

Impoliteness Strategies in Musical Concert Used by Slipknot's Corey Taylor

Muhammad Wibowo^{1,*} Lia Indrayani¹

¹ Universitas Padjadjaran, Indonesia

*Corresponding author. Email: mpwibowo@gmail.com

ABSTRACT

Many musicians around the world commonly use impoliteness strategies within their speeches on-stage performances. This study aims to analyze and describe the impoliteness strategies used in the context of entertainment. Corey Taylor, the vocalist of the American nu-metal band Slipknot, proves that, in the given context, the impoliteness strategies in music concerts can be the vehicle in interacting effectively with the audience. Using the qualitative descriptive method, this study aims to describe the types of impoliteness strategies, along with the realizations, in the utterances of Slipknot's Corey Taylor at the band's concert. This study found three types of impoliteness strategies in the utterances of Corey Taylor at Download Festival 2009 in the United Kingdom: bald on-record impoliteness, which is realized in the form of using direct, clear, and unambiguous statements, positive impoliteness which realized through calling the other names, utilizing taboo words, and using inappropriate identity markers, and negative impoliteness which realizations are in the form of condescending, scorning or ridiculing.

Keywords: *Impoliteness, Impoliteness strategies, Slipknot, Corey Taylor*

1. INTRODUCTION

According to Brown and Levinson [1], everyone has a face, "the public self-image" they want to maintain. It refers to an image of a person's personality described in terms of permitted social elements [2]. In other words, the face is a public self-image of a person who is supposed to be identified and respected by others. There are two types of faces, namely positive face and negative face. A positive face is the want of every member that his/her wants be desirable to at least some others, while a negative face is the want of every 'competent adult member' that his/her actions be unimpeded by others [1].

To maintain others' faces, people usually use polite language to make the effective communication. This kind of act is known as a politeness strategy and is conducted to do an act known as face-saving. However, according to Culpeper [3], the speaker does not always want to protect the recipient's face but wants to attack the face. This kind of act is known as impoliteness and is supposed to make Face Threatening Acts (FTA). Furthermore, according to Fraser [4], the social norm view sees politeness as following historically established rules of behaviour. In other words, this point of view assumes that societies have particular social

norms, and when these rules are obeyed, it is seen as politeness, and when neglected, it is seen as rudeness or impoliteness.

Many musicians around the world frequently use the use of impolite language within their speeches on-stage performances. Anti-mainstream underground musicians mainly use this kind of act. The impoliteness along the concert is usually in the form of humiliation, rude or taboo language, or requesting through the improper way. By conducting those acts, a musician, as the speaker, can somehow raise the enthusiasm of the audience, who is considered the hearer in the context of the stage performance.

As the front man and vocalist of nü-metal band Slipknot, Corey Todd Taylor is commonly known as one of many musicians who often use impolite language in their stage performances. During his performances in Slipknot's concerts, Taylor is frequently seen doing impolite acts, such as using taboo words, insulting the audience by using inappropriate identity markers, and even rudely telling the audience about what they have and not to do. Nevertheless, despite the band's vocalist's impolite acts, the audience hardly offensively responds to it instead of accepting it sincerely.

The tendency to use impolite language in music concerts proves that, in a specific context, the impoliteness of a person in his or her interaction with others is acceptable. While the politeness strategies itself is often considered and used in the purpose of making a harmonic interaction, impoliteness also, in the other hand, can be used as a medium to create effective communication. As Mills [5] points out that there has been a lot less research done in the area of linguistic impoliteness than in politeness, the writers are therefore interested in conducting research based on the background above to find out the types of impoliteness strategies employed by Slipknot's Corey Taylor in the band's concert

There has been an exploration of impoliteness and entertainment before by Culpeper [6], a journal entitled "Impoliteness and Entertainment in the Television Quiz Show: The Weakest Link" which focuses on examining the structure of The Weakest Link and how it maximizes the potential for face-damage. However, as far as the writers are concerned, this study's particular topic has not been discussed previously.

1.1. Face

According to Brown and Levinson [1], everyone has a face, "the public self-image" they want to maintain. The term face is divided into two different categories: negative and positive face. The negative face is, in essence, the want to preserve one's own independence, and the positive face is the want to be liked by others. Therefore, it can be concluded that a negative face is the want of someone that he or she does not want to be disturbed by other people, while a positive face is the want of someone to be acknowledged by other people.

There are two kinds of acts toward faces, namely Face Threatening Act (FTA) and the face-saving act. Yule [7] defines face threatening as someone's utterance that contains a threat to attack another's face. Meanwhile, face-saving is someone's utterance that does not contain a threat to another's face.

1.2. Impoliteness Strategies

According to Bousfield and Locher [8], impoliteness is a manner which is face-aggravating in a specific situation. Therefore, it can be defined that impolite act is the behavior which is intended to irritate someone's face. Eelen [9] also states that people employ impoliteness when they do not return a salutation or prefer to keep silent. People often expect others to reply to the salutation when they communicate. However, in some cases, some people often prefer to keep silent to perform an impolite act.

Culpeper [3] proposed five types of impoliteness strategies as follows:

1.2.1. Bald On-record Impoliteness

The speaker uses bald on-record impoliteness to attack the addressee's face in a straightforward, obvious, unambiguous and brief way in situations where the face is at stake [3]. It can be defined that someone can damage the addressee's face by using direct utterances to attack the addressee's face. Thus, Bald-on record impoliteness can be realized in the form of using direct, clear, and unambiguous statements.

1.2.2. Positive Impoliteness

Culpeper [3] describes positive impoliteness as the strategy which is intended to attack the recipient's positive face. This strategy is used to attack someone's face who wants to be acknowledged as a part of the society. In positive impoliteness realization, Culpeper [3] states that the realizations of positive impoliteness are in the form of disassociating from the others, calling the other names, utilizing taboo words, and using inappropriate identity markers.

1.2.3. Negative Impoliteness

According to Culpeper [3], negative impoliteness is the strategy which is intended to attack the recipient's negative face wants. He adds that there are some realizations of negative impoliteness: condescending, scorning or ridiculing, associating the other with a negative aspect explicitly, and invading the other's space.

1.2.4. Sarcasm or Mock Politeness

Sarcasm is a face-threatening act performed through the employment of politeness strategy insincerely [3]. Someone can use sarcasm for expressing his or her opposite feeling, which means not the real meaning of what he or she says. It can be concluded that the realization of sarcasm or mock politeness is employing insincere politeness.

1.2.5. Withhold Politeness

Culpeper [3] explains that withhold politeness occurs when someone prefers to keep silent when a polite act is hoped to be performed by the others. The realization of withholding politeness is being silent and failing to thank.

2. METHODS

In this study, the writers use a qualitative descriptive method in conducting this study since the study will be a resulting descriptive summary related to the social and cultural phenomenon that occurs in society. Unlike the quantitative method, the qualitative method examines

social and cultural phenomena based on the following questions, such as what, why, and how [10].

The first step done in this study is watching and listening to the video of Slipknot's Corey Taylor's utterances at Download Festival 2009 in the United Kingdom which is retrieved from *YouTube* uploaded by NekoPizzacore on 29th March 2016. Then, the utterances are transcribed into the text as the data. Finally, the data are identified and categorized into the types of impoliteness strategies based on the theory used in this study. The scope of this study is the impoliteness strategies, which is a part of a pragmatic study.

3. RESULTS AND DISCUSSION

There are three types of impoliteness strategies found in Slipknot's Corey Taylor's utterances in his performance: bald on-record, positive, and negative impoliteness. All of the utterances are in English. Below is the detailed analysis of each type of impoliteness strategy:

3.1. Bald On-record Impoliteness

Bald-on record impoliteness is realized when someone damages the addressee's face by using direct utterances to attack the addressee's face. Bald-on record impoliteness can be realized in the form of using direct, clear, and unambiguous statements, as described below:

Table 1. Bald on-record impoliteness

Minutes	Utterances
[00:03:06]	<i>Get your motherfucking hands in the air</i>
[00:04:02]	<i>Hold your fist in the fucking air</i>
[00:07:29]	<i>Scream for me</i>
[00:08:06]	Download, <i>let me see you fucking jump</i>
[00:12:58]	Then <i>give me a scream</i> motherfuckers
[00:19:51]	I can't hear you, <i>make some fucking noise</i>
[00:35:09]	<i>Raise your fucking hands</i>
[00:41:32]	Alright motherfuckers, <i>jump, jump</i>
[01:03:01]	<i>I want you to sing it</i> so fucking loud
[01:06:28]	<i>I wanna fucking hear you</i>
[01:11:51]	<i>I wanna hear you sing it</i>
[01:21:37]	One more time <i>make some fucking noise</i> man
[01:23:48]	<i>I need to see all of my people get down on the fucking ground right now</i>
[01:25:39]	<i>Jump the fuck up</i>

The data in Table 1 above are classified as bald on-record impoliteness because they contain the vocalist's directive commands to the audiences. In other words, he directly tells the addressee to do something as he wants, which can be defined as a directive face-attack. It can be seen from how he tells the audience that he *wants* or *needs to see* or *hear* they doing something. Taylor also uses directive commands like *scream for me*, *jump*, *raise*, *get*, *hold*, shown in Table 1.

3.2. Positive Impoliteness

Positive impoliteness occurs when someone attacks the addressee's positive face. This strategy is used to attack someone's face who wants to be acknowledged as a part of society. Positive impoliteness found in the data is realized in the form of calling the other names, utilizing taboo words, and using inappropriate identity markers, as analyzed below:

Table 2. Positive impoliteness by calling the other names

Minutes	Utterances
[01:08:02]	you never really grasp exactly what you dream about until you look out and you see <i>80.000 motherfuckers</i> in the goddamn audience
[01:25:19]	Joey, let's take <i>these motherfuckers</i> home man

3.2.1. Calling the Other Names

The first realization of positive impoliteness found in the data is calling the other names. In his speeches, Taylor addresses the audience as in the third-person point of view by calling them *motherfuckers*. The first data in Table 2 above describes how Taylor thinks he has not reached his dream yet until he sees *80.000 motherfuckers* as his audience. The second utterance describes how he tells the band's drummer to take the *motherfuckers*, which refers to the audience home.

Table 3. Positive impoliteness by utilizing taboo words

Minutes	Utterances
[00:16:48]	We got a lot of good <i>fucking shit</i> for you tonight
[00:17:05]	Then let's get it <i>the fuck</i> out
[00:52:13]	It's basically the noise of all the people who have been misunderstood for too <i>fucking</i> long saying <i>fuck you</i> , you will not control my <i>fucking</i> life
[01:02:14]	Jesus <i>fucking</i> Christ man
[01:16:39]	There <i>the fuck</i> you are Download, let's go
[01:24:08]	<i>Holy fucking shit</i> dude are you kidding me
[01:24:13]	Are you seeing that <i>shit</i>
[01:24:41]	What <i>the fuck</i> are you gonna <i>fucking</i> do
[01:26:37]	Good <i>fucking</i> night

3.2.2. Utilizing Taboo Words

The second realization of positive impoliteness found in Corey Taylor's utterances is in the form of utilizing taboo words. Utilizing taboo words have some criteria such as swearing and using rude words. In the data above, there are words which can be considered as swearing in English, such as *fuck* – along with its inflected or derived forms such *fucking* and *the fuck* – and also *shit*.

Table 4. Positive impoliteness by using inappropriate identity markers

Minutes	Utterances
[00:16:44]	You <i>crazy fuckers</i>
[00:12:58]	Then give me a scream <i>motherfuckers</i>
[00:16:52]	I wanna see you <i>motherfuckers</i> jump it
[00:56:33]	that what you want <i>motherfuckers</i> ?
[00:56:41]	I need to see all of you <i>motherfuckers</i> put your hands together just like this
[01:02:04]	Are you <i>motherfuckers</i> alive right there

3.2.3. Using Inappropriate Identity Markers

Table 4 above shows that Slipknot's Corey Taylor also uses positive impoliteness through using inappropriate identity markers. Unlike the realization in calling the other names where he refers the audience as the third person, this realization is done by addressing the audience directly by using inappropriate markers to describe them. The inappropriate identity markers found in the data above are in the form of words *motherfuckers* and *crazy motherfuckers*.

3.3. Negative Impoliteness

Negative impoliteness is the strategy which is intended to attack the addressee's negative face wants. It means that this strategy occurs when the speaker disturbs and disrespects the recipient. There some utterances classified as negative impoliteness which used by Corey Taylor in the concert. The strategy is realized in the form of condescending, scorning or ridiculing.

Table 5. Negative impoliteness by condescending, scorning or ridiculing

Minutes	Utterances
[00:32:02]	Thank you so fucking much for that from the bottom of our fucking hearts man <i>you have no idea</i>
[00:51:46]	It's still good to see that everyone realizes how fun it is for us and how much fun it is to watch all of you get into what we do after ten fucking years <i>you have no idea</i> how much it means to us
[01:08:16]	And all I can say is thank you so fucking much for being here with us tonight <i>you have no idea</i> what that fucking means man
[01:23:48]	I need to see <i>all of my people</i> get down on the fucking ground right now
[01:24:51]	But not yet not yet man <i>not until I say</i> jump the fuck up

3.3.1. Condescending, Scorning or Ridiculing

The only realization of negative impoliteness found in the utterances of Slipknot's Corey Taylor is condescending, scorning or ridiculing. His act of condescending the audience can be seen in Table 5 above. Firstly, Taylor condescends the audience by saying that they *have no idea* on what he thinks or feels. This act can be considered as impoliteness because it indicates Taylor's assumption that the audience is not sensitive enough to understand his thoughts or feelings, which means that he questions the audience's abilities. Secondly, in the concert, Taylor asks the audience to get down on the floor, to make them jump up in the moment he likes. Ignoring the urge of the audience to jump up soon, Taylor says "*Not until I say jump the fuck up*", indicates that he condescends the audience by stating his position as the one who have rights over them to tell when to do something and when to do not.

4. CONCLUSION

Many musicians around the world frequently use impoliteness acts within their speeches on-stage performances. Impoliteness can be in the form of bald on-record impoliteness, positive and negative impoliteness, sarcasm or mock politeness, and withhold politeness. These types of impoliteness are called impoliteness strategies.

Corey Taylor, the vocalist of the American nu-metal band Slipknot, proves that, in a specific context, the impoliteness strategies in music concerts can be the vehicle in interacting effectively with the audience. This study found three types of impoliteness strategies in the utterances of Corey Taylor in the band's concert at Download Festival 2009 in the United Kingdom: bald on-record impoliteness, which realized in the form of using direct, clear, and unambiguous statement, positive impoliteness, which realized through calling the other names, utilizing taboo words, and using inappropriate identity markers, and negative impoliteness which realizations are in the form of condescending, scorning or ridiculing.

REFERENCES

- [1] P. Brown and S. Levinson, *Politeness: Some Universals in Language Usage*, Cambridge University Press, 1987.
- [2] E. Goffman, *Interactional Ritual: Essays on Face-to-Face Behaviour*, Penguin University Books, 1967.
- [3] J. Culpeper, "Towards an anatomy of impoliteness," *Journal of Pragmatics*, pp. 349-367, 1996.
- [4] B. Fraser, "Perspectives on politeness," *Journal of Pragmatics*, pp. 219-236, 1990.
- [5] S. Mills, *Gender and Politeness*, Cambridge University Press, 2003.
- [6] J. Culpeper, "Impoliteness and entertainment in the television quiz show: The weakest link," *Journal of Politeness Research*, pp. 35-72, 2005.
- [7] G. Yule, *Pragmatics*, Oxford University Press. 1996.
- [8] D. Bousfield and M. Locher, *Impoliteness in Language*, Mouton de Gruyter, 2008.
- [9] G. Eelen, *A Critique of Politeness Theories*, St Jerome, 2001.
- [10] S. Keegan, *Qualitative Research: Good Decision Making Through Understanding People, Cultures and Markets*, Kogan Page Publishers, 2009.