Exploring Impoliteness Strategies in Arthur Miller's Death of a Salesman: A Stylistic Study

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Abstract

The current study is mainly intended to explore linguistic realizations of impoliteness strategies employed in speeches uttered by the characters in *Death of a Salesman* written by the American playwright, *Arthur Miller*. Occurrences of impoliteness strategies in the data are searched for and then quantitatively counted. Ninety-five impolite speeches are extracted as the data and analysed in terms of Culpeper's model (1996) so as to unwrap the aesthetic function of language. The analysis reveals that the most dominant impolite speeches are mirrored by *positive impoliteness (utilizing taboo words)* which constitute 37% followed by *bald impoliteness* constituting 21%, *negative impoliteness (invading the other's space)* constituting 9.5%, *sarcasm* or *mock impoliteness* constituting 6.32%, *negative impoliteness (scorn or ridiculous)* constituting 6.32%, *negative impoliteness (associating the other with a negative aspect explicitly)* constituting 5.3%, *positive impoliteness (calling the other names)* constituting 4.22%, *positive impoliteness (inappropriate identity markers)* and *(disassociating from the others)* constituting 3.17% and *withhold politeness (being silent)* and *(failing to thank)* constituting 1%, respectively. The findings show a manifestation of lack of edification and morality during the characters' interaction. The characters' disharmony and mutiny move the plot of the drama forward and tandem evoke the interest of the audience. Accordingly, the study significantly concludes that such characters' unfriendly interaction, profanity and disequilibrium reflect the domestic and social severity of life and the psychological persecution due to the middle-class anxieties during the postwar II period in America which are liable to be highlighted via a thought-provoking dramatic embodiment.
Key words: impoliteness strategies, Death of a Salesman, stylistic analysis, aesthetic function.

Introduction

Almost every day people interact with each other via language and language has social functions (Labov: 2006). When one communicates with other people, one tries to build his/her social relation and interaction with them. There tends to be a growing

consensus that language plays key roles and functions in human life communication; one of them is *impoliteness*. Such key roles of impoliteness in language use and its linguistic realizations are emphasized by Wacewics et. al. (2014: 81) as prerequisite in pragmatics. Accordingly, impoliteness in language use is related to social interaction and communication. Impoliteness emerges when we establish bad social interaction and reputation with others (see Sell, 2005: 114).

Impoliteness in stylistics is regarded as a new area to be investigated and, unlike politeness, there is no much attention paid for it in its own right (see Watt, 2003: 5). Being a rising medium, impoliteness is fascinating enough for a researcher to conduct a stylistic study investigating impoliteness strategies in a dramatic text. Henceforth, the present study is set because, to the best of the researcher's knowledge, there is hardly any study to investigate impoliteness in the chosen drama. Moreover, *Death of a Salesman* is selected as it is replete with struggle. This study aims at exploring which impolite strategies are employed in the data and then exploring the factors that cause the characters to be impolite. The results of this study is hoped to create awareness on how literary analysts and literature teachers analyse characters' impolite speeches and interaction in dramatic texts so as to be able to stylistically analyse sensitivity and conflict in communication. Also, this work is hoped to be addressed to researchers involved in stylistics. Nevertheless, being one crucial area in both pragmatics and communication, impolite speeches in *Death of a Salesman* are worth examining.

Finally, it is noteworthy that the analysis of the present study is limited only to the characters' impolite utterances in their dialogues in the drama as they are sufficient enough to be a purposeful sampling and; hence, the other characters' body languages, gestures, behaviors and paralinguistic factors are excluded from the analysis. As for the analysis, the analysis concentrates only on the impoliteness strategies, namely: *Bald, on-record impoliteness, Positive impoliteness, Negative impoliteness, Sarcasm or mock politeness* and *Withhold politeness.*

Linguistic Impoliteness: Literature Review

Impoliteness occupies a fundamental part of linguistic pragmatics. Brown and Levinson's theory of impoliteness implies that behaviors which try to maintain one's face are polite and those which attack one's face are impolite. Bousfield (2008: 67) indicates that when we interpret impoliteness, *face-threat* is divided into three categories: intentional, incidental and accidental. The intentional threat occurs when the interlocutor causes outrage and attack so as to offend another's face. The incidental threat happens when the interlocutor is

unintentionally offensive to another's face. The accidental threat is when the interlocutor haphazardly causes aggression to another's face.

Impoliteness is defined as any face-aggravating behavior in a given situation (Locher and Bousfield 2008:3). Similarly, Mills (2005: 268) indicates that impoliteness is any linguistic behavior that can be regarded as projecting to threat one's social face and status. Yule (2006: 119) describes impoliteness as the exact opposite to politeness which is "showing awareness of and consideration for another person's face." The notion *face* is invented by Goffman (1967) which he refers to as one's self-image and one's freedom to act and both can be replaced by the terms positive and negative face, respectively. Yule (1996) views positive face as related to the feeling of being liked and respected, while the negative face is related to the feelings of being attacked.

Impoliteness strategies are listed by Culpeper (1996) as: *Bald, on-record impoliteness, Positive impoliteness, Negative impoliteness, Sarcasm or mock politeness* and *Withhold politeness*. Brown and Levinson (1978: 69) comments that *Bald, on-record impoliteness* is the most direct, clear, unambiguous and concise. *Positive impoliteness* deals with the speaker's positive face. *Negative impoliteness* is more oriented in redressing the hearer's negative face (Brown and Levinson, 1978: 70). Culpeper (1996) comments that *Sarcasm or mock politeness* is performed with the use of politeness strategies that are obviously insincere and, eventually, *Withhold politeness* is the absence of politeness work where it would be expected.

Death of a Salesman*: Themes* **and *Characterization*

Having a brief glimpse on the themes and the nature of the characters might provide the study with richer interpretation and observation. The notions of *dream, contradiction, success, freedom* and *quest for order against disorder* are the noteworthy themes in *Death of a Salesman*. That Willy is a dreamer believing just in superlatives: the best, the most…etc., his dream leads him to his downfall. Willy has unrealistic approach to solve his problems. He is unable to accept change within himself, as he said:

Willy to Linda: " I don't want a change! … Why am I always being contradicted?"

Willy's wife and his two sons admit that Willy denies reality and he is notorious for living in illusion to achieve his dream. Also, they realize that Willy moves from one past memory to another denying his present as he lacks success. Such parental and marital disharmony pinpoints the domestic resentfulness within Willy's family which is a sample of the American society during the postwar II period in America.

As far as the characters are concerned, *Willy* is the protagonist and main character. He is sixty-three years of age. He works in a selling firm thinking that he is going to be lucky and successful. He is regarded as a poor man and a loser because he does not cope and overcome life difficulties. So, he re-imagines memories to disavow life troubles. *Linda* is Willy's wife. Her whole life rounds around Willy. She is kind, dutiful and loyal enough to be the only supporter for Willy. She believes in her husband and perpetually helps him. Rather, she is able to bring Willy out of his unrealistic world and back to reality, yet she does not utilize this (Campbell, 2007: 54). In the drama, Linda represents the fixed affection to endure and accept Willy's illusions and dream. As for Willy's two sons, *Biff* is older than *Happy*. The former is a farmhand and the latter is a womanizer. Happy is shadowed by Biff. Happy shows himself as of great authority though he is an assistant to a person who assists a buyer. Biff does not have a fixed job as he used to steal. His continual conflict with his father drives the narration of the drama. *Charley* is Willy's neighbor. He is a successful businessman. He represents the success that Willy is unable to achieve. Willy and charley are always at variance (Griffin, 1996: 450). *Bernard* is a clever student and Biff's classmate. He is Charley's son. He becomes an important lawyer. Because Bernard is intelligent, Willy and Biff always criticize him!

Research Question

The present study has endeavored to answer these questions:
1. What types of impoliteness strategies are employed in the dialogues in *Death of a Salesman*?
2. What are the causes behind the characters' use of impoliteness strategies in *Death of a Salesman*?

The Model Adopted

In the present study, impoliteness is analysed in terms of the useful framework of Culpeper (1996). Culpeper views that literary critical issues in drama can be significantly highlighted via frameworks of linguistic impoliteness. Culpeper's view of impoliteness as social disruption is totally based on Brown and Levinson's politeness strategies, but they are still opposite in orientation. Moreover, Culpeper modifies the later by designing them to attack, not to maintain face. Culpeper (1996) regards impoliteness strategies as speech acts attacking others' faces. Also, he considers the case when one is not to thank is an instance of impoliteness.

Methodology

The present study is carried out by using the quantitative method as it concentrates on observing the impolite utterances which represent the data in the drama text. For purposes of illustration and analysis, the identification and classification of impolite speeches in this study

follow those of Culpeper in his book *Impoliteness: Using Language to Cause Offence*. The data analysis undergoes four steps to get comprehensive results. The first step is identifying and tabulating impoliteness strategies in the impolite utterances extracted from the drama. Then, the factors that lead the characters to utter impolitely are of great significance. The third step is to discuss the use of impoliteness and the last step is to reveal fruitful results, as illustrated in the hereunder figure:
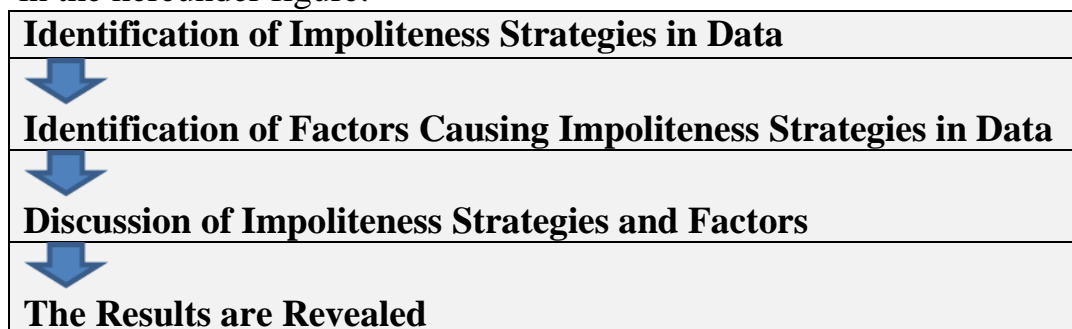
Identification of Impoliteness Strategies in Data
Identification of Factors Causing Impoliteness Strategies in Data
Discussion of Impoliteness Strategies and Factors
The Results are Revealed

Figure (1): Methodology of Data Analysis

Data Analysis

The impolite speech, unfriendly interaction and vulgar dialogues in *Death of a Salesman* are subject to analysis and discussion in the light of Culpeper's model (1996). The analysis concentrates on the realization of face-threatening acts. For purposes of clarification, the strategies are marked in the analysis as follows:

B   -   Bald, on-record impoliteness

PI   -   Positive impoliteness

  PId   -   Positive impoliteness / Disassociating from the Others

  PIc   -   Positive impoliteness / Calling the Other Names

  PIu   -   Positive impoliteness / Utilizing Taboo Words

  PIi   -   Positive impoliteness / Using Inappropriate Identity Markers

NI   -   Negative impoliteness

  NIc   -   Negative impoliteness / Condescending, Scorning, or Ridiculing

  NIa   -   Negative impoliteness / Associating the Other with a Negative Aspect Explicitly

  NIi   -   Negative impoliteness / Invading the Other's Space

S   -   Sarcasm or mock politeness

W   -   Withhold politeness

  WPb   -   Withhold politeness / Being Silent

  WPf   -   Withhold politeness / Failing to Thank

The impolite utterances extracted from the whole drama are**:**

Willy to Linda: " These goddam arch supports are killing me."

Willy to Linda: " when the hell did I lose my temper."

Willy to Linda: " Don't you hear me?"
Linda to Willy: " You shouldn't have criticized him …. you mustn't lose your temper with him."
Linda to Biff: " Why are you so hateful to each other?"
Willy to Linda: " Biff Loman is lost. In the greatest country in the world a young man with such – personal attractiveness, gets lost. And such a hard worker. There is one thing about Biff – he's not lazy."
Willy to Linda: " Why don't you open a window in here, for God's sake?"
Biff to Happy: " Maybe he's color-blind."
Happy to Biff: " The Loman Brothers, heh?"
Happy to Biff: " … I want to just rip my clothes off in the middle of the store and outbox of that goddam merchandise manager."
Willy to Linda: " Goddammit, I could sell them!"
Willy to Linda: " Not find yourself at the age of thirty-four is a disgrace!"
Willy to Linda: " Biff is a lazy bum!"
Happy to Biff: " I have to take orders from those common, pretty sons of bitches till I can't stand it anymore."
Willy to Bernard: " Don't be a pest, Bernard! What an anemic!"
Happy to Biff: " … you're gonna call me a bastard when I tell you this."
Willy to Biff: " Don't get your sweater dirty, Biff? "
Willy to Linda: " I won't have you mending stockings in this house! Now throw them out!"
Willy to Linda: " Shut up."
Biff to himself and describing Willy: " That selfish, stupid …"
Willy to Charley: " What the hell are you offering me a job for?"
Willy to Charley: " Then what the hell are you bothering me for?"
Willy to Charley: " You are disgusting."
Charley to Willy: " You ought to be ashamed of yourself!"
Willy to Charley: " Ignoramus!"
Linda to Biff: " It's when you come home he's always the worst."
Biff to Happy: " Stop making excuses to him! He always, always wiped the floor with you. Never had an ounce of respect for you."
Willy to Bernard: " Shut up! He is not stealing anything!"
Biff to Linda: " What the hell is the matter with him."
Biff to Linda: " Those my ungrateful bastards!"
Biff to Happy: " What the hell do you know about it?"
Biff to Happy: " He's got no character – Charley wouldn't do this. Not in his own house – spewing out that vomit from his mind."
Biff to Happy: " People are worse off than Willy Loman."
Biff to Linda: " Because I know he's a fake !"

Biff to Willy: " Stop yelling at her!"
Willy to Linda: " What's the matter with you, you crazy?"
Linda to Biff and Happy: " Oh, don't be foolish."
Willy to Linda: " I'm so tired. Don't talk any more."
Willy to Biff: " And don't undersell yourself."
Linda to Willy: " You don't talk too much, you're just lively."
Willy to Linda: " I'm fat. I'm very – foolish to look at, Linda."
Howard to Willy: " Sh, for God's sake!"
Howard to Willy: " Cause you gotta admit, business is business!"
Howard to Willy: " Don't say."
Howard to Willy: " Kid, I can't take blood from a stone."
Howard to Willy: " I've got to see some people, kid."
Howard to Willy: " Now, Willy, you never averaged."
Howard to Willy: " Pull yourself together."
Howard to Willy: " I do not want you to represent us. I've been meaning to tell you for a long time now."
Howard to Willy: " This is no time for false pride."
Willy to Charley: " You go to hell!"
Willy to Charley: " You don't know how to eat."
Willy to Charley: " Who the hell do you think you are, better than everybody else? You don't know everything, you big ignorant, stupid!"
Willy to Bernard: " Oh, that son-of-a-bitch ruined his life."
Willy to Bernard: "That son-of-a-bitch!"
Willy to Charley: " I don't want your goddam job!"
Willy to Charley: " You big ignoramus, if you say that to me again I 'll rap you one!"
Willy to Linda: " … and I'll come home with a New York job. Goddammit, now … "
Charley to Willy: " When the hell are you going to grow up?"
Willy to Charley: " You big ignoramus, …"
Willy to Charley: " That snotnose. Imagine that I named him. I named him Howard."
Charley to Willy: " … and the funny thing is that you're a salesman, and you don't know that."
Howard to Willy: " Sh, for God's sake!"
Charley to Willy: " You been jealous of me all your life, you damned fool!"
Happy to Willy: " What the hell!"
Biff to Happy: " Shut up and leave me alone!"
Happy to Biff: " What the hell are you saying?"
Happy to Letta: " No, that's not my father. He's just a guy."

Willy to Biff: " Don't blame everything on me! I didn't flunk math – you did! What pen?"
Stanley to Happy: " Ah, it's a dog's life."
Biff to Willy: " Don't take it that way! Goddammit !"
Biff to Happy: " Come on, slugger, drink us under the table. To hell with it ! Come on."
Biff to Happy: " Don't you give a damn for him, Hap?"
Miss Forsythe to Happy: " What's he so mad about?"
The woman to Willy: " Gee, you are self-centered!"
Stanley to Happy: " The boss is goin' crazy what kinda leak …."
Happy to Biff: " Isn't that a shame now?"
Biff to Happy: " Are you crazy? You're out of your goddam head,..."
Biff to Happy: " How the hell did I ever get the idea I was a salesman there?"
Biff to Happy: " I realized what a ridiculous lie my whole life has been."
Happy to Biff: " That was an awful dumb - …."
Biff to Happy: "You crazy? What for?"
Happy to Biff: " Damn right!"
Biff to Willy: " Don't touch me, you-liar."
Willy to Ben: " … be another damned-fool appointment, …"
Ben to Willy: " Yes. And a damned fool."
Willy to Biff: " Where the hell is that seed?"
Willy to Biff: " Don't bother me."
Biff to Willy: " To hell with whose fault it is or anything like that."
Willy to Biff: " May you rot in hell if you leave this house!"
Biff to Willy: " You fake! You phony little fake! You fake!"
Linda to Biff and Happy: " You're a pair of animals."
Biff to Willy: " There 'll be no pity for you,..."
Biff to Willy: " You know goddam well what that is."
Biff to Willy: " Pop! I'm a dime a dozen, and so are you!"

   All the impoliteness strategies are employed in the drama and this amplifies the domestic and social-ideological conflict among the characters. The above extracts show that 20 impolite utterances are *B* followed by 3 are *PId*, 4 are *PIc*, 37 are *PIu*, 3 are *PIi*, 6 are *NIc*, 5 are *NIa,* 9 are *NIi,* 6 are *S*, 1 is *WPb* and 1 is *WPf*. After identifying the impolite utterances, the latter are classified in the hereunder Table:

Table (1): The Use of Impoliteness Strategies in the Data

No.	Types of Strategy		No.	%
1.	Bald on Record Impoliteness	Using Direct, Clear, and Unambiguous Statement	20	21
2.	Positive Impoliteness	Disassociating from the Others	3	3.17
		Calling the Other Names	4	4.22
		Utilizing Taboo Words	37	39
		Using Inappropriate Identity Markers	3	3.17
3.	Negative Impoliteness	Condescending, Scorning, or Ridiculing	6	6.32
		Associating the Other with a Negative Aspect Explicitly	5	5.3
		Invading the Other's Space	9	9.5
4.	Sarcasm or Mock Politeness	Employing Insincere Politeness	6	6.32
5.	Withhold Politeness	Being Silent	1	1
		Failing to Thank	1	1
Total			95	100

As illustrated in Table (1) above, the most frequent impoliteness strategies used by the characters are *positive impoliteness (utilizing taboo words)* which constitute 37% and damage the interlocutors' positive face, followed by *bald impoliteness* constituting 21%, *negative impoliteness (invading the other's space)* constituting 9.5%, *sarcasm* or *mock impoliteness* constituting 6.32%, *negative impoliteness (scorn or ridiculous)* constituting 6.32%, *negative impoliteness (associating the other with a negative aspect explicitly)* constituting 5.3%, *positive impoliteness (calling the other names)* constituting 4.22%, *positive impoliteness (inappropriate identity markers)* and *(disassociating from the others)* constituting 3.17% and *withhold politeness (being silent)* and *(failing to thank)* constituting 1%.

Positive impoliteness occupies the highest ratio among the five strategies followed by *Bald on Record Impoliteness*, *Negative Impoliteness, Sarcasm or Mock Politeness and Withhold Politeness*, respectively. The following Figure depicts the distribution of the impoliteness strategies:

Figure (2): The Impoliteness Strategies in the Data
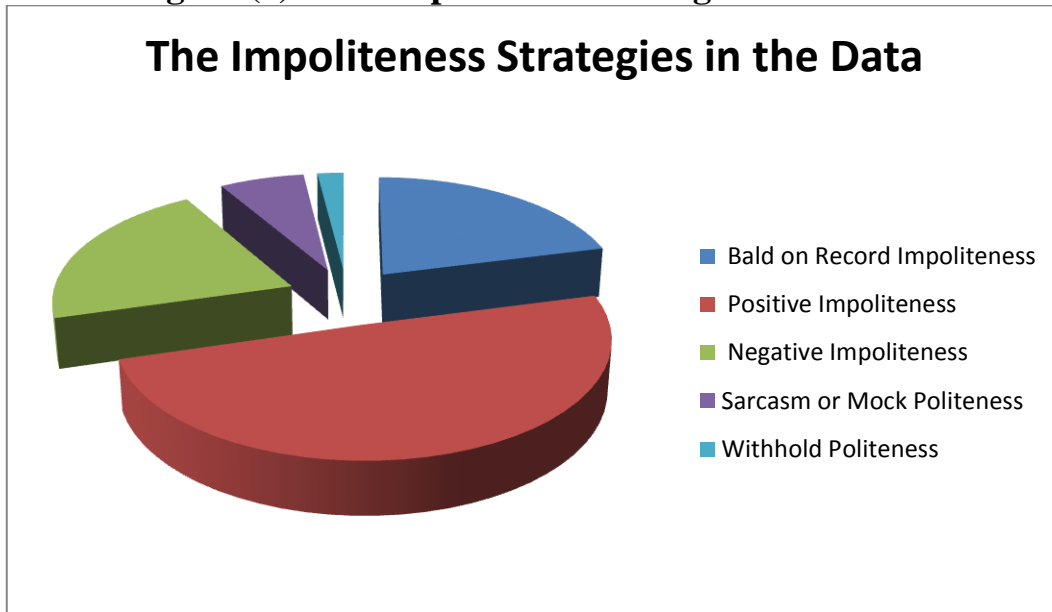
While the *positive impoliteness* occupies a fundamental position in *Death of a Salesman,* it makes up half of the data. Such high ratio makes the characters unable to communicate smoothly. It is worth mentioning that all the impolite utterances analyzed in the data are intentional.

Findings and Discussion

Throughout the comprehensive analysis of the impolite language in *Death of a Salesman*, the present research endeavors to give deeper insights into the data analysis of impolite utterances as employed in the drama. This, in turn, propagates the readers' and spectators' interpretative assumptions of the impolite speeches in drama as being more deliberately purposeful than those in (authentic) real-life situations.

The dominance of *utilizing taboo words* (e.g., hell, damn, damned, goddamn, goddammit, snotnose, bastards and son-of-a-bitch) in the analysis reflects a stringent threat and rudeness which prevail the process of communication in *Death of a Salesman.* This dominance of *utilizing taboo words* does not make the addressee feel liked or acceptable. This face-threat is based on oppression in relation to a political and social gap which Arthur Miller typifies in *Death of a Salesman.* In one's real-life knowledge, more politeness is involved at work, but most of the impolite speeches in *Death of a Salesman* are uttered during work. Such dominance of *utilizing taboo words* also

implies the aesthetic function to be aggressive in attacking the addressee's face. *Utilizing taboo words,* the American youths tend to be impolite while they are speaking with their parents.

Death of a Salesman is replete with utterances that are used to represent impolite behaviors and its language is affected by the political and social circumstances. The findings indicate that the most amount of impolite utterances are uttered by Willy since he is the most introvert, idiotic, unrealistic and unstable dreamer in the drama. Furthermore, the most amount of *taboo words* are also used by the same protagonist, Willy! This reflects critical political and social issues since Willy and his family are unequivocal examples to represent the middle-class sufferings and anxieties, as implied in the following extract uttered by Willy himself:

Willy to Linda: " Biff Loman is lost. In the greatest country in the world a young man with such – personal attractiveness, gets lost. And such a hard worker. There is one thing about Biff – he's not lazy."

Willy, here, is retrospectively commenting on the original idea of the *American Dream* which was based on the Puritanical principle of " hard work." He also mixes between success in life and attractiveness which has nothing to do with achieving one's dreams. Yet Willy has the right to think in this way that a young man may as well get lost in the most prosperous country, the USA. This extract pinpoints the haughty discrimination among social classes in America at that time.

These linguistic realizations of impoliteness strategies indisputably enable literary readers to appreciate the way the characters project their face and conduct facework in *Death of a Salesman.* It is an oddity that all the characters, especially Willy, use impolite utterances to achieve their desired aim: *success*. It is so remarkable that the theme of the America dream has a robust and clear traction to the nature of the characters in the drama. Arthur Miller applies complex communicative acts to delineate the American social and political issues so as to edify the audience and the next generations with such wrongdoing and crucial issues. Also, in anger situations, the characters in *Death of a Salesman* appear to be impolite and direct.

In sum, the impoliteness strategies enable the researcher to confirm the important role linguistic factors play in *Death of a Salesman.* Language is used as a weapon by the loudmouth, Willy, to enhance his face and get his rights and needs by attacking others' faces. A seemingly trivial, yet essential hint in the findings is that no requests are used in the characters' interaction in the drama and this, politely speaking, downgrades the way they communicate.

Concluding Remarks

It is concluded that impoliteness vividly occupies a unique position within *Death of a Salesman* as it highlights critical literary issues. *Death of a Salesman* is abound with conflict-driven domestic and social relationships. Adopting Culpeper's model (1996) as a departure, the analysis reveals that the most dominant impolite speeches are mirrored by *positive impoliteness (utilizing taboo words)* which constitute 37% followed by *bald impoliteness* constituting 21%, *negative impoliteness (invading the other's space)* constituting 9.5%, *sarcasm* or *mock impoliteness* constituting 6.32%, *negative impoliteness (scorn or ridiculous)* constituting 6.32%, *negative impoliteness (associating the other with a negative aspect explicitly)* constituting 5.3%, *positive impoliteness (calling the other names)* constituting 4.22%, *positive impoliteness (inappropriate identity markers)* and *(disassociating from the others)* constituting 3.17% and *withhold politeness (being silent)* and *(failing to thank)* constituting 1%, respectively. The findings show that all the protagonists and main characters are fond of offending, threating and attacking others' faces and these foci ignite the conflict and dazzle the audience with a seemingly brilliant dramatic color. This is, most likely, because such a conflict develops the plot and thereby makes *Death of a Salesman* serve as a significant testing ground for immense impolite speeches which stem from the characters' psychological instability as a result of the middle-class anxieties during the postwar II period in America. Such American domestic and social anxieties undeniably make the ratio of impolite speeches exacerbate and the latter does not let the process of communication in drama run smoothly.

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الخلاصة

تهدف هذه الدراسة بشكل أساسي إلى كشف الادراكات اللغوية لاستراتيجيات عدم التهذيب المستعملة في الالفاظ التي نطقت بها شخصيات مسرحية (موت بائع متجول) للكاتب المسرحي الأمريكي آرثر ميلر. و من ثم البحث عن حالات ورود الاستراتيجيات غير المهذبة في بيانات ثم احصائها كمياً، و استخراج خمسة وتسعين لفظا غير مهذب، و تحليل هذه الالفاظ طبقا لنموذج كولبيبر (١٩٩٦)، من اجل ابراز الوظيفة الجمالية للغة.

و لعل التحليل يكشف عن هيمنة الالفاظ السائدة في البيانات، و التي تتسم بعدم التهذيب الإيجابي و ذلك ب (استعمال الفاظ محضورة) و شكلت نسبتها الاحصائية ٣٧٪ ، و يليها عدم التقارب الذي يشكل ٢١٪ ، في حين شكلت الالفاظ غير المهذبة و التي اتسمت بسلبيتها و مصداقها (الاعتداء على حرية الآخر) ما يقارب ٩,٥٪ ، و من جانب اخر شكلت الفاظ السخرية و الذكاء الوهمي نسبة مقدارها ٦,٣٢٪ ، و كذلك نجد بروز ظاهرة عدم التهذيب السلبي و الذي مثلته اشكال (الازدراء و السخرية) و قد شكلت نسبة ٦,٣٢٪ ، و عدم التهذيب السلبي (ربط الآخر بالجانب السلبي بشكل صريح) شكلت نسبة ٥,٣٪ ، كما و شكلت ظاهرة قلة الإيجابية و تمظهرت بمظهر (النداء بأسماء الأخرين) نسبة ٤,٢٢٪ ، و كذلك تجسدت ظاهرة قلة الايجابية بمظاهر اخرى اهمها: (الهوية غير الملائمة) و (الفصل عن الآخرين) و كانت نسبتها ما يقارب ٣,١٧٪ فيما شكلت ملامح اخرى اهمها حجب المداراة (الإنصات) و (عدم الشكر) نسبة ١٪. و هذه النتائج باختلاف نسبها مثلت بشكل واضح و جلي انتاج خطاب يفتقر الى وعي في التعامل التنويري والأخلاقي بين الشخصيات من خلال قنواتها التواصلية فهناك تنافر وتمرد بين شخصيات المسرحية و لعلها عناصر اسهمت بشد المتلقي نحو المسرحية. و اظهرت لنا المسرحية ان هناك تفاعلا تعوزه روح الود بين شخصيات المسرحية مثلته الالفاظ النابية التي خلقتها حياتهم غير المستقرة على المستوى الاجتماعي و السياسي مما ولد اضطهادا نفسيا قاسته الطبقة الاجتماعية الوسطى خلال مدة الحرب العالمية الثانية في امريكا و التي جسدها المسرح الدرامي المثير للتفكير.