

جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة الأنبار



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مجلة جامعة الأنبار للغات والآداب

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مجلة علمية فصلية محكمة
تعنى بدراسات وأبحاث اللغات وآدابها

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جامعة الأنبار - كلية الآداب

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أسرة المجلة

رئيس تحرير المجلة ومديرها

1	أ.د. أيسر محمد فاضل	أستاذ	كلية الآداب	اللغة العربية / الأدب	النقد الحديث والبلاغة	الأنبار	العراق	رئيس التحرير
2	أ.د. عمار عبد الوهاب عبد	أستاذ	التربية للبنات	اللغة الإنكليزية / اللغة	علم الأصوات	الأنبار	العراق	مدير التحرير

أعضاء هيئة التحرير

3	وليم فرانك	أستاذ	الآداب والعلوم	اللغة الإنكليزية	الأدب المقارن	فولبريت	أمريكا	عضوًا
4	أ.د. عدنان خالد عبد الله	أستاذ	الآداب والعلوم الإنسانية والاجتماعية	اللغات الأجنبية	اللغات الشرقية	الشارقة	دولة الامارات العربية	عضوًا
5	أ.د. محمد أحمد عبد العزيز القضاة	أستاذ	عميد كلية الآداب	اللغة العربية / الأدب	النقد الحديث	الأردنية	الأردن	عضوًا
6	أ.د. زياد محمد يوسف قوقزة	أستاذ	كلية اللغات الأجنبية	اللغات الأوربية	اللغويات العامة الإسبانية والإنكليزية	الأردنية	الأردن	عضوًا
7	أ.د. منى عارف جاسم المشهداني	أستاذ	كلية اللغات	اللغة الروسية / فقه اللغة والاسلوبية	ترجمة مصطلحات (فقه اللغة)	بغداد	العراق	عضوًا
8	أ.م.د. محمود خليل محمود جرن	أستاذ مشارك	كلية اللغات الأجنبية	اللغة الإيطالية	الأدب واللغة الإيطالية	الأردنية	الأردن	عضوًا
9	أ.د. طه شداد حمد	أستاذ	كلية الآداب	اللغة العربية / اللغة	الدلالة والنحو	الأنبار	العراق	عضوًا
10	أ.د. خليل محمد سعيد مخلف	أستاذ	التربية للبنات	اللغة العربية / اللغة	اللغة والنحو	الأنبار	العراق	عضوًا
11	أ.م.د. عمر محمد عبد الله	أستاذ مساعد	التربية للبنات	اللغة الإنكليزية / الأدب	الرواية	الأنبار	العراق	عضوًا
12	أ.م.د. شيماء جبار علي	أستاذ مساعد	التربية للبنات	اللغة العربية / الأدب	النقد الحديث	الأنبار	العراق	عضوًا
13	أ.م.د. نهاد فخري محمد	أستاذ مساعد	كلية الآداب	اللغة العربية / الأدب	النقد القديم والبلاغة	الأنبار	العراق	عضوًا
14	أ.م.د. عمر سعدون عايد	أستاذ مساعد	كلية الآداب	اللغة الإنكليزية / اللغة	الشعر الإنكليزي	الأنبار	العراق	عضوًا
15	أ.م.د. محمد يحيى عبد الله	أستاذ مساعد	كلية الآداب	اللغة الإنكليزية / اللغة	اللغة	الأنبار	العراق	عضوًا

شروط النشر في المجلة

تهدف رئاسة تحرير المجلة وأعضاء هيئتها إلى الإرتقاء بمعامل تأثير المجلة تمهيداً لدخول قاعدة بيانات المستوعات العلمية والعالمية، وطبقاً لهذا تنشر مجلة جامعة الأنبار للغات والآداب البحوث التي تتسم بالرصانة العلمية والقيمة المعرفية، فضلاً عن سلامة اللغة ودقة التوثيق بما يوافق شروطها المدرجة في أدناه:

التسليم :

يم ارسال المراسلات جميعها بما في ذلك اشعارات قرار المحرر وطلبات المراجعة إلى هذه المجلة عبر نظام (E-JOURNL PLUES) وعبر الرابط : <https://www.aujll.uoanbar.edu.iq/> ، وتقبل البحوث وفقاً للنظام كتابة البحوث (Word و LaTeX) ، وباعتماد على نظام التوثيق العالمي APA ، ويجب كتابة النص بمسافة مزدوجة ، في عمود مزدوج باستعمال كتابة من 12 نقطة.

التحضير :

يستعمل برنامج الورد (Word software) لكتابة المقالة. من المهم أن يتم حفظ الملف بالتنسيق الأصلي لبرنامج الورد (Word software) ويجب أن يكون النص بتنسيق افقي. اجعل تنسيق النص بسيطاً قدر الإمكان. ستتم إزالة معظم رموز التنسيق واستبدالها عند معالجة المقالة. وعلى وجه الخصوص ، لا تستعمل خيارات برنامج الورد لتبرير النص أو لوصل الكلمات. ومع ذلك ، يستعمل وجهاً عريضاً ومائلاً وخطوطاً منخفضة ومرتفعات وما إلى ذلك. عند إعداد الجداول ، إذا كنت تستعمل شبكة جدول ، فاستعمل شبكة واحدة فقط لكل جدول فردي وليس شبكة لكل صف. إذا لم يتم استعمال شبكة ، فاستعمل علامات الجدولة ، وليس المسافات، لمحاذاة الأعمدة. ويجب إعداد النص الإلكتروني بطريقة تشبه إلى حد بعيد المخطوطات التقليدية.

الملاحق

يجب إعطاء الصيغ والمعادلات في B ، A الخ إذا كان هناك أكثر من ملحق واحد ، فيجب تحديدها على أنها (أ 1) ، مكافئ. (أ 2) ، وما إلى ذلك ؛ في ملحق لاحق ، مكافئ. (ب 1) وهكذا. وبالمثل Eq. :الملاحق ترقياً منفصلاً بالنسبة للجداول والأشكال: الجدول أ 1- ؛ الشكل أ 1 ، الخ

معلومات صفحة العنوان الأساسية
العنوان: موجز وغني بالمعلومات. غالباً ما تستعمل العنوانات في أنظمة استرجاع المعلومات. وتجنب الاختصارات والصيغ قدر الإمكان.

أسماء المؤلفين وعناوين انتسابهم الوظيفي: يرجى الإشارة بوضوح إلى الاسم (الأسماء) المحدد واسم (أسماء) العائلة لكل مؤلف والتأكد من دقة كتابة الأسماء جميعها . ويمكنك إضافة اسمك بين قوسين في البرنامج النصي الخاص بك .

قدم عناوين انتساب المؤلفين (حيث تم العمل الفعلي) أسفل الأسماء: حدد الانتماءات جميعها بحرف مرتفع صغير مباشرة بعد اسم المؤلف وأمام العنوان المناسب. أدخل العنوان البريدي الكامل لكل جهة انتساب ، بما في ذلك اسم الدولة وعنوان البريد الإلكتروني لكل مؤلف ، إذا كان متاحاً.

المؤلف المراسل: حدد بوضوح من سيتعامل مع المراسلات في جميع مراحل التحكيم والنشر ، وأيضاً بعد النشر. تتضمن هذه المسؤولية الإجابة على أي استفسارات مستقبلية حول المنهجية والمواد. تأكد من تقديم عنوان البريد الإلكتروني وأن تفاصيل الاتصال يتم تحديثها من قبل المؤلف المقابل.

عنوان الانتساب: تستعمل الأرقام العربية العالية لمثل هذه الحواشي السفلية. مثال، اسم المؤلف¹ ، اسم المؤلف² .

الملخص

الملخص: الملخصات باللغتين العربية والإنجليزية تكون معلوماتها متطابقة في المعنى، عدد الكلمات في كل ملخص (150-250) كلمة. كما يجب التأكد من صياغة اللغة للملخصات بحيث تكون لغة صحيحة ودقيقة مع مراعاة علامات الترقيم الصحيحة في الفقرات؛ لأن ضعف الصياغة اللغوية للملخصات يؤثر على قبول نشر الأبحاث في الموعد المحدد لها.

تنسيق الملخص: (نوع الخط: Simplified Arabic حجم الخط: 12 ومسافة بادئة 1.5 cm ومسافة النهاية: 1.5cm). ويجب أن يحتوي الملخص على (الأهداف، المنهجية، النتائج، الخلاصة)

الكلمات الدالة: كلمة، كلمة، كلمة. (الكلمات الدالة مفصولة بفواصل، الحد الأدنى 3 كلمات، الحد الأقصى 5 كلمات)

الكلمات الدالة (كلمات افتتاحية)
مطلوب مصطلحات أو كلمات رئيسية ، بحد أقصى ثماني كلمات مفتاحية تشير إلى المحتويات الخاصة للنشر وليس إلى أساليبها يحتفظ المحرر بالحق في تغيير الكلمات الرئيسية.

طباعة أو لصق عنوان البحث باللغة العربية (تنسيق عنوان البحث - نوع الخط: Simplified Arabic حجم الخط: 14)

متن البحث:

تنسيق العنوان (اللغة العربية نوع الخط: Simplified Arabic حجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman حجم الخط: 12).

تنسيق الفقرة: استعمل هذا التنسيق لطباعة الفقرات داخل العناوانات. توثيق المرجع آخر الفقرة (بالاسم الأخير للمؤلف، السنة) توثيق مرجع لغة إنجليزية (Last Name, Year). (اللغة العربية: نوع الخط: Simplified Arabic وحجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman وحجم الخط: 10 ومسافة بادئة 0.5 للفقرة).

الرسوم التوضيحية

- نقاط عامة

تأكد من استعمال حروف وأحجام موحدة لعملك في الرسوم التوضيحية.

قم بتضمين الخطوط المستعملة إذا كان التطبيق يوفر هذا الخيار.

استهدف الخطوط الآتية في الرسوم التوضيحية: Arial أو Courier أو Times New Roman أو Symbol أو استعمال الخطوط التي تبدو متشابهة.

قم بترقيم الرسوم التوضيحية وفقاً لتسلسلها في النص.

استعمال اصطلاح تسمية منطقي لملفات الرسوم التوضيحية.

قدم تعليقاً على الرسوم التوضيحية بشكل منفصل.
حدد حجم الرسوم التوضيحية بالقرب من الأبعاد المطلوبة للإصدار المنشور.
أرسل كل رسم توضيحي كملف منفصل.

الصور الفوتوغرافية الملونة أو الرمادية (الألوان النصفية)، احتفظ بها بحد أدنى 300 نقطة في البوصة.
رسومات خطية نقطية (بيكسل أبيض وأسود خالص) (TIFF أو JPEG)، احتفظ بحد أدنى 1000 نقطة في البوصة. تركيبة خط
نقطي / نصف نغمة (ألوان أو تدرج رمادي) (TIFF أو JPEG)، احتفظ بحد أدنى 500 نقطة في البوصة.
الرجاء تجنب ما يأتي :

ملفات الإمداد (مثل GIF و BMP و PICT و WPG) تحتوي هذه عادةً على عدد قليل من البكسل ومجموعة محدودة من الألوان ؛
توفير الملفات منخفضة الدقة للغاية ؛
إرسال رسومات كبيرة بشكل غير متناسب مع المحتوى
- الشكل التوضيحي

تأكد من أن كل رسم توضيحي يحتوي على تعليق. والتعليقات منفصلة عن بعضها ولا تتعلق بشكل واحد فقط. يجب أن يشمل التعليق
على عنوان موجز (وليس على الشكل نفسه) ويكون وصفاً للرسم التوضيحي. احتفظ بالنص في الرسوم التوضيحية بحد أدنى ولكن
أشرح جميع الرموز والاختصارات المستعملة.

- الرسوم التوضيحية

حدد حجم الرسوم التوضيحية وفقاً لمواصفات المجلة الخاصة بعرض الأعمدة. يتم تقليل الأشكال بشكل عام إلى عرض عمود واحد
(8.8 سم) أو أصغر. أرسل كل رسم توضيحي بالحجم النهائي الذي تريد أن يظهر به في المجلة. • يجب أن يحضر كل رسم توضيحي
للاستنساخ 100٪. • تجنب تقديم الرسوم التوضيحية التي تحتوي على محاور صغيرة ذات تسميات كبيرة الحجم. • تأكد من أن
أوزان الخط ستكون 0.5 نقطة أو أكثر في الحجم النهائي المنشور. سوف تتراكم أوزان الخط التي تقل عن 0.5 نقطة بشكل سيئ.

- الجداول

يجب أن تحمل الجداول أرقاماً متتالية. الرجاء إضافة العناوين مباشرة فوق الجداول

الاستشهاد المصادر

برنامج إدارة المراجع

استعمال ملحقات الاقتباس من أنماط المنتجات، مثل: Endnote plugin أو Mendeley

قائمة المصادر والمراجع

ملاحظة مهمة : قائمة المراجع في نهاية البحث مرتبة ترتيباً هجائياً، وإذا استعمل الباحث مصادر باللغة العربية وأخرى باللغة
الإنجليزية فيجب أن تُرفق في نهايته قائمتان بالمراجع باللغتين العربية ثم الإنجليزية وفي حال عدم توفر مراجع باللغة الإنجليزية
تترجم المراجع العربية وتضاف في نهاية البحث.

المجلة تعتمد نظام ال APA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام ال APA (اللغة العربية: نوع الخط Simplified Arabic حجم الخط: 10.5)

أمثلة:

الكتب:

الأسد، ن. (1955). مصادر الشعر الجاهلي. (ط1). مصر: دار المعارف.

مقالة أو فصل في كتاب:

الخلف، ع. (1998). الجفاف وأبعاده البيئية في منطقة الرياض. في منطقة الرياض دراسة تاريخية وجغرافية واجتماعية، (ص 174-278). الرياض: إمارة منطقة الرياض.

توثيق المجلة

مشاقبة، أ. (2011). الإصلاح السياسي المعنى والمفهوم. مجلة الدبلوماسية الأردنية، 2 (2)، 24-33.

ورقة علمية من مؤتمر:

مزريق، ع. (2011). دور التعليم العالي والبحث العلمي في تحقيق تنمية اقتصادية واجتماعية مستدامة. المؤتمر العربي الأول الرؤية المستقبلية للنهوض بالبحث العلمي في الوطن العربي، 2011- آذار، جامعة اليرموك، إربد.

الرسائل الجامعية:

السبتين، أ. (2014). المشكلات السلوكية السائدة لدى طفل الروضة في محافظة الكرك من وجهة نظر المعلمات، رسالة ماجستير غير منشورة، جامعة مؤتة، الأردن.

يجب كتابة المراجع بالشكل الآتية:

1. يكتب مع مؤلف واحد

تضمن (إن وجد): الاسم الأخير للمؤلفين والاسم الأول ؛ سنة النشر؛ لقب؛ طبعة (إن لم تكن الأولى) ؛ مكان النشر والناشر.

أمثلة

نيوت. ار. ١٩٨٨. اللافتاريات: دراسة استقصائية للحفظ النوعي. نيويورك. مطبعة جامعة أكسفورد.

بيناك، ار. دبلو. ١٩٧١. لافقاريات المياه العذبة في الولايات المتحدة. الطبعة الثانية. نيويورك. جون ولي وسونس.

2. كتب مع مؤلفين أو أكثر

ويلستر، ار.ال. و ولغروم، ام، ال. ١٩٦٢. طرق في كيمياء الكربوهيدرات. نيويورك ولندن. الصحافة الأكاديمية.

بونابيو، اي. دوريكو، ام. و ثراولاز، جي. ١٩٩٩. ذكاء السرب: من النظم الطبيعية إلى الاصطناعية. نيويورك. مطبعة جامعة أكسفورد.

3. الكتب الإلكترونية

يجب تقديم نفس المعلومات بالنسبة للكتب المطبوعة، انظر الأمثلة أعلاه. بالنسبة للكتب التي تمت قراءتها أو تنزيلها من موقع مكتبة أو مواقع لبيع الكتب، يجب إضافة المعلومات التي تفيد بأنه كتاب إلكتروني في نهاية المرجع. مثال:

بون، ان. كي و كيو، اس. ٢٠١٢. نموذج لهيكل المعادلة. نيويورك: مطبعة جامعة أكسفورد. الكتاب الإلكتروني.

تتوفر أحياناً بعض الكتب التي انتهت صلاحية حقوق النشر الخاصة بها مجاناً على الإنترنت (وهي في الملك العام). في هذه الحالات ، يجب عليك إضافة عنوان URL الكامل (.... // http: (أو الرابط الذي قدمه الناشر وتاريخ وصولك ، تاريخ تنزيل / قراءة الكتاب.

4. فصول الكتاب

تضمنين (إن وجد): الاسم (الأسماء) الأخير والاسم (الأسماء) الأول لمؤلف (مؤلفي) فصل الكتاب. سنة النشر. عنوان فصل من الكتاب. في الاسم الأول والعائلة للمحررين والمحرر (المحررون) بين قوسين. عنوان الكتاب. الطبعة (إن لم يكن 1: ش). مكان النشر: الناشر ، أرقام صفحات الفصل.

مثال:

مرتس، جي. اي. ١٩٩٣. الكلوروكربونات وكلورو هيدروكربونات. في: كروسجويتز و هو-كرانت ام (دس)، موسوعة التكنولوجيا الكيميائية. نيويورك. جون ولي و سونس، ٤٠-٥٠.

5. مقالات المجلات

تضمنين (إن وجد): اسم العائلة والحرف الأول من الاسم (الأسماء) الأول للمؤلف (المؤلفين). سنة النشر. عنوان المقال. اسم المجلة المجلد (العدد): أرقام صفحات المقالة. مثال:

شاشانك شارما، رافي شارما. ٢٠١٥. دراسة عن الخصائص البصرية للبلورات النانوية بالمغنيسيوم المشبع بالزنك، كثافة العمليات. علوم. جي. ٢ (١) ١٢٠-١٣٠.
6. مقالات المجلات الإلكترونية

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داس، جي. و اجاريا، بي، سي. ٢٠٠٣. الهيدروكربونات وتقييم جودة المياه في مدينة كوتاك ، الهند. تلوث الماء والهواء والترربة، ١٥٠: ١٦٣-١٧٥. دوى: ١٠. ١٠٢٣. ١ / ١٠٢٣. ١٠٢٦١٩٣٥١٤٨٧٥.

7. الرسائل الجامعية والأطروحات .

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علي ، س.م. ٢٠١٢. التقييم الهيدروجيولوجي البيني لمنطقة بغداد. أطروحة دكتوراه. قسم الجيولوجيا، كلية العلوم، جامعة بغداد، العراق.

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ميشرا ار. ١٩٧٢. دراسة مقارنة لصافي الإنتاجية الأولية للغابات الجافة النفضية والمراعي في فاراناسي. ندوة حول البيئة الاستوائية مع التركيز على الإنتاج العضوي. معهد البيئة الاستوائية، جامعة جورجيا: ٢٧٨-٢٩٣.

ملاحظة مهمة : يجب ترجمة المصادر والمراجع إلى اللغة الإنكليزية .

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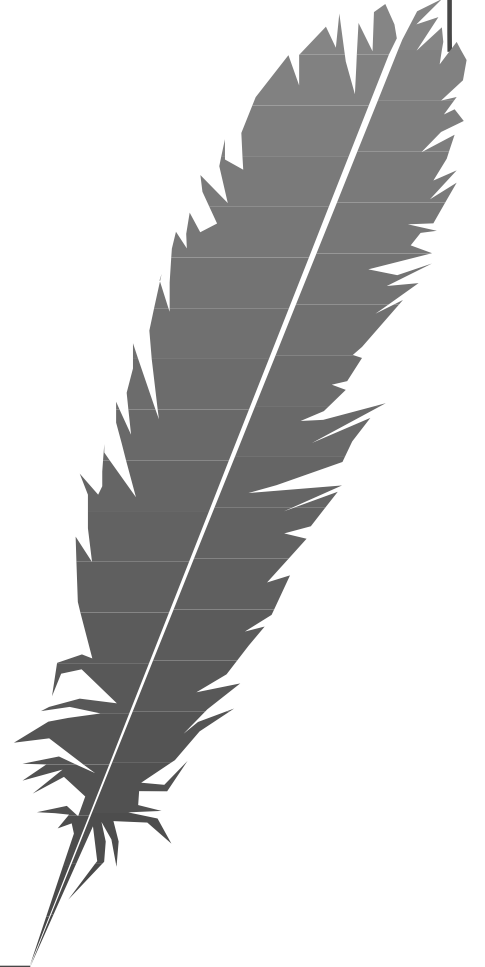
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بسم الله الرحمن الرحيم

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Mishra R. 1972. A comparative study of net primary productivity of dry deciduous forest and grassland of Varanasi. Symposium on tropical ecology with emphasis on organic production. Institute of Tropical Ecology, University of Georgia: 278-293.

In the name of God, the most gracious, the most merciful

Editorial board word:

Knowledge is viewed as humanity's treasure, the key to culture, and the source of people's pleasure, whereas scientific research is the philosophical, intellectual, historical, and cultural onset of knowledge. Languages and literature are the mechanisms by which skills are developed via consciousness, perception, and comprehension, which help to the transference of knowledge between generations, as well as molding an individual and shaping the future. The editorial board have opted to adopt an approach of topics' diversity in all languages, to attract researchers from outside and inside Iraq. The strategy of diversity resulted in a large number of studies that underwent international and local scientific reviewing and assessment. We believe that those studies will make a significant contribution to the development of scientific intellect and the establishment of academic research methodologies for researchers. This substantial effort is the result of the editorial staff's diligent efforts to complete and publish this issue

Editor-in-Chief of the magazine



Socio-pragmatic Analysis of the Slave-master Interaction in Samuel Becket's *Waiting for Godot*

Asst. Prof. Sahira Mousa Salman (Ph.D.)

MOHESR, Minisrty Advisor Office, Baghdad,Iraq

sahirasalman@yahoo.com

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Abstract:

The study socio-pragmatically investigates Samuel Beckett's *Waiting for Godot*. Language in this play is full of deviations from pragmatic norms including repetitive language, nonsense words, redundancy, interruptions and frequent use of offensive words and insults. The socio-pragmatic analysis focuses on both the verbal and non-verbal impoliteness strategies. The study adopts a pragmatic contextual approach to analyze the impoliteness strategies in the interactions among the characters in the paly. Specifically, the study aims at (1) examining the pragmatic strategies of power and solidarity in the slave-master interaction, (2) investigating the frequency of power and impoliteness strategies, (3) identifying the verbal and non-verbal impoliteness strategies, and (4) identifying the implications behind using the verbal and non-verbal impoliteness strategies in the slave-master interaction. To achieve these objectives, (11) typical illustrative examples are randomly selected for analysis by adopting an eclectic approach. The analysis is conducted by identifying the power and solidarity strategies affecting this interaction. Impoliteness is analyzed from the verbal and non-verbal facets of interaction adopting Culpeper's (2005) strategies for the former, and Segarra's (2007) and Infante and Rancer (1996) for the latter, while power of the verbal and non-verbal impoliteness is analyzed in view of Tannen (1993). The findings reveal that the non-verbal impoliteness strategies are connected with rudeness and aggressiveness, yet rudeness is more frequently used than aggressiveness. Moreover, the most powerful character often uses Negative and Positive impoliteness strategies, Bald on record, and Mock impoliteness at different rates. Some of these strategies also cooccur specifically when the interaction becomes more violent and aggressive whereby the powerful person would multiply the strategies to damage the addressee's face simultaneously.

Keywords: aggressiveness, impoliteness, slave-master, strategies, *Waiting for Godot*

تحليل تداولي اجتماعي للتفاعل بين السيد والعبد في مسرحية (في إنتظار جودو) لصموئيل

بيكيت

ا.م.د. ساهرة موسى سلمان

مكتب المستشار، وزارة التعليم العالي والبحث العلمي ، بغداد ،العراق

المستخلص

تتناول هذه الدراسة (مسرحية في إنتظار جودو) لبكيت من الناحية الاجتماعية والتداولية. اللغة في هذه المسرحية مليئة بالكثير من حالات الخروج عن المعايير التداولية المتعارف عليها، وفيها الكثير من الكلمات غير المفهومة، والتكرار، والمقاطعات والاستخدام المتكرر للألفاظ الفظة والشتائم. يركز التحليل الاجتماعي الدلالي على استراتيجيات الفظاظ اللفظية وغير اللفظية. تتبنى الدراسة منهجاً سياقياً عملياً لتحليل استراتيجيات الفظاظ في التفاعلات بين شخصيات المسرحية. وتهدف الدراسة تحديداً إلى: (1) دراسة استراتيجيات القوة والتضامن العملية في التفاعل بين العبد والسيد، (2) دراسة مدى تكرار استراتيجيات القوة والفظاظ، (3) تحديد استراتيجيات الفظاظ اللفظية وغير اللفظية، و(4) تحديد تداعيات استخدام استراتيجيات الفظاظ اللفظية وغير اللفظية في التفاعل بين العبد والسيد.. ولتحقيق هذه الأهداف، تم اختيار (11) نموذجاً توضيحياً عشوائياً من أجل تحليل مادة البحث باعتماد المنهج الانتقائي. ويتم إجراء التحليل من خلال تحديد استراتيجيات القوة والتضامن المؤثرة على هذا التفاعل. يتم تحليل الفظاظ من الناحية اللفظية وغير اللفظية للتفاعل باستخدام استراتيجيات كولبير (2005) للأول، وسيجارا (2007) وإنفانتي ورائسر (1996) للآخر، بينما يتم تحليل السلطة في ضوء استراتيجية تانين (1993). وأظهرت نتائج الدراسة أنَّ استراتيجيات الفظاظ غير اللفظية ترتبط بالفظاظ والعدوانية، إلا أنَّ الفظاظ أكثر استخداماً من العدوانية. علاوة على ذلك، فإنَّ الشخصية الأقوى غالباً ما تستخدم استراتيجيات الفظاظ السلبية والإيجابية، والفظاظ الصارخة، والفظاظ الوهمية بنسب مختلفة. تحدث بعض هذه الاستراتيجيات أيضاً على وجه التحديد عندما يصبح التفاعل أكثر عنفاً وعدوانية حيث يقوم الشخص القوي بمضاعفة الاستراتيجيات لإلحاق الضرر بالقيمة الشخصية للمخاطب في وقت واحد.

الكلمات المفتاحية: الفظاظ، الاستراتيجيات التداولية الاجتماعية، العدوانية، العبد-السيد، في انتظار جودو

1. Introduction

Pragmatics and sociolinguistics are interrelated fields. Thomas (1995) believes that it is not always easy to know how pragmatics is different from sociolinguistics. Gumperz (1982) calls pragmatics as 'interactional sociolinguistics'. In fact, pragmatics and sociolinguistics overlap. Sociolinguistics main concern is the description of how the fixed social features (like region, social status, sex, age, origin, etc.) affect the way a person speaks. However, pragmatics main concern is the description of the linguistic aspects of the person's unfixed features like the social role and status. In addition, pragmatics refers to the way the speaker uses the sociolinguistic sets to accomplish a certain aim. Thomas (1995: 190) argues that "pragmatics can be seen to be parasitic upon sociolinguistics".

However, while sociolinguistics is static, pragmatics is dynamic. The former is static since it describes the language of a certain community at a certain time while pragmatics is dynamic as it offers a description of what an individual in a specific community does with

resources, s/he has and how s/he uses them to make some change and attain a certain position. In addition, sociolinguistics studies the way the characteristics of the context systematically determine the use of language. However, pragmatics studies the way the speakers use language so as to alter the situation of the interaction. In other words, “sociolinguistics tells us what linguistic resources the individual has, pragmatics tells us what he or she does with it.” (Thomas 1995: 185).

Communication includes verbal and nonverbal messages. Most of the researchers concentrate mainly on the verbal part of communication ignoring the nonverbal one. Nonverbal communication refers to transmitting the messages or signals by using body language, eye contact, gestures, voice, using of certain objects, social distance, etc. These nonverbal messages are very effective in communication in that they can express different signals and can have different interpretations by others (Hall 2019). Recently, scholars maintain that nonverbal signals can express genuine feelings and carry more meanings than the verbal ones. To enrich verbal communication, it is important to understand the effect of the nonverbal signals that accompany it (cf. Wenjuan Du 2014; Mohammed, 2022).

Wharton (2009) concentrates on the pragmatics of the nonverbal communication. According to him:

Any attempt to characterise linguistic communication should reflect the fact that it is an intelligent, inferential activity involving the expression and recognition of intentions. Secondly, the aim of a pragmatic theory is to explain how utterances – with all their linguistic and non-linguistic properties – are understood (Wharton, 2009: 2).

To illustrate the point that nonverbal communication is vital in studying pragmatics, the following examples are given:

1. Jack (yawning, and very pale, with dark patches under his eyes): I feel a little tired, but I'm OK, honestly . . .
2. Ouch, that flaming hurts! Ow! Oh! Oh! Oh! Oh!

In the above examples, the non-verbal signals mentioned affect the interpretation of the utterance. In example (1), the physical expressions of Jack's being tired implies to the addressees that he is not very sincere in his statement and he wants them to believe him; in (2), the speaker's sounds by which he expresses his pain are very expressive like the words he says.

Wharton (2009) states that describing and clarifying what is expressed and implied by the nonverbal expressions and signals must fall within the domain of pragmatics. He adds that “non-verbal behaviours may contribute either to overt communication (speaker's meaning) or to more covert or accidental forms of information transmission” (Wharton 2009: 3).

In this context, in *Waiting for Godot*, which is a representative of the absurd theater, the characters have no goals and they hope to live a life with a purpose, that is meeting their savior, Godot. In fact, the desperation of the characters is reflected through language which is full of deviations from the norms such as unfinished conversations, inconsistency, and repetition (Sekeroz, 2020). Samuel Becket definitely uses this type of language to reflect a deeper meaning from a nonsensical language using both verbal expressions and non-verbal signals of impoliteness. The current study is expected to be of significance in that the power and solidarity, in addition to verbal and non-verbal impoliteness strategies in the slave-master interaction in Samuel Becket's *Waiting for Godot* have not been extensively examined yet.

In the light of this, the present study attempts to examine the socio-pragmatic aspects of the slave-master interaction in *Waiting for Godot*. The problem addressed in this study is

that power relation in *Waiting for Godot* is very complicated in that frequent conflict amongst the characters leads to using many power and impoliteness strategies which cause both physical and psychological harm. In this context, the relevant research questions of this study are as follows:

1. What are the strategies of power and impoliteness used in the slave-master interaction?
2. Which of the power and impoliteness strategies are more frequent than others and why?
3. Are the verbal impoliteness strategies more frequently used than the non-verbal ones?
4. What are the implications behind using the verbal and non-verbal impoliteness strategies in the slave-master interaction?

2. Power and Social Distance

Since the launch of the politeness theory by Brown and Levinson (1987), power and solidarity have become the basic issues in sociolinguistics. This is found in the work of Brown and Gilman (1960) who analyze the use of the pronouns *tu* and *vous* in the European languages whose counterparts in English are the first name and the last name. According to Brown and Gilman (1960), in English, power is linked to the “non reciprocal use of pronouns” such as doctor- patient, and teacher-student. Solidarity is linked to the “reciprocal pronoun use or symmetrical forms of address” as in the case where both the speaker and addressee use either first name or last name. Consequently, power is linked to the asymmetrical relations while solidarity to symmetrical ones (Tannen 1993: 167).

In Fact, it is not always easy to discriminate between power and solidarity. Some scholars blend them together arguing that they always co-occur. For instance, sometimes students are close to their teachers although they are unequal in power. The term solidarity refers to relatively stable characteristics like status, sex, age, degree of familiarity, etc. (Thomas 1993).

Culpeper (1996) believes that when power is not equal between the interactants, the one who is more powerful is more inclined to be impolite because s/he would have the ability to:

1. decrease the less powerful's ability to react to impoliteness.
2. threaten to make a severe reaction in case the less powerful is impolite.

As a result, the imbalance of power can lead to impoliteness. Actually, it is not easy to investigate impoliteness when there is balance of power because impoliteness is associated with the concept of power which involves a conflict of interest and the lack of harmony and agreement (Bousfield 2008; Watts 1991). Consequently, there is a correlation between power and impoliteness especially when the interactants do not agree with each other, which leads to threatening each other's faces.

3. Impoliteness, Rudeness, and Aggression

Much scholarly work has highlighted the differences between ‘impoliteness’, ‘rudeness’ and ‘aggression’ (Biscetti 2020; Culpeper 2011; Segarra 2007). For instance, Culpeper (1996: 354) argues that a powerful participant has more freedom to be impolite because s/he can reduce the ability of the less powerful participant through the denial of speaking rights. Impoliteness can be used as a tool to exercise power by using language and is dependant on the context. According to Culpeper (2011: 23), “Impoliteness is a negative attitude towards specific behaviour occurring in a specific context.” Therefore, three factors decide whether an action is impolite or not: the attitude, the behaviour, and the context. Socio-pragmatic studies consider impoliteness as dependent on the addressee and is associated with negative emotional effects on the addressee .

Aggression, on the other hand, is defined as any behavior that has the “goal of harming or injuring another living being who is motivated to avoid such treatment” (Baron & Richardson 1994: 7). Infante and Wigley (1986) state that aggression has the aim of attacking another person to make him/her suffer psychologically by making them feel

humiliated, shameful, depressed, helpless, miserable, and have a negative self-image. Aggression can be manifested in ten ways like: attacking a person's character, the abilities, their external look and background, mocking, threatening them, using vulgar language, curses, annoying behavior and attacking gestures.

Aggression has been described as either aggravation or aggravated/coercive, rudeness/impoliteness and studied on the basis of the impoliteness theory. Archer (2008: 2011) differentiates between aggression and verbal impoliteness; the former is considered an unintentional and unplanned face threatening act, while the latter is intentional and triggered by a person's malice. However, Biscetti (2020) refutes Archer's (2008/2011) assumption arguing that impoliteness and aggression can be both intentional and unintentional.

Infante (1987) states that four traits are found in any aggressive behaviour. They are assertiveness, verbal aggressiveness, hostility, and argumentativeness. As for verbal aggressiveness, it is considered as a face-attacking act which has psychological negative effects on the interlocutor such as humiliation, shame, despair, sadness, and helplessness (Bekiari & Tsaggopoulou 2016: 407) (see Figure (1) below)

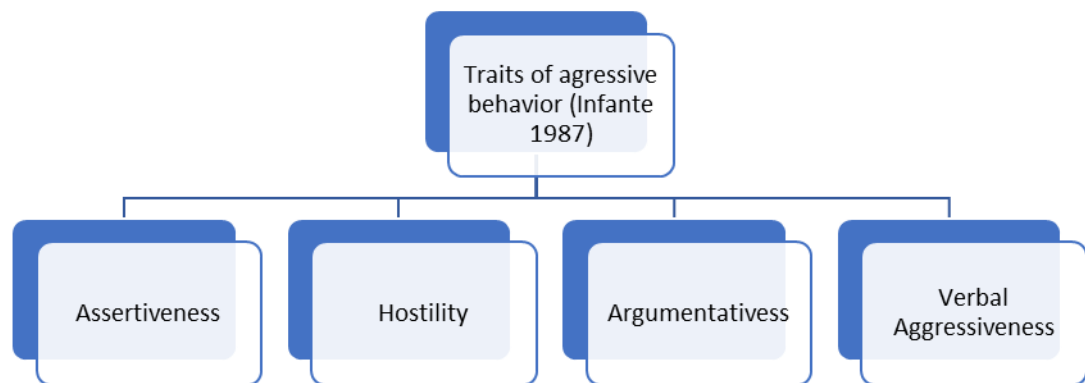


Figure (1) Traits of Aggressive behaviour (Infante 1987)

Rudeness, like impoliteness, is also considered a face threatening act which breaches the rules of the interaction in the society (Beebe 1995). When comparing 'rudeness' to 'impoliteness', Culpeper (2011) states that rudeness is a much more popular term that is used by the laymen than any other terms connected to impoliteness, while Tracy (2008) believes that it is better to use the term 'face attack' and that impoliteness and rudeness are tame descriptors for serious face attacking acts. Culpeper and Hardaker (2017) state that each term has its semantic field and it is difficult to have a semantic field that can cover all the terms that are related to impoliteness. Therefore, Hardaker (2010/2013) coins a neutral term which he calls "negatively marked behavior" to encompass all the terms related to impoliteness including rudeness.

In this study, impoliteness is considered as a "blanket term" that covers other terms like aggressiveness and rudeness, adopting Culpeper's (2011) proposal (cf. Culpeper & Hardaker 2017, 2). In addition, in this study, impoliteness is categorized into two types: verbal impoliteness which constitutes Culpeper's (2005) impoliteness strategies, and non-verbal impoliteness strategies which include aggression (referring to the impolite action that causes physical harm) and rudeness (referring to the impolite action that causes psychological harm). Both verbal and non-verbal impoliteness could be intentional or unintentional.

4. Theoretical Framework

5.1 Tannen (1993): The Relativity of Linguistic Strategies

Tannen's (1993) model includes power and solidarity strategies that consist of linguistic strategies like (indirectness, interruption, silence vs. volubility, topic raising, conflict & verbal aggression). These strategies have been proposed for the expression and creation of

dominance. Tannen (1993: 173) states that the "meaning of any linguistic strategy can vary, depending at least on context, the conversational styles of participants, and the interaction of participants' styles and strategies.". These strategies are explained below.

1. Indirectness

To be indirect means to not explicitly stating what you actually mean. According to Tannen (1993) indirectness can be used by both the one who is more powerful and the less powerful one as well, but the understanding of the utterance and its response is dependent on the setting, the relation amongst the interactants and their status, in addition to the linguistic rules that are associated with the context of that culture.

2. Interruption

Turn taking system is an essential part of every speech system. It is responsible for the successful allocation of turns. In addition, it is the base for rights and obligations of participation. In normal situations, taking turns occurs smoothly. However, sometimes participants struggle for turn taking and consequently interruption occurs because of practicing power (Ferencik 2009).

One of the signs of dominance and power is interruption. West and Zimmerman (1983) argue that men, who are more powerful, tend to dominate women, who are less powerful, by interruption. And to reach a full understanding of interruption, it is important to consider the speaker's frequent style (as in the style of so-called "high-involvement"), the context of the situation (casual friends interaction) and the interaction of the style of the interlocutors (the difference the interactants have concerning pause and overlap). Interruption usually involves violation of the rules of a normal conversation. It is described as a negative behaviour which is undesirable by controlling the floor of the conversation to dominate and control the interaction. Therefore interruption is seen as an expression of rudeness, disrespectfulness, and hostility.

3. Silence vs. Volubility

Many studies show that powerful persons tend to silence the powerless ones and they do the talking (Tannen 1993: 176). In addition, silence can have more than one implication. It could be a sign of respect or support, sometimes it is used to disagree, and even to express uncertainty. Spender (1980) and Sattel (1983) show that men practice dominance over women by silencing them or instructing them to be silent. However, according to Coates (2013) neither silence is a sign of weakness nor volubility is a sign of dominance. What determines power and solidarity is the context of the situation, the person who is speaking, and the listener.

4. Topic Raising

Another way to show dominance in a conversation is topic raising. But according to a study conducted by Tannen (1990) on a conversation which is videotaped among friends of different ages, the interlocutor who raises the most topics is not necessarily the dominant. However, raising topic could also be affected by the differences in pause, tempo, and style. For instance, if a speaker thinks that the listener has no more to utter, s/he could raise a topic as a contribution to the conversation. But if a speaker has the intention to say more and pauses to take his turn, s/he will feel that the topic is changed and does not take his/her turn.

5. Adversativeness: Conflict and Verbal Aggression

Some studies show that men are more competitive than women who seem to be more cooperative and avoid conflict which entails adversativeness (Maltz & Borker 1982). Men, who are more powerful, tend to engage in argument, using command, and disagree, while women are more inclined to agree, make suggestions more than command, and support others.

5.2 Culpeper's (2005) Model of Impoliteness

According to Culpeper (2005: 38) "Impoliteness comes about when: (1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behavior as intentionally face-attacking, or a combination of (1) and (2)". Culpeper's (1996) model of impoliteness is based on Brown and Levinson's (1987) politeness theory. However, the former is concerned with saving face while the latter with attacking face. Culpeper restates and revises his theory in (2005) and designs a model of impoliteness with five superstrategies. They are: Bold on-record impoliteness, Positive impoliteness, Negative impoliteness, Withhold politeness, and Sarcasm or mock impoliteness. These strategies are intended to attack and damage the face of the interlocutor (see figure (2) below).

1. Bald on Record Impoliteness

The speaker attacks the hearer's face directly, clearly and unambiguously. (Culpeper 2005: 41)

2. Positive Impoliteness (Positive face = solidarity)

The speaker attacks and damages the hearer's positive face; his want to be loved and liked and approved by others. It has eleven output strategies: Ignore, Snub the other -fail to acknowledge the other's presence, Exclude the other from an activity, Disassociate from others, Be disinterested, unconcerned, and unsympathetic, Use inappropriate identity markers, Use obscure or secretive language, Use a code known to others in a group, Make the other feel uncomfortable, Use taboo words-swear or use abusive or profane language, Seek disagreement, select sensitive topics, and Call the other names.

3. Negative Impoliteness (Negative face = power)

Negative Impoliteness is performed when the speaker attacks the hearer's negative face. "Negative face is related to the negative face wants of being given freedom from imposition, freedom of choice, and freedom of options by others." (Brown & Levinson 1987: 62). It has nine output strategies: "frighten, condescend, scorn or ridicule, be contemptuous, do not treat the other seriously, belittle the other, invade the other's space (literally or metaphorically), explicitly associate the other with a negative aspect, and put the other indebtedness on record" (Culpeper 2005: 42).

4. Withhold politeness

Withhold politeness refers to a strategy in which impoliteness occurs because of the absence of politeness in situations where it is expected to happen. For instance, to be silent when somebody is expected to say something.

5. Sarcasm or Mock impoliteness

Sarcasm or Mock impoliteness is a face threatening strategy which is performed by using politeness strategies that are recognized as suitable on the surface but they are actually untrue and insincere (Culpeper 2005: 42).

However, Kienpointner (1997) does not consider mock impoliteness as an impoliteness strategy, arguing that "it is a technique for creating a relaxed atmosphere. Especially if there is little social distance between the participants, mock impoliteness can be a means for implying that the relationship is so close and well-established that it cannot be endangered even by seemingly rude utterances" (Kienpointner 1997: 262).

In Culpeper's (2005) model, each impoliteness superstrategy is based on Brown and Levinson's (1989) politeness counterpart, except Sarcasm or mock Politeness which is not regarded as the opposite of Brown and Levinson's Off-record politeness. Sarcasm or mock politeness is a metastrategy which implies using politeness to create impoliteness.

According to Culpeper (2005) impoliteness is not intrinsic in linguistic and nonlinguistic expressions. There are certain expressions that are easily considered as impolite when occurring in certain contexts because power, solidarity and context all participate in deciding whether an expression is impolite or not.

The superstrategies mentioned above are often mixed and hardly appear singularly according to Culpeper et al. (2003) which is the opposite of what Brown and Levinson statement about politeness.

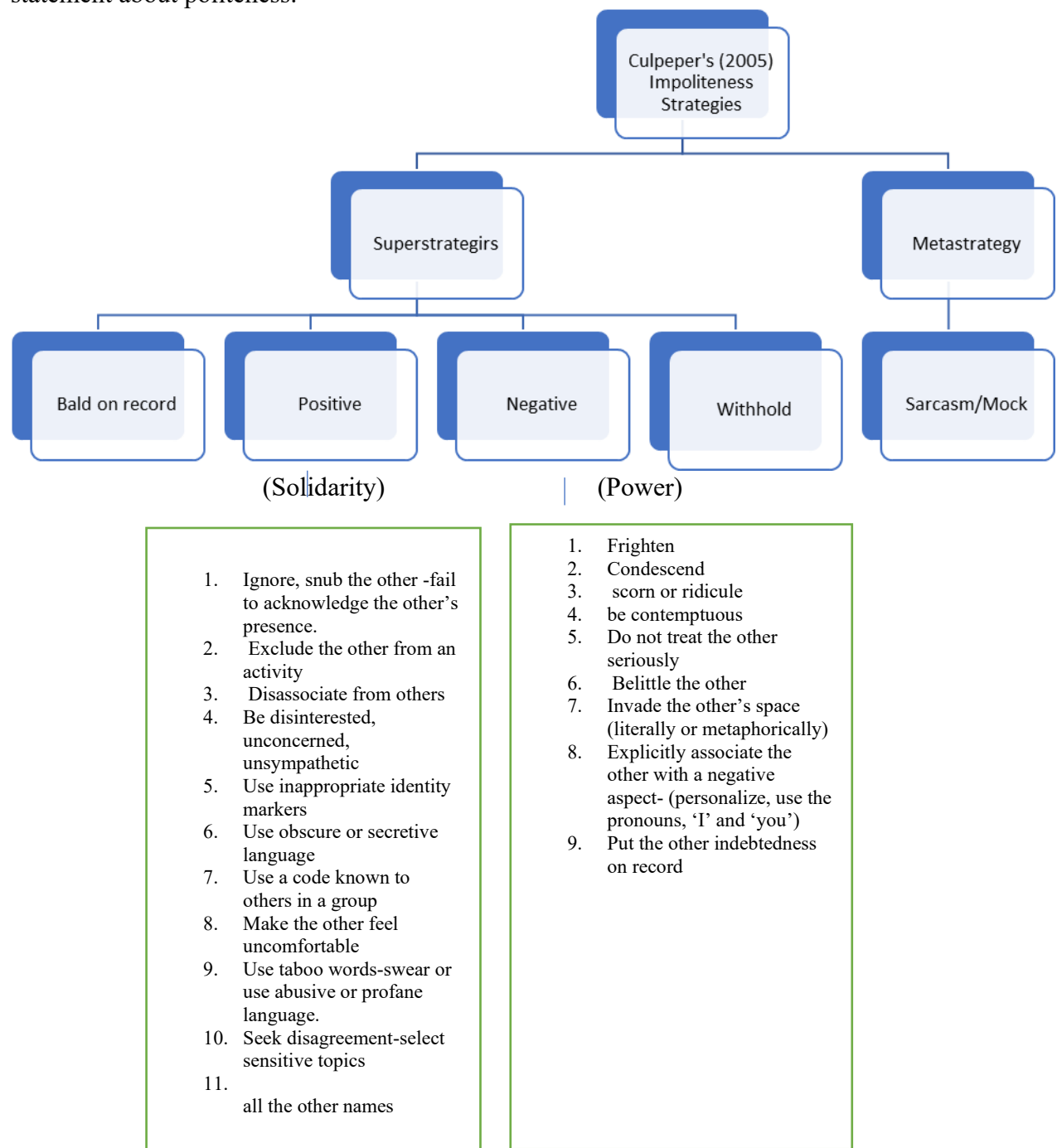


Figure 2: Impoliteness strategies (Culpeper 2005)

5.3 Rudeness and Aggressiveness

According to Segarra (2007) rudeness is constantly intentional while impoliteness, according to Culpeper (2005), could be intentional or unintentional. Segarra (2007) introduces three types of rudeness: rudeness of word, rudeness of action, and inaction rudeness. Rudeness of word, which is somewhat similar to Culpeper's (2005) Positive and Negative Impoliteness, refers to using curses, street language, interruption, dirty jokes, or asking personal questions to persons with which they do not have intimate relation. Rudeness of action includes both verbal and nonverbal actions that scorn and belittle the interlocutors such as ignoring their feelings and views, breaking the fundamental principles or guidelines of etiquette. While

Inaction rudeness, like Culpeper's (2005) Withhold politeness, is basically concerned with the absence of doing something positive rather than doing it.

As Segarra's (2007) Rudeness of words and Inaction rudeness are closely related to Culpeper's impoliteness strategies, and since Culpeper's (2005) model ignores the non-verbal type of impoliteness, only Rudeness of action (the non-verbal type only) which refers to impolite actions that cause psychological harm is adopted for the analysis of the data in this study because the play under investigation is rich of.

As for verbal aggressiveness, Infante and Rancer, 1996 (cited in Bekiari & Tsaggopoulou 2016: 407) state that it can be expressed in ten forms:

attack to one's character, abilities, external appearance and
background, mockery, threats, profanity, cursing, vexing behavior
and offensive gestures

Some of the forms of aggressive behaviour in Infante and Rancer (1996) such as cursing, threatening, mocking and profanity are already studied within the impoliteness theory. In fact, these forms are related to Culpeper's (2005) verbal impoliteness strategies. For instance, attack to one's character, abilities, external appearance and background, are related to Negative impoliteness, mockery is related to mock impoliteness, whereas threats and profanity to positive impoliteness. As for the other forms of aggressive behavior like vexing behavior and offensive gestures, they are non-verbal forms which are not part of Culpeper's impoliteness strategies. Consequently, only Infante and Rancer's (1996) vexing behavior and offensive gestures are adopted for the analysis of the data in the current study as part of the non-verbal impoliteness strategies which include aggression that causes physical harm.

- 6. Conceptual Framework** In light of the aforementioned discussion on the forms of impoliteness and their strategies, the following conceptual framework of the interactional relationships in *Waiting for Godot* is diagrammatically represented in Figure (3) below.

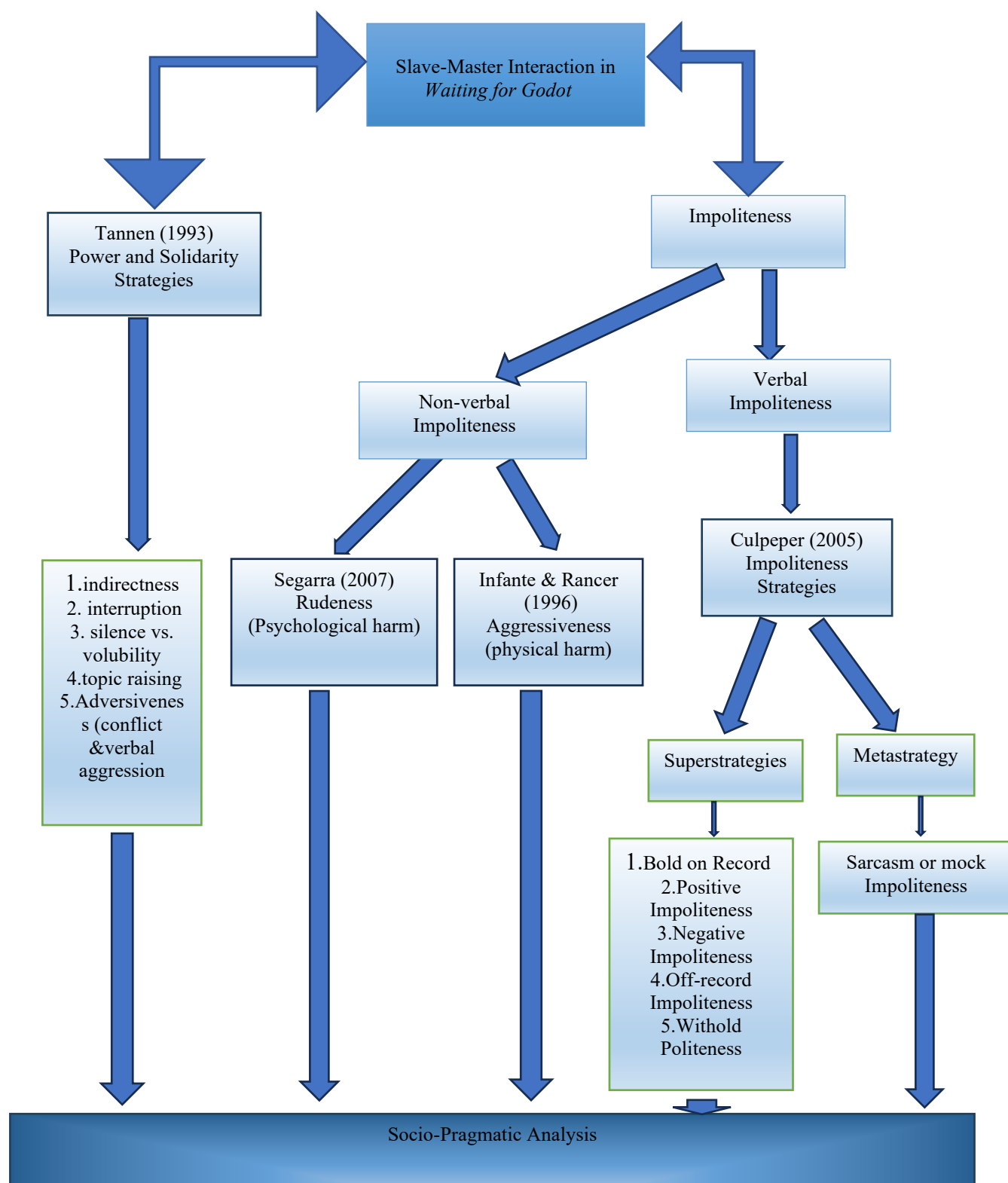


Figure (3) Conceptual Framework

6. Methodology

This section presents the methodology adopted to achieve the objectives of the study. It gives an account of the approach and data of the study, data collection procedure and data analysis.

6.1 Approach and data of the study

The study uses a mixed method approach (qualitative and quantitative) and it adopts a pragmatic contextual approach to analyze the impoliteness strategies in the interactions among the characters in *Waiting for Godot*, particularly between Pozzo and Lucky to highlight the significance of these strategies in shaping the master-slave relationship. Hence, extracts containing verbal and nonverbal impoliteness strategies are collated to represent the data of the study.

6.2 Data analysis

The data of the study is analyzed according to the theories adopted as discussed above. The power and solidarity strategies manipulated in the slave-master interaction in *Waiting for Godot* are analyzed according to Tannen's (1993) power and solidarity strategies. The non-verbal impoliteness strategies are investigated according to whether impoliteness causes psychological harm because of rudeness, following Segarra (2007), or physical harm as a result of aggressiveness adopting Infante and Rancer (1996) for aggressiveness. As for verbal impoliteness strategies, Culpeper's (2007) model which includes superstrategies and a meta-strategy is adopted.

7. Results and discussion

To arrive at accurate results, the researcher has made a comprehensive study of the whole play. However, for space limitations, only (11) typical illustrative examples out of (213) extracts that include slave-master interaction are analyzed (Table 3 below). The results of the analysis show that according to the power and solidarity, Adversativeness (conflict and verbal aggression) is the most frequent one. It is repeated (186) times throughout the whole play which constitutes (87%) of the whole data. This reflects that the relation between the master and the slave in the concerned play is full of conflict and aggressive behavior. Therefore, it is very common in the whole interactions between Pozzo and Lucky, Pozzo and Vladimir and Estragon in Act I and between Vladimir and Estragon with Pozzo in Act II, which are full of expressions of power. The one who has power will use more expressions that include conflict and aggression than the one who is weak. As for the other power strategies, they score very low rates compared to adversativeness. Volubility has scored (4.2%) which refers to the sense of absurdity in which the characters are not eloquent and most of what they say is meaningless and sometimes even interrupted or left unanswered resorting to silence. Accordingly, the Silence strategy is repeated (5) times and constitutes (2.34%) of the whole data. As for Topic Raising, it is repeated just (3) times and constitutes (0.9%), which is a very low percentage reflecting the point that the master in the absurd theatre is not eloquent. Pozzo kept uttering mostly one word when addressing Lucky and ordering him to do something. In addition, the Interruption and Indirectness strategies are used only (5) times in the play and constitute (2.34%).

On the one hand, the analysis shows that the Non-verbal Impoliteness strategies constitute (25%) of the total concerned data. The use of the whip and the rope by Pozzo and the way he jerks the rope is very rude and aggressive and causes both psychological and physical harm. On the other hand, The Verbal Impoliteness strategies constitute (84%) of the whole concerned data. This significant rate shows that, in the slave-master interaction using language to express impoliteness is the most effective tool. Out of the analyzed data, Negative impoliteness has scored the highest rate (44.6%). This strategy has been used mostly by the one who has power, Pozzo the master in Act I and Vladimir and Estragon in Act II. This shift of power amongst the characters of the play shows that whenever a person feels he is powerful, he will have all the rights to insult, humiliate, belittle, and scorn the others and this what Pozzo has done to Lucky and Vladimir and Estragon to Pozzo.

The second highest rate of Verbal Impoliteness is Positive Impoliteness. It scores (22.5%) which reflects the point that powerful people use to treat the weak ones by ignoring them, disassociating them from others, making them feel uncomfortable and using profane language when addressing them. For instance, Bold on-record impoliteness strategy scores (14%). It is mostly used by Pozzo when addressing Lucky or Vladimir and Estragon when there is a conflict of interests. Pozzo uses Bold on-record whenever he wants to directly insult the other characters. His relation with them is that of power and control. The least used strategy is Sarcasm or Mock impoliteness (2.8%). This is performed by using politeness on the surface to express impoliteness. Pozzo uses this strategy when addressing Lucky as 'Mr.' to make fun of him and when Estragon treats Pozzo in a very disrespectful way and makes fun of him after he becomes blind and powerless. However, Withhold politeness is never used in the analyzed data as the powerful characters never hesitate to insult the weak ones.

Table (1) Summary of the Results of the Analysis

Power &Solidarity			Non-Verbal Impoliteness			Verbal Impoliteness		
Adversativeness	18 6	87%	Rudeness	3 4	15.9 %	Bold on-record	3 0	14%
Silence/ Volubility	5 9	2.34 % 4.2%	Aggressiveness	2 0	9.38 %	Positive Impoliteness	4 8	22.5 %
Topic Raising	3	0.9%	25%			Negative Impoliteness	9 5	44.6 %
Indirectness	5	2.34				Sarcasm or Mock Impoliteness	6	2.8 %
						Withhold politeness	0	0%
Interruption	5	2.34				Total		84%

In what follows, some illustrative typical examples are discussed by highlighting the impoliteness strategies adopted in each excerpt. The beginning will be with example 1.

Example 1:

Ac1/ Extracts (1) (p.16)	Tannen (1993) P&S	Non-Verbal Impoliteness/ Segarra (2007) Rudeness of action (psychological harm)	Non-Verbal Impoliteness/ Infante & Rancer (1996) Aggressive Behaviour (Physical harm)	Verbal Impoliteness/ Culpeper (2005)
On! <i>(Crack of whip...The rope tautens. Pozzo jerks at it violently.</i>	Adversativeness Adversativeness	NA Rudeness of action that causes psychological harm	NA Aggressive behaviour that causes physical harm	-Negative impoliteness (Condescend) (be contemptuous) NA
Back!	Adversativeness	NA	NA	Neg imp

The above extract is an example of an interaction between Pozzo and Lucky. Pozzo is the master who treats Lucky, his servant, in a very aggressive and inhuman way. Whenever Pozzo asks Lucky for something, he just utters one word "On" or "Back!" which are both orders reflecting that he is the master who is experiencing power over his slave Lucky. The power strategy used in this example is Adversativeness as there is conflict and aggressive behaviour. Since this is an example of a verbal impoliteness, the impoliteness strategy manipulated in this extract is Negative impoliteness because Pozzo scorns and is contemptuous towards Lucky.

In above extract, which is a non-verbal impoliteness example, Pozzo treats Lucky in a very humiliating way just like animals by putting a rope around his neck to use it whenever he wants Lucky to do something for him. As an expression of power, the adversativeness strategy is used here as Pozzo's movements are full of aggressiveness. The non-verbal behaviour which includes the crack of the whip is an example of a rude behaviour that causes a psychological harm on the interlocutor, and jerking the rope is an example of aggressive behaviour as it causes a physical harm to Lucky. This scene is repeated many times throughout the play which reflects how masters and those in power treat people like animals and make them slaves.

Example 2:

Ac1/ Extract (2) (p.17)	Tannen (1993) P&S	Non-Verbal Impoliteness/ Segarra (2007) / (Psychological harm)	Non-Verbal Impoliteness/ Infante & Rancer (1996) Aggressive Behaviour (Physical harm)	Verbal Impoliteness/ Culpeper (2005)
Pozzo: Be careful! He's wicked. (Vladimir and Estragon turn towards Pozzo.) With strangers. (p.17)	Adversativeness	NA	NA	-Bold on-record -Positive Impoliteness

The second extract is an example of verbal impoliteness. Pozzo is addressing both Vladimir and Estragon and is warning them against Lucky. He tells them that he behaves in a wicked way with strangers. Pozzo is being impolite to Lucky. The above extract is an example of adversativeness as Pozzo is expressing his power through judging Lucky and warning Vladimir and Estragon against him. The impoliteness strategy in this extract according to Culpeper (2005) is Bold on-record impoliteness because Pozzo is directly criticizing Lucky as being wicked. At the same time, this is an example of positive impoliteness because Pozzo is using an inappropriate identity marker towards Lucky.

Example 3:

Ac1/ Extract (3)	Tannen (1993) P&S	Segarra (2007) Non-Verbal Impoliteness/ (Psychological harm)	Infante & Rancer (1996) Aggressive Behaviour (Physical harm)	Culpeper (2005) Verbal Impoliteness/
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Pozzo: Yes, the road seems long when one journeys all alone for . . . (he consults his watch) . . . yes . . . (he calculates) . . . yes, six hours, that's right, six hours on end, and never a soul in sight.	Indirectness	NA	NA	Positive Impoliteness (Ignore, snub the other -

Extract (3) above is an example of verbal politeness. The power strategy used in this extract is the Indirectness since Pozzo is saying in an indirect way that he has been alone in his journey although Lucky accompanies him. He does not even believe that Lucky exists at all. The impoliteness strategy used in this extract is Positive Impoliteness (fail to acknowledge the other's presence). Pozzo does not recognize Lucky as a human being who accompanies him in his journey because he says he spent the whole journey all alone and no was soul in sight.

Examples 4, 5, 6:

Ac1/ Extract (4,5,6)	Tannen (1993) P&S	Segarra (2007) Non-Verbal Impoliteness/ (Psychological harm)	Infante & Rancer (1996) Aggressive Behaviour (Physical harm)	Culpeper (2005) Verbal Impoliteness/
Pozzo: Yes, gentlemen, I cannot go for long without the society of my likes (he puts on his glasses and looks at the two likes) even when the likeness is an imperfect one.	-Indirectness - adversativeness - adversativeness	NA A rude behaviour when Pozzo puts on his glasses and looks at V&E to add a comment that they are less than him (Belittling behaviour). NA	NA NA NA	Positive impoliteness (Disassociate from others) and a Negative impoliteness by Belittling others. Positive impoliteness (Disassociate from others) Negative impoliteness (Belittle the other)

In extract (4) the power strategy used is Indirectness as an expression of power because Pozzo is indirectly indicating that he is better than the others. Pozzo looks highly upon himself. As he is a man of power, he thinks that he does not enjoy his journey unless he is accompanied by people of his 'likes'. As an example of verbal impoliteness, Pozzo disassociates himself from the others and consequently follows the Positive impoliteness strategy and at the same time the Negative impoliteness by belittling the others (Lucky in this extract). He even considers Vladimir and Estragon as an imperfect likeness which means indirectly that even when he considers them as a company, yet they are not like him and he is superior to them. This is also an example of a Positive impoliteness strategy by disassociating himself from the others and a Negative impoliteness as Pozzo belittles both Vladimir and Estragon. At the same time, the nonverbal impoliteness extract in which Pozzo puts on his glasses and looks at Vladimir and Estragon to insinuate that they are also not like his type and therefore he follows the adversativeness strategy because there is competitiveness. According to Segarra (2007), that was an example of impolite and rude behaviour which causes psychological harm.

Example 7:

Ac1/ Extract (7)	Tannen (1993) P&S	Segarra (2007) Non-Verbal Impoliteness/ RA	Infante & Rancer (1996) Aggressive Behaviour (Physical harm)	Culpeper (2005) Verbal Impoliteness/
Pozzo: You're being spoken to, pig! Reply! (To Estragon.) Try him again. P.22	Adversativeness (verbal aggression)	NA	NA	-Bald on-record -Neg imp. (Explicitly associate the other with a negative aspect by calling Lucky a "pig")

In extract (7) above, Pozzo is addressing Lucky to respond to Estragon's inquiry whether he wants the bones, the leftovers by Pozzo, or not. As Lucky does not respond, to show his power, Pozzo starts insulting him using Adversativeness strategy. As a verbal impoliteness instance, both Bold on-record and Negative impoliteness strategies are being used. Pozzo is being very direct in his insult and explicitly associates Lucky with a negative aspect like 'pig', 'hog', and 'dog'.

Example 8:

Ac1/ Extract (8)	Tannen (1993) P&S	Segarra (2007) Non-Verbal Impoliteness/ RA	Infante & Rancer (1996) Aggressive Behaviour (Physical harm)	Culpeper (2005) Verbal Impoliteness/
POZZO: Good. Is everybody ready? Is everybody looking at me?	Topic Raising	NA	NA	-Negative imp (invade the other space physically or metaphorically)

Pozzo, in the above extract is trying to raise a topic and asks for the attention of everyone as an expression of dominance; therefore, he is using the topic raising strategy to show his power. This type of verbal impoliteness is expressed through using the Negative Impoliteness strategy as Pozzo imposed his speech which has no value to both Estragon and Vladimir.

Examples 9, 10, 11:

Ac1 II/ Extracts (9,10, 11)	Tannen (1993) P&S	Non-Verbal Impoliteness/Segarra (2007)/(Psychological harm)	Non-Verbal Impoliteness/Infante & Rancer (1996) Aggressive Behaviour (Physical harm)	Verbal Impoliteness/ Culpeper (2005)
Vladimir. Try. Pozzo. Pity! Pity! Estragon (with a start). What is it? (9) Vladimir. It's this bastard Pozzo at it again. (10) Estragon. Make him stop it. Kick him in the crotch. (11) Vladimir (striking Pozzo). p.62	Adversativeness Adversativeness Adversativeness	NA NA NA	NA NA Aggressive behaviour	Bold on- record, Positive Impoliteness Negative Impoliteness NA

In extracts (9,10,11) in Act II, the power is shifted to Vladimir and Estragon who treat Pozzo in a very impolite and aggressive manner. In extract (9) Vladimir is addressing Pozzo as 'bastard' and using the Adversativeness power strategy as there is conflict and verbal aggression. And the verbal impoliteness strategy used is the Bold on-record as he is directly attacking Pozzo. Also a Positive Impoliteness strategy is employed because he calls Pozzo bastard, in addition to the Negative Impoliteness strategy as he scorns him. In extract (10) Estragon now is the one who is using aggression to talk about Pozzo and encourages Vladimir to strike him which is the strategy of Power. At the same time, the impoliteness strategies used here are Bold on-record impoliteness, positive impoliteness, and Negative impoliteness strategies. In extract (11) which is a non-verbal impoliteness instance, Vladimir

uses Adversativeness as a strategy of power and the Aggression strategy of non-verbal impoliteness by striking Pozzo and causing a physical harm to him.

8. Conclusions

The study has attempted a socio-pragmatic investigation of Samuel Beckett's *Waiting for Godot* adopting a pragmatic contextual approach to analyze the impoliteness strategies in the interactions among the characters in the play. It has analyzed (11) typical illustrative examples by identifying the power and solidarity strategies affecting these interactions. Moreover, impoliteness is analyzed from the verbal and non-verbal facets of interaction adopting Culpeper's (2005) strategies for the former, and Segarra's (2007) and Infante and Rancer (1996) for the latter, while power of the verbal and non-verbal impoliteness is analyzed in view of Tannen (1993).

The analysis has shown that *Waiting for Godot*, as representative of the absurd theatre, is full of speech acts that reflect power and dominance strategies specifically when it comes to the interaction between the slave and the master. The strategies of power used are Adversativeness, Topic raising, Interruption, Silence and Volubility, and Indirectness. These strategies have been used at different rates depending on the relation between the participants. Adversativeness is the mostly used strategy as it expresses conflict, competition and verbal aggression. However, the other strategies have also been repeated but not as frequent as Adversativeness since the characters are not eloquent to raise topics or use Volubility nor intelligent enough to use Indirectness. What matters in the expression of power is conflict and competition.

Moreover, the analysis also shows that two types of impoliteness are recognized in the slave-master interaction: verbal and non-verbal impoliteness. The non-verbal impoliteness, on the one hand, covers those behaviours that could either cause psychological harm or physical harm. If the interaction is aggressive, then the effect would be physical and if the interaction is rude, then the effect would be psychological. The analysis of the non-verbal data shows that rude behaviour that leads to psychological harm is more frequent than the aggressive one which leads to physical harm. In addition, the non-verbal impoliteness strategies are less frequent than those of verbal impoliteness because the characters in the play do not prefer to move or act. They just talk without doing any kind of action. Even when they say "Let's go" they do not even move. They prefer to talk rather than take actions.

On the other hand, the verbal impoliteness strategies used in the slave-master interaction are: Bold on-record, Positive impoliteness, Negative impoliteness, and Sarcasm or Mock impoliteness. The analysis of the selected data shows that Negative impoliteness which refers to the strategy that damages the interlocutor's negative face wants is the most frequently used strategy. In order to show dominance and experience power, the speaker uses language to frighten, scare, scorn, condescend, ridicule, and not treating the addressee seriously. The shift of power used in the play under investigation shows that the one who holds the power will use the Negative impoliteness strategy in addressing the interlocutors for example by frightening or scorning them. The next frequently used strategy is Positive impoliteness which refers to the strategies used to damage the interlocutor's positive face wants by ignoring the addressee, failing to acknowledge his/her presence, or excluding them from an activity. The character who holds the power in the interaction will use this strategy when addressing the interlocutor. This is what Pozzo has done to Lucky and to Vladimir and Estragon in Act I in the play and what Vladimir and Estragon have done in treating Pozzo when he becomes blind and weak in Act II. The next impoliteness strategy is Bold on-record which refers to the face threatening acts that are performed directly, clearly and unambiguously. The powerful characters in the play tend to be more direct and bolder when insulting the weaker ones as a sign of dominance. The least used impoliteness strategy is

Sarcasm or Mock impoliteness where the speaker avoids to insult or offend the addressee directly. That is, the speaker uses a politeness strategy on the surface but actually it is impolite. The justification for being less frequent is that the character that plays the role of the master in the concerned play does not hesitate to insult the addressee who is weaker than him and under his control. Some of these strategies sometimes cooccur during the interaction especially Positive impoliteness, Negative impoliteness and Bold on-record impoliteness, specifically when the interaction becomes more violent and aggressive where the powerful person would use all the strategies at once to damage the addressee's face.

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