHAPTER III

RESEARCH METHOD

This chapter presents the methodology employed in the research. In particular, it consists of research design, research instrument, data sources, data collection, and data analysis.

A. Research Design

This research uses a descriptive-qualitative method because data analysis is presented through descriptions of textual information and does not take numerical data into account in the analysis. It is in line with the idea that qualitative-based studies analyze and produce descriptive data in the form of written or spoken words of the people or behaviors observed (Taylor et al., 1990). This method aims to gain a holistic and in-depth understanding rather than a numerical analysis of information. The research questions of this research try to observe and describe textual information, so the choice of qualitative design must be appropriate.

To be more specific, this research seeks to find the verbal impoliteness used by the host and co-host, the categories of nonverbal communication used by the host and co-host, and the response to impoliteness used by the guests in three comedy videos uploaded by Happy Hour podcast in its YouTube channel using Culpeper's theory of impoliteness (1996), Andersen's categorization of nonverbal communication (1999), and Bousfield's responses to impoliteness (2007).

B. Research Instrument

Research instruments refer to the tools or techniques used to gather data for research purposes. They are specifically designed to facilitate the collection of data in a consistent, reliable, and valid manner. According to Creswell (2014), a research instrument is a tool or instrument that is used to collect data from respondents or other sources of information." It emphasizes the importance of selecting appropriate research instruments that are aligned with the research questions, objectives, and design. In qualitative research, the choice of research instrument largely depends on the nature of the data being collected and the research questions being addressed.

In this research, web transcription is used by the researcher as a research instrument. Web transcription is a widely used research tool for analyzing online communication (Kwak & Choi, 2016). This method involves converting digital content, such as website comments, online chats, and social media posts, into text format for analysis. Web transcription allows researchers to capture and analyze real-time communication data, providing valuable insights into the intricacies of online interactions.

C. Data Source

The data for this research is taken from videos uploaded on YouTube. Specifically, the researcher chooses *The Happy Hour's* YouTube channel which can be accessed online. *The Happy Hour* is one of Spotify's most popular British comedy podcasts. *The Happy Hour* is a podcast show that talks about bullshit every Monday. Then on Thursday, they conduct an interview with invited guests.

The podcast became popular because Jack Dean, the host of the show, and his two co-hosts, Stevie White and Robbie Knox were very authentic hosts. They laughed a lot when they were together and the guests felt they were joking. There are many jokes. Robbie has a history in TV since working on Soccer AM, so he knows how to put together a show and Jack Dean has put on comedy, so guests think Jack Dean and Stevie White and Robbie Knox can make people laugh – and they consistently do.

The data source that is used in this research consists of three selected different videos obtained from official sources, the YouTube channel of *Happy Hour* <https://www.youtube.com/@HappyHourPodcast/videos>. The host and co-host's sentences are the research data to be collected. Second, body codes consist of physical appearance, kinesics, oculusics, proxemics, haptics, and vocalics.

The study uses three selected videos as the data because these videos addressed three different topics and were divided into three parts based on those topics. This video was part of the fifth series that was aired from January 2021 to December 2021, and it has gained immense popularity among the audience, with a view count of 4,070,481. Furthermore, the video showcased complex interactions between the host, co-host, and guests, as they discussed various topics, including YouTube money, Olajide Olayinka Williams "JJ" Olatunji as KSI, and the old men that Tommy Innit teaches about Minecraft in under 10 minutes that aligned with the aim of this study, which is to examine verbal and nonverbal impoliteness using Culpeper's (1996) and Andersen's theories (1999), as well as responses to impoliteness using Bousfield's theory (2007).

D. Data Collection

Data collection methods with a qualitative approach include interviews, document analysis, observation, audio-visual substance, and artifacts (Creswell, 2012). In this research, the data were collected by conducting document research through several stages, which were digitally refined to produce a faster, more accurate, and more practical process than the manual one (Rahardjo, 2021). The first step in collecting data for the research involves searching three selected videos from the official Happy Hour YouTube channel <https://www.youtube.com/@HappyHourPodcast/videos>. Secondly, the researcher copied the link for each video and transcribed it using a web transcription service, Happy Scribe: Audio Transcription and Video Subtitles <https://www.happyscribe.com>. Third, the researcher rechecked the results of the transcripts obtained and identified them based on Culpeper's impoliteness theory (1996) to obtain verbal impoliteness data produced by hosts and co-hosts by re-watching each video. Furthermore, the researcher also identified the data in the form of body codes to obtain non-verbal communication from the three videos using Andersen's non-verbal communication theory (1999) by re-watching each video and taking screen captures of the scenes identified as non-verbal communication. Finally, the researcher identified the responses of podcast guests using Bousfield's theory on the anatomy of impoliteness (2007), and more particularly his chart of how impoliteness can be responded by examining the transcripts and matching them with the scenes where the process it happened.

E. Data Analysis

Miles and Huberman (1992) proposed that qualitative research analysis involves three interrelated processes: data reduction or selection, data presentation or display, and data summarizing or conclusion drawing. In the current study, the data was subjected to analysis using the following sequential steps:

1. Data reduction/selection

Data reduction/selection is a critical phase in qualitative research that involves the careful selection, categorization, abstraction, and transformation of raw data obtained from field notes (Miles & Huberman, 1992). In the present study, rough data was obtained through data collection activities meticulously scrutinized and selected based on the research problem formulation. For example, in the Happy Hour podcast YouTube videos, the researcher discovered various types of research data on impoliteness, nonverbal impoliteness, and responses to impoliteness. However, the data selection process focused only on sentences that fell into the category of impoliteness, following Culpeper's theory of impoliteness (1996). Additionally, the nonverbal communication data was categorized based on Andersen's nonverbal communication theory (1999), which includes physical, kinesic, oculistic, proxemic, haptic appearance, and facial expressions. Furthermore, the responses to impoliteness were categorized based on Bousfield's theory (2007). This data reduction process ensured that only relevant and pertinent information was considered for further analysis.

2. Data presentation/display

Miles and Huberman (1992) define data presentation as the process of organizing information in a structured format that facilitates easy summarization and effective decision-making. In the current study, the data was presented in a concise and straightforward manner, in the form of a table, to enhance reader comprehension. The researcher systematically follows the prescribed steps for data presentation, ensuring that the data are presented in a logical and coherent sequence. The use of a well-organized table helped to present the data in a clear and easily understandable format, which facilitated the reader's comprehension of the study findings. The following steps are conducted by the researcher in presenting the data:

- a. The data were categorized into three distinct groups, namely: (1) Verbal impoliteness based on Culpeper's impoliteness theory (1996), which includes bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness; (2) Non-verbal aspects based on Andersen's categorization of nonverbal communication (1999), which consists of body codes such as physical, kinesic, oculistic, proxemic, haptic appearance, and facial expressions; and (3) Responses to impoliteness based on Bousfield's respond to impoliteness (2007), which comprises of not responding and responding. These categories are carefully chosen to ensure that all forms of impoliteness and corresponding responses are accurately captured and analyzed in this research.

b. The collected data are analyzed based on three distinct categories: (1) The host's and co host's verbal impoliteness using impoliteness theory proposed by Culpeper (1996), (2) Host and co-hosts' nonverbal communication aspects using Andersen's categorization of nonverbal communication (1999), and (3) Guest responses to impoliteness using Bousfield's responses to impoliteness (2007).

3. Data summarizing/conclusion drawing

Summarizing the data is a crucial step in this research as it enables the researcher to arrive at the research findings. Once all the collected data had been identified, categorized, and analyzed based on the classifications of verbal, nonverbal, and responses to impoliteness, the researcher proceeded to draw conclusions from the data. This step serves as a means of consolidating the study's findings and arriving at a comprehensive understanding of the research problem.

CHAPTER IV

FINDINGS AND DISCUSSION

In this section, the researcher attempts to show the results of verbal impoliteness and nonverbal communication used by the host and co-host and also the host's response to impoliteness based on Culpeper's theory of impoliteness (1996), Andersen's non-verbal communication (1999), and Bousfield's response to impoliteness (2007).

A. Findings

The study was conducted through some stages. Culpeper's impoliteness theory (1996) first was employed to find out the host's and co-host's verbal impoliteness. Afterward, this study also used Andersen's classification of nonverbal communication (1999) as an extra tool to identify the host and co-host's nonverbal communication. This choice is made because a majority of Culpeper's theory revolves around verbal impoliteness. Finally, the results of the analysis through previous theories were supported to unveil the guest response to impoliteness by applying Bousfield's responses to impoliteness (2007).

In analysing verbal impoliteness, the theory of Culpeper's super and sub-strategies (1996) was employed to examine the specific impoliteness present in the sentences uttered by the host and co-host in the video podcast. However, it should be noted that the focus of the analysis is the sentences that are most relevant to the main topic of impoliteness in podcast and are more specific as expressed by the host and co-host to their guest so that the analysis remains focused and specific.

After examining the data comprising three video podcasts, the analysis revealed that the most prevalent type of impoliteness observed in the conversations was positive impoliteness (23 data). Then, it was followed by sarcasm or mock politeness (12 data), bald on record (4 data), negative impoliteness (7 data), and the last is withhold politeness (2 data).

The distribution of the processes found in the data was presented in the following table:

Table 1. Host and Co-host Verbal and Non-verbal Analysis

| | Verbal Impoliteness | Nonverbal Communication |
|----------------|----------------------------|--------------------------------|
| Host | 23 | 2 |
| Co-host | 8 | 1 |
| Total | | 34 |

1. Verbal Impoliteness and Non-verbal Communication Used by Host

In all the extracts, a number of instances of impoliteness were identified and the total was 25 data. All impoliteness categories were proposed by Culpeper (1996), namely bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness were found in this research, but some impoliteness was clearly more prevalent than others. Certain impoliteness were used very sparingly. In this section, the researcher provides examples of each Culpeper impoliteness (1996), starting with bald on-record impoliteness and finishing with withhold politeness.

1) Bald on Record Impoliteness

Bald on-record impoliteness is the most explicit and direct form of impoliteness. According to Culpeper (1996), this type of impoliteness is commonly observed among individuals with close relationships. However, in all the provided examples, JaackMaate as the host, and Stevie White as the co-host, conducted the interview with their guest on their podcast whom they had never met before, intensifying the impact of the bald on record impoliteness. A total of 4 instances of this particular impoliteness can be identified in the analysis of the three videos.

The datum was discovered when the host attempts to question the guest about the reason for pursuing a college education despite already earning a substantial income from their YouTube channel.

Datum 1

Host: Why do you still go to college? Why are you bothering?

Guest: So, I go once a week and I do film and TV. Do you want me to tell you about what college was like when they found my channel? I feel like that's why.

The datum provided exemplified the implementation of the bald-on-record impoliteness strategy in communication. Based on the datum presented, this specific instance involves the host directly questioning the guest's decision to continue attending college, which potentially attacks his dignity and insinuates that the act of going to college is futile or bothersome. Based on Culpeper's theory on impoliteness (1996), the bald-on-record impoliteness entails a direct and explicit expression of disagreement or criticism without any attempt to mitigate the face threat posed to the recipient. In this scenario, the host exhibited a lack of concern for the recipient's feelings or potential loss of face. The blunt nature of this

communication style can be considered offensive and rude in many social and cultural contexts, as it undermines the principles of interpersonal respect and social decorum.

In the scenario, the non-verbal communication of the host, including eye movement and a teasing smile directed towards the co-host immediately after asking the questions.

Datum 2

The host's eye movement and teasing smile when attempting to question the guest about the reason for pursuing a college education.

In the context of the host's podcast interaction, the eye movement and teasing smile can be classified as non-verbal communication according to Andersen's theory of non-verbal communication (1999). It plays a crucial role in complementing verbal impoliteness and emphasizes the host's playful and teasing intent.



Picture 1 Eye movement

The use of verbal impoliteness, as demonstrated by the host's statement below, sounded harsh and shows a lack of respect for the social status of the guest, who is a student instructing their professor.

Datum 3

Host: Yeah, yeah, yeah. Go on. Yeah. Show us the difference.

Co-host: Why are you the one going in and putting your video on? Making everyone.

Host: So, teacher, sit down. Get this on.

Building upon the datum that illustrated bald-on-record impoliteness in the context of a student addressing their professor, it is important to note that such language usage can lead to adverse consequences in interpersonal relationships. The guest's intention might be to assert himself or demonstrate casual camaraderie, but the use of impolite language risks undermining the mutual respect expected in a teacher-student dynamic. Such disrespectful communication can create a negative impression of the guest's attitude and professionalism, potentially impacting their academic standing or future interactions with the professor.

The guest attempted to respond to the host's inquiry about their popularity on YouTube. They eloquently express their focus on creating the best possible videos without concerning themselves with traffic, viewership numbers, or subscriber count.

Datum 4

Guest: One of them is shitting.

Co-host: To speak to that one person.

Guest: Hello! Just. Hello, Shitter. Do you stand or do you sit when you wipe?

Co-host: Oh, fuck is that when you shit.

Host: Who's standing?

Guest: Stevie, you can't stand and shit. It's not possible. It's not possible.

Host: I imagine it is possible.

Guest: It's not.

Host: Is it? Have you tried?

Guest: No. I have not. I will not talk shit with you gentlemen.

The guest assumed that his effort to lighten the atmosphere with humor would be supported by the host and co-host. However, the opposite occurred when, after posing the question and attempting to downplay its significance, the guest found himself receiving an impolite question from the host.

The host inquired if the guest had ever stolen a diamond belonging to their comrade.

Datum 5

Co-host: Have you stolen your mate's diamonds?

Guest: Yes.

Host: Is that a good thing?

Guest: It's fine. It's capitalism, you know?

Host: What does-

Guest: The rich get richer.

In the provided datum, a clear instance of bald-on record impoliteness, as defined by Culpeper (1996), can be identified in the host's question, "Is that a good thing?" This question is a direct and unambiguous challenge to the guest regarding his admission of stealing his friend's diamonds. In line with Culpeper's theory (1996), this question serves as a bald and on-record impoliteness as it openly evaluates the guest's prior acknowledgment of an unethical act (theft) as something good. This linguistic move creates explicit verbal tension, highlighting the host's judgment of the guest's behaviour as inappropriate within the context of their conversation. This instance underscores the host's directness in expressing disapproval and fits the criteria of bald-on record impoliteness in Culpeper's (1996) framework.

2) Positive Impoliteness

Positive impoliteness involves using strategies that aim to undermine or threaten the addressee's desire to be included in a particular action or to be approved. As previously discussed, a positive face refers to the need for social approval and the desire to be a valued member of a group or interaction. Culpeper (1996) identified several sub-strategies for positive impoliteness, many of which were observed in the data.

The impoliteness occurred when the host said, "Wilbur scoot, yeah." In this situation, the host deliberately mispronounced the name "Wilbur soot" as "Wilbur scoot" to seek disagreement or create confusion in his conversation with the guest.

Datum 6

Guest: This is gonna be really different. And I hadn't I don't even recognize a couple of times at that point. But when I went into college, I, oh, fuck you know, a kid from a guy who was really lovely across from the side of behind me was like, you know, Wilbur. So, Wilbur did a new song called-

Host: Wilbur, yeah, I know. Wilbur cool. Yeah, yeah, I know. Wilbur, Wilbur. (host) whistle. Wilbur scoot. Yeah, Wilbur scoot.

Guest: Yeah, yeah. So, Wilbur soot. He did a video, a song so he's really good at music and he did music.

Based on the datum, the host intentionally mispronounces the name "Wilbur soot" as "Wilbur scoot" while discussing a new song. This deliberate mispronunciation may be an attempt to create a sense of disagreement or confusion, possibly to challenge the guest's statement or simply to add humor to the conversation. The use of the sub-strategy to seek disagreement in this context can be seen as a form of positive impoliteness since it involves a subtle act of linguistic playfulness or teasing to elicit a reaction from the guest or steer the conversation in a different direction.

The host referred to an individual by a nickname, such as "Minecraft," even though the guest repeated their name multiple times in an effort to avoid mispronunciation.

Datum 7

Guest: I kind of told people because I was asking my friend Wilbur and Phil, Philza Minecraft. Do you know him?

Host: He is a minecraft.

Guest: Philza Minecraft. That's his name.

Host: Oh, no, no, no. Because I thought you were then going to say like, So for example, you're Tommy. So you'd go, Tommy is a minecraft.

Guest: Philza Minecraft.

Host: Phil is a minecraft. So, it's Phil or Fail.

Guest: Philza Minecraft.

Co-host: Phil is a minecraft.

Guest: Phil Z. That's his name. P-H-I-L-Z-A.

Host: Philza. I thought you were saying Phil is a minecraft.

Guest: No.

Host: Okay.

Guest: He isn't a Minecraft, Philza Minecraft. That's. We don't joke about Philza.

Host: All right. Okay.

Based on the datum, the concept of positive impoliteness is categorized as calling other names. In the exchange, the host employed a language-based jest by referring to "Philza Minecraft" as "Phil is a Minecraft," despite the guest's clarification that they are not ridiculing Philza Minecraft. This form of linguistic playfulness introduces an element of light-hearted teasing within the conversation employing the sub-strategy of calling the other names, which falls under the umbrella of positive impoliteness. The intent may not be to harm but rather to create an amusing effect or jovially mock the subject.

The host was disinclined to delve deeper into the subject of Philza Minecraft, even following their prior discussions on the matter.

Datum 8

Guest: He isn't a Minecraft, Philza Minecraft. That's. We don't joke about Philza.

Host: All right. Okay.

Guest: Should we move on?

Host: Is that your enemy?

Guest: No, no. He's quite the opposite, actually. He's Philza Minecraft.

Host: Okay. Do you want to move on?

Guest: I think you wanna move on.

Host: I'll talk about Philza Minecraft.

Based on the datum, the utilization of the seek disagreement sub-strategy within the context of positive impoliteness. This is evident when the host playfully remarks, "Do you want to move on?" in a tone that seeks to initiate a difference of opinion or conflict. This interaction occurs as guest expressed a desire to change the subject away from Philza Minecraft. The host's comment introduces an element of mild challenge or disagreement, aligning with the concept of positive impoliteness.

The host articulated his viewpoint on the contrasting atmospheres of college and high school, through a statement that sought to elicit a difference of opinion or conflict regarding the ambiance in these two settings, thereby creating a distinction between the two environments.

Datum 9

Host: I love that and I think that is probably, it is probably age showing through there as well because people at college are a little bit more mature. You're not at school, you're not forced to go there. You're there because of a passion and a shared passion, whereas at school you're probably all doing some fucking lesson that you don't want to do.

Guest: Yeah.

The datum provides an insight into the utilization of the seek disagreement sub-strategy within the context of positive impoliteness. This instance becomes evident as the host expresses his opinion regarding the contrast between college and school, remarking, "You're there because of a passion and a shared passion, whereas at school you're probably all doing some fucking lesson that you don't want to do."

This utterance serves as a veiled attempt to stimulate a difference of opinion or potential conflict concerning the environments of college and school, thereby creating a distinct dichotomy between the two settings.

The host highlighted facts about TommyInnit's wealth due to his YouTube popularity.

Datum 10

Host: Tommy, you're, you're a lovely lad. It is got to be said and it is no secret that obviously, um, with YouTube fame comes money and all of those nice things.

Guest: Yeah.

The datum highlights the call of the other names which is part of the sub-strategy of positive impoliteness. It becomes evident as the host characterizes TommyInnit as a lovely lad. However, the host indirectly interweaves a reference to TommyInnit's wealth resultant from his YouTube fame, stating, "It's no secret that obviously, um, with YouTube fame comes money and all of those nice things." While this statement does not overtly belittle, the subtle mention of financial prosperity could elicit discomfort or be construed as an instance of the call the other names strategy, associating popularity with affluence.

The host deliberately fostered confusion or discord over the appropriate timing to address a specific topic.

Datum 11

Host: In what way? So how would it have come across if they'd edited it correctly?

Guest: I was like, Dude, just doing jokes and trying to speak to them, but they edited it like an intense among us video when I'm just sat there trying to do jokes.

Host: Oh, right. So...

Guest: I'm so sorry.

Host: Were you and I going to get into this later? but obviously, all this has come to you very, very quickly.

Guest: Yeah.

In the datum, the host employed a statement with elements of the seek disagreement sub-strategy as Culpeper's impoliteness theory (1996). The host's utterance, "Were you and I going to get into this later? But obviously all this has come to you very, very quickly," aims to induce confusion or elicit a difference of opinion regarding the timing of discussing a specific topic. Though the statement lacks direct derogation or threat, it subtly introduces uncertainty and attempts to create an impression that the conversation's subject (the guest) might be unprepared or taken aback by the rapid unfolding of events.

The host's playful response, "More like highbrow stuff. Yeah," followed by laughter in reaction to the guest's inquiry, created a moment of discomfort.

Datum 12

Host: More like highbrow stuff. Yeah.

Guest: What does that mean?

Host: (laughs)

Guest: Just don't laugh at me. That's fucking.

Host: Don't know what's going on.

The datum aligned with the positive impoliteness category, specifically the sub-strategy of make the other feel uncomfortable. While the initial interaction might not overtly disrupt, the guest's confusion and the subsequent laughter from the host introduce an element of discomfort. This disturbance to the guest's positive face underscores the indirect, tension-inducing intent of positive impoliteness. The guest's response, "Just don't laugh at me. That's fucking," further amplifies this unease, highlighting a reaction to perceived disapproval. This instance exemplifies verbal cues intricately contribute to creating discomfort and reflect the host's strategic use of positive impoliteness within the dynamics of the conversation.

The host responded to a statement by the co-host directed at the podcast guest, suggesting that the guest harbored resentment towards Americans and KSI.

Datum 13

Host: Wrong. Is that wrong?

Guest: No, I'm a very hateful boy.

Co-host: He hates Americans and KSI.

Host: Yeah, and vegans.

Guest: Hate vegans? Yeah. Um. I hate most things.

Host: Do. Yeah.

Guest: No.

Host: He is keeping me on my toes today.

The host's remark, "Yeah, and vegans," fell under this sub-strategy as it employs an indirect form of teasing or mockery directed at vegans. By associating vegans with a tone of agreement, the host playfully aligns them with the concepts of 'beef' and 'hate' previously discussed in the conversation. Although the comment may appear light-hearted, it subtly implies a sense of opposition or disagreement, causing mild discomfort or awkwardness among those who identify as vegans.

The eye movement alteration occurred when the host uttered "Yeah, and vegans".

Datum 14

Through eye contact, the alterations in facial expression and eye movement by the host distinctly conveyed their attitude and emotions toward the guest's podcast statement.

The datum can be categorized within the aspect of eye contact in non-verbal communication that supported verbal impoliteness used by host in his statement "Yeah, and vegans" as encompassed by Andersen's theory of oculusics (1999). The raised eyebrow deviation and piercing gaze constituted a skeptical and disapproving expression, indicating the host's non-verbal response imbued with doubt.



Picture 2 Facial expression and eye movement

The dialogue between the host and co-host as they endeavor to inquire about the game Minecraft.

Datum 15

Co-host: Okay. Why do you enjoy the game so much?

Guest: Because it's fun, Stevie. It's fun.

Host: What's the shittiest thing about the game?

Guest: The players.

In the context of Culpeper's theory of positive impoliteness (1996), the expression by the host, "What's the shittiest thing about the game?" can be categorized as use taboo words within sub-strategy of positive impoliteness. It involves employing words that are considered vulgar, offensive, or inappropriate in specific situations, often with the intention of expressing dissatisfaction or disagreement. The utilization of the term "shittiest" in the host's statement explicitly indicates a negative evaluation of an aspect of the game "Minecraft." This word carries negative connotations and can be perceived as impolite or offensive in certain contexts. It serves as a clear expression of the host's discontentment with the game or a particular aspect thereof.

The dialogue between the host and guest regarding what the guest would do when given the opportunity to make changes in the game Minecraft.

Datum 16

Co-host: Oh, and what would you change about it if you could?

Guest: and add more girls.

Host: would you?

Guest: Yeah.

Host: Fair enough. There we go. I didn't expect that. You're all about love. You're a lover, not a fighter.

Guest: No, no, that wasn't about the love. That was just more girls.

Host: Oh, more, more bitches.

Guest: Don't call them bitches. That's a bit rude.

Within Culpeper's framework of positive impoliteness (1996), the statement made by the host, "Oh, more, more bitches," exemplifies positive impoliteness falling under the sub-strategy of use taboo words in the context of verbal impoliteness. It entails the intentional deployment of words considered vulgar, offensive, or unsuitable within specific settings, typically with the aim of expressing dissatisfaction or disagreement. In this particular instance, the host employed the term "bitches," which, when used to refer to women, is viewed as derogatory and offensive, as a response to the guest's proposal to introduce more female characters into the "Minecraft" game. The host's choice of language can be construed as impolite and offensive because it dismisses the guest's input while conveying disagreement in a confrontational and disrespectful manner.

The conversation between the host and the guest who was discussing the game Minecraft.

Datum 17

Guest: It's good. It's really, really fun to kind of the sandbox on and to make it the sandbox doesn't make sense. Oh, I've been here for an hour, by the way. YouTube clips for you. It looks like it's been 30 seconds. It hasn't been for me. All right.

Co-host: Jack's purposefully editing and editing this to make you look so annoying as well.

Guest: Do you do you zoom in on me?

Host: We don't do zooms. We've not got that.

Guest: I bet you are. There we go.

Host: What, you gonna have to do it now? What's a creeper?

Guest: Explodes and it's a bit of a wanker.

Host: Is it?

Guest: Yeah. Yeah.

Host: There's a load of them.

Within Culpeper's framework of positive impoliteness (1996), the conversation featuring the host's response, "What's a creeper," followed by the guest's description, "Explodes and it's a bit of a wanker," aligns with the sub-strategy of use taboo words within the context of verbal impoliteness. This sub-strategy involves the deliberate use of vulgar, offensive, or inappropriate language within certain social contexts, typically to express disagreement or dissatisfaction. In this dialogue, the guest characterizes the in-game entity "creeper" with the term "wanker," which is colloquially offensive. The host's question regarding the creeper's nature does not overtly display impoliteness; however, the guest's response adds impoliteness by employing the term "wanker." The term "wanker" is a derogatory slang term and, in this context, serves to dismiss and demean the creeper, despite it being an inanimate object within the game.

3) Negative Impoliteness

The concept of negative impoliteness is concerned with targeting the recipient's negative face, which encompasses their desire for autonomy, freedom from imposition, and an unobstructed environment (Brown and Levinson, 1987). Culpeper (1996) further delineates sub-strategies within this category, including frighten, condescend, scorn or ridicule, invading the other's space, explicitly

associating the other with a negative aspect, and putting the other's indebtedness on record. Several of these sub-strategies are discernible within the provided conversation data.

An initial instance raised where the host's commentary appears scornful towards the podcast guest. This is rooted in the guest's unique use of "is a Minecraft" to refer to others, leading to a subtle mockery of TommyInnit's conversational style about his friend.

Datum 18

Host: He is a Minecraft.

Guest: Philza Minecraft. That's his name.

Host: Oh, no, no, no. Oh, because I thought you then you say like, So for example, you're Tommy. So, you'd go, Tommy is a Minecraft.

Guest: Philza Minecraft.

An instance of condescending, scorn, or ridicule is evident in the data. This is perceptible when the host makes a seemingly disparaging comment directed at TommyInnit. In response to the guest's mention of "Philza Minecraft," the host interjects with, "Oh, no, no, no. Because I thought you were then going to say like, So for example, you're Tommy. So you'd go, Tommy is a Minecraft." This retort conveys an undertone of condescension as the host playfully mocks TommyInnit's manner of referring to others as "a Minecraft." This instance reflects a subtle but discernible act of ridicule, wherein the host jests about TommyInnit's choice of phrasing, potentially implying a sense of absurdity or unseriousness in TommyInnit's conversational approach.

The host unjustly accused the individual in question of being the podcast guest's adversary, despite no such assertion being made by the guest.

Datum 19

Guest: He isn't a Minecraft, Philza Minecraft. That's. We don't joke about Philza.

Host: All right. Okay.

Guest: Should we move on?

Host: Is he your enemy?

Guest: No.

Host: Laugh.

Guest: No, no. He's quite the opposite, actually. He's Philza Minecraft.

The datum under scrutiny reveals an instance of explicitly associating the other with a negative aspect within the conversational exchange. This manifestation becomes evident as the host directly questions the guest, "Is he your enemy?" This inquiry, devoid of subtlety, openly implies a negative connotation by insinuating that Philza Minecraft, a topic of discussion, might be perceived as an adversary to the guest. Such an assertion starkly contrasts with the preceding narrative, wherein the guest clearly establishes Philza Minecraft as an acquaintance. This explicit association with a negative facet within the dialogue engenders a palpable sense of discomfort or unease, as it misrepresents the established rapport between the interlocutors and lends an accusatory undertone that may inadvertently cast doubts on their relationship.

The host erroneously accused the individual under discussion of being the podcast guest's adversary, despite the guest having made no such claim.

Datum 20

Host: That's, that's amazing. That's amazing that you sum it up like that because there are so many people. It wouldn't have even been a bad thing. Should you come in here and say, I fucking love the money like that? Would that wouldn't have been a bad thing? But it shows your passion and your drive.

Guest: Yeah.

In the datum, it aligned with the sub-strategy of condescending, scorn, or ridicule. This is evident as the host subtly implies a negative judgment through his

statement, "It wouldn't have even been a bad thing. Should you come in here and say, I freaking love the money like that?" The host's phrasing carries an undertone of ridicule, indirectly suggesting that expressing a fondness for the earnings derived from YouTube in a less refined manner ("I freaking love the money like that") would have been deemed inappropriate. This subtle undertone conveys a sense of condescension, as the host implies that such an expression would not align with certain norms or expectations. This exchange demonstrates how the sub-strategy of condescending, scorn, or ridicule can manifest in conversational dynamics, subtly highlighting normative boundaries and social expectations.

In a specific instance, the host implicitly expressed a condescending attitude by teasing the guest about his feelings towards someone.

Datum 21

Host: All right. So, how about so this is the perfect clickbait clip here, right? So, every 30 seconds we just drop a new cliffhanger in. Right? So, you talk about KSI, and then I'm going to hit you with a provocative question for 30 seconds.

Guest: Okay, yeah. No, so, I didn't really know the guy very much and we did diss tracks and we all listened to them at school and made fun of him and then.

Host: Oh, so you're saying you hate him?

Guest: Oh, yeah, he's wrong.

In the datum, a notable instance of the condescend, scorn or ridicule sub-strategy was identified. This occurs when the host sarcastically queries, "Oh, so you're saying you hate him?" in response to the guest's previous remarks about a certain individual. The host's question implies a belittling tone, subtly mocking the guest's sentiments. This linguistic choice serves to undermine the guest's statement, potentially making him feel ridiculed and dismissed. Such employment of the condescend, scorn or ridicule sub-strategy reflects the host's attempt to assert

superiority or challenge the guest's perspective by framing his words in a derisive manner.

The conversation between the host and guest as they discuss the guest's success in attracting more viewers than others.

Datum 22

Guest: I've always, I was really involved in when they were doing all the diss track stuff, we were well into that, but it's super weird. Like half of my friends now. I used to be the viewer of, you know, so it's super strange.

Host: It must be. Yeah, it must be mad because how could you pull in more views than them now?

Guest: Yeah. But I don't usually say that to their face. That's not. But you look like an arse. So, people are going to find me annoying at first. In this podcast.

Host: No, they're not. No.

In the datum, a clear instance of explicitly associating the other with a negative aspect can be identified. The host's statement, "It must be mad because how could you pull in more views than them now," directly links the guest's achievement of garnering more views to the potential negative consequences faced by others (those with fewer views). This explicit association implies a comparison that may lead to feelings of rivalry, envy, or even resentment. By connecting the guest's success with unfavorable outcomes for others, the host utilizes a form of negative impoliteness, suggesting a competitive context that could potentially cause discomfort or offense to the guest or others involved.

4) Sarcasm or Mock Politeness

Sarcasm or mock politeness approaches involve politeness being enacted with evident insincerity, rendering the expressed statements impolite. For example, much like irony, sarcasm is closely tied to the context. Conversely, mock politeness

constitutes superficial politeness that might come across as impolite due to specific contextual cues.

The host used a courteous manner to inquire about the guest's parents covering the rental costs.

Datum 23

Host: You're so fucking young being a young lad. Do you live at home?

Guest: Yeah.

Host: This is a freak question, that Fiona was just interested in. Do your mum and dad. Do your mum and dad charge you rent?

Guest: No, I'm 16.

In the datum, the host employed a polite tone as he inquired about the possibility of the guest's parents charging him rent. However, beneath the veneer of politeness, a subtle undertone of criticism is apparent, suggesting that the question is out of place or unnecessary. This instance aligns with the concept of mock politeness in Culpeper's theory (1996). Despite the seemingly courteous phrasing, the host subtly conveys a form of mockery or mild derision through his choice of words.

Illustrating another instance of sarcasm and mock politeness, the host slyly taunted the guest by claiming that Liam Payne excels in buying extravagant gifts.

Datum 24

Guest: Nintendo switch games and then not played them as much as I should have.

Host: But that's not bad at all.

Guest: Pokemon and then I only played it for about like a day and went, Yeah, yeah, it's not I'm not going to complete this game before buying the next.

Host: Yeah, it's not a good game, like Liam Payne. We asked him the same question, didn't we? And he bought the car.

Guest: Yes.

In the datum, the host made a comparison between a video game being discussed and Liam Payne's possession of a car. This comparison can be seen as an

instance of sarcasm, as the host subtly implies that the game is not of good quality or worth, drawing an indirect contrast with Liam Payne's valuable ownership. While no direct mockery or disparagement is expressed, there is an underlying tone of irony that may be intended.

The guest mentioned playing Pokémon for only a short time before deciding not to complete it, the host responded, "Yeah, it's not a good game, like Liam Payne. We asked him the same question, didn't we? And he bought the car." Here, the host's statement contains sarcasm, employing a comparison with Liam Payne's purchase of a car to subtly suggest that the Pokémon game is also not worth pursuing. The use of comparison and the ironic tone contribute to the sarcasm conveyed.

5) Withhold Politeness

Withholding politeness means politeness that is expected in a certain situation but is left out for some reason. For example, the phenomenon of withhold politeness in this context emerged when the host's discourse displayed deliberate omission of expected courtesy, underscoring instances of implicit impoliteness, such as when the guest shared insights on discovering "all-time best" content on Twitter, yet the host's brief and somewhat dismissive response ensues.

Datum 25

Guest: Yes. I'll beat the shit out of him. I'm six foot three and I'm. And I'm bigger and I'm better. But so the sidemen viewers, they don't like me. They don't. (Host) Okay. (Guest) But I've read the comments and I was reading the comments the other day and I found what it's my all-time just favorite comment and I tweeted it. Can you would you be able to pull it up there because I don't have Twitter.

Host: Yeah. Yeah. Fee you'll be able to pull up Tommy's Tommy's Twitter.

Guest: Found the um it was just the all-time best and I copy pasted it just so.

In the context of the conversation between the host and the guest, an intriguing illustration of withhold politeness emerges in accordance with Culpeper's theory of impoliteness (1996). The phenomenon of withhold politeness entails the deliberate omission of expected politeness or courtesy within a particular communicative scenario. In this case, the host's utterances display a withholding of the expected politeness, underscoring an instance of implicit impoliteness. When the guest shares information about discovering the "all-time best" content on Twitter, the host's concise and almost dismissive response, "Yeah. Yeah," represents a noteworthy instance of politeness being withheld. The host refrains from offering a more elaborate or appreciative response, thereby deviating from the anticipated norms of courteous interaction. This can be interpreted as a strategic act where the host deliberately omits the conventional politeness markers, which could be seen as a subtle form of impoliteness—conveying a sense of indifference or a lack of engagement with the guest's contribution.

2. Verbal Impoliteness and Non-verbal Communication Used by Co-host

In the analysis of the co-host's contributions, a comprehensive examination of verbal impoliteness and nonverbal communication instances were conducted. A total of 9 data of verbal impoliteness and nonverbal communication were meticulously identified and catalogued from the co-host's interactions. These data were observed to align with Culpeper's (1996) delineated strategies of impoliteness and theory of nonverbal communication by Andersen (1999). The identified strategies spanned the spectrum of impoliteness, ranging from the overt and direct

'bald on record' approach to the more nuanced and subtle withhold politeness strategy while in the analysis of nonverbal communication from physical appearance to haptics. This comprehensive analysis sheds light on the various ways in which impoliteness and nonverbal communication are manifested through the co-host's language and behaviour.

1) Bald on Record Impoliteness

Bald on record impoliteness is the most explicit and direct form of impoliteness. According to Culpeper (1996), this type of impoliteness is commonly observed among individuals with close relationships.

The co-host employed a language style that specifically references the guest's actions, particularly when their college discovered their YouTube channel.

Datum 26

Guest: You want me to tell you about what college was like when they found my channel? I feel like that's why.

Host: Yeah, yeah, yeah. Go on. Yeah. Show us the difference.

Co-host: Why are you the one going in and putting your video on?

Host: So, teacher, sit down. Get this on.

Guest: So, I had about 100,000 at the beginning of quarantine...

This interaction highlights how the co-host employed the bald-on-record impoliteness to inquire about the guest's choice of video uploading, emphasizing a direct, unmitigated approach to communication. By relating this to Culpeper's impoliteness theory (1996), it becomes evident that this example fits the bald-on-record category, illustrating how impoliteness can be employed for specific communicative goals.

2) Positive Impoliteness

Positive impoliteness involves using strategies that aim to undermine or threaten the addressee's desire to be included in a particular action or to be approved of. As previously discussed, a positive face refers to the need for social approval and the desire to be a valued member of a group or interaction. Culpeper (1996) identified several sub-strategies for positive impoliteness, many of which were observed in the data.

The dialogue between the host, co-host, and guest when they talk about the guest's confidence if he is recognized 80% by the audience of Happy Hour audiences.

Datum 27

Guest: So, you want me to go from the beginning? I wonder if many of the happy hour viewers now know me.

Host: Oh, mate.

Co-host: I think everyone knows you now.

Host: Yeah, I think. I reckon about 80% of our audience will know who you are.

Guest: Super cool. Hi Happy Hour viewers.

Co-host: We didn't say they like you just said they know you.

Both host (JakcMaate) and co-host (Stevie White): laugh.

Co-host: I think I know which one of us he'd stab you.

Host: Yeah. Yeah, right.

Guest: Hi. Happy our viewers.

Host: Are they going to? Are they going to say hi back?

In the conversation, an instance of positive impoliteness is identified when the co-host responds to the guest's greeting with the statement, "We didn't say they like you, just said they know you." This statement aligns with Culpeper's concept of seeking disagreement, a sub-strategy of positive impoliteness (1996). By suggesting that the audience might know the guest but not necessarily like him, the co-host subtly challenges the guest's assumption and creates an atmosphere of mild

conflict. This serves as an example of how individuals can employ linguistic strategies to maintain a sense of power or assertiveness within a conversation, even in a light-hearted and bantering context, as seen here.

Datum 28

The co-host exhibited a demeanor of satisfaction and amusement, seemingly deriving pleasure from making the guest feel uncomfortable.

In the realm of non-verbal communication, specifically within the domain of kinesics, based on Andersen's theory of non-verbal communication (1999), facial expressions play a crucial role in conveying underlying emotions and attitudes during social interactions. It is pertinent to consider the context in which these expressions manifest, as they can significantly impact the overall communicative dynamic. In light of the data analysis from a dialogue segment, where a co-host responded with, "We didn't say they like you just said they know you," it is essential to examine the accompanying facial expression. This display of happiness, in this context, is not an ordinary, genuine form of joy but rather a form of triumphant satisfaction derived from the fact that the Podcast Happy Hour audience merely knows the guests without necessarily holding them in high regard.



Picture 3. The co-host appeared pleased and entertained, deriving satisfaction from the guest's discomfort.

The co-host employed verbal tactics to challenge the guest's claim regarding their fan base, introducing an element of discord or dissent within the dialogue.

Datum 29

Co-host: So, your fan base must be strong, not strong, man. They aren't strong, man.

Guest: A strong man. I wish they once were, but, um. No, No. So, I've watched him for quite a while. Um, never really been that. Like, I've. I've found him entertaining and everyone. What I really liked his old videos where he just go and fucking twat in public.

Host: Yeah.

In the datum, an instance of positive impoliteness can be identified through co-host's utterance. The line "So, your fan base must be strong, not strong, man. They aren't strong, man" seems to employ the seek disagreement strategy. By contradicting the guest's assertion about their fan base, the co-host introduced a sense of conflict or disagreement into the conversation. The repetitive use of "not strong, man" can be seen as challenging the guest's statement and seeking to create a sense of discord. Additionally, the co-host's language might also align with the

use of taboo words strategy. Although there are no explicit offensive words, the repetition of "man" might be seen as dismissive or belittling, especially when paired with contradicting the guest's statement. This could potentially create an environment of tension or impoliteness by expressing disagreement in a manner that challenges the guest's perspective.

The co-host's remark 'hates Americans and KSI,' followed by the guest's response, 'I hate most things,' the intricate interplay of impoliteness and discourse manipulation become evident.

Datum 30

Co-host: He hates Americans and KSI.

Host: Yeah, and vegans.

Guest: Hate vegans? Yeah. Um. I hate most things.

Host: Do. Yeah.

Guest: No.

Host: He is keeping me on my toes today.

In the conversation, the co-host's utterance 'hates Americans and KSI' emerges as a strategic employment of positive impoliteness, particularly the tactic of seeking disagreement. Initially intended to provoke potential discomfort or disagreement, this statement successfully prompted the guest to respond in alignment with the co-host's intent, thereby accentuating the strategy's effectiveness in generating verbal conflict. Furthermore, the subsequent statement from the guest, 'I hate most things,' reinforces the prevailing negative outlook espoused by the co-host. This can be attributed to a combination of the seek disagreement strategy and a nuanced semblance of the use taboo words strategy. The guest's utilization of the term 'hate' conveys a strong sense of negativity, often deemed as linguistically intense or impolite in certain contexts. This interplay of discourse strategies

resonates with Culpeper's conceptual framework of positive impoliteness, wherein speakers tactically orchestrate conversations to evoke dissent or contention, ultimately exemplifying the intricacies of impoliteness phenomena as delineated by Culpeper's theoretical underpinnings (1996).

The dialogue between the co-host and guest as they discuss 'music discs in Minecraft.

Datum 31

Host: Wow! What are music discs?

Guest: Oh. Music discs are the most valuable item in Minecraft and they are so cool. And they were done by C418 in the soundtrack. They are so well made and so sick.

Co-host: What do they do?

Guest: I'm gonna kill you.

Host: I don't. I don't. What is it?

Guest: Are you playing in a jukebox? And they play a cool sound.

Host: And they are the most valuable thing in the game?

Guest: Yeah.

In the dialogue, an instance of positive impoliteness emerges during a gaming discussion between the co-host and guest. Specifically, when the co-host poses the question, 'What do they do?' concerning 'music discs' in the game Minecraft, this query takes on a somewhat insincere or playful tone, not genuinely engaging with the topic at hand. This aligns with Culpeper's (1996) seeking disagreement strategy as a sub-strategy of positive impoliteness, as it involves the deliberate introduction of a non-serious or mildly impolite element into the conversation. In response, the guest humorously exclaims, 'I'm gonna kill you,' reflecting a playful and mildly impolite tone, indicative of a friendly and bantering atmosphere often seen in gaming discussions. It's essential to note that this impoliteness remains light-hearted and inoffensive, in line with the prevailing tone

of humor within gaming discourse. This analysis underscores the nuanced nature of impoliteness, where what may appear as rudeness can often be a form of friendly jesting or camaraderie within specific social contexts.

3) Negative Impoliteness

The concept of negative impoliteness is concerned with targeting the recipient's negative face, which encompasses their desire for autonomy, freedom from imposition, and an unobstructed environment (Brown and Levinson, 1987). Culpeper (1996) further delineates sub-strategies within this category, including frighten, condescend, scorn or ridicule, invading the other's space, explicitly associating the other with a negative aspect, and putting the other's indebtedness on record. Several of these sub-strategies are discernible within the provided conversation data.

In the course of conducting this analysis, it is pertinent to note that no instances of negative impoliteness were discerned within the dataset under examination (Culpeper, 1996). Despite a thorough examination of the dialogue, there were no explicit examples where the conversational participants employed strategies aimed at directly causing offense, discomfort, or conveying confrontational messages. This observation suggests that, within the context of the analysed interaction, the participants generally adhered to polite and respectful communicative norms. The absence of instances of negative impoliteness in this dataset underscores the significance of contextual factors in shaping communicative behaviours. It is essential to report these findings faithfully, even when they indicate

the absence of a particular impoliteness strategy, as this contributes to a comprehensive understanding of politeness and impoliteness phenomena in various communicative settings.

4) Sarcasm and Mock Politeness

Sarcasm and mock politeness approaches involve politeness being enacted with evident insincerity, rendering the expressed statements impolite. For example, much like irony, sarcasm is closely tied to the context. Conversely, mock politeness constitutes superficial politeness that might come across as impolite due to specific contextual cues.

The co-host was subtly conveyed criticism or mockery through the use of a seemingly polite language style. This served as a clear instance of mock politeness, where feigned courtesy was employed to veil underlying intentions of critique or derision.

Datum 32

Host: You know it's your face in everyone. So, it's gonna look.

Guest: It is? Yeah. It's good.

Co-host: So, where did we get it? They've used you for clickbait.

Guest: Yeah.

Co-host: Which is a weird thing to think that we use them.

Guest: I've been listening to them for like I, there's like a video of me from 2017 of me and my mate in a park just singing all of rotations district so it's pretty weird now.

Host: Wow.

In the datum, a notable instance of mock politeness can be identified. During the conversation, the co-host seemingly employs politeness while delivering a question, yet subtly conveys a sense of criticism or sarcasm. When the co-host asks, "So, where did we get. They've used you for clickbait," the initial phrase

appears polite, creating an illusion of mere curiosity. However, the subsequent statement, "They've used you for clickbait," carries an underlying implication that their utilization of the guest for clickbait purposes might be questionable or even demeaning. The use of polite language disguises the hidden criticism within the question, showcasing the application of mock politeness. This example highlights how politeness is used as a façade to veil a more critical or satirical intent, aligning with the concept of mock politeness as proposed by Culpeper (1996).

The co-host initially repeated the word "ratio" with a repetitive tone, which appeared to lack clear context or relevance to the ongoing topic.

Datum 33

Co-host: I have seen you, ratio. Is it a ratio? ratio.

Guest: What is a ratio?

Co-host: I was thinking of the footballer Rashford. Why?

Host: Hang on. No, why have you just said ratio? I've never heard you say ratio.

Guest: That was really.

Co-host: Don't know what that was.

Guest: That was stupid.

The datum involving the host, co-host, and guest exemplified the concept of sarcasm or mock politeness. This is particularly evident in the interaction where the co-host repeatedly and randomly uses the word "ratio," emphasizing it with a distinctive intonation. This repetition creates confusion and a lack of coherence with the ongoing discussion. When questioned by the host and guest about this usage, the co-host responded that he was thinking about the football player Rashford, a response unrelated to the conversation's context. This deliberate disconnect between the topic and the co-host's response, combined with the repeated use of "ratio," implies an underlying intention to subtly mock or ridicule

the guest. The polite innocent choice of words conceals the intended sarcasm or mockery. In line with Culpeper's concept of impoliteness (1996), this interaction showcases the intricate use of polite language to convey a subtly critical message.

5) Withholding Politeness

Withholding politeness means politeness that is expected in a certain situation but is left out for some reason (Culpeper, 1996).

The co-host addressed the guest regarding a situation or plan that deviated from the usual expectations or norms for a "side-man," which can be interpreted as an act of withhold politeness.

Datum 34

Host: Was he genuinely angry with you?

Guest: Well, so I found out later that he was recording a FIFA video and I was in it for about seven seconds and you couldn't hear my voice. He was just on the phone to me. And then they put me smack bang in the middle of the thumbnail and title, and I went, Oh, okay. Oh wow. It is KSI.

Host: I mean, that is a hell of it.

Co-host: Feels weird for the side-man.

The datum was interpreted as an illustrative example of withholding politeness, as proposed by Culpeper's theory of impoliteness (1996). This concept entails the intentional omission of expected politeness within a given situation. By expressing that something "feels weird for the side-man," the co-host implicitly suggests a sense of incongruity between the current situation and the norms associated with the "side-man." This lack of explicit detail in highlighting the nature of the discomfort can be perceived as a deviation from the anticipated openness and straightforwardness in communication. Furthermore, the co-host's statement gains additional significance when considering the conversation's broader context,

particularly KSI's dissatisfaction expressed through the statement "No, you fucked it. You fucked it." directed towards the guest. This further supports the idea that the co-host's comment encapsulates a withheld sense of critique or discord, fitting the parameters of withholding politeness.

3. The Guest's Responses to Impoliteness

Responding to impoliteness is an essential aspect of the specific communicative context in which impoliteness occurs. After considering impoliteness from the speaker's perspective, we can shift our focus to the listener. As previously mentioned, Bousfield (2008) contended that the recipient of the message must comprehend impoliteness for it to be deemed effective.

Subsequently, it was explained how the guests respond, including whether the guest does not understand the face attack, the guest understands the face attack but does not respond, the guest understands the face attack and responds, and the guest does not have a chance to respond to the face attack, to verbal impoliteness from the host and co-host.

In response to the first research question, which delves into the specific verbal impoliteness employed by the host and co-host on the Happy Hour Podcast, and the second research question, which explores the nonverbal communication utilized by the hosts and co-hosts, the subsequent examination of guest responses sheds light on the potential face-threatening nature of these verbal and nonverbal expressions. By examining whether guests comprehend the face attack, choose to respond or remain silent, and in cases where they lack the opportunity to respond,

we can discern the nuances of how verbal impoliteness, accompanied or not by nonverbal communication, may pose a threat to the guest's face.

The researcher divides the responses into three categories based on guest responding to impoliteness:

1. The guest does not understand the host and co-host's face attack.
2. The guest understands the host and co-host's face attack and respond.
3. The guest does not get a chance to respond because either the host and co-host continue talking or the guest's reaction is not shown at all.

a. The instances where the guest does not understand the host and co-host's face attack

The guest found the impoliteness-laden sentence uttered by the host to be completely incomprehensible, leading to a state of confusion in the conversation.

Datum 35

Host: More like highbrow stuff. Yeah.

Guest: What does that mean?

Host: (laughs)

Guest: Just don't laugh at me. That's fucking.

Host: Don't know what's going on.

During this specific point, when the host remarks, "More like highbrow stuff. Yeah," the guest responded with the inquiry, "What does that mean?" This response can be classified as accepting response because even the guest does not understand the face attack, it can be classified as relevant as responding to it (Bousfield, 2007). The guest exhibits a lack of comprehension regarding the host's statement, resulting in confusion. This demonstrates the guest's effort to seek

clarification or grasp the significance of a statement they find impolite. Analyzing this response in the context of the third research question, it is essential to note that the guest's accepting response, despite a limited understanding of the face attack, may not overtly indicate a threat to the guest's face. However, this response indicates that the form of impoliteness is still categorized as a threat to face based on Culpeper's (1999) theory, specifically falling into positive impoliteness category.

The co-host initially reiterated the term "ratio" with a repetitive intonation, resulting in the guest's confusion regarding its significance and a lack of a discernible context or relevance to the ongoing discussion.

Datum 36

Co-host: I have seen you, ratio. Is it a ratio? ratio.

Guest: What is a ratio?

Co-host: I was thinking of the footballer Rashford. Why?

Host: Hang on. No, why have you just said ratio? I've never heard you say ratio.

Guest: That was really.

Co-host: Don't know what that was.

Guest: That was stupid.

In this conversation, when the co-host said, "What is a ratio?" the guest's responded, "What is a ratio?" shows that the guest didn't quite understand what the co-host meant. This means the guest's response falls into the category of accepting response because even the guest does not understand the face attack, it can be classified as relevant as responding to it (Bousfield, 2007). The guest seemed confused and was more focused on trying to figure out the meaning of the word "ratio" used by the co-host, rather than directly addressing any impoliteness in the statement. It is crucial to acknowledge that the guest's accepting response, driven by confusion over the term used, may not overtly suggest a threat to the guest's face.

However, this response indicates that the form of impoliteness is still categorized as a threat to face based on Culpeper's (1999) theory, specifically falling into positive sarcasm or mock politeness.

b. The instances where the guest understands the host and co-host's face attack and respond

The guest responds to the impoliteness conveyed by the host regarding their question about the reasons for the guest continuing their college education.

Datum 37

Host: Why do you still go to college? Why are you bothering?

Guest: So, I go once a week and I do film and TV. Do you want me to tell you about what college was like when they found my channel? I feel like that's why.

The provided datum, the guest's response in this context falls within the category of countering the face attack, especially defensive strategy because the guest tried to dismiss the attack by making an explanation about it (Bousfield, 2007). The guest calmly elucidated the reasons for continuing their college education, despite a substantial income from their YouTube channel, showcasing their understanding of the impoliteness and actively engaging to address it. In addition, it is crucial to delve deeper into whether the guest's response genuinely poses a threat, considering the previously mentioned statement. Observing the host's nonverbal communication, characterized by eye movement and a teasing smile when questioning the guest about the reasons for pursuing a college education, adds a layer to the potential threat posed by the impoliteness.

The guest did not respond with new attacks or further impoliteness; instead, they used humor to avoid escalating impoliteness and keep the conversation within a more polite realm.

Datum 38

Guest: Hello! Just. Hello, Shitter. Do you stand or do you sit when you wipe?

Co-host: Oh, fuck is that when you shit.

Host: Who's standing?

Guest: Stevie, you can't stand and shit. It's not possible. It's not possible.

Host: I imagine it is possible.

Guest: It's not.

Host: Is it? Have you tried?

Guest: No. I have not. I will not talk shit with you gentlemen.

The guest responded more appropriately and it is categorized as countering the face attack, especially defensive strategy (Bousfield, 2007). The guest tried to dismiss the attack by making a joke "I will not talk shit with you gentlemen." Thus, the guest's response in this context reflects a defensive strategy of Bousfield's analytical framework (2007), where he avoids escalating impoliteness by responding with humor and politely declining to engage in an inappropriate conversation. However, this response indicates that the form of impoliteness is still categorized as a threat to face based on Culpeper's (1999) theory, specifically falling into bald on record impoliteness.

The host attempted to ask whether the guest had ever taken a diamond that belonged to their friend.

Datum 39

Co-host: Have you stolen your mate's diamonds?

Guest: Yes.

Host: Is that a good thing?

Guest: It's fine. It's capitalism, you know?

Host: What does-

Guest: The rich get richer.

The guest's response to the host's impoliteness aligns with a defensive strategy of Bousfield's framework on responding to impoliteness (Bousfield, 2007). The guest employed an explanatory approach, citing capitalism and socio-economic issues. Thus, the guest's response reflects a defensive strategy by providing an explanation for the impoliteness raised by the host, without resorting to offensive tactics or introducing new impoliteness. However, this response indicates that the form of impoliteness is still categorized as a threat to face based on Culpeper's (1999) theory, specifically falling into bald on record impoliteness.

The host referred to an individual by a nickname, despite the guest's repeated attempts to provide their correct name.

Datum 40

Guest: This is gonna be really different. And I hadn't I don't even recognize a couple of times at that point. But when I went into college, I, oh, fuck you know, a kid from a guy who was really lovely across from the side of behind me was like, you know, Wilbur. So, Wilbur did a new song called-

Host: Wilbur, yeah, I know. Wilbur cool. Yeah, yeah, I know. Wilbur, Wilbur. (host) whistle. Wilbur scoot. Yeah, Wilbur scoot.

Guest: Yeah, yeah. So, Wilbur soot. He did a video, a song so he's really good at music and he did music.

The guest's response can be classified as countering to impoliteness, especially a defensive strategy that is categorized by Bousfield's framework for responding to impoliteness (2007). The guest opted for an approach characterized by explanation and storytelling. This choice cultivated a more relaxed and humorous atmosphere in addressing the impoliteness initiated by the host. However, this response indicates that the form of impoliteness is still categorized as a threat

to face based on Culpeper's (1999) theory, specifically falling into positive impoliteness.

The host referred to someone, who happened to be the guest's friend, by a gaming nickname.

Datum 41

Guest: He isn't a Minecraft, Philza Minecraft. That's. We don't joke about Philza.

Host: All right. Okay.

Guest: Should we move on?

Host: Is that your enemy?

Guest: No, no. He's quite the opposite, actually. He's Philza Minecraft.

Host: Okay. Do you want to move on?

Guest: I think you wanna move on.

Host: I'll talk about Philza Minecraft.

In this context, the guest's response, "I think you wanna move on," to the host's impoliteness in the statement "Okay. Do you want to move on?" can be categorized as a countering, especially offensive strategy by Bousfield's framework for responding to impoliteness (2007). The guest attempted to challenge or counter the host's impoliteness by implying that the host may want to change the topic or cease discussing the matter. This reflects an offensive strategy, where the guest responds to impoliteness by directly confronting or challenging it. However, this response indicates that the form of impoliteness is still categorized as a threat to face based on Culpeper's (1999) theory, specifically falling into positive impoliteness.

c. The instances where the guest does not have a chance to respond to the host and co-host's face attack

A datum of response to impoliteness can be observed in the dialogue below between the host, co-host, and the guest when discussing the guest's confidence if recognized by 80% of Happy Hour viewers.

Datum 42

Co-host: I think everyone knows you now.

Host: Yeah, I think. I reckon about 80% of our audience will know who you are.

Guest: Super cool. Hi Happy Hour viewers.

Co-host: We didn't say they like you just said they know you. Both host and co-host: laugh.

Co-host: I think I know which one of us he'd stab you.

Host: Yeah. Yeah, right.

Guest: Hi. Happy Hour viewers.

Host: Are they going to? Are they going to say hi back?

In the context of that conversation, the response given by the guest, "Hi. Happy our viewers," can be categorized as accepting response because even the guest does not get a chance to respond because either the host or co-host continued their conversation, it can be classified as relevant as responding to it (Bousfield, 2007). Despite the guest's attempted to respond and maintain a relaxed tone with their greeting, the host and co-host swiftly proceeded with their conversation without providing an opportunity for further input from the guest. In this context, the guest faced constraints in responding to impoliteness in the form of indifference or a lack of opportunity for further self-expression. However, this response indicates that the form of impoliteness is still categorized as a threat to face based on Culpeper's (1999) theory, specifically falling into positive impoliteness.

B. Discussion

The observed impoliteness varies from forms that frequently appear to those that rarely emerge, encompassing a range of ways to offend someone. Culpeper's theory of verbal impoliteness (1996) was employed to analyze the data. Additionally, communication methods outlined in Andersen's theory of non-verbal communication (1999) were used for analysis, with much of the offense conveyed through facial expressions and eye contact.

Positive impoliteness is commonly used due to its various sub-strategies. The reason for its high frequency is that positive impoliteness is a strategy with an extensive list of sub-strategies, such as seek disagreement, call the other names, make the other feel uncomfortable, and use taboo words. In addition, in this type of impoliteness, nonverbal communication plays a significant role to support verbal impoliteness in positive impoliteness, such as eye contact and facial expression that the most common way that used by host and co-host to convey their attitude and emotions towards the guest's podcast statement.

This research also found that bald on-record impoliteness, actually occurs relatively rarely. This is intriguing because most people tend to use this form of impoliteness in very close relationships. However, in this case, it appears that the relatively distant relationship between the host and co-host does not hinder the use of this strategy. There could be several possible reasons for this. First, the host and co-host may have a level of respect for their guest, making them reluctant to openly offend them through impoliteness. Second, they may consider their guest relatively unfamiliar, prompting them to be more cautious in their communication. In this

type, nonverbal communication was not observed, neither from the host nor the co-host. It happens because bald on record impoliteness type is highly direct and explicit nature. Bald on record impoliteness emphasizes clarity and honesty in delivering messages without the inclusion of elements of denial or softening through nonverbal communication. In this context, impoliteness is prioritized through explicit words and sentence structures, without relying on nonverbal signals that may allow for double interpretations or the softening of discomfort.

The third research question investigates whether verbal impoliteness followed by nonverbal communication threaten the guest using Bousfield's response to impoliteness framework (2007). The analysis revealed that the guest had a good understanding of the face attacks made by the host and co-host. Furthermore, this research also shows variations in understanding. Two cases indicated that the guests did not fully comprehend these attacks, possibly due to the complexity of the issues discussed. In five other cases, guests understood and responded accordingly, depending on their understanding of the host and co-host's characters. In one case, the guest was not given the opportunity to respond. The core of the research lies in the unique dynamics of understanding and responding to communicative impoliteness.

In this study, the researcher thoroughly examined the findings of previous research as presented in Chapter I. These studies, as detailed in the first chapter, explored various facets of impoliteness across diverse contexts, employing various theories, and focusing on a wide array of research subjects. Their findings provided invaluable insights and laid a robust foundation for the present research.

The findings of the research support previous research findings conducted by Al-Yasin and Rabab'ah (2018), Nasirli (2021), and Hafisa and Hanidar (2020) which used Culpeper's (1996) theory to analyze impoliteness. The similarity with the present study is the previous studies found that positive and negative impoliteness are the most commonly used type for the purpose of entertaining the audience. Besides, in line with Milal and Pramono (2021), the present research also found the similar finding with the previous study that the guest response to impoliteness utterance by do not responding and responding, such as accepting and countering the impoliteness, especially using offensive and defensive strategies. The similarity in these findings occur because even if the interlocutor does not respond to impoliteness, it is just as relevant as responding to it (Bousfield, 2007). As a result, all types of impoliteness responses can be identified in the research data.

The present research also found different finding with the previous studies. The present research only found two kinds of nonverbal communication, such as eye movement and facial expression used by the host and co-host of Happy Hour Podcast, while the previous studies of Milal and Pramono (2021) found that some characters in "Whiplash" (2014), "The Bucket List" (2007), "Hidden Figures" (2016), and "Gattaca" (1997) employed the nonverbal communications, such as loud tone, facial expressions, and aggressive mood. It is because the previous studies not only studied about body codes, but they also studied about contextual codes, while the present research only focuses on body codes. Therefore, the findings are different.

CHAPTER V

CONCLUSION AND SUGGESTION

Through this chapter, the conclusions of what had been found and analyzed and suggestions for future studies was presented. This chapter concludes the findings and discussions of the previous chapter and also provides suggestions for the readers, especially those who want to do a similar study.

A. Conclusion

In this research, the researcher explored a wide range of impoliteness expressions, spanning from overt insults to more subtle means of causing offense. The findings showed that the explicitly expressed form of impoliteness, often termed bald on-record impoliteness, is relatively rare, accounting for only five documented instances. Conversely, the most frequently utilized impoliteness is positive impoliteness. Furthermore, it is identified overlaps between Culpeper's impoliteness (1996) and other impoliteness strategies.

Nonverbal communication plays a pivotal role in both positive and negative impoliteness. It can either serve as a catalyst for impoliteness or enhance the impact of verbal impoliteness. It is worth noting that JaackMaate and Stevie White, who host and co-host of the Happy Hour podcast, are renowned for their distinctive sense of humor. Intriguingly, this particular strategy consistently incorporates verbal impoliteness.

The guest's reaction and response using Bousfield's theory of response to impoliteness (2007) is the last aspect of this research. The analysis revealed that the guest had a good understanding of the face attacks made by the host and co-host. Furthermore, this research also shows variations in understanding. Two cases indicated that the guests did not fully comprehend these attacks, possibly due to the complexity of the issues discussed. In five other cases, guests understood and responded accordingly, depending on their understanding of the host and co-host's characters. In one case, the guest was not given the opportunity to respond. The core of the research lies in the unique dynamics of understanding and responding to communicative impoliteness.

B. Suggestion

The present study is expected to enlighten the readers on the selected issue and to enrich the endeavor of impoliteness studies that have been done previously. The relationship between impoliteness and broader nonverbal communication, as this area remains relatively under-researched. While the researcher has focused on nonverbal aspects in this research, it can be expanded to more spontaneous discourses like TV interviews or other comedy talk shows because they have the potential for spontaneity. The more spontaneous the dialogue, the stronger the potential for impoliteness. The limitation of this research lies in the lack of spontaneity; written dialogues are considered less important to study compared to real-life conversations. However, in my opinion, this is equally significant because scripted dramas are created to represent real-life situations and themes. The analysis

can provide valuable insights into the next researcher and help us understand the workings of communication, just like spontaneous dialogues.

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CURRICULUM VITAE



Rizki Aby Trissya was born in Malang on August 13, 1999. He graduated from SMA Darussalam Blokagung Banyuwangi in 2018. During his study at the senior high school, he actively participated in various organizations, including the Red Cross Youth (PMR) and the English Club. He achieved notable success during this period, such as winning the English debate competition at the district level in Banyuwangi and got the second place in the provincial First Aid competition. He started his higher education in 2018 at English Literature Department UIN Maulana Malik Ibrahim Malang and completed in 2023. During his study, he did not achieve provincial or national recognition, but he got the second place in the Khitobah Constitution competition at the 61st anniversary of UIN Malang. Additionally, he also dedicated a significant portion of his time at Ma'had Sunan Ampel Al-Aly, now widely known as the Pusat Ma'had Al-Jamiah, specifically in the Language division, for three consecutive terms.

APPENDIX
DATA CLASSIFICATION OF HAPPY HOUR PODCAST SCRIPTS

Appendix 1:

Verbal Impoliteness Used by The Host

| Data | Text | Bald on record | Positive impoliteness | Negative impoliteness | Sarcasm or mock politeness | Withhold politeness |
|------|--|----------------|-----------------------|-----------------------|----------------------------|---------------------|
| 1 | Why do you still go to college? Why are you bothering? | ✓ | | | | |
| 3 | So, teacher, sit down. Get this on. | ✓ | | | | |
| 4 | Is it? Have you tried? | ✓ | | | | |
| 5 | Is that a good thing? | ✓ | | | | |
| 6 | Wilbur, yeah, I know. Wilbur cool. Yeah, yeah, I know. Wilbur, Wilbur. (host) whistle. Wilbur scoot. Yeah, Wilbur scoot. | | ✓ | | | |
| 7 | He is a minecraft. | | ✓ | | | |
| 8 | Okay. Do you want to move on? | | ✓ | | | |
| 9 | ... you're probably all doing some fucking lesson that you don't want to do. | | ✓ | | | |
| 10 | Tommy, you're, you're a lovely lad. | | ✓ | | | |
| 11 | Were you and I going to get into this later? but obviously, all this has come to you | | ✓ | | | |

| | | | | | | |
|----|---|--|---|---|---|--|
| | very, very quickly. | | | | | |
| 12 | More like highbrow stuff. Yeah. | | ✓ | | | |
| 13 | Yeah, and vegans. | | ✓ | | | |
| 15 | What's the shittiest thing about the game? | | ✓ | | | |
| 16 | Oh, more, more bitches. | | ✓ | | | |
| 17 | What, you gonna have to do it now? What's a creeper? | | ✓ | | | |
| 18 | Oh, no, no, no. Oh, because I thought you then you say like, So for example, you're Tommy. So, you'd go, Tommy is a Minecraft. | | | ✓ | | |
| 19 | Is he your enemy? | | | ✓ | | |
| 20 | It wouldn't have even been a bad thing. Should you come in here and say, I fucking love the money like that? Would that wouldn't have been a bad thing? | | | ✓ | | |
| 21 | Oh, so you're saying you hate him? | | | ✓ | | |
| 22 | It must be. Yeah, it must be mad because how could you pull in more views than them now? | | | ✓ | | |
| 23 | This is a freak question, that Fiona was just | | | | ✓ | |

| | | | | | | |
|----|--|--|--|--|---|---|
| | interested in. Do your mum and dad. Do your mum and dad charge you rent? | | | | | |
| 24 | Yeah, it's not a good game, like Liam Payne. | | | | ✓ | |
| 25 | Yeah. Yeah. Fee you'll be able to pull up Tommy's Tommy's Twitter. | | | | | ✓ |

Appendix 2:

Verbal Impoliteness Used by the Co-Host

| Data | Text | Bald on record | Positive impoliteness | Negative impoliteness | Sarcasm or mock politeness | Withhold politeness |
|------|---|----------------|-----------------------|-----------------------|----------------------------|---------------------|
| 26 | Why are you the one going in and putting your video on? | ✓ | | | | |
| 27 | We didn't say they like you just said they know you. | | ✓ | | | |
| 29 | So, your fan base must be strong, not strong, man. They aren't strong, man. | | ✓ | | | |
| 30 | He hates Americans and KSI. | | ✓ | | | |
| 31 | What do they do? | | ✓ | | | |
| 32 | So, where did we get it? They've used you for clickbait. | | | | ✓ | |
| 33 | I have seen you, ratio. Is it a ratio? ratio. | | | | ✓ | |
| 34 | Feels weird for the side-man. | | | | | ✓ |

Appendix 3:

Non-verbal Communication Used by the Host

| Data | Activities | Physical appearance | Kinesics | Oculesics | Proxemics | Proxemics |
|------|--|---------------------|----------|-----------|-----------|-----------|
| 2 | The host's eye movement and teasing smile when attempting to question the guest about the reason for pursuing a college education. | | | ✓ | | |
| 14 | Through eye contact, the alterations in facial expression and eye movement by the host distinctly conveyed their attitude and emotions toward the guest's podcast statement. | | | ✓ | | |

Appendix 4:

Non-verbal Communication Used by the Co-host

| Data | Activities | Physical appearance | Kinesics | Oculesics | Proxemics | Proxemics |
|------|---|---------------------|----------|-----------|-----------|-----------|
| 28 | The co-host exhibited a demeanor of satisfaction and amusement, seemingly deriving pleasure from making the guest feel uncomfortable. | | ✓ | | | |

Appendix 5:

The Guest's Responses to Impoliteness

| Data | Text | Does not understand the face attack | Understand the face attack but does not respond | Understand the face attack and respond | Does not have a chance to respond to the face attack |
|------|---|-------------------------------------|---|--|--|
| 35 | What does that mean? | ✓ | | | |
| 36 | What is a ratio? | ✓ | | | |
| 37 | So, I go once a week and I do film and TV. Do you want me to tell you about what college was like when they found my channel? I feel like that's why. | | ✓ | | |
| 38 | No. I have not. I will not talk shit with you gentlemen. | | ✓ | | |
| 39 | It's fine. It's capitalism, you know? | | ✓ | | |
| 40 | Yeah, yeah. So, Wilbur soot. He did a video, a song so he's really good at music and he did music. | | ✓ | | |
| 41 | I think you wanna move on. | | ✓ | | |
| 42 | Hi. Happy Hour viewers. | | | | ✓ |