

# **IMPOLITENESS IN CONDUCTOR-PASSENGER INTERACTIONS**

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**CERTIFICATION**

I certify that this study was carried out by Priscillia Izilein EBINUENTA (MISS) in the Department of English and Literature, University of Benin, Benin City, under my supervision.

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**DR N.F. OGOANAH**  
(Supervisor)

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**DATE**

## **DEDICATION**

This study is dedicated to my Heavenly Father who has been my guide and comforter throughout this process of writing and to every Nigerian who has had the misfortune of being the victim of impoliteness in the marketplace.

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Firstly, I want to give glory to God Almighty who made it possible for me to complete this research. I am eternally grateful , I could not have done it without you Lord.

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## ABSTRACT

*This study examines the impoliteness strategies employed by Lagos bus conductors in their interactions with their passengers while boarding and inside the bus. We will be looking at their reaction, behavior in regards to these strategies being used.*

*For analyzing this research, we will be making use of private videos on YouTube, twitter and nairaland.*

*This study shows that the most commonly used impoliteness strategies in conductor- passenger interaction is bald-on- record impoliteness, withholding impoliteness, positive and negative impoliteness. This research also shows that the affective and coercive impoliteness function is mostly used. These strategies are used to frighten, intimidate and compel the passengers into doing what they want.*

## **CHAPTER ONE**

### **1.1 Purpose of Study**

The purpose of this study is to examine the impoliteness strategies used in conductor- passenger interaction in order to express the reaction of the parties involved. This study explains the use of language in conductor-passenger interaction.

### **1.2 Scope of Study**

The scope of this study is limited to the interactions of conductor-passengers in the whole of Nigeria. On a daily basis, people have cause to make use of the commercial buses to get to their various locations. The focus of this study will be interactions of these parties within Lagos. The data is gotten from private videos online showing impolite interactions between these parties. This study will be centered on the impoliteness strategies proposed by Jonathan Culpeper and other scholars.

### **1.3 Methodology**

This section of this study will focus on explaining the process and methods of getting our data.

### **1.3.1 Methodological Approach**

The methodological approach used in this research is qualitative. The data is gotten through open-ended question/communication. Our data is gotten through online videos, peoples personal experiences, that have been shared. We will be making use of secondary research. In secondary research, researchers make use of already existing data. The data used in this case are videos of conductors clashing with their passengers. All these videos are gotten from YouTube, Twitter and Nairaland.

### **1.3.2 Method of Data Analysis**

The data will be analyzed based on the deductive approach. Each video will be analyzed to show the impoliteness strategies in the communication between the involved parties.

### **1.3.3 Research Problem and Limitations**

One of the problems faced in this research is the identities of the parties involved . tThe process of finding them to get more information is almost impossible. Also, in the video recording, some parts of the interaction are not included, so the basis of the conversation or conflict is not known.

## 1.4 Theoretical Framework

This research is centered on Jonathan Culpeper's theory of impoliteness. Impoliteness has a negative effect of being very offensive.

A lot of scholars have written about Impoliteness but Culpeper's definition stands out. Culpeper describes it as not just a language problem but a multidisciplinary study which can be approached from different fields such as; social psychology, history, sociology, conflict studies and media studies. According to Jonathan Culpeper;

Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts. It is sustained by expectations, desires and /or beliefs about social organisation, including, in particular, how one person's or a group's identities are mediated by others in interaction. Situated behaviours are viewed negatively – considered 'impolite' – when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be (23).

Culpeper in his 2011 publication uses "intention" as an important word in his definition of impoliteness as "involving communicative behavior intending to bring face loss to an addressee". He proposes five strategies of face attack;

### **Positive Impoliteness**

It is designed to damage the addressee's positive face wants. Positive face wants means someone's desire to be needed and respected by others. In this strategy, we see things like; failure to acknowledge one's presence, exclude them from activities, avoid them, be uninterested, be unbothered about them, relate to them as anything other than a human being, discuss a very sensitive and personal topic in a distasteful manner which makes them feel uncomfortable.

### **Negative Impoliteness**

It is designed to damage the addressee's negative face want. Negative face is a person's desire not to be disturbed. Such include; frightening someone, ridicule, scorn, belittling them, asking for information that is too intimate and questions that still open some wounds.

### **Bald on record Impoliteness**

Culpeper defines impoliteness strategy as direct, obvious, unpretentious and daring. It is used by speakers to attack addressee's face in a straight forward, obvious, unambiguous and brief way in situations where the face is at stake.

## **Sarcasm or Mock Impoliteness**

Sarcasm is face threatening act (FTA) which is performed or used through the employment of politeness strategy. Sarcasm can be used for expressing someone's opposite feeling of what he or she is saying. On the surface, it seems to be positive and supportive but it is intended to damage the addressee's face want.

## **Withhold Politeness**

This strategy occurs when the speaker does not perform politeness where it is expected.

### **1.4.1 Functions of Impoliteness**

#### **Affective Impoliteness**

Research has proposed that aggression is always caused by a frustrating event or situation. There are times when affective impoliteness is more strategic, instrumental and other times when it is more impulsive and more reflexive. According to Culpeper, affective impoliteness involves the unrestrained expression of emotions, particularly in contexts where it is not licensed. Affective impoliteness is the targeted disproof heightened emotion, typically anger with the implication that the target is to blame for producing that negative emotional state (221-223). Affective impoliteness could either be verbal or non verbal. For non

verbal, we have features like a fast tempo, gestures, pitch range and loudness of voice.

### **Coercive Impoliteness**

Power in discourse refers to the exercise of power in the language. Locher points out that people with higher status can refrain from exercising power whilst interactants with low status can decide to exercise power over people with relatively greater status (31). Coercive impoliteness is impoliteness that seeks a realignment of values between the producer and the target such that the producer benefits or has their current benefit reinforced or protected. It involves coercive action that is not in the interest of the target. It can move beyond behavioral compliance and includes the imposition of social harm, either or which can lead to beneficial terminal values. Tedeschi describes coercive action as an action taken with the intention of imposing harm on another person or forcing compliance.

### **Entertaining Impoliteness**

It involves exploitative entertainment. Impoliteness is nasty stuff, people get hurt or angry. The true identity of the target is not known most of the time and that is why the audience find it entertaining. Entertaining impoliteness involves a victim or at least a potential victim. The participants involved enjoy the impolite utterances and behavior at the expense of the target. Culpeper in his work Using

language to cause offence talks about five sources of pleasure that can be involved in entertaining impoliteness; emotional pleasure, aesthetic pleasure, voyeuristic pleasure, pleasure of being superior, pleasure of feeling secure.

#### **1.4.2 The Relationship between Impoliteness and Prosody**

Prosody plays a central role in the creation and evaluation of impoliteness. Bernal notes that prosodic considerations (tenor ,rising tone, laughter) play a role in determining if an utterance is impolite or polite (781-802). Prosody is defined as being variation in loudness, pitch, intonation and speaking tempo. Prosody plays a vital role in triggering interpretations of impoliteness. It is said that some utterances are perceived to be impolite because of the participants “tone of voice “.

Prosody in Impoliteness infringes equity rights concerning fair treatment by others. Prosody plays a role in evoking impolite attitudes. The presence of a particular tone of voice in a context is enough to act as a cue. Prosody can be found in how a word is said despite the meaning.

Prosody brings about sarcasm and irony which are some of the impoliteness strategies by Jonathan Culpeper. It highlights impoliteness illocutions.

### **1.5 Review of Related Scholarship**

Jonathan Culpeper’s impoliteness strategies was borrowed from Politeness theory (1987). Impoliteness strategies are the strategies used by the speaker to

attack the positive and negative face of the hearer. According to Merab Goro's work, he believes power and social distances are the main motivating factors that cause impoliteness. He focuses on Culpeper's impoliteness strategy; positive and negative impoliteness, the combination of these two intensify the illocutionary( what was done) act of impoliteness.

Nazife Aydinoglu examines the gender differences in impolite acts and how men use more impoliteness than women in their utterances. From his essay, we get to see that men tend to be more impolite based on how irrational they can get.

Impoliteness can also be found on online comments. Wibowo, G.P and Kuntsara examine the different impoliteness strategies used on online comment. Their focus was on Indonesian football website. They found that Indonesian participants mostly used positive impoliteness strategy to express their negative attitude on some certain comment (166).

Recent research has shown that impoliteness can be found in almost every sector. Researchers have come out with their works to explain the different impoliteness strategies used in the different sectors. For instance, Ifeyinwa Success Asuzu, talks about impoliteness in the buyer- seller interaction. Sellers and buyers mostly employ positive impoliteness strategy, negative impoliteness strategy, bald on record impoliteness strategy to damage mutual understanding. This study

recommends in-training teachings for traders so they can have better communication skill with their customers. Impoliteness hinders communication goals, to reduce impoliteness between buyers and sellers, they should be trained to use less high tones while bargaining, reduce “cussing” each other and try to be more polite (61).

Dr Jitendra Kumar Yadav in his analysis of *The Dirty Picture*, makes an attempt to understand impoliteness from a linguist perspective and draw a line between politeness and impoliteness. The analysis of the film “*The Dirty Place*” reveals that interactants are sensitive to impoliteness and its strategy. The use of these impoliteness strategy in discourse causes problem or issues in relations. This essay makes use of negative impoliteness strategy, off- record impoliteness strategy (178).

Mariam Fouad Kadhim & Nabal Fadhil Abbas, examine verbal/ nonverbal impoliteness in the classroom interaction and outside it. They used the movie ‘*The Marva Collins*’ to explain the different impoliteness strategies such as positive impoliteness and withholding politeness and how the characters employ affective impoliteness. The speaker assumes the duty of the hearer so as to produce a negative state of heart.

This essay will not be complete if we do not refer back to Culpeper, who propounded the impoliteness strategy that is used in most of the works we have reviewed. In Culpeper, impoliteness and entertainment in the television quiz show: The Weakest Link. He examines why impoliteness might be entertaining. Also, he discusses the “exploitative “ chat and game shows and how it maximizes or ends up causing face damage to the guest. He shows the role prosody plays in understanding impoliteness. He makes use of sarcasm or mock impoliteness and the concept of positive and negative face (35).

## **1.6 Thesis Statement**

Lagos conductors use the bald-on record, withhold politeness, positive and negative impoliteness to perform affective politeness while interacting with their passengers especially while boarding a bus.

## CHAPTER TWO

### BALD-ON-RECORD IMPOLITENESS AND WITHHOLD

#### IMPOLITENESS IN SELECTED INTERACTIONS

##### 2.1 Introduction

This chapter analyses the language used by conductors and passengers using impoliteness theory. Impoliteness theory was first gotten from Brown and Levinson's politeness theory. Jonathan Culpeper worked on them and maintained their names.

In this section, we will be dealing with two super strategies; bald on record and withhold impoliteness - and how they are used by both conductors and passengers in interactions. In the presentation and analysis of data, conductors involved in the interaction will be represented with tags in which case will change with as many excerpts we will be analyzing. The passengers will also be represented with different tags also.

##### 2.2 Bald on Record Impoliteness Strategies

Bald on record impoliteness is the most clear and straightforward impoliteness strategy there is. Culpeper this impoliteness strategy is direct, obvious, unpretentious and daring. It makes use of simple ways when a speaker does not pay attention to listener or hearers face and considers the act as not

important to do. Face threatening act is implemented in an unambiguous and concise way. The most evident and straightforward impoliteness is reported impoliteness. This kind is very popular among people who have a close relationship. In this strategy, there is an intention to attack the face of the addressee. It is mostly used in emergency situations like shouting, when the face threat is very small, come in when there's a knock on the door and when a speaker has great power over the hearer, e.g. parent/child relationship (1556). In the examples below, conductors will be referred to as con1 and the passenger pa1. Also in the next example, the passenger will be represented with pass1 and pass2, conductor as con

### **2.2.1 Data Presentation and Analysis**

Text 1

Background information: The passenger is a fat lady in a bus going to her destination. She is spoken to in a distasteful manner by the conductor. The conductor here is the major interlocutor.

Excerpt 1

1. CO1: Aunty e sun jare

(Aunty Shift)

2. Pa 1: mo n bo

(I'm coming)

3. CO1: (gets irritated) aunty you go pay for two seats o

(Aunty you will pay for two seats)

4. Pa 1: why will I

5. CO 1: you no see how you just big con occupy two seats join, abeg bring money

(can't you see your size has occupied two seats, bring your money)

In the first example, the conductor wants to walk around the bus and collect the fare from the passengers. He notices a big lady, who he says “is occupying two seats”.

The interaction begins with a directive from the conductor asking the lady to shift. According to Culpeper direct request is an example of bald on record impoliteness. The conductor commands the lady to adjust when he could have asked her politely. Commands do not protect the face of the listener because command imposes.

The conductor makes use of an impolite language when he speaks to the lady. He uses bald on record impoliteness when he says “you no see how you just big con occupy two seat join”, the big in this context refers to the lady’s size. From this conversation, it is expressed clearly that the conductors pitch while referring to

the lady was a bit high while making the statement and this is to show superiority and him being in charge by damaging and body shaming her.

### Excerpt 2

Background information: a conductor and passenger are fighting over change inside a bus

1.Pass2: don't worry about this guy, take 200 naira from my 300 naira change.

2.Con: egbon e ma worry, eleyi ma san wo mi ko o lo bole ni ketu yi seh aijebe, ko ni gba bata e

( bro's no worry, this one will pay me himself before alighting at this ketu, else he won't collect his palm slippers)

( passenger and conductor keep struggling)

3. Con: oloriibu wa sanwo mi jor

( head of ibu, come and pay money jor)

( they keep dragging and the passenger escapes and jumps out)

4. Pass2: my change?

5. Con:( gives pass 2 100 naira)

6. Pass 2: kileleyi?

(What is this)

7. Con: shebi eyin le so pe kin yo owo bobo ten leekan

(Were you not the one who said I should remove the guys money from your change the other time?)

8. Pass 2: that offer expired long ago, give me my change

( con and pass 2 starts dragging)

9. Con: Egba (take)

( con gives pass2 his change, as he is about to gets down from the bus, the conductor slaps him twice on the cheek then shuts the door.)

In the second example, the passengers and the conductor were dragging for money. To help out, one of the passengers agreed to pay for the other. The conductor insists that he would get the money himself. The action of the conductor reveals bald on record impoliteness strategy when he slaps the passenger for collecting his full change. His action attacks the passengers face wants.

The conductors action shows his unwillingness to give the other passenger his change. The interaction reveals the aggressive nature of the passenger when he collects the passengers palm slippers and drags his shirt. We can see that the conductor behaves impolitely towards the passenger (pass2) because in his opinion no one should interfere in his business. So the conductors action of slapping is very intentional.

The conductor's impolite behavior can deepen the conflict between himself and his passengers. The whole interaction is identified as bald on record impoliteness as it attacks the passengers' face.

### **2.3 Withhold Politeness**

Withholding politeness is a strategy where the speaker is withholding an act of politeness toward the addressee when it is expected. For instance, the addressee's failure to give thanks after receiving a gift from the addresser is considered to be an instance of deliberate impoliteness. An example of withheld politeness is when the hearer or speaker just keeps silent.

Culpeper in his 1996 publication discusses the absence of politeness works where it would be expected (357). The absence of expressing greetings where needed can also be an example of impoliteness. The factor that triggers this strategy is conflict of interest. The parties involved in the discourse under withholding politeness will be referred to as conductor, pa 2 will be used to represent the passenger. The next discourse con2 will be used to refer to the conductor and aunty will be used to refer to the passenger.

### 2.3.1 Data Presentation Analysis

#### Text 2

Background information: a passenger helps out the conductor but conductor doesn't respond to her in a positive manner.

1. Conductor: who get fifty naira change
2. Pas2: for how much
3. Conductor: 100 naira
4. Pass 2: Take Oga
5. Conductor: oga your change

( gives another passenger)

This example takes place when the conductor asks the passengers for change to give those he was owing. A passenger helps him out but refuses to say thank you. This is what we refer to as withholding politeness.

#### Example

1. Con 2: aunty collect all the money for back  
( collect all the money from the people at the back)
2. Aunty: oga take
3. Conductor: give that brother wey wear black change from the money

(give the guy putting on black his change from the money with you)

In the interaction, the illocution of the conductor is an imperative speech act which is indirectly a request to the passengers. The passenger responds to this illocutionary act with the appropriate locutionary effect, namely, handing over the money to the conductor. In a normal situation when one requests for something and they receive it, they should appreciate the person in return. The conductor uses the passengers to render a service for him but he fails to appreciate their service. This can be interpreted as withholding politeness intentionally.

#### **2.4 Function of Bald on record and Withhold Politeness Strategies**

In bald on record, we see the examples given, most of the face attack are very direct and clear. The conductor in text 1, calls his passenger big because of her weight, he said it not minding how it will affect the mind of the lady. The conductor employs the bald on record impoliteness strategy when he shouts at her to adjust. Con1 uses coercive impoliteness function to make the lady comply with what he wants. He could have said it politely and will still get a good response from the lady in question. The action of slapping attacks the passengers face of wanting to be respected. In the example above, the passenger agrees to help out paying the fare of the other passenger but the conductor chooses to be violent with him.

Also, we see another example under bald-on-record impoliteness strategy, the action of slapping shows aggression. The conductor performs the affective impoliteness function in his defense the fight with the previous passenger put him in a mood and pass2 triggered his unreleased emotions.

On the other hand, Withhold politeness shows the lack of politeness on the part of the conductor. Failure to say thank you or regard the effort the passengers make. Both impoliteness strategies use the affective and coercive functions.

## **2.5 Conclusion**

This chapter shows that conductor passenger interaction contains both bald on record and withhold politeness. They use bald on record to attack the addressees face, directly insult them and assault them. Withholding politeness deals with failure to appreciate their passengers when they carry out their instructions.

## CHAPTER THREE

### POSITIVE AND NEGATIVE IMPOLITENESS STRATEGY IN SELECTED CONDUCTOR PASSENGER INTERACTIONS

#### 3.1 Introduction

In the previous chapter, we looked at two major strategies of impoliteness by Culpeper- bald on record and withhold politeness. In this chapter, we will be analyzing another set of data that has features of both positive and negative impoliteness.

#### 3.2 Positive Impoliteness Strategy

Positive impoliteness strategy is designed to damage the addressee's positive face want. Positive face want is someone's desire to be needed and respected by others. Brown and Levinson define face as the public self-image which is needed by every member of society to claim for himself (61). Under face there are two forms; positive and negative face. Positive face on the other hand, is a person's need to be recognized and cherished by others, to be accepted in the same group as a member, and to be aware that what he or she desires is in common with others.

Language is used in the society to interact with one another, it is a means of social interaction which people use to create harmony. When the use of language is not causing harmony then impoliteness has happened.

Positive impoliteness undermines addressee's desire to be loved, approve of, respected and appreciated by others. Culpeper adds that for this strategy to be realized, there are some forms or traits to be seen or noticed;

- ignoring or snubbing the other
- denying common ground with the hearer
- selecting a sensitive or undesirable topic to talk about - using inappropriate identity markers
- being disinterested and unsympathetic with the hearer
- looking for disagreements
- using obscure language and inserting secretive words within the discourse
- using taboo words.

In the discourse to show positive impoliteness strategies, the participants will be referred to as Con 1, passenger and yl used to represent young lady. The second example will have us used to represent young woman and con to represent conductor.

### 3.2.1 Data Presentation and Analysis

#### Text 3

Background Information: A young lady is insulted by the conductor while in the bus going to her destination. Here is the discourse between them;

1. Con 1-enter with your change o

(Passengers rushes in and the young lady enters also)

2. Passenger- O wa o (I'm stopping here)

3. Con 1- your money for back

( he notices the young lady takes of her wig, he starts shouting)

4. Con 1- abeg give me my money before we go here say person enter my bus con run mad ( give me my money we will hear that has the lady entered my bus she ran mad)

5. YL- what is that supposed to mean, useless man

In this case, the conductor initiates the impolite language. He refers to her as a mad woman because she takes of her wig in the bus. This provokes her to calling him a useless man. Her response can be regarded as she countering the face attack. Due to recent developments of girls running mad, the young woman found the comment very offensive. The utterance in itself is very offensive, insulting and

face threatening. Referring to someone has mad attacks their positive face want to be cherished, appreciated and respected.

The sub strategy of positive politeness used in this excerpt is the use of inappropriate identity markers.

#### Excerpt 2

Background information: a young woman enters a bus but is being harassed or rather spoken to in a distasteful manner. She becomes defensive and starts insulting him also.

1. YW- you are mad, idiot, kini mo she fun e( what did I do to you)
2. Con- ode wey my money( stupid person)
3. YW- is like you are mad, which money?
4. CON- you just dey shout I go drop you
5. YW- get out, you must be frustrated by Nigerian government, you are mad, idiot.
6. CON- I go change am for you, no worry you go remember this day ( I will change it for you, you will remember this day)
7. YW- you are mad
8. CON- alaye give me my money, I go drop you ( my friend give me my money)
9. YW- if I come down I no get another money to give you

10. CON- eleyi ti yan kan, how your husband take dey manage you?  
 ( it is like you took something and it is not making you brain work.  
 How is your husband coping with you)

11. YW- you dey mention my husband, you are very stupid.

This particular text starts with a young woman insulting the conductor. According to her, the conductor has been misbehaving and saying mean things to her. Her response can be considered as countering face attack with face attack. What prompted the use of impoliteness is the fact that he was speaking to her like she was a child. Besides that, The conductor was rude and authoritative in his interaction. In Nigeria, a married woman is held in high regards because they believe being married, she's more mature, responsible and accountable. Apparently the conductor chose violence while dealing with her.

On the young woman's part, the name calling was also an attack to the addressee's face. First she calls him "mad" then "frustrated" also calls him "stupid ". This words are enough to damage the esteem of a person. The whole back and forth was to make the conductor understand that even though it was his bus, he didn't have right to lord it over her.

### **3.3 Negative Impoliteness**

Negative Impoliteness is designed to damage the addressee's negative face want. Negative face is a person's desire not to be disturbed. Yule describes

negative face as a people's need to be liberated, to have the power to determine their own action, and not to be forced by other people (61-62). According to Brown and Levinson, Negative face is what every member of society wants that his or her actions be unimpeded by others. This strategy is used by the speaker to damage the recipient's freedom of action. Culpeper accepts that this technique covers the association rights to some extent. Negative impoliteness has some sub strategies under it;

- Invade the other's space, frighten, instill a belief that action detrimental to the other will occur,

- Condescend, scorn or ridicule - emphasize your relative power.

- Be contemptuous; do not treat the other seriously.

- Belittle the other.

- Explicitly associate the other with a negative aspect – personalize.

- Use the pronouns 'I' and 'you', and put the other's indebtedness on record.

The participants in this category are represented with conductors, pass 1 and pass 2, this is used to refer to the passengers involved. Also, in the text 5 , the participants include; elder woman, who is referred to eld, the conductor and a small boy.

### 3.3.1 Data Presentations and Analysis

Text 4

Background information: passengers are on their way to Ajah, conductor causes a little bit of a scene;

Conductor: una no wan commot from this bus

(You don't want to leave this bus)

(the passengers remain very quiet)

Conductor: Wetin Dey happen self, I no understand these passengers o, we no dey carry charter o

( I don't know what is wrong with these passengers, we don't do drop)

( a passenger whispers to another)

Pass 1: don't mind the idiot, he is pained because nobody has alighted the bus

Pass 2: so you collect Ajah money from us and you wan make we come down for road before we reach, ntoor

This discourse involves passengers and their conductor. The conductor realizes that he is not able to cheat his passengers like he always does. Negative impoliteness is used by the passenger to mock and ridicule the conductor for trying to play smart.

The last utterance made by the passenger “ntoor “(with the facial expression) expresses ridicule. The illocutionary force in this interaction is that of mockery. The passenger in question is mocking the conductor for thinking he could outsmart them and get away with his tricks.

## Excerpt 2

Background information: a small boy is in a bus going to his destination. The action he takes cause a big deal in the bus;

Eld wo: driver abeg stop, allow this boy come down before he messes up your motor and himself.

( conductor opens the door so the small boy can go out, after some minutes)

Conductor: na the whole day you wan spend for there? Na the hour your mama born you na im you wan take poo

( is it the whole day you want to spend there? Is it the hours your mum spent in giving birth to you that you want to spend there?)

( small boy enters the bus feeling a bit shy)

Conductor: nawa o, small boy like you, you just dey waste time, you be woman?

( a small boy like you will take that much time? Are you a woman?)

Eld wo: abeg leave this pikin, if na your pikin Shey you go allow them mess up themselves?)

( leave this child alone, if it were your child won't you prevent them from messing up themselves?)

In this discourse, we see that the conductor tries to frighten the child because he spends time doing his business. According to Culpeper the sub-strategy of frightening is done by the speaker instilling a belief that action detrimental to the other will occur.

The conductor mocks the small boy in his statement “you be woman”. In a normal situation the conductor is expected to treat the small boy well but reverse is the case.

In the same conversation, power also plays a key role in heightening impoliteness. The conductor tries to be authoritative so to instill fear in the small boy.

### **3.4 Functions of Positive and Negative Impoliteness Strategies**

We see that in data used for positive impoliteness strategies, the conductor employs the affective and entertaining impoliteness function. In the first example, refers to the lady as a mad woman for no reason. He feels because she took of her wig she's about to run mad. Even if it were to be a joke, that joke is too expensive because it already does something to the mind of the passenger. It affects her

positive face of wanting to be respected. In the second example about negative impoliteness, the conductor tries to outsmart his passengers so as to increase his pay for the ay. His goal is not achieved and he ends up being mocked by his passengers. His plan is to exploit his passengers but is ridiculed by the situation. In Negative impoliteness, we see that there's both the affective and coercive function. The need to force it down the mind of the passengers that they are in charge and can do whatever pleases them.

### **3.5 Conclusion**

From the analysis conducted, we can say that bus conductors interaction employs positive and negative impoliteness strategies. They make use of scorn, ridicule, mockery, derogatory remarks. These conductors use language to instill fear and frighten passengers. They employ the affective and coercive function to frighten their passengers to do their bidding.

## CHAPTER FOUR

### FINDINGS AND CONCLUSION

#### 4.1 Summary

This study focuses on finding out the impoliteness strategies used in conductor passenger interaction. The first chapter discusses the purpose of this study and its limitations. The data used was gotten from YouTube, Twitter and nairaland. The theories used in this research were proposed by Jonathan Culpeper. Literature review and related scholarship were also reviewed for which this research could be done.

Chapter Two analyses the two super impoliteness strategies; the bald on record and withhold politeness. Chapter Three focuses on another two sub strategies, positive and negative impoliteness. The functions which they performed, the forms at which impoliteness was expressed is also discussed.

#### 4.2 Findings

The primary goal of this research has been to discover the impoliteness strategies used in bus conductor- passengers relationship. Some of findings while conducting this research;

Although Culpeper (1996) claims that bald on record impoliteness is common particularly in extremely close relationships in this data, the between conductor and passenger doesn't prevent them from employing this strategy. Conductors making use of this strategy show that there is no social relationship and when there is no social relationship, impoliteness is inevitable.

The most used strategies are positive and negative impoliteness. We can see that some of the data used to explain positive impoliteness. This is only possible because bus conductors are generally seen as rude and very sarcastic.

Also, withhold politeness is scarcely used in conductor passenger relationship because the conductors mostly employ other strategies that makes them more aggressive.

Non-verbal communication also plays a vital role in positive and negative impoliteness. It enhances the rate of verbal impoliteness. It includes facial expressions, mood, gestures etc.

The analysis also proves that power heightens impoliteness. Conductors have power over their passengers so they tend to misuse it.

### Contribution to Knowledge

This research gives an idea of the strategies used by conductors. People already see conductors as rude, lacking manners but this research gives the readers an idea

of the different characters conductors can come off as, while trying to do their work.

This research is one of the first that has been done with Lagos as the main focus of the study. Few persons have done research on the behavior of conductors outside of Nigeria. This research gives a fresh view on impoliteness strategies used by Lagos conductors.

### **4.3 Conclusion**

This research proves the impoliteness is understood differently based on the context of its use. It is obvious that impolite language is used as a very important tool in bus conductors interaction in Lagos.

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## APPENDIX

### Text 1

Background information: The passenger is a fat lady in a bus going to her destination. She is spoken to in a distasteful manner by the conductor. The conductor here is the major interlocutor.

#### Excerpt 1

1. CO1: Aunty e sun jare

(Aunty Shift)

2. Pa 1: mo n bo

(I'm coming)

3. CO1: (gets irritated) aunty you go pay for two seats o

(Aunty you will pay for two seats)

4. Pa 1: why will I

5. CO 1: you no see how you just big con occupy two seats join, abeg  
bring money

(can't you see your size has occupied two seats, bring your money)

Excerpt 2

Background information: a conductor and passenger are fighting over change inside a bus

1.Pass2: don't worry about this guy, take 200 naira from my 300 naira change.

2.Con: egbon e ma worry, eleyi ma san wo mi ko o lo bole ni ketu yi seh aijebe, ko ni gba bata e

( bro's no worry, this one will pay me himself before alighting at this ketu, else he won't collect his palm slippers)

( passenger and conductor keep struggling)

3. Con: oloriibu wa sanwo mi jor

( head of ibu, come and pay money jor)

( they keep dragging and the passenger escapes and jumps out)

4. Pass2: my change?

5. Con:( gives pass 2 100 naira)

6. Pass 2: kileleyi?

(What is this)

7. Con: shebi eyin le so pe kin yo owo bobo ten leekan

(Were you not the one who said I should remove the guys money from your change the other time?)

8. Pass 2: that offer expired long ago, give me my change

( con and pass 2 starts dragging)

9. Con: Egba (take)

( con gives pass2 his change, as he is about to gets down from the bus, the conductor slaps him twice on the cheek then shuts the door.)

## Text 2

1. Conductor: who get fifty naira change

2. Pas2: for how much

3. Conductor: 100 naira

4. Pass 2: Take Oga

5. Conductor: oga your change

( gives another passenger)

## Example 2

1. Con 2: aunty collect all the money for back

( collect all the money from the people at the back)

2. Aunty: oga take

3. Conductor: give that brother wey wear black change from the money

( give the guy putting on black his change from the money with you)

## Text 3

Background Information: A young lady is insulted by the conductor while in the bus going to her destination. Here is the discourse between them;

1. Con 1-enter with your change o

(Passengers rushes in and the young lady enters also)

2. Passenger- O wa o (I'm stopping here)

3. Con 1- your money for back

( he notices the young lady takes of her wig, he starts shouting)

5. Con 1- abeg give me my money before we go here say person enter my bus con run mad ( give me my money we will hear that has the lady entered my bus she ran mad)

5. YL- what is that supposed to mean, useless man

## Example 2

Background information: a young woman enters a bus but is being harassed or rather spoken to in a distasteful manner. She becomes defensive and starts insulting him also.

1. YW- you are mad, idiot, kini mo she fun e( what did I do to you)

2. Con- ode wey my money( stupid person)
3. YW- is like you are mad, which money?
4. CON- you just dey shout I go drop you
5. YW- get out, you must be frustrated by Nigerian government, you are mad, idiot.
6. CON- I go change am for you, no worry you go remember this day ( I will change it for you, you will remember this day)
7. YW- you are mad
8. CON- alaye give me my money, I go drop you ( my friend give me my money)
9. YW- if I come down I no get another money to give you
10. CON- eleyi ti yan kan, how your husband take dey manage you? ( it is like you took something and it is not making you brain work. How is your husband coping with you)
11. YW- you dey mention my husband, you are very stupid

#### Text 4

Background information: passengers are on their way to Ajah, conductor causes a little bit of a scene;

Conductor: una no wan commot from this bus

(You don't want to leave this bus)

(the passengers remain very quiet)

Conductor: Wetin Dey happen self, I no understand these passengers  
o, we no dey carry charter o

( I don't know what is wrong with these passengers, we  
don't do drop)

( a passenger whispers to another)

Pass 1: don't mind the idiot, he is pained because nobody has alighted  
the bus

Pass 2: so you collect Ajah money from us and you wan make we come down for  
road before we reach, ntoor

Excerpt 2

Background information: a small boy is in a bus going to his destination.

The action he takes cause a big deal in the bus;

Eld wo: driver abeg stop, allow this boy come down before he messes  
up your motor and himself.

( conductor opens the door so the small boy can go out, after some  
minutes)

Conductor: na the whole day you wan spend for there? Na the hour  
your mama born you na im you wan take poo

( is it the whole day you want to spend there? Is it the hours your mum spent in giving birth to you that you want to spend there?)

( small boy enters the bus feeling a bit shy)

Conductor: nawa o, small boy like you, you just dey waste time, you be woman?

( a small boy like you will take that much time? Are you a woman?)

Eld wo: abeg leave this pikin, if na your pikin Shey you go allow them mess up themselves?)

( leave this child alone, if it were your child won't you prevent them from messing up themselves?)