



مجلة بحوث الشرق الأوسط

مجلة علمية مُدكَّمة
(مُعتمدة) شهرياً

العدد السادس والثمانون
(أبريل 2023)

السنة التاسعة والأربعون
تأسست عام 1974

الترقيم الدولي: (2536-9504)
الترقيم على الإنترنت: (2735-5233)



يصدرها
مركز بحوث
الشرق الأوسط



الأراء الواردة داخل المجلة تعبر عن وجهة نظر أصحابها وليست مسئولية مركز بحوث الشرق الأوسط والدراسات المستقبلية

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شروط النشر بالمجلة

- تُعنى المجلة بنشر البحوث المهمة بمجالات العلوم الإنسانية والأدبية ؛
- يعتمد النشر على رأي اثنين من المحكمين المتخصصين ويتم التحكيم إلكترونياً ؛
- تقبل البحوث باللغة العربية أو بإحدى اللغات الأجنبية، وترسل إلى موقع المجلة على بنك المعرفة المصري ويرفق مع البحث ملف بيانات الباحث يحتوي على عنوان البحث باللغتين العربية والإنجليزية واسم الباحث والتايتل والانتماء المؤسسي باللغتين العربية والإنجليزية، ورقم واتساب، وإيميل الباحث الذي تم التسجيل به على موقع المجلة ؛
- يشار إلى أن الهوامش والمراجع في نهاية البحث وليست أسفل الصفحة ؛
- يكتب الباحث ملخص باللغة العربية واللغة الإنجليزية للبحث صفحة واحدة فقط لكل ملخص ؛
- بالنسبة للبحث باللغة العربية يكتب على برنامج "word" ونمط الخط باللغة العربية "Simplified Arabic" وحجم الخط 14 ولا يزيد عدد الأسطر في الصفحة الواحدة عن 25 سطر والهوامش والمراجع خط Simplified Arabic حجم الخط 12 ؛
- بالنسبة للبحث باللغة الإنجليزية يكتب على برنامج word ونمط الخط Times New Roman وحجم الخط 13 ولا يزيد عدد الأسطر عن 25 سطر في الصفحة الواحدة والهوامش والمراجع خط Times New Roman حجم الخط 11 ؛
- (Paper) مقياس الورق (B5) 17.6 × 25 سم، (Margins) الهوامش 2.3 سم يمينًا ويسارًا، 2 سم أعلى وأسفل الصفحة، ليصبح مقياس البحث فعلي (الكلام) 13×21 سم. (Layout) والنسق: (Header) الرأس 1.25 سم، (Footer) تذييل 2.5 سم ؛
- مواصفات الفقرة للبحث: بداية الفقرة First Line = 1.27 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 6pt (تباع بعد الفقرة = 0pt)، تباعد الفقرات (مفرد single) ؛
- مواصفات الفقرة للهوامش والمراجع: يوضع الرقم بين قوسين هلاكي مثل: (1)، بداية الفقرة Hanging = 0.6 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 0.00، تباعد بعد الفقرة = 0.00، تباعد الفقرات (مفرد single) ؛
- الجداول والأشكال: يتم وضع الجداول والأشكال إما في صفحات منفصلة أو وسط النص وفقًا لرؤية الباحث، على أن يكون عرض الجدول أو الشكل لا يزيد عن 13.5 سم بأي حال من الأحوال ؛
- يتم التحقق من صحة الإملاء على مسئولية الباحث لتفادي الأخطاء في المصطلحات الفنية ؛
- مدة التحكيم 15 يوم على الأكثر، مدة تعديل البحث بعد التحكيم 15 يوم على الأكثر ؛
- يخضع تسلسل نشر البحوث في أعداد المجلة حسب ما تراه هيئة التحرير من ضرورات علمية وفنية ؛
- المجلة غير ملزمة بإعادة البحوث إلى أصحابها سواء نشرت أم لم تنشر ؛
- تعتبر البحوث عن آراء أصحابها وليس عن رأي رئيس التحرير وهيئة التحرير ؛
- رسوم التحكيم للمصريين 650 جنيه، ولغير المصريين 155 دولار ؛
- رسوم النشر للصفحة الواحدة للمصريين 25 جنيه، وغير المصريين 12 دولار ؛
- الباحث المصري يسدد الرسوم بالجنيه المصري (بالفيزا) بمقر المركز (المقيم بالقاهرة)، أو على حساب حكومي رقم : (9/450/80772/8) بنك مصر (المقيم خارج القاهرة) ؛
- الباحث غير المصري يسدد الرسوم بالدولار على حساب حكومي رقم : (EG71000100010000004082175917) (البنك العربي الأفريقي) ؛
- استلام إفادة قبول نشر البحث في خلال 15 يوم من تاريخ سداد رسوم النشر مع ضرورة رفع إيصالات السداد على موقع المجلة ؛
- تحصيل قيمة العدد من الباحث (نقدًا)، ويستلم الباحث عدد 6 مستلآت من بحثه 5 منها (مجانيًا) و (15) جنيه للمستلة السادسة الإضافية ؛
- المراسلات : توجه المراسلات الخاصة بالمجلة إلى: merc.director@asu.edu.eg
- السيد الدكتور/ مدير مركز بحوث الشرق الأوسط والدراسات المستقبلية، ورئيس تحرير المجلة جامعة عين شمس-العباسية- القاهرة - ج.م.ع (ص.ب 11566)
- للتواصل والاستفسار عن كل ما يخص الموقع : محمول / واتساب: (+2) 01555343797
- (وحدة النشر merc.pub@asu.edu.eg) (وحدة الدعم الفني technical.support@asu.edu.eg)
- ترسل الأبحاث من خلال موقع المجلة على بنك المعرفة المصري: www.mercj.journals.ekb.eg
- ولن يلتفت إلى الأبحاث المرسله عن طريق آخر .



مجلة بحوث الشرق الأوسط

مجلة علمية مُدكَّمة متخصصة في شؤون الشرق الأوسط

مجلة مُعتمَدة من بنك المعرفة المصري



موقع المجلة على بنك المعرفة المصري

www.mercj.journals.ekb.eg

- معتمدة من الكشاف العربي للاستشهادات المرجعية (ARCI). المتوافقة مع قاعدة بيانات كلاريفيت Clarivate الفرنسية.
- معتمدة من مؤسسة أرسيف (ARCif) للاستشهادات المرجعية للمجلات العلمية العربية ومعامل التأثير المتوافقة مع المعايير العالمية.
- تنشر الأعداد تبعاً على موقع دار المنظومة.



العدد السادس والثمانون - أبريل ٢٠٢٣

تصدر شهرياً

السنة التاسعة والأربعون - تأسست عام 1974



مجلة بحوث الشرق الأوسط
(مجلة مُعتمدة) دورية علمية مُكَّمة
(اثنا عشر عددًا سنويًا)
يصدرها مركز بحوث الشرق الأوسط
والدراسات المستقبلية - جامعة عين شمس

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الرؤية

السعي لتحقيق الريادة في النشر العلمي المتميز في المحتوى والمضمون والتأثير والمرجعية في مجالات منطقة الشرق الأوسط وأقطاره .

الرسالة

نشر البحوث العلمية الأصيلة والرصينة والمبتكرة في مجالات الشرق الأوسط وأقطاره في مجالات اختصاص المجلة وفق المعايير والقواعد المهنية العالمية المعمول بها في المجالات المُحكَّمة دولياً.

الأهداف

- نشر البحوث العلمية الأصيلة والرصينة والمبتكرة .
- إتاحة المجال أمام العلماء والباحثين في مجالات اختصاص المجلة في التاريخ والجغرافيا والسياسة والاقتصاد والاجتماع والقانون وعلم النفس واللغة العربية وآدابها واللغة الانجليزية وآدابها ، على المستوى المحلى والإقليمي والعالمي لنشر بحوثهم وإنتاجهم العلمي .
- نشر أبحاث كبار الأساتذة وأبحاث الترقية للسادة الأساتذة المساعدين والسادة المدرسين بمختلف الجامعات المصرية والعربية والأجنبية .
- تشجيع ونشر مختلف البحوث المتعلقة بالدراسات المستقبلية والشرق الأوسط وأقطاره .
- الإسهام في تنمية مجتمع المعرفة في مجالات اختصاص المجلة من خلال نشر البحوث العلمية الرصينة والتميزة .



مجلة بحوث الشرق الأوسط

- رئيس التحرير د. حاتم العبد

- الهيئة الاستشارية المصرية وفقاً لترتيب الهجائي:

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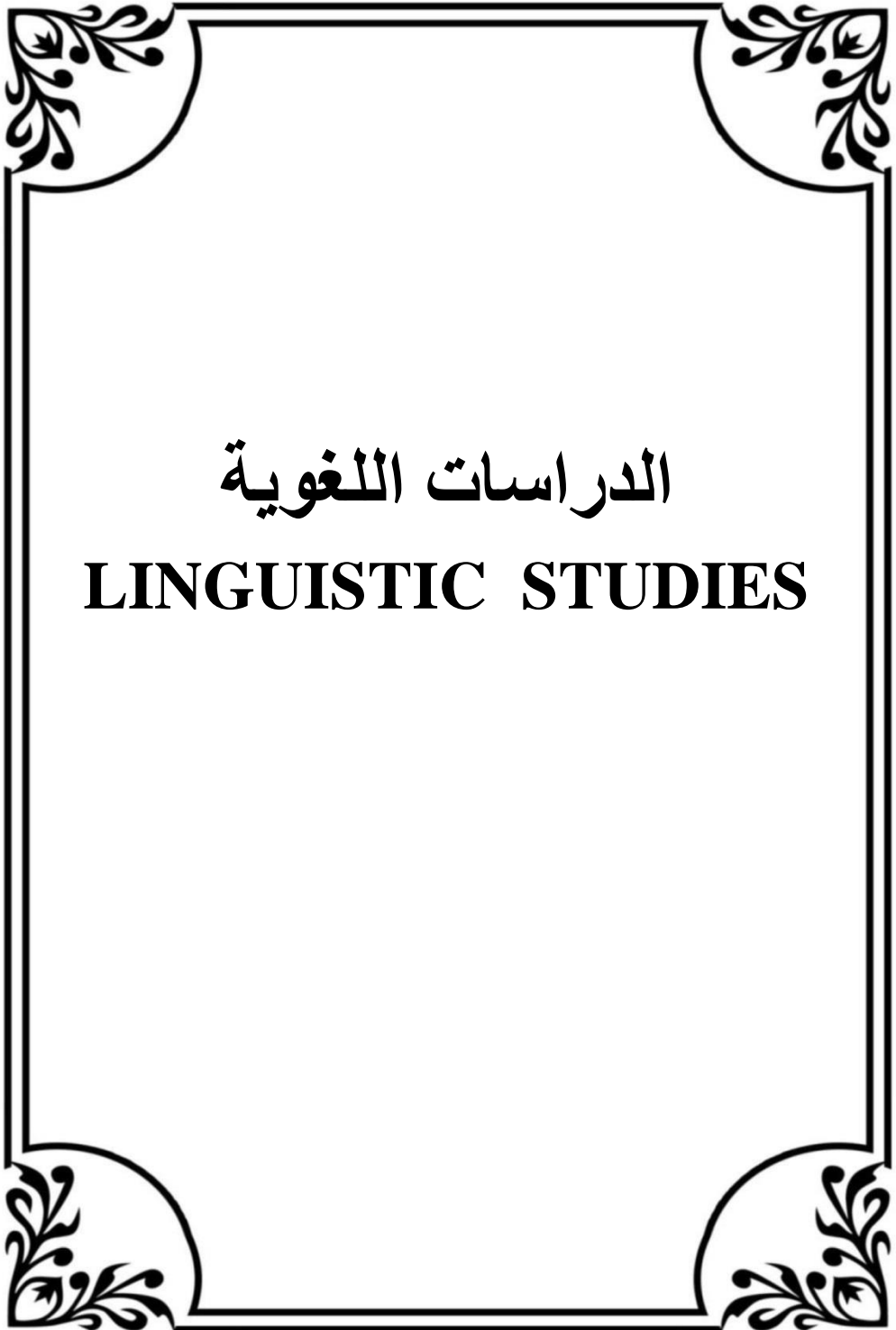
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Analysis Approach

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الدراسات اللغوية
LINGUISTIC STUDIES

**Power Relations in Judy Upton's *Bruises*:
A Pragmatic and Conversational Analysis
Approach**

**علاقات القوة في مسرحية جودي اوبتن
(كدمات)
«المدخل التحليلي للعلوم التداولية وتحليل الحوار»**

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المخلص:

تهدف هذه الدراسة إلى التحقق من تأثير القوة على الخيارات اللغوية للأفراد، وكيفية إيصال القوة من خلال الكلام و المحادثات. العينة التي تم التركيز عليها مأخوذة من *Bruises* بواسطة (Judy Upton 1995). السبب وراء اختيار هذه المسرحية بالتحديد هو أنها تدور حول علاقة أبوية مضطربة وغير مستقرة بين الأب والابن. ومن ثم، فهي تعتبر مادة لغوية ثرية للحوارات القائمة على القوة. تصور الدراسة كيف يؤثر اختلال توازن القوى سلبيًا أو إيجابيًا على العلاقة؛ ينصب التركيز الرئيس على كيفية إيصال القوة لغويًا إلى الجمهور. يتم التعامل مع التحليل من خلال نهج تحليل عملي ومحادثة. أي أنه يركز على الجوانب اللغوية والمحادثة للغة التي تصور القوة في المحادثة. أعني بالجوانب اللغوية تراكيب الجملة مثل: الصيغ النحوية، استخدام الأزمنة، الدلالات السلبية والإيجابية. في استكمال الإطار التحليلي، تخدم أدوات تحليل المحادثة الغرض من الدراسة مثل: تبادل الأدوار، والمقاطعات، والتوقيات والفجوات.

الكلمات المفتاحية: تحليل المحادثة، علاقات القوة، السلطة الشرعية، القوة المعلوماتية، القوة المرجعية، القوة القسرية، قوة الخبراء، قوة المكافأة.



Abstract

This study aims at investigating the impact of power on the linguistic choices of individuals and how power is delivered through speech. The sample focused upon is from *Bruises* by Judy Upton (1995). The reason behind selecting this specific play is that it revolves around a troubled and unstable parental relationship between a father and a son. Hence, it is considered a rich linguistic material for dialogues that are based on power. The study portrays how the imbalance of power negatively or positively affects a relationship; the main focus is how power is delivered linguistically to the audience. The analysis is tackled through a pragmatic and conversation analysis approach. That is, it concentrates on the linguistic and conversation aspects of language that depict power in conversation. By linguistic aspects, I mean the sentence structures such as: grammatical formulas, the use of tenses, negative and positive connotations. In completion of the analytic frame, conversation analysis tools serve the purpose of the study such as: turn-taking, interruptions, pauses and gaps.

Key words: Conversation analysis (CA), power relations, legitimate power, informational power, referential power, coercive power, expert power, reward power.

Introduction:

Max Weber defined power relations as “the ability to control others, events, or resources to make happen what one wants to happen in spite of obstacles, resistance or opposition” (Ashely Crossman, 2018, np). The purpose of this paper is to tackle the linguistic strategies of power and how people tend -by language- to exercise power over one another. In other words, it depicts how power can get delivered through speech. In fact, language is a very significant tool when it comes to power. In relation to this, Fairclough (1995) through his book *Language and Power* focuses upon the “significance of language in the production, maintenance, and change of social relations of power” (Fairclough, 1995, p1), hence relating power to language.

However, this paper tackles power relationships neither between social classes nor social systems, but between individuals within families. That is the main reason of why I have selected *Bruises* by Upton (1995) as a sample of analysis to apply the linguistic formulas of power upon. Similarly, Brindley and Tavormina (1978) argue that “power cannot be considered a unitary construct but will need... analysis of the framework of the entire family system” (Brindley & Tavormina, 1978, np). In families or in almost any hierarchal community, power cannot be considered as dominant to one member, but rather a transitive exercise. That is, when one participant practices dominance against another, the latter attempts to exercise dominance on a weaker member which is clear within the framework of the play.

The selected play, Judy Upton's *Bruises* has received a large number of reviews for their performance. *Bruises* (1995) was performed at The Upstairs Theatre, at the Royal Court. It tackles the theme of power, violence and brutality between family members especially parental one as mentioned above. It is important to note that this paper sheds light on those themes from a linguistic perspective using conversation analysis as a toolkit in order to add to the



understanding of social power relations between family members and how power dominance might be a transitive trait.

Summary of Judy Upton's *Bruises*:

The drama is set in a bed and breakfast motel (B&B) where a father, a son and some guests live. The play revolves around an unstable father-son relationship. **Jay** is a son abused by his father, **Dave**. The readers get introduced to this troubled relationship in a conversation between Jay and **Kate**, a resident whom Jay met in their bed and breakfast motel (B&B). After getting used to Kate, Jay admits to her that he is facing quite hard struggles in his relation with his father. Jay trusted Kate enough to show her his scratchers which he admits are not mere scratches, but that's where his dad used to hit him. Kate and **Phoebe**, Dave's girlfriend, get on good terms together and Phoebe confirmed to Kate the kind of relationship Dave and Jay had. She says that when they fight "I lock my door and wait for it to end. Jay usually comes of it worse" (Upton, 1995, p.18).

Dave is portrayed as an alcoholic character, a habit which makes him incapable of controlling himself most of the time. Although Jay is not alcoholic, he is negatively affected by his father's treatment to him to an extent that it reflects on the way he treats his girlfriend. He starts committing violent attacks against Kate whether the matter was serious or trivial. Towards the end of play, Jay gets a brutal attack from his father which he immediately reflects on Kate. However, whenever Kate attempts to abandon Jay, she fails because he begs her to stay with him. The play ends with an open ending where Kate reconciles with Jay, nevertheless, she is "exhausted and haunted" (Upton, 1995, p.58), hence, reflecting the negativity of the transitivity of power.

Rationale of the study:

As mentioned above, the theme of *Bruises* revolves around issues in power relations in-between family members. The main focus of this study is how this dominance of power affects linguistic choices and strategies within the dramatic framework. The play presents the negative side of power. Hence, I illustrate and analyze how the linguistic choice of words and phrases might convey this negative side of power. This will be shown through the pragmatic and conversational analysis of the dialogues. This approach shall point to how this analysis is effective in portraying the characters, and the development of action in the play.

Research Questions:

1. What are the main linguistic strategies used by the characters in the selected play to exercise power in conversation?
2. How can conversations analysis as a toolkit help in delineating the characters in *Bruises*?

Definitions of Terms:

- **Power Relations:** The definition of power seems to be rather ambiguous due to the great differences between contexts in which it might occur. However, and for the purpose of this study, Shoy's (1987) definition is adopted:

Power is a matter of unequal balance, with one side overbalanced in one direction, and the other side under balanced in that direction. Power imbalances in language stem from a number of sources, including a person's ability with the language itself, his social status in relation to the other person, constraints imposed



by the topic, age differences, and many others. (Shoy, 1987, cited in Lui, 2004, p.16)

- **Conversation Analysis:** According to Hutchby and Wooffitt (2008), conversation analysis is best defined in terms of what it does, how it enables us to view the social world and to analyze social interaction. They say that “at the most basic level, conversational analysis is the study of talk... the systematic analysis of the talk produced in everyday situations of human interaction” (Hutchby and Wooffitt, 2008, p.11). Some of the features of conversation that I investigate and apply in this study are turn taking, interruptions, pauses, gaps, and body language conveyed through stage directions. Body language shall be investigated when the participants make eye contact, when they talk to one another, or when they avoid looking at each other. These features are also investigated to analyze the practice of power and are available through the stage directions employed by the author.

Aim of the Study:

The main aim of the present study is to linguistically analyze power and how it is practiced in Judy Upton’s *Bruises* using the linguistic tools and strategies. The aim is also to investigate how the characters of the play employed power through conversations and how it is conveyed to the addressed characters and to the readers.

Importance of the Study:

The importance of the study is that it aims to demonstrate how a linguistic and more specifically a pragmatic approach to the analysis of drama may enrich our understanding of such a literary work. Its significance is in its contribution to the interdisciplinary fields of pragmatics and literature. It will allow the researcher to know that

each linguistic choice is meaningful and is intended. This study is a linguistic analysis of power relations through a close investigation of the linguistic strategies used while exercising power in speech. It helps the readers to look deep and closely into the characters' speeches and their relationship with other characters in the play through the linguistic choices.

A conversation analysis of the interaction in the play also sheds light on the relationship between the characters. The value of the study is that it aims to show how conversation analysis tools are performed in the speech of power. It helps us appreciate the plays more, to understand the characters better and to see how pragmatics together with conversation analysis as a toolkit can enhance our appreciation of literature. It is also hoped that by bringing in findings from conversation analysis we will understand how the conversation moves the action in the play in a certain direction. The main objective I intend to reach of this study is to show that an appreciation of literature can be enriched by a linguistic analysis.

Review of Literature:

Leech (1969) in his book *A Linguistic Guide to English Poetry* asserts that "a literary work cannot be properly understood without a thorough knowledge of the language which is its medium of expression" (p.1). In this vein, I study the notion of power in a literary play from a linguistic perspective. Power has also been addressed from a philosophical perspective by some famous philosophers such as Foucault. In 1980, he discusses how processing power affects one's actions and behavior towards other members of society and says:

In thinking of the mechanisms of power. I am thinking rather of its capillary of its existence, the point where power reaches into the very



grain of individuals, touches their bodies and inserts itself into their action and attitudes. (Foucault, 1980, p.39)

Foucault personalizes the notion of power giving it the ability of touching and "inserting" itself into "actions and attitudes" (Foucault, 1980, p.39). He argues that power controls its holder's actions and becomes authoritative over him/her. Possession of power gives its holder the feeling that he/she has the right to perform in anyway desired.

However, as for the present study and its purpose, I tend to analyze power as exercised through words, sentence structures, grammar or in general, language. Power is a notion that is represented in literature widely, but still lends itself to linguistic analysis. Hence, Language is a very strong tool in delivering power. Fairclough (1989) studies the relationship between language and power thoroughly in his book *Language and Power* where he investigates the "connections between language use and unequal relations of power" (p.1). He furtherly relates and views language in society as no "mosaic of individual existences looked in some stratified structure but a dynamic formation of relationships and practices constituted in large measure by struggles for power" (p. vi). He also investigates the importance of power in giving domination of participants against the others saying that "language contributes to the domination of some people by others" (p.4)

Later in 2004, Su Liu defines Power as a "matter of unequal balance, with one side overbalanced in one direction, and the other side under balanced in that direction" (p.16). That is, when one person overpowers another, incidents of usages of power in conversations occur. He attributes this to many reasons such as the participant's fluency in the medium of conversation, language itself, or the social status of the participant who thinks that she/he has the

right to exercise power as long as she/he maintains a strong social position. He also attributes that to age differences. That is, sometimes a participant might again give herself/himself the right to exercise power in a conversation only because she/he is older.

The notion of transitivity of power which is mentioned earlier is also discussed by Wexler and Smith (2005) who argue that power, as mentioned earlier, is transitive. That is to say it shifts from a weaker character to another simultaneously. That is, power is not only exercised by a certain character or a speaker, but is rather transitive. For example, when a person exercises power either verbally or physically against another, the latter unintentionally exercises power against a weaker participant as to keep his/her self-confidence and esteem stable. Moreover, Wexler and Smith (2005) argue that power does not only function at the verbal or linguistic level, but also on the physical level. In relation to the science of body language, one can practice power of violence with only his/her body language. They say:

Power is productive and solely repressive...power circulates rather than being possessed...power exists in action...power functions at the level of the body and often power operates through technologies of self. (Wexler& Smith, 2005, p,78)

Accounts of Power

One of the contemporary studies is conducted by Jory and Yodanis (2011) where they have reviewed and investigated one of the earlier studies on power that was conducted by Cromwell and Olson (1975) in which they classified family power into three areas: *power bases*, *power processes*, and *power outcomes*. On power bases, Jory and Yodanis (2011) suggest that “there are six bases of family power” (Jory &Yodanis, 2011, np). The first of them is the *legitimate power* which is controlled by a certain social belief such



as giving the upper hand to the husband and that he should be “the head of the household” (Jory & Yodanis, 2011, np) or that the parents should control and decide what the family members should and should not do.

The second type is the *Informational Power* which is adopted from French and Bertran’s study in 1959 and which revolves mainly around the “specific knowledge that is not available or unknown to others” (Jory & Yodanis, 2011, np). In this respect, they provide the example of the bread winner in a family. For example, this bread winner either the husband or wife is the only one possessing the knowledge of the real income supporting the family. According to this breadwinner, he/she is the only member who has the right to decide the expenses and “how the money is spent in the family” (Jory & Yodanis, 2011, np).

The third kind of power they investigate is the *Referential Power* which is “based on affection, mutual attraction, friendship, and likeability within the family” (Jory & Yodanis, 2011, np). In my point of view this is the most positive exercise of power in all aspects of power relations, as it revolves around the power one wants to possess to bestow happiness on other members of the family, such as a parent’s need to please his/her child, a child’s need to please his/her grandfather or a brother needs to please his sister.

The fourth type of power investigated is *Coercive power* which is the “use of physical or psychological force in imposing one's way on others in the family, assuming that others are resistant or opposed” (Jory & Yodanis, 2011, np) An example of this type of power would be a parent threatening his child with withdrawal of his mental or financial support if he/she did not listen to his words.

Jory and Yodanis (2011) called the fifth type the *Expert Power* which “is based on education, training, or experience that is relevant to the issue at hand” (Jory & Yodanis, 2011, np). For example, if the wife of a specific family works as a pediatrician, she gets to take all decisions in regards with the kids’ health and so on. In relation to the particular type of power, Fairclough (1989) mentions that it is power that gives authority to a doctor to make the decisions- not the patient. He says:

The doctor knows about medicine and the patient doesn’t; the doctor is in a position to determine how a health problem should be dealt with and the patient isn’t; it is right (and ‘natural) that the doctor should make the decisions and control the course of the consultation and of the treatment, and the patient should comply and cooperate (Fairclough, 1989, p.2)

The sixth and last type of power which is called the *Reward Power* is “the ability to influence others by providing physical and psychological benefits to those who comply with one's wishes” (Jory & Yodanis, 2011, np). An example for this, is the power the parents possess in which they relate good behavior and good deeds to presents and gifts. Jory and Yodanis (2011) have also tackled the notion of parenting and its relation to power. The following section depicts that as it is very much related to the selected play of the study.

Parenting styles

Diana Baumrid (1971) identified three parenting styles which are: authoritarian, permissive, and authoritative. The *authoritarian parenting* focuses on the idea of “obedience, giving orders, and discipline” (Jory & Yodanis, 2011, np). They argue that parents who exercise such type of power in child rearing often treat their children



as subordinates “whose primary need is discipline” (Jory & Yodanis, 2011, np). They add that children raised by such parenting style face difficulties in creativity and reflection as they often feel rejected by their parents.

On the contrary, *permissive parenting* processes through the exercise of “absolute acceptance and approval of the child” (Jory & Yodanis, 2011, np). In this parenting style, children get their full independence in most of their life skills and life necessary tasks. Unfortunately, however, this parenting style with no parental guidance leads to the lack of perseverance and self-control in those children’s personalities. The *authoritative parenting* style can be considered as the consolidation of the previous two types of parenting. “It combines a balance of parental control and parental warmth and support” (Jory & Yodanis, 2011, np). This type of parenting sets limits in child rearing process, yet with an affectionate manner. Studies have shown that children raised using this parenting style do better academically, have less anxiety and depression, feel that their families are happier” (Jory & Yodanis, 2011, np).

Power Outcome

In the last area *Power Outcome*, they agreed that “having a sense of control over one's life is necessary for the health and happiness of humans, including children, adults, and the elderly” (Jory & Yodanis, 2011, np). They added that each member of the family should have a part in the process of power and that if that happened, the family will have the strength and power to proceed. However, when someone in the family abuses power, the damage to trust, loyalty, and freedom can have long-term negative effects for everyone in the family. Regarding this aspect, they discussed the negative side of power saying:

In the last quarter of the twentieth century, Western society began paying attention to the dark side of family power. A new set of concepts...that are common in the language of the twenty-first century: child abuse and neglect... psychological abuse, wife abuse, and domestic violence... Scholars argue that the abuse of family power is not simply a private matter, but is a public matter that needs to be part of the public agenda to be addressed by policy-makers, police officers, judges, social workers, clergy, teachers, physicians, and counselors (Jory & Yodanis, 2011, np)

Linguistic Application to Literature

As mentioned earlier, the aim of the present study is to examine, analyze and investigate how power is used linguistically. In other words, and in a narrower perspective, the study aims to see how linguistic features are used to deliver the notion of power. One of the works that has applied linguistic power to literature is for Furniss and Gunner (2008) in which they apply anthropological power relations on African oral literature. They assert that:

Oral literature plays as a dynamic discourse about society and about the relationships between individuals, groups and classes in society. In particular, this perspective sees oral literature not merely as folksy, domestic entertainment but as a domain in which individuals in a variety of social roles articulate a commentary upon power. (Furniss & Gunner, 2008, p.1)

In their attempt to analyze gender power relations conveyed within poems, they reached the result that in oral African literature “it is the man’s physical power that gives him sexual prowess. The same



physical power also makes him a provider” (Furniss& Gunner, 2008, p. 150). However, they also said that this is reflected by how a woman would start her poem. They started mostly by praising men, which might not be the case of all linguistic power analysis.

In addition, they believe that in African oral literature, power is conveyed through a “linguistic code such as in the use of metaphor, proverb and circumlocution where literal talk...is routed through a linguistic vehicle for artistic effect” (Furniss& Gunner, 2008, p.212). This phenomenon did not only prevail in the history of African oral literature, but also, in modern plays such as *Leaves of Glass* for Philip Ridley where a husband might resort to a metaphor to mock or exercise power against his wife.

Another very interesting analysis of power in conversation was attempted by Giulia Maria Chesi (2014) where she analyzed power relations in a play entitled *Oresteia*. In addition, she mentioned that in order to understand power in conversation, one must investigate the characterization of certain characters.

The *Oresteia* is the tragic story of Orestes who murders his own mother in revenge for his father’s assassination...In order to understand the dynamics of violence and power involved in the story of Orestes, we need to look at the complex characterization of Cyltemnestra as mother, wife and queen. (Chesi, 2014, p. 1)

Chesi (2014) also tackled gender power relations where she said that “the play’s discourse on internal familial violence introduces a question both on kinship relations...and on power relations (is the authorization of power feminine and/or masculine?)” (Chesi, 2014, p.3). In relation, Chesi (2014) attempted to link discourse with action. She suggests, in the

selected play, every male action is exposed to the danger of failing and then argues that “the tragic violence against female characters in the *Oresteia* begins with... fails through language” (Chesi, 2014, p.4). She also argues that fails in decision making put characters in a weaker position of possessing power. Chesi (2014) reaches the conclusion that there is “no justification of violence can ever be unconditional” (Chesi, 2014, np)

Al Abdely (2016) argues that "Power usually indicates asymmetrical relationships where one speaker is subordinate to another" (p.3). He argues that dominance or possession of power in a conversation may return to many reasons such as gender or social class in a hierarchal society. However, he also states that identifying and recognizing power in conversation is not an easy task.

The following section is a literature review of conversation analysis as it is the main applicable approach of analysis for the present study.

Conversation Analysis

The toolkit adopted for this study is taken from the tools of conversation analysis analytics. As it has been used in the linguistic analysis of literary works in various ways. Before I attempt to investigate the previous works concerned with that, I would like to review the most relevant definition of CA to the present study. Sidnell (2011) defines conversation analysis as an “approach within the social sciences that aims to describe analyze and understand talk as a basic and constitutive feature of human social life" (Sidnell, 2011, p.2). Only few studies have tackled the contribution of CA to literature, especially in the field of drama. Nevertheless, in this section I attempt to document some of these studies which apply CA features to works of literature.

At first, I investigate Hugo Bowles' (2011) study *The Contribution of CA to Literary Dialogue*. I intended to begin with this



study as it is the most related study to the present study as it tackles CA from a similar perspective which is analyzing literary dialogues instead of only viewing literature in general. Another reason why I chose this paper to begin with is because it investigates "the presentation of ordinary talk in literary texts, where one would expect to find poetic features being deployed by the author" (Bowles, 2011, p.162).

Bowles (2011) discusses the fact that dramatic dialogue may become a legitimate object for conversation analysis as long as the analyst is aware of the dialogues' "constructedness" that is, the way it is constructed. After that, he gives an account of how Goffman (1981) outlines four speaker roles for the performance of talk:

Author: the person who is selecting the words of the utterance

Animator: the actual producer of the utterance

Principal: the person whose beliefs or attitudes are being expressed in the utterance

Figure: the agent, protagonist in a scene, character in a story
(Bowles, 2011, p.164)

After providing some of the aspects of conversation analysis and its relation to dramatic dialogues. I shall now give examples of dramatic dialogues analyzed from a CA approach. Vimala Herman is one of the pioneers applying CA features to dramatic dialogues such as Osborne's *Look Back in Anger* and Caryl Churchill's *Top Girls*. She examines a CA feature in specific which is turn management. The following is an article by Vimala Herman (1998) under the sub-title "Turn-Management in Drama" about turn-taking and interruptions techniques employed in dramatic dialogue:

For instance, where a dramatic character is consistently interrupted and the opportunity to speak is consistently

denied to one or other characters, and no counter-bid to speak is successful, the interrupted speaker can be interpreted the less powerful interactant. Similarly, when dual starts are made for a turn, and become a consistent ploy which does not succeed in gaining attention and the floor, or turn-taking choices by-pass a character's attempts to speak, the path constructed by the use of such options can dramatize or enact the fact of a character's ineffectuality. Consistent turn-lapses on the part of a targeted other who is addressed by a speaker can signal indifference, boredom, hostility, the desire to be left in peace, opting out, etc. and important negative tones into the interaction, even in silence. (Herman, 1998, p.24)

Methodology

This study will be carried out from two perspectives: the first is the linguistic analysis of the tools used to delineate power relations to assert power in *Bruises*. On the other hand, conversational analysis will be applied to the selected dialogues in *Bruises* using the tools of turn taking, interruptions, gaps and stance taking. In addition, emphasis will be shown on the use of body language as a forceful tool by the main characters in the play. Body language shall be inferred mainly from the stage directions provided by the author. The researcher will attempt to illustrate how body language served the purpose of power in conversation.

The following steps will be taken in the linguistic analysis:

1. The turns of each scene and each act will be numbered and a frequency count will be made for the number of turns of each speaker.
2. A list of strategies that denote power will be made, and then the text will be analyzed to examine their occurrence.



3. I will identify what counts as power according to the definitions and accounts of power mentioned in the literature review section.
4. A frequency count will also be made of the linguistic and non-linguistic strategies employed by the speakers to assert power in the interactions to see who practices it the most, and at whom it is directed.

Analysis and Findings

The following is the analysis of two extracts from *Bruises* (1995) using the method outlined above.

Analysis from Judy Upton's *Bruises*:

Dave, Jay's father and Jay are sitting in their bed and breakfast motel (B &B). Dave has sent a recorded tape with his song to a producer. He is impatiently waiting for a phone call from the producer. So, he asks Jay if the producer has called yet. Jay simply answers him that he knows nothing about it. Dave accuses him that he "played on it" (Upton, 1995, Act II, p.25)

T27 Dave: But he knows you. It was your tape he'd have listened to it by now, wouldn't he?

T28 Jay: I don't know. I doubt it.

T29 Dave: Course he would. Well you played on it.

T30 Jay: On one track.

T31 Dave: Did you tell him that?

T32 Jay: No, I-

Dave *approaches him*

T34 Dave (sharply): Why not? You're ashamed of me

T35 Jay: No

Dave (slaps Jay)

T36 Dave: Why did not you tell him?

Dave hits Jay, knocks him back (Upton, 1995, Act II, p.25)

Turns & Participants	Account of Power	Parenting Style	Linguistic Sentence Structure	Power Outcome Fulfillment
T33 Dave	Coercive Power	authoritarian parenting	The combination of the stage direction using the verb " <i>approaches</i> " and the adverb " <i>sharply</i> " intensifies that act of violence and accusation Dave is about to exercise.	[X] unequal relationship of Power between family members
T34 Dave	Coercive Power		" <i>Why not? You're ashamed of me</i> " Short Wh question+ negative verb " <i>ashamed</i> " indicates blaming Jay	
T35 Jay	Coercive Power		The negative violent body language action " <i>slaps</i> " indicates the exercise of physical abuse.	

The previous selection is an example of the negative side of power dominance as well as the disapproval side of power where a father disapproves of his son's entire actions. Dave is using his parenthood and child rearing negatively against his son Jay. As noticed in the above table, he is exercising authoritarian parenting style according to Jory and Yodanis (2011) which basically focuses on the idea of obedience and when parents treat their children as



subordinates. It is also clear that he accuses and blames Jay for his failure as a singer, which, obviously, Jay has nothing to do with. Instead of trying to figure out why the producer has not called him back, he accuses Jay of “playing on it” (Upton, 1995, Act II, p.25) by which he means that Jay is playing games on him and tricking him.

In this utterance, Dave is taking a negative attitude towards Jay as making an assumption which he is sure of that his son is “*ashamed*” of him. The first linguistic tool that has delivered the message of power in turn 32 where Dave interrupts Jay by approaching him before completing his sentence where we see the pause of Jay indicated by the dash in “*No, I-*”. Moreover, word selections on the part of Dave are rather harsh and are considered as a negative exploitation of power. An example of this is the linguistic formula of Short Wh question+ negative verb “*ashamed*” indicates throwing accusation on Jay with no clear proof. Given that analysis, it becomes evident that Dave exercises power against Jay, and hence does not fulfill the power outcome of equality in between family relations.

Given this study, and as Leech has indicated, linguistics and literature are inseparable. They are two branches of the language that complete one another. As we have seen, many studies have been conducted in this matter. All of these studies used the linguistic analysis to analyze a literary work. Linguistics allows us to read between the lines, to see the unseen and to hear the unuttered. It takes us deep into the authors’ minds and it sometimes reveals the deep secrets and the background. Words are considered as a powerful tool used by the author that he\she can either destroy or re-build the world with it. On the other hand, linguistic analysis is powerful in the opposite way. In other words, the reader or the critic -to be more precise- can either devastate or elevate the author with his\her analysis. It has been cleared out that power can be delivered by

depending mainly on language. As analyzed above, it has been found that a combination of the negative connotation of a physical move plus a negative verb plus a rhetorical sarcastic question can lead to the notion of power being exercised negatively against one participant of the conversation. It can also be depicted and analyzed in everyday speech which drama can be a very applicable sample of life. This is how the famous film director puts it into words "It's not some big event that creates the drama, it's the little things of everyday life that brings about that drama" (Frahadi, nd).



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