

اعتماد معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (أرسيف - Arcif) 2021م



معامل التأثير والاستشهادات المرجعية العربي
Arab Citation & Impact Factor
Arab Online Database
قاعدة البيانات العربية الرقمية

Arcif
Analytics

معرفة
e-MAREFA

التاريخ: 2021/9/28

الرقم: L21/512 Arcif

سعادة أ. د. رئيس تحرير حولية المنتدى المحترم
المنتدى الوطني لأبحاث الفكر و الثقافة، البصرة، العراق
تحية طيبة وبعد،،،

يسر معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (أرسيف - Arcif)، أحد ميادرات قاعدة بيانات "معرفة" للإنتاج والمحتوى العلمي، إعلامكم بأنه قد أطلق التقرير السنوي السادس للمجلات للعام 2021.

يخضع معامل التأثير "Arcif" لإشراف "مجلس الإشراف والتنسيق" الذي يتكون من ممثلين لعدة جهات عربية ودولية: (مكتب اليونيسكو الإقليمي للتربية في الدول العربية ببيروت، لجنة الأمم المتحدة لغرب اسيا (الإسكو)، مكتبة الاسكندرية، قاعدة بيانات معرفة، جمعية المكتبات المتخصصة العالمية/ فرع الخليج). بالإضافة للجنة علمية من خبراء وأكاديميين ذوي سمعة علمية رائدة من عدة دول عربية وبريطانيا.

ومن الجدير بالذكر بأن معامل "أرسيف Arcif" قام بالعمل على فحص ودراسة بيانات ما يزيد عن (5100) عنوان مجلة عربية علمية وأبحاثية في مختلف التخصصات، والصادرة عن أكثر من (1400) هيئة علمية أو بحثية في (20) دولة عربية (باستثناء دولة جيبوتي وجزر القمر لعدم توفر البيانات). ونجح منها (877) مجلة علمية فقط لتكون معتمدة ضمن المعايير العالمية لمعامل "أرسيف Arcif" في تقرير عام 2021 .

ويسرنا تهنئتم وإعلامكم بأن **حولية المنتدى** الصادرة عن **المنتدى الوطني لأبحاث الفكر و الثقافة، البصرة، العراق** قد نجحت في تحقيق معايير اعتماد معامل "أرسيف Arcif" المتوافقة مع المعايير العالمية، والتي يبلغ عددها (32) معياراً، وللاطلاع على هذه المعايير يمكنكم الدخول إلى الرابط التالي: <http://e-marefa.net/arcif/criteria>

وكان معامل "أرسيف Arcif" العام لمجلتكم لسنة 2021 (0.0336).

وقد صنفت مجلتكم في تخصص العلوم الإنسانية (متداخلة التخصصات) ضمن الفئة (الثالثة Q3)، وهي الفئة الوسطى، مع العلم أن متوسط معامل أرسيف في هذا التخصص على المستوى العربي كان (0.095).

وبإمكانكم الإعلان عن هذه النتيجة سواء على موقعكم الإلكتروني، أو على مواقع التواصل الاجتماعي، وكذلك الإشارة في النسخة الورقية لمجلتكم إلى معامل "أرسيف Arcif" الخاص بمجلتكم.

ختاماً، نرجو في حال رغبتكم الحصول على شهادة رسمية إلكترونية خاصة بنجاحكم في معامل "أرسيف"، التواصل معنا مشكورين.

وتفضلوا بقبول فائق الاحترام والتقدير

أ.د. سامي الخزندار

رئيس ميادرة معامل التأثير

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كتاب وزارة التعليم العالي والبحث العلمي باعتماد مجلة (حولية المنتدى) لأغراض الترقية العلمية

بسم الله الرحمن الرحيم

Republic Of Iraq
Ministry Of Higher Education &
Scientific Research
Research and Development



جمهورية العراق
وزارة التعليم العالي والبحث العلمي
دائرة البحث والتطوير

No :

Date:

العدد : ٦٨٧٨ / ٢
التاريخ : ٢٠١٠ / ٩ / ٢٦

جمعية المنتدى الوطني لأبحاث الفكر والثقافة / مكتب السيد رئيس الجمعية ✓

م/ مجلة حولية المنتدى

تحية طيبة ...

إشارة الى طلب المقدم من قبلكم لغرض اعتماد مجلة حولية المنتدى لأغراض الترقية العلمية ، حصلت مصادفة معالي الوزير على محضر الاجتماع الثاني عشر لتقويم المجالات العلمية المنعقد في ٢٠٠٩/٥/١٢ على اعتماد مجلة حولية المنتدى لأغراض الترقية العلمية .
... مع التقدير

أ.م.د. محمد عبد عطية السراج
المدير العام لدائرة البحث والتطوير
٢٠١٠/٩/٢٦

نسخة منه الى :

- مكتب معالي الوزير / إشارة الى مصادفة معاليه المورخ في ٢٠١٠/٨/٣١ مع التقدير .
- دائرة البحث والتطوير/قسم الشؤون العلمية
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الهاتف / ١٩٤٠٦٥٠٦٣٣

مجلة حولية المنتدى - مجلة أكاديمية محكمة لأغراض الترقية العلمية.
تصدر عن: جمعية المنتدى الوطني لأبحاث الفكر والثقافة - جمعية علمية

(مجازة من وزارة التعليم العالي بموجب الامر الوزاري المرقم ٣٢١٨ في ١٠/٨/٢٠٠٨).

- العدد: الثالث والخمسون ، من السنة الرابعة عشرة ، شتاء ٢٠٢٣ م.
- رقم الإيداع في دار الكتب والوثائق - بغداد (٢٣١١) لعام ٢٠١٨ .
- البريد الالكتروني : HAWLEAT.M2020@GMAIL.COM
- الموقع الالكتروني : hawlyatmontada.org
- رقم الهاتف : ٠٧٨٠٤٥١٧٩٤٥ / ٠٧٨٠٥٩٣٥٦٤٩ / ٠٧٨٠١٠٠٨٤٢٠



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(من دواعي الفخر ان نحيطكم علماً انه تمت فهرسة مجلة حولية المنتدى في قواعد بيانات دار المنظومة والعمل جارٍ لإكمال فهرسة (٤٠) عدداً ، لإدراجها ضمن مستويات كلاريفيت)

عنوان المجلة: العراق - النجف الأشرف - حي العدالة - مجاور الشقق السكنية



حول الحديث

للدراستات الإنسانية

مجلة أكاديمية محكمة لأغراض الترقية العلمية

I. S. S. N. : 1998 - 0841

رقم الايداع في دار الكتب والوثائق بغداد (٢٣١١) لعام ٢٠١٨م

رئيس التحرير

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أ.م.د. نور مهدي الساعدي / الدراسات القرآنية
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د. محمد محيي التلال

معتد اللغة الانكليزية

م.م. علي حسين الحارس علي محمد رضا سميسم

الاخراج الفني

السيد عادل عبد عذاب



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أ.د. ابراهيم العاني	الدراسات العليا / جامعة آل البيت العالمية / لندن

تعليمات النشر في مجلة حولية المنتدى

١. الالتزام بالمنهجية العلمية في كتابة البحث واتباع الأصول والأعراف المنهجية السائدة.
٢. أن يتميز البحث بالجدة والإضافة النوعية للمعرفة. نقداً. أو تجديداً. أو ابتكاراً ولا تنشر المجلة الأبحاث المكررة في مضامينها.
٣. أن تشتمل الصفحة الأولى من البحث على عنوان البحث كاملاً، واسم الباحث ودرجته العلمية، ومكان عمله، وتاريخ إنجازه، والبريد الإلكتروني للباحث ورقم هاتفه.
٤. أن يتضمن البحث ملخصاً باللغتين العربية والإنكليزية مع توفر الكلمات المفتاحية للبحث.
٥. توضع الجداول والملاحق والمراجع والفهارس في آخر البحث.
٦. تمتلك حولية المنتدى حق طباعة الأبحاث المقبولة للنشر ونشرها مدة خمس سنوات من تاريخ نشر البحث.
٧. يشترط أن يكون البحث مطبوعاً على قرص CD وفق المواصفات الآتية:
٨. أن يكون حجم الصفحة المطبوع عليها البحث (A4)
٩. أن تترك مسافة (٢سم) لأبعاد الصفحة من الجهات الأربع .
١٠. يطبع البحث بخط (Arial) حجم (١٦) على نظام الـ (Word) ويكون التباعد ما بين السطور هو (سطر ونصف) ويكون حجم خط الهامش (١٣).
١١. إدراج الهوامش بشكل تلقائي وليس يدوياً.
١٢. تجميع الأشكال الهندسية في البحوث التي تتضمن جداول ومخططات بيانية أو إحصائية.
١٣. أن لا تزيد عدد صفحات البحث عن (٢٠) صفحة.

التحكيم :

- ١- يخضع البحث للإستلال الإلكتروني.
- ٢- تخضع جميع البحوث والدراسات المنشورة للتحكيم من متخصصين من ذوي الخبرة البحثية والمكانة العلمية المتميزة.
- ٣- نحرص على أن تعلق رتبة المحكم العلمية على رتبة الباحث (في حال المؤلف الفردي) أو رتبة أي من الباحثين (في حال تعدد المؤلفين).
- ٤- لمجلتنا قائمة بالمحكمين المعتمدين في تخصصات المجلة ويجري تحديث هذه القائمة على ضوء التجربة بشكل مستمر.
- ٥- يطلب من المحكم رأيه في البحث كتابة على وفق استمارة محددة، تتضمن على سبيل المثال :
 - ❖ أصالة البحث ومدى إسهامه المعرفي في مجال التخصص.
 - ❖ منهجية البحث.
 - ❖ المصادر والحواشي.
 - ❖ سلامة التكوين واللغة والاستنتاجات.
 - ❖ ويطلب منه في نهاية تقييمه العام ابداء الرأي في مدى صلاحية البحث للنشر.
- ٦- تستعين المجلة بمحكمين اثنين على الأقل لكل بحث، ويجوز لرئيس التحرير إختيار محكم ثالث في حال رفض البحث من أحد المحكمين، ويعتذر للباحث من عدم نشر البحث في حال رفضه من المحكمين.

حقوق المجلة:

- ١- لهيأة التحرير حق الفحص الأولي للبحث وتقرير أهليته للتحكيم، ويؤخذ رأي المحكمين بنظر الاعتبار.
- ٢- يجوز لرئيس التحرير إفادة كاتب البحث غير المقبول للنشر برأي المحكمين أو خلاصته. عند طلبه من دون ذكر أسماء المحكمين، ومن دون أي التزام بالرد على دفاعات كاتب البحث.
- ٣- تعطى الأولوية في نشر البحوث المقبولة للنشر للباحثين المنتمين للجمعية ولمن اقتبس من أبحاث مجلتنا.
- ٤- لا يجوز نشر البحث في مجلة علمية أخرى بعد إقرار نشره في مجلتنا.
- ٥- للمجلة العلمية إعادة نشر البحث، ورقياً كان أم إلكترونياً مما سبق لها نشره، من دون حاجة لإذن الباحث، ولها حق السماح بإدراج بحوثها في قواعد البيانات المختلفة.
- ٦- تستوفي المجلة أجور النشر حسب تعليمات الوزارة / البحث والتطوير على وفق اللقب العلمي، وتستوفي ثلاثة آلاف دينار عما زاد عن (٢٠) صفحة.

ثالثاً: حقوق الباحث:

- ١- يحرص رئيس التحرير على إفادة كاتب البحث بمدى صلاحية البحث للنشر في خلال أسبوعين من تسلم ردود المحكمين.
- ٢- يجوز للباحث إعادة نشر بحثه المنشور بالمجلة ضمن كتاب للباحث بعد مضي سنة واحدة من نشره بالمجلة، وأن يشير إلى نشره في المجلة عند إعادة النشر ضمن كتاب.

رابعاً: الإجراءات والتدابير في حال الإخلال بالإقرار:

إذا ثبت للمجلة قيام الباحث بنشر البحث، ورقياً أو إلكترونياً قبل تقديمه للمجلة أو عند ذلك أو بعده يحق للمجلة حرمانه من النشر مستقبلاً في المجلة مدة لا تقل عن سنة، أو على وفق ما تراه هيئة تحرير المجلة، وتخطر الجهة التي نشر فيها.

Paper Submission Guidelines

- 1- Adherence to scientific methodology and established methods in academic writing.
- 2- The paper should be new and contain a qualitative addition to knowledge, by criticism, renewal, or innovation; repetitious papers will be declined.
- 3- The first page must contain: Full title, author's name, academic title, place of work, date of completion. Additionally, the paper should be appended with a brief CV of the author.
- 4- Tables, annexes, bibliographies, and indices should be put at the end of the paper.
- 5- The journal (Hawliyyat al-Muntada) has the right to print the paper for up to five years.
- 6- The paper must be a typed text stored on a CD, according to the following specifications:
 - a. Page Size: A4.
 - b. 2 cm margins from all sides.
 - c. File Format: Configuration: MSWord, Font: Arial (size: 16 for the main text, and 13 for the footnotes), Line Spacing: 1.5.
 - d. Footnotes must be inserted automatically, not manually.
 - e. Graphs must be gathered in one section.
 - f. The total number of pages must not exceed 20 pages.

المحتويات

محور الدراسات الإسلامية

١٧	وجوه تحريف القرآن الكريم / قراءة تحليلية في فكر الشيخ هادي كاشف الغطاء أ.د. سيروان عبد الزهرة الجنابي كلية التربية / جامعة الكوفة
٥٩	أحكام الجهر والإخفات في الصلاة / دراسة فقهية قرآنية أ.م.د. ناصر هادي ناصر الحلو وزارة التربية - المديرية العامة للتربية في محافظة النجف الأشرف - قسم الإشراف الاختصاصي
٧٩	التعريف بعملية الأستنباط الفقهي أ.م. مرتضى جواد عواد المدوَّح جامعة البصرة - كلية التربية للعلوم الانسانية - قسم علوم القرآن والتربية الاسلامية
١٠٣	دلالة الاضمار وعلاقته مع المرجع في تفسير التحرير والتنوير للطاهر بن عاشور (١٢٩٦هـ - ١٣٩٣هـ) م.د. قاسم علي دويج وزارة التربية - المديرية العامة لتربية واسط - مديرية تربية النعمانية
١٣٥	العنف اللغوي وأثره في هدم العلاقات الاسرية / دراسة في تحليل النص / القصص القرآني امودجا م.د. خنساء مهدي حمود وزارة التربية - مديرية تربية البصرة

محور دراسات اللغة والأدب

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Turn Taking Strategies in Harold Pinter's *Slight ache* In Terms of Stenstrom's perspective

By:

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Abstract

Conversation is a social activity in which people express their thoughts, feelings and opinions. It allows people to share information with each other about different views. Turn taking forms a pivotal issue of conversation, on which participants change and manage their roles in social interaction. Based on Stenstrom's theory of turn taking, this research aims to explore the kinds of turn taking strategies which includes Taking the turn, Holding the turn and Yielding the turn that are mostly occurred in

Pinter's *Slight ache* (henceforth **SA**). Then, a thorough analysis and interpretation of **SA**'s characters will be revealed. Furthermore, the study aims to find out what dominant kind of turn-taking strategy used by characters of this absurd play and how they use these rules to express their motives and emotions.

Keywords:

Turn taking, taking the turn, holding the turn, yielding the turn.

استراتيجيات تبادل -الادوار في مسرحية هارولد بنتر «اللم الخفيف» وفق نظرية سنتستروم

م.م شروق حميد طالب

الخلاصة:

للمحادثة اهمية كبيرة في حياة الانسان , فعبر المحادثة تقام مختلف جسور التواصل والافكار بين الناس. استعرضت هذه الدراسة تبادل الادوار التي تعتبر الميزة الاساسية لتنظيم المحادثة , حيث يتمكن المشتركين(المتحدث والمتلقي) من اخذ وتغير ادوارهم في الكلام . يسعى هذا البحث الى كشف استراتيجيات تبادل الادوار والتي تتضمن ثلاثة مبادئ : اخذ الدور , ابقاء الدور واعطاء الدور في مسرحية هارولد بنتر «اللم الخفيف» .تقوم الدراسة بتطبيق نظرية سنتستروم لتبادل الادوار وتحليل الحوارات للشخصيات الرئيسية على شكل مقتطفات مقتبسة من المسرحية المختارة وفق هذه المبادئ. يرافق كل من المقتطفات تفسير ادبي للمسرحية يساعد القارئ على فهم و تفسير النص والنتيجة التي توصل اليها. حيث اظهرت النتائج بأن شخصيات المسرحية من خلال حواراتها قد استعملت هذه النظرية. فقد استخدم بنتر استراتيجيات

تبادل الادوار لأغراض معينة , منها انتقاد الواقع في ذلك الوقت. حيث ان الشخصية الرئيسية (أورد) يرى ما لا تراه زوجته (فلورا) في بائع الثياب وكأنهما لم يعيشا سوية تحت سقف واحد . وأخيرا تأتي الدراسة الى خاتمة تلخص النتائج وصحة الفرضية بأن تطبيق نظرية سنتستروم يساعد في كشف انواع استراتيجيات تبادل الادوار وبدوره يساعد في الوصول الى تفسير نص ادبي .

الكلمات المفتاحية: تبادل الادوار , أخذ الدور , ابقاء الدور , اعطاء الدور .

Introduction

Analyzing dramatic text particularly the plays of Harold Pinter is enigmatic in style . The deliberate deviation of the conventions of writing endow him with the theater of absurd. Like Beckett, Pinter used a powerful vision of life and human plight that are never explicitly presented . He uses such language to avoid the threat characters may face when they reveal their true feelings and aspirations. Beneath the mask of speech , there is emotion-

al passions and turbulence . Pinter is one of the most famous and influential dramatist in the contemporary world. He has awarded many prizes including the Noble Prize for literature in (2005),the Wilfred Owen Poetry Prize (2005),The European Theatre Prize (2006),and the Legion d' Honneur (2007) (Onič,2014:9). His plays have some in common with Absurdists , including Beckett and Ionesco . A Slight Ache (1954) is Harold Pinter's one act play and one which received a great success and listed as representative work . The play presents the theme of marital relations which is one of the most important aspect in human life. Three characters, Edward, a middle-aged husband ,Flora ,the wife and the matchseller, whose presence unsettles the husband . Each character strives for his/her desire. Edward is presented as a victim of his wife. Flora is shown as perfidious woman, in her encounter with the matchseller,

she seduces him and shows a friendly interest with him and appears to satisfy her needs. The wife is deprived of the husband's care and attain. The matchseller makes no effort to clarify about his presence and appears as silent figure , helps the couple to reveal about their divergent personalities(Sakellaridou, 1988:73; Pinter,1991:72). The unspoken truth of the matchseller agonized Edward, driven him into a state of fear, loss and psychological anxiety.

Turn taking

Turn taking plays a vital role in conversational interaction and has received much attention of intensive linguists. According to Coulthard (1985:59) ,the basic goal of conversation is to take your turn to speak. Participants express their thoughts and feelings to achieve their conversational goal. Based on Stenstrom(1994:30) "a turn is everything a current speaker says before the next speak-

er takes over". In speak interaction, participants change and manage their role to begin their speech and achieve conversational goals. Levinson (1983:296) states that the distribution of conversational turn among participants is "when one participant, A, talks, stops; another B, talks, stops, and so we obtain A-B-A-B distribution". Herman maintains that "turn is the enactment of a speaker's right to speak by taking an opportunity to speak in a speech event or situation" (1998:19). It is the changing of the direction of speaking in conversation. Sacks, Schegloff & Jefferson (1974:704) demonstrate three rules that govern the system of turn taking in conversation: a) when the current speaker selects the next speaker, the next speaker has the right or should take the next turn. b) if the current speaker does not select the next speaker, then any of the participants has the right to take the turn. c) the current speaker may

continue his/her turn if neither the current speaker selects the next speaker nor any of the participants gains the turn. Lambrou(2014:137) observes that to obtain a successful conversation, participants should cooperate and give a relevant talk exchange to their listeners. Accordingly, we might say that turn taking is the changing of rules of speaker and listener.

The strategies of turn –taking.

According to Stenstrom (1994:68), turn taking consists of three basic strategies: taking the turn, holding the turn and yielding the turn.

1)Taking the turn :

Taking the turn means how each participant takes a turn to speak to make conversation run smoothly. Stenstrom (1994:69) states that "taking the turn can be tricky". It is divided into three parts:

a)Starting up : means how speaker begins the conversation. It can be done by hesitant start and clean start



. The former one means that speaker may not have a well preparation for the conversation .In this case , s/he will use some items that indicate hesitant start such as, filled pauses (*am,ah, a:m, uh, um*). The latter one happens when speaker has a well preparation for the conversation and uses items such as, (*well, I mean , you know*) .

1)FLORA: Edward.
EDWARD: **Mmmmnn**?
FLORA: Kill it .
EDWARD: **Ah**, yes . Tilt the pot .Tilt. **Aah** ...down here... right down blinding him ... that's ...it .(**SA**,P.73).

Based on the above conversation , we see Edward uses hesitant start in his utterances . Mentioning (*Mmmmnn, Ah , Aah* down **SA**,P.73) indicate that the speaker has no idea about the topic to be discussed. He is too worried with the appearance of the wasp in their breakfast table.

2)EDWARD: **Well** , I can tell you , in my opinion you won't find many prettier parts than here. We win the first prize regularly , **you know** the best kept village in the area. Sit down (**SA**,P.76).

The above example shows that Edward uses clean start in his speech . By saying (*well..., you know the best* ,**SA**,P.76) Edward states that his house is prettier part than other village found in the area , and the matchseller won't find any other places to have rest than this. Furthermore, he expresses that he wins the first prize regularly since he was a good football player in the village.

b)Taking over: happens when the next speaker responds the current speaker. This may be done by uptakes such as,(*yes, no , yeah ,ah, ok*) and links , when using connecting items by the next speaker such as,(*but, so, and, because*) (Stenstrom,1994: 70-73).

3)FLORA: Do you find him interesting , Edward?

EDWARD: [casually]:Interesting? **No .No** , I don't find him interesting.

FLORA: He's a very nice old man, really (**SA**,P.73).

From the above excerpt, we notice that Edward uses up take strategy (no ,no , **SA**,P.73) to respond Flora's question .His answer was that he didn't find the matchseller as an interesting person because he stands before his gate sells nothing . He uses such uptake as a marker to take the turn and continue his speech.

4)EDWARD: If he's so old, why doesn't he seek shelter...from the storm?

FLORA: **But** there's no storm. It's summer ,the longest day...(**SA** ,P.75).

Flora uses link (But , **SA** ,P.75) as a conjunction device to inform Edward about the matchseller . Such a link is used to continue her

speech . Flora expresses that it is in summer and a good weather, so there is no need to seek shelter to protect the matchseller from the weather.

c)Interrupting : which appears when the listener interrupts the current speaker's talk and takes his/her turn . This strategy is considered impolite since the next speaker has taken the turn while the current speaker has not finished talking. Interrupting is divided into "**alert** and **meta-comment**". *Alert* occurs when the next speaker speaks louder than the current speaker to attract his/her attention. In doing so , s/ he forces the current speaker to stop talking though s/ he wants to say something such as, (Look, Listen , hey) (Stenstorm, 1994: 75). Meta-comments are considered polite interrupting .Speakers are commenting on the speech itself using utterances such as, (*can I say something about this , may I halt you , can I just tell , could I halt*



you there, let me just). The examples below show that characters make use of alert and metacomment interrupting in their conversations .

5) EDWARD: And he knows I know.

FLORA: Edward! **Listen to me!** I can find out all about him , I promise you. I shall go and have a word with him now .

EDWARD: You? It's laughable (SA, P.78) .

Based on the example above, the utterance (Listen to me , SA, P.78)) is uttered by Flora as Interrupting (alert) device to attract the attention of Edward and make him listen to her speech . She states that she can find out about the identity of the matchseller if she speaks with him .

6) FLORA: ...**Let me speak to him** . I'll speak to him .

EDWARD: [quietly] And I know he knows it .

FLORA: I'll find out all about him , Edward . I promise you

I will (SA, P.78).

In the above example, Flora interrupts Edward using metacomment strategy (Let me speak to him, SA, P.78). She comments that she can discover all about the matchseller if Edward permits her to do so .

2- **Holding the turn:** This strategy means to carry on talking. Speaker who holds the turn has difficulties of what s/he wants to talk in conversation. Accordingly, s/he uses devices which help him/her to master the turn and overcome such difficulty so that conversation can run smoothly as s/he wants. Some of the signaling devices include, filled pauses or verbal filler , silent pauses , lexical repetitions and a new start .

a) filled pauses or verbal filler, such devices are used by speaker to think of what s/he is going to say , and did not want to yield the floor to the

next speaker . This include , (well, I mean , you know , um, er, uh , sort of) (Stenstrom ,1994: 76) .

7)EDWARD: **Eh** these boxes are all wet You 've no right to sell wet matches, **you know** . This feels suspiciously like fungus. You won't get very far in this trade if you don't take care of your goods. [*Grunts, rising.*] **Well**, here you are(**SA**,P.77).

Edward explains that the matchseller has no right to sell matches in front of his house and he appears careless about his goods since they are wet . Edward holds the turn, he uses filled pauses in his utterance . This is shown in the following,(Eh these boxes, you know, Well, here.. ,**SA**,P.77).

b)silent pause or unfilled pause which are signaled by three dots(...) or (Pause), can act as a turn-holder, the current speaker makes the listener wait until he finishes talking.

Using the silent pause, speaker is searching for the suitable word in uttering a sentence (Stenstrom,1994:76; Hoey,2017:10).

8)EDWARD: Did you say something?

[**Pause.**]

Anything? Well then, tell me about your boyhood .Mmnn?

[**Pause.**]

What did you do with it? Run? Swim? Kick the ball? You kicked the ball ? [**Pause.**]

I used to play myself. Country house matches, mostly. Kept wicket ...

[**Pause.**]

Kept wicket and batted number seven . Man called-Cavendish, I think had something of your style.

[**Pause.**](**SA**,P.79).

The above utterance shows that Edward uses silent pauses for five times. Giving the weight of his academic career to the stranger ,and asking him about his boyhood and life, Edward wants to find out more about the matchseller but he has difficulty of what



to say .So, he uses pauses to think of what to utter next. (something [Pause.] , your boyhood [Pause.] , kicked the ball ? [Pause.] , Kept wicket [Pause.], of your style. [Pause.] SA,P.79).

c)**repetitions**: this strategy is arisen when the speaker repeats the same lexical item more than one time to keep holding the turn in the conducting speech (Stenstrom,1994: 77).

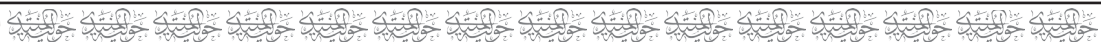
9)EDWARD: It's quite **absurd**, of course . I really can't **tolerate** something so ...**absurd** , right on my doorstep . I shall not **tolerate** it. He's sold nothing all morning . No one passed. Yes . A monk passed . A **non-smoker** in a loose garment .He was **non-smoker** but still, the man **made no effort** . He **made no effort** to clinch a sale, to rid himself of one of his cursed boxes. His one chance , all morning , and he **made no effort** (SA,P.74).

From the excerpt above, we see Edward use lexical repetitions in his speech . He repeats the words (absurd, absurd, tolerate, tolerate , a non –smoker ,a non- smoker, made no effort, made no effort SA,P.74) since he wants to continue the speech. Edward cannot tolerate the stranger's presence because he is not a matchseller and he makes no effort to sell matches. It seems that his standing sounds absurd and Edward is worried to lose his individuality as a husband .

d)new start , is the situation when the speaker has run out of words, and unable to continue his speech ,and to avoid losing the floor, he makes a new sentence (Stenstrom ,1994:78) .

3)Yielding the turn :

Yielding the turn happens when the speaker gives the turn to the next speaker. This means that the pervious speaker gives the chance to the listener to speak without



protesting (Stenstrom,1994: 79) .There are three ways to yield a turn :

a)prompting :the current speaker uses expressions to encourage the other speaker to give respond .These expressions include: greetings, apologizing inviting, offering , questioning .

11)FLORA: **Do you know what today is?**

EDWARD: Saturday.

FLORA: It's the longest day of the year(SA,P.71).

In the above example , we see that Flora use prompting strategy .Using question , Flora asks Edward about the day ,and Edward directly responds Saturday. Accordingly, the above conversation is classified as yielding the turn.

b)**appealing** :which occurs when the speaker uses signals to obtain feedback such as: (all right , you know, ok. ,questions tag) (Stenstrom,1994:79).

12)EDWARD: I don't see

why I should be expected to distinguish between these plants. It's not my job.

FLORA: **You know** perfectly well what grows in your garden.

EDWARD: Quite the contrary. It is clear that I don't (SA,P.71).

Flora yields the turn by giving appealing strategy .Using the utterance "You know" (SA,P.71), she gives Edward the opportunity to get a feedback . Edward takes the turn answering her that he didn't know what grows in his garden.

c)**giving up** : this strategy happens when there is nothing more to be said by the speaker. The listener gets the chance to speak through cues which are identified by a completion point or a long pause (Stenstrom ,1994: 80) .

13)EDWARD: Get out. Leave me alone.

FLORA: Really Edward. **You 've never spoken to me like that in all your life.**



EDWARD: Yes, I have
(**SA**, P.74).

Flora completes her utterance “You ‘ve never spoken to me like that in all your life” (**SA**, P.74), and so she gives the chance to Edward to speak by using giving up strategy.

Text analysis :

At the beginning of the play, we perceive a lack of harmony and love between Edward and Flora, a middle-class elderly couple having breakfast in their flowering garden. The husband echoes the alienation from the natural world and the surroundings, passes the time by reading the newspaper. He is reluctant to engage in a conversation with his wife. He fails to discover what vegetates closest to his home and the names of the flowers in his own garden. He is out of touch with his wife and their relationship is totally disharmonious. (Coppa, 2009 :49). Flora, whose name reflects the garden, comments about

the beautiful nature, the flowers in the garden and shows her longing in the clematis (Burkman, 1971: 54). Edward repeats Flora’s questions to create conversation. Their conversation sounds trivial and nonsensical. The husband avoids answering Flora’s questions and keeps repeating the same questions. Such repetition shows his ignorance and reluctance to engage with the conversation.

1) FLORA : **Have you noticed the honeysuckle this morning?**

EDWARD: **The what?**

FLORA : The honeysuckle.

EDWARD: **Honeysuckle? Where?**

FLORA : By the back gate, Edward.

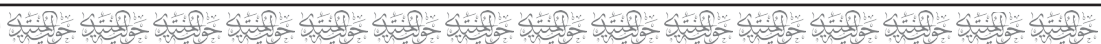
EDWARD: **Is that honeysuckle?** I thought it was ... convolvulus, or something.

FLORA : **But you know it’s honeysuckle.**

EDWARD: I tell you I thought it was convolvulus.

[Pause]

FLORA : It’s in wonderful flower.



EDWARD: I must look.

FLORA : The whole garden's in flower this morning. The clematis. The convolvulus. Everything. I was out at seven. I stood by the pool.

EDWARD: **Did you say—that the convolvulus was in flower?**(SA,P.71).

The above conversation shows that yielding the turn strategy emerges in the first utterance when Flora asking Edward questions about the flowers in their garden. She makes a prompting device in the utterance "Have you noticed the honeysuckle this morning?"(SA,P.71). She also yields the turn by using giving up in the utterance "But you know it's honeysuckle" SA,P.71). Beside, we see Edward yields the turn using prompting strategy. He utters questions "The what?, Honeysuckle? Where?, Is that honeysuckle?, Did you say—that the convolvulus was in flower?"(SA,P.71).

2) FLORA : **Have you got something in your eyes?**

EDWARD: **No.** Why do you

ask ?

FLORA : You keep clenching them, blinking them.

EDWARD: I have a slight ache in them.

FLORA : Oh, dear.

EDWARD: **Yes, a slight ache.** As if I hadn't slept.

FLORA : **Did you sleep, Edward?**

EDWARD: Of course I slept. Uninterrupted. As always.

FLORA : And yet you feel tired.

EDWARD: I didn't say I felt tired. I merely said I had a slight ache in my eye.

FLORA : **Why is that, then?**

EDWARD: I really don't know.(SA,P.72).

Flora observes the bloodshot in Edward's eye , the husband denies his problem and overlooks it , claiming that it is just a slight ache and nothing to worry about .He explains that the problem with his eyes is attributed to his sleeplessness, and keeps justifying the ache .Edward claims that he has an excellent sight and he did not find himself tired or sick , so there



is nothing serious with the ache (Hollis, 1970: 54; Dukore, 1988: 44).

Being aware of the conversation between Flora and Edward, it can be seen that two strategies appear, those are yielding and taking the turns. Flora asks Edward questions about the problem in his eyes and what makes them bloodshot. She makes prompting in yielding the turn strategy in the utterances "Have you got something in your eyes?, Did you sleep, Edward?, Why is that, then?". Edward uses uptake to answer Flora's questions which is part of taking over in taking the turn strategy. He utters "No., Yes, a slight ache" (SA, P. 72) to inform his wife that he has a slight ache in his eyes and nothing to worry about.

3) Edward: Damn. I've never seen him sell **one box**? Not **a box**. It's hardly surprising. He's on the **wrong road**. It's **not a road at all**. Off everybody's route. No one goes up

it. Why doesn't he stand on the **main road** if he wants to sell matches, by the front gate? The whole thing's preposterous.

FLORA [going over to him]: I don't know why you're getting so excited about it. **He's a quiet, harmless old man**, going about his business. **He's quite harmless**.

EDWARD: I didn't say he **wasn't harmless**. Of course **he's harmless**. How could he be other than **harmless**?

FLORA'S voice, far in the house, drawing nearer (SA, P. 73).

Edward shows his unease and discomfort about the matchseller, expressing that the man standing outside his house pretending to sell matches is a greatest risk to his life. He is disturbed from the stranger who threatens the privacy of his life. The matchseller is unable to sell even one of his matchboxes. In fact, Edward is entrapped and unsafe from the mysterious person outside his house. Also, he states that the strang-



er stands on the wrong road which is off everybody encounter. His presence seems gratuitous and deceptive , so he has ambiguous motives to stand in front of his house . Flora on her part, maintains that the man is harmless and is standing for his own business ,so no need to get worried about his presence. In fact , Flora refuses Edward's argument and is enlivened by the standing of the stranger at the gate, which means that a new relationship is going to embark at that home (Sakellaridou ,1988:73).

Having a Stenstrom stand of turn taking reveals that Edward and Flora uses lexical repetitions of holding the turn strategy . Edward repeats the words “ one box? Not a box , wrong road, not a road at all, main road, wasn't harmless , he's harmless. ... other than harmless?”(SA,P.73) when he holds the turn . Moreover, Flora uses repetitions when she informs Edward that the matchseller is harmless and he is standing for sell-

ing matches. This is found in the following, “ He's a quiet, harmless , He's quite harmless”(SA,P.73).

4)Edward: **I want to speak** to that man . **I want to have a word** with him .

[Pause]

It's quite **absurd**, of course . I really **can't tolerate** something so... **absurd** . I **shall not tolerate** it. He's sold nothing all morning. No one passed. Yes. A monk passed. **A non-smoker**. In a loose garment. It's quite obvious he was **a non-smoker** but still, **the man made no effort**. **He made no effort** to clinch a sale. His one chance, all morning, and **he made no effort**.

[Pause.]

He's **not a matchseller** at all. The bastard **isn't a matchseller** at all.. He's an impostor. I watched him very closely. He made no move **towards the monk**. As for **the monk, the monk** made no move towards him. **The monk was moving** along

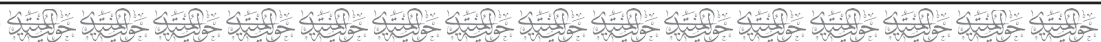


the lane.No, there is something very false about that man. I'll soon get rid of him. He can go and ply his trade somewhere else. Instead of standing like **a bullock ... a bullock**, outside my back gate(SA,PP:74-5).

The anxiety of Edward is increased . The matchseller has been standing outside the gate for two months did nothing .Edward sees him as ‘imposter’ who has nothing to do with selling matches .He adds that the man represents the working-class who points towards nothingness , as he is hardly able to move and makes no effort to sell matches . Edward is unable to tolerate his standing ,wants to get rid of this man because his presence is an alarming to his life and distorting his individuality as a husband. Calling him a “bullock”(SA,P.74) ,the matchseller foreshadowed a bad omen for Edward .It seems that the matchseller has been seen as absurd and mysterious figure whose ex-

istence is futile and treacherous (SA,P.74).

In processing the mentioned excerpts, we see that Edward use devices (repetitions and silent pauses) that incite holding the turn. Based on Stenstrom(1994:77), to avoid yielding the turn the speaker uses lexical repetitions and pauses , and these help to think of what to utter next. So such devices are useful in holding the turn strategy. Edward feels unsafe and such repetition entails his restless disposal. Lexical repetitions are found in the utterances “ I want to speak to that man ,I want to have a word with him, It’s quite absurd, so absurd, I really can’t tolerate. I shall not tolerate it, A non-smoker, he was a non-smoker , the man made no effort , He made no effort , he made no effort , He’s not a matchseller at all. As for the monk, The bastard isn’t a matchseller at all, . He made no move towards the monk , the monk, made no move towards him, The monk was moving, like



a bullock ... a bullock...". (SA,PP:74-5). Edward realizes the danger of the stranger, but he has difficulty in expressing this, and this is obvious in the pauses he has used. Therefore, he uses pauses to hold the turn to continue his speech. This is seen in the following :” a word with him, [Pause], made no effort [Pause].(SA,P.74).

5)Edward: Now, now, you **mustn't ... stand** about like that. Take a seat.. ponder, put it by ... [absently] ... **sit back ... put it by...**

[Pause]

I write theological and philosophical essays...

[Pause]

[Silent pause.] Yes. Africa, now.

Africa's always been my happy hunting ground.

Equatorial **Africa**, if my memory serves me right I understand .Studied **the maps** though. Fascinating **things, maps.**

[Pause]

In my opinion you won't find

many prettier parts than here. We win the first prize regularly, you know, the best kept village in the area. Sit down.

[Pause]

I say, **can you hear me?**

[Pause]

I said, **can you hear me?**

[Pause]

You possess most extraordinary repose, that's not quite the right **word ... repose.**

I shall probably spend the whole afternoon working, ... by the pool.

[Pause]

Charming woman, don't you think? **That woman.**

In season and out of season. Fine figure of **a woman** she was, too, in her youth.

[Pause.]

Yes, **I ... I was** in much the same position myself then as you are now, you understand. Struggling to make my way in the world.

Oh, yes, I know what it's like—the weather, the rain, beaten from pillar to post, up hill and down **dale ... the rewards were few ... winters in hovels ... up** till all hours



working at your **thesis** ... **yes**, I've done it all. Let me advise you. Get a **good woman** to stick by you. It'll pay dividends. **Pause** .(SA,P.76).

Edward invites the matchseller to his house, and via his hospitality, Edward tries to interrogate and elicit the identity of the stranger. In his study room, Edward shows his pomposity and gives the weight of his academic career to the matchseller of how superior he is from the matchseller. Proving the self-importance, Edward wants to show his cultural power. He adds that he writes a scholarly articles including the "theological and philosophical ones"(SA,P.76) which are different from what the decrepit matchseller does (Regal, 1995:31; Batty, 2014: 41). Also, he expresses what beautiful days were in his youth, happily enjoys the time hunting in Africa and the village where he lives. It seems that Edward's interrogation of the matchseller

sound ridiculous and unfruitful. The stranger remains silent and speechless along the time, and his silence escalates Edward's fear and threat. Indeed, Edward is involved in a fight with unpredictable enemy in his house.

Working from a linguistic view, Edward appears to using holding the turn strategy. He continues his speech using pauses and repeating some lexical items. By using pauses, Edward wants to hide his turbulence and fear. This is exemplified in the following: (mustn't ... stand, ... sit back, ... put it by... [Pause], essays ...[Pause], maps, [Pause], Sit down. [Pause] hear me[Pause], hear me [Pause], word ... repose, the pool [Pause], red hair. [Pause.], I ... I, dale ... the rewards were, few ... winters in hovels, ... up till your thesis ... yes, dividends Pause.. (SA,P.76). Regarded to repetitions marker, he uses them in the words (Africa no, Africa's always, Africa, Studied



the maps, things maps, can you hear me?, can you hear me?, charming woman, that woman, figure of woman , good woman...(**SA**,P.76).) to get time thinking to deliver the next utterance .

6)Flora: I've got a feeling I've seen you before, somewhere. You were much younger. Yes, I'm really sure of it. Between ourselves, were you ever a **poacher**? I had an encounter with a **poacher** once. It was a ghastly rape, the brute. Early spring I was out **riding on my pony**. And there on the verge a man lay—ostensibly injured, lying on his front, I went to him, he rose, I fell, **my pony** assault took off, down to the valley. I saw the sky through the trees, blue. Up to my ears in mud. It was a desperate battle.

[**Pause**]. **I lost**

[**Pause**].

Of course, life was perilous in those days. It was my first canter unchaperoned.

[**Pause**].

Years later, I had him in front

of the bench. He was there for poaching. That's how I know he was a **poacher**. He'd grown a red beard, I remember. Yes. A bit of a stinker.

[**Pause**].

I say, you are perspiring, aren't you? Shall I mop your brow? With my chiffon? Is it the heat? Or the closeness? Or confined space? Or ...?

[She goes over to him.] Actually, the day is cooling. It'll soon be **dusk**. Perhaps it is **dusk**. May I? You don't mind?

[**Pause**]. She mops his brow. Ah, there, that's better. And your cheeks. It is a **woman's job**, isn't it? And I'm the **only woman** on hand. There.

[**Pause**]. She leans on the arm of chair.(**SA**, P.78).

Edward permits Flora to invite the matchseller inside to discover all about him as the husband fails to elicit the stranger's identity. Flora is now with the matchseller , shows her longing to communicate with him. Talking about her past , Flora ex-



presses that she was raped by a poacher while riding out, and the matchseller recalls something familiar with the poacher . Recalling the matchseller by her rape in her youth , it seems that Flora wants to revive such experience with him to satisfy her needs. She is supposed to be a victimized woman ,but underneath her speech, this “ghastly rape” as she calls is the happiest moment for her. She is going to replace her husband with the stranger. She seduces the visitor, mollycoddles him, mops his brow with her chiffon , determines to give him a bath . All these indicate that she alliance to the person who has the ability to fulfill her needs . Apparently, Flora is in need of love and fulfillment that her husband fails to give (Hinchliffe, 1967:69; Hollis ,1970: 56-57).

Having a linguistic view, it is seen that Flora uses two strategies to holding the turn, those are pauses and repetition. Pauses exist in the ut-

terance ,” [Pause]. I lost , [Pause.] of course, unchaperoned, [Pause.], stinker, [Pause.], You don’t mind? [Pause]. [Pause]. There ..” .Flora makes pauses in her speech to think of what has happened to her during her youth. She also shows repetition when she wants to continue her speech about her rape . Repetitions are manifested in the words: “ ever a poacher? encounter with a poacher , he was a poacher, riding on my pony , my pony, is a woman’s job, the only woman...”(SA:78) to show her wish to a such past experience.

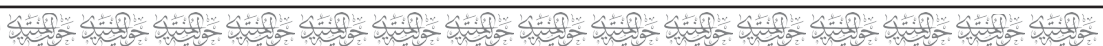
7)Flora: [Intimately.] Tell me, **have you a woman? Do you like women? Do you ever ... think about women?**

[Pause].

Have you ever ... **stopped a woman?**

[Pause]

I’m sure you must have been quite attractive once. [She sits.] Not any more, of course. You’ve got a **vile smell. Vile.** Quite repellent, in fact.



[Pause.]

Sex, I suppose, means nothing to you. Does it ever occur to you that **sex** is a very vital experience for other people? Really, I think you'd amuse me if you

weren't so hideous. You're probably quite amusing in your own way. [Seductively.] Tell **me all about love**. Speak **to me of love**.

[Pause.]

when I was a girl **I loved ... I loved ... I simply adored ...** what have you got on [She rises and goes over to him.] And what have you got under your jersey? Let's see. [Slight pause.] I'm not tickling you, am I? No. Good ... Lord, is this a vest? **That's quite original. Quite original.** [She sits on the arm of his chair.] Hmmn, you're a solid old boy, I must say. Not at all like a jelly. All you need is **a bath**. A lovely lathery **bath**. And a **good scrub**. A lovely **lathery scrub**. [Pause.] Don't you? It will be a pleasure. [She throws her arms round him.] **I'm go-**

ing to keep you. I'm going to keep you, you dreadful chap, and call you **Barnabas**. Isn't it dark, **Barnabas? Your eyes, your eyes, your great big eyes.**

[Pause.]

My husband would never have guessed your name. Never. [She kneels at his feet. Whispering.] It's **me you were waiting for**, wasn't it? You've been standing **waiting for me**. You've seen me in the woods, picking daisies, in **my apron**, my pretty **daisy apron**, and you came and stood, poor creature, at my gate, till death us do part. **Poor Barnabas. I'm going to put you to bed. I'm going to put you to bed** and watch over you. But first you must have a good whacking **great bath**(*SA*, P.79).

Examining the above conversation, it can be noticed that Flora loses a harmonic relationship with her husband. She feels isolated due to the absence of love in her life. Thus, she resorted to the



matchseller because of Edward's ignorance and impotence. (Hollis,1970: 56) . She uses repetitions and pauses of holding the turn. Repeating the same questions and words, Flora wants to continue her speech because she finds pleasure and comfort with this man , asks him about the importance of sex in life and seeks to practice her rape again. Indeed ,she embarks upon a sexual move with the stranger excluding Edward as if she has not married before .Flora satisfies her insufficient love with the dirty and dark stranger .She sees him as desirable figure who can fill her marital relationship. Flora uses repetitions in the following, (have you a woman? ,Do you like women? Do you ever ...think about women? stopped a woman, vile smell. Vile, Sex, sex is a very vital ,Tell me all about love. Speak to me of love , I loved ... I loved ... I simply adored , That's quite original. Quite original, is a bath. A lovely lathery bath , good scrub, A

lovely lathery scrub, I'm going to keep you. I'm going to keep you, Barnabas., Barnabas , Poor Barnabas ,Your eyes, your eyes, your great big eyes , me you were waiting for, waiting for me, in my apron, my pretty daisy apron, I'm going to put you to bed. I'm going to put you to bed. (SA,P,79) . The lack of love is a crisis point for her. Flora is thinking about a certain word to make the speech going on .That is why she launches into pauses in her utterances .This is planted in the following: (.. about women? [Pause] , stopped a woman [Pause] , in fact [Pause.] , of love,. [Pause.] , loved ... I loved ... I simply adored ... , lathery scrub. [Pause.] big eyes[Pause.] SA:79) . Hall (2009:163) maintains that in dramatic text, Pinter's pauses have a variety of sings, as indicative of a momentary incoherence, or lack of speech ,a threat, and turbulence or a crisis point. (Hall, 2009: 163) states:



There are three very different kinds of pauses in Pinter : Three Dots is a sign of a pressure point, a search for a word , a momentary incoherence. A Pause is a longer interruption to the action, where the lack of speech becomes a form of speech itself. The Pause is a threat , a moment of non-verbal tension. A Silence- the third category –is longer still. It is an extreme crisis point .

In the light of the above quotation , it seems evident to say that the placing of pauses in Pinter's plays have meticulously considered and one of the most prominent features of his works .They are more terrifying and eloquent than speech (Hall,2009:163; Chui,2013:46).

8)Edward: The garden ,too ,**was sharp**, lucid, in the rain ,in the sun
My den, too, **was sharp**, arranged for **my purpose ... quite** satisfactory.

[Pause.]

The **house too, was polished**, all the **banisters were polished**, and the **stair rods**, and the **curtain rods**.

[Pause]

My desk was polished, and my cabinet.

[Pause.]

I was polished. [Nostalgic.] I could stand on the hill and look through my **telescope** at the sea. And follow the path of the three-masted schooner, feeling fit,well aware of my sinews, their suppleness, my arms lifted holding the **telescope**, take **my telescope**, my progress was as sure, **as fluent...**

Pause. He drops his arms.

Yes, yes, you're quite right, it is funny.

[Pause.](SA,P.80).

The above excerpts indicate that Edward talked about a time when everything in his house was refined and polished .The garden, stair rods, curtain and the desk



were perfect and arranged to his purpose. He adds that he was ready to do the excursions through the long grass with no threatening matter. Edward tries to show a more worthy life as a superior state, talks about his experiences in an attempt to show his pomposity therapy the stranger can say something about himself (Batty, 2014: 41). Surprisingly, Edward felt the strength of his identity at that time, but with the arrival of the matchseller, matters seem unresolved. He lost the peace and the suppleness of his life.

Edward uses pauses and repetition in his utterances. These strategies of holding the turn exist when the speaker has nothing comes into his mind throughout his speech and thinks what to say next to continue his utterances. Pauses are evoked in the following: (my purpose ... , quite satisfactory [Pause.], curtain rods [Pause], and my cabinet. [Pause.], as fluent... , Pause, it is funny [Pause.]).

Repetitions occur in the words : (house too was polished, all the banisters were polished, I was polished, Yes, yes, my telescope, the telescope, take my telescope, the garden was shrap, my den was sharp, the stair rods, the curtain rods ..(SA:P.80)

9)Edward :Ah. Fever.

He blows his nose.

I've caught a cold. A germ.

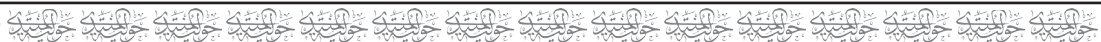
In my eyes. It was this morning. **In my eyes. My eyes.**

Pause. He falls to the floor.

Not that I had any difficulty in seeing you, **no, no**, it was not so much **my sight, my sight is excellent**—in winter I run about with nothing on but a pair of **polo**

shorts—no, it was not so much any **deficiency in my sight** as the **airs between me and my object**—don't weep—the change of air, the currents obtaining in

the space between me and my object, the shades they make, the shapes they take, **the quivering, the eternal quivering**—please stop cry-



ing—nothing to do with heat-haze. Sometimes, of course, I would **take shelter, shelter to compose** myself. Yes, I would seek a tree, a cranny of bushes, erect my canopy and so **make shelter**. And rest. [Low murmur.] And then I no longer heard the wind or saw the sun. **Nothing entered, nothing left** my nook. I lay on my side in my **polo shorts**, my fingers lightly in contact with the blades of grass, the earth flowers, **the petals of the earth flowers flaking**, lying on my palm, the underside of all the great foliage dark, above me, but it is only afterwards I say the foliage was dark, **the petals flaking**, then **I said nothing, I remarked nothing**, things happened upon me, then in my **times of shelter**, the shades, **the petals, carried themselves, carried their** bodies upon me, and **nothing entered** my nook, **nothing left** it.

[Pause]

But then, the time came. I

saw the wind. I saw the wind, swirling, and the dust at my back gate, lifting, and the long grass, scything together ... [Slowly, in horror.] **You are laughing. You're laughing.** Your face. Your body. [Overwhelming nausea and horror.] Rocking ... gasping ... **rocking** ... shaking ... **rocking...** heaving ... **rocking** ... **You're laughing at me!** Aaaaahhh-h!(SA,PP: 80-81)

The matchseller silence makes Edward feel anxious and insecure . Edward grows weaker during the fruitless meeting with the intruder .He observes a horrifying figure in his life, talks about the slight ache in his eyes .Surprisingly, Edward seems reticent in talking about himself explaining that it is the changes of the air that makes him fall on the floor . He states how he enjoys the grass and the earthflowers once he was young but his inclination for this did not last long.

The petals of the flowers and



trees are crumbed with the arrival of the matchseller. He is out of shelter , darkness and wind surround his life. Edward uses lexical repetitions and pauses which are devices of holding the turn strategy. He keeps repeating the same words to think of the delightful time in his youth. This is shown in the following: (In my eyes , my eyes, My eyes, no, no, my sight, my sight is excellent, in my sight , between me and my object, the space between me and my object, the quivering, the eternal quivering, take shelter, shelter to compose, make shelter, times of shelter, Nothing entered, nothing left, nothing to do, said nothing, remarked nothing , nothing entered , nothing left ,of polo shorts, my polo shorts, the earth flowers, the earth flowers ,flaking, the petals flaking, I saw the wind. I saw the wind, heard the wind ,You are laughing. You're laughing , You're laughing at me , Rocking , rocking, rocking, rocking ...SA,PP:80-81).

Furthermore, he continues his speech makes pauses (My eyes. Pause, left it [Pause], Rocking ..., gasping ..., rocking ..., shaking ..., rocking ...,heaving ... rocking ...SA,P.81). Indeed, such pauses reflect the threat and weakness Edward got with the wordless matchseller.

10)FLORA [off]: **Barnabas?**

[Pause]

She enters.

Ah, **Barnabas**. Everything is ready.

[Pause]

I want to show you **my garden, your garden**. You must see my japonica, my convolvulus ... my honeysuckle, my clematis.

[Pause]

The summer is coming. I've put up your canopy for you. You can lunch in the **garden**, by the pool. I've polished the whole house for you.

[Pause]

Take my hand.

Pause. The **MATC HSELLER** goes over to her.



Yes. Oh, wait a moment.

[Pause]

Edward. Here is your tray(SA,P.81)

She crosses to EDWA RD with the tray of matches, and puts it in his hands. Then she and the MATC HSELLER start to go out as the curtain falls slowly.

Flora enters , hands the tray of matches to her husband and leaves with the old man together .(Hollis,1970: 58)

She labels him as Barnabas and expresses that she polished the whole house for him . Flora gives the stranger a name and love that she did not give to her husband. Telling him to see the garden , the canopy , in fact Flora names the parts of her body and offers a seduction move with the matchseller. Every single word she utters is an alarm to insecurity and tension and insidious attack to Edward . She permits him to sit beside her at the lunch table and gives him cares . Surprisingly, Edward's life is absurd, he has been expelled

and the matchseller brought in. Though the opponent became the preferable person empowered by Flora ,the husband offers no protesting to stranger's existence . Edward is lost ,he is displaced by the matchseller . His slight ache reflects his inability and failure to protect his life and wife (Burkman,1971: 58 ; Batty, 2014: 41 ;Ali, 2018:216).

Flora uses pauses and repetition which are part of holding turn strategy . She utters repetition in the following utterance :(Barnabas?, Barnabas., my garden, your garden, the garden,).She has something to explain for the matchseller Flora uses pauses in her speech . This is shown in the following:(Barnabas?

[Pause] , is ready [Pause] , convolvulus ... my clematis [Pause], for you [Pause], Take my hand Pause , wait a moment[Pause] SA,P.81) .



Table(1): Taking the turn strategy of (*SA*)

character	Starting up			Taken over				Interrupting				No.	%	
	hesitant start	%	clean start	%	uptake	%	link	%	alert	%	Meta comment	%		
Edward	3	1.282	2	0.854	3	1.282	-	-	-	-	-		8	3.418
Flora	-	-	-	-	-	-	1	0.427	1	0.427	1	0.427	3	1.282
Total							11							4.700

As to the analysis of taking the turn strategy, the table shows that the total occurrence of taking the turn strategy is (4.700%) out of (234) the total occurrence along the play . Edward scores (3.418%). (1.282%) for both hesitant start and taken over and (0.854%) for clean start. Edward uses hesitant start to initiate his talk exchange with his wife due to the emptiness between them .He has not made a well preparation and he is uninterested with her talk exchange . Also , he uses (0.854%)for clean start . Edward begins his utterance with clean start and tends to be expressive during his speech with the matchseller .This means that he is prepared well to talk about his academic career. Moreover, he uses (1.282%) for up take to respond Flora . Flora on

her part uses (1.282%) occurrences . Link, alert and meta-comment have the same share (0.427%). She uses links to continue her speech about the weather . Furthermore, she interrupts Edward uses alerts to change the topic and gets the turn forces him to discover about the matchseller . She also interrupts her husband before he finishes his speech using metacomment because she believes in the effectiveness of her words . She is not listening to what her husband is saying. She has no motivation to continue the speech. The deterioration and the ill relationship between the couple are clear through their talk exchange.

Table(2):Holding the turn strategy of (**SA**)

Character	Filled pause	%	Silent pause	%	repetitions	%	New start	%	No.	%
Edward	3	1.282	39	16.666	98	41.880	-	-	140	59.829
Flora	-	-	23	9.829	48	20.512	-	-	71	30.341
Total	211									90.170

The above table reveals that holding the turn strategy of Edward (90.170%) occurs. Four devices of holding the turn strategy are used to carry on talking. Those are: filled pause, silent pause, repetitions and new start. Furthermore, the table illustrates that the highest occurrence of holding the turn is attributed to Edward with a ratio (59.829%). Also, the table reveals that lexical repetition comes into the first rank done by Edward with a percentage (41.880%). He keeps repeating the same words and phrases in an attempt to control the speech during his talk with the matchseller and his wife. Also, they are used to indicate his fear of losing his individuality as a husband. Silent pauses come into the second rank with a percent-

age (16.666%). Such pauses reflect the bewilderment of man during this era. Edward uses silent pause in his utterances to avoid yielding the turn and plans what to say next. Relating to filled pause, Edward utilizes (1.282%). He has made an effort to carry on the speech with his wife about the presence of the stranger. Moreover, the analysis depicts that Flora offers (30.341%) of holding the turn. (9.829%) for silent pause and (20.512%) for lexical repetition. In her utterances, she gives a detailed description about her rape in her youth.



Table (3):Yielding the turn strategy of (SA)

character	Prompting	%	Appealing	%	Giving up	%	No.	%
Edward	5	2.136	-		-		5	2.136
Flora	5	2.136	1	0.427	1	0.427	7	2.991
Total	12							5.128

The table clarifies that the total occurrence of yielding the turn strategy throughout the play is (5.128%) distributed among characters in the play. Yielding the turn occurs when speaker gives the floor to the listener to speak . Edward scores (2.136 %), he uses prompting by asking Flora questions to hide his anxiety and fear and make the conversation impossible between them due to the ill relationship. Appealing and giving up as parts of yielding strategy get no scores by Edward .He is reluctant to communicate with his wife , ignorant with what he hears . Such unwillingness to communicate with his wife reflects the precarious relationship between them . Flora obtains (2.991%) occurrence of yielding the turn . Prompting

yields (2.136 %) , while appealing and giving up get the same percentages (0.427%). By asking Edward about the naming of the flowers in the garden, Flora wants to stress her self-desire, but she is repeatedly ignored due to the ill relationship between them .

Conclusion

Having the path of Sternstorn's theory in Pinter's SA , the findings show that turn –taking strategies are used by characters of the play. It is found out that the overall occurrences of turn-taking strategies throughout the play is (234). However, the distribution of the strategies is fairly different . Taking the turn divulges (11). Holding the turn obtains (211) and Yielding the turn gets (12). It is noticed that the dominant strat-

egy that is used by characters is holding the turn. What is remarkable is that, the most dominant types of holding the turn are pauses and repetitions. Pauses yield(140) and repetitions utilize(71). Characters do not use language properly. Their conversations are devious , indirect and teemed with tension . The frequent occurrence of Pauses are indicative and powerful as words. Pinter provides the real personalities and feelings of characters through such techniques. He skillfully uses such techniques to reflect the absurdity

of human life . He echoes the uses of pauses and repetitions as remedy to flee from tension and despair . Characters are struggling to maintain their security and survival. They show unwillingness to communicate with each other and offer no intimacy between them. Such evasion of communication reflects the meaningless of life in a world that has lost its meaning .To this end, Sternstorn's theory proved to be an effective tool for analyzing dramatic text. The following figure illustrates the above analysis .

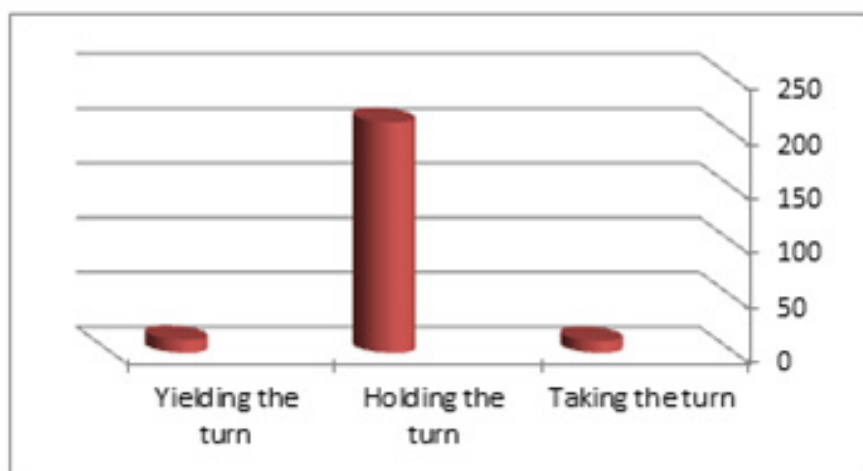


Figure (1): The distribution of turn –taking strategies of Sternstorn's of (SA) .



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