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العلامات الشخصية كدوال اجتماعية في نصوص درامية انكليزية مختارة

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المستخلص:

للدوال الاجتماعية أهمية كبيرة يمكن استعمالها في تحديد هوية المتحدث وتصنيفه، وتعتمد هذه الدوال على الاختلافات بين الأفراد؛ فبزوال هذا الاختلاف لن يتم الكشف عن العلامات الاجتماعية وعلى سبيل المثال:

في الدراما الإنجليزية يُظهر الكتاب المشاركين أو الممثلين كأمثلة لأشخاص في الحياة الواقعية، مما يعكس مشاكلهم الاجتماعية وقضاياهم السياسية من خلال لغتهم يُظهر الناس شخصياتهم من خلال سلوكهم في مواقف معينة ومن خلال هوياتهم الاجتماعية اعتمدت هذه الدراسة فقط على المؤشرات الاجتماعية التي قد يستعملونها في حديثهم الفوري؛ لتحديد نوع الشخصية التي ينتمون إليها، وتستعمل الشخصيات في مسرحية "الأسلحة والرجل" للمخرج برنارد شو إشارات الكلام للكشف عن مواقفهم النفسية، يُظهر ميلر في مسرحيته "موت بائع متجول" لجمهوره أيضًا كيف يمكن للظروف الاجتماعية السيئة أن تجعل الناس يستعملون الكثير من المشاعر السلبية التي من الممكن أن تحدد كيفية توظيف دوال اجتماعية بكثرة عن غيرها من الدوال.

الكلمات المفتاحية: الدوال الاجتماعية، العلامات الشخصية، الهوية الاجتماعية، الاختلاف، المشاعر السلبية.

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Personality Markers as Social Markers in Selected English Dramatic Texts

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Abstract

Social markers have social significance and can be used to identify a speaker's speech and classify it. These social markers depend on variation between individuals because without such variation, no markers would be found. For example, in English drama, the writers show their participants or actors as examples of people in real life, reflecting their social problems and political issues through their language. People show their personalities through their behaviour in particular situations and through their social identities. This study depends only on social markers that they might employ in their instantaneous speech to identify the type of personality they belong to. The characters in the play "Arms and the Man" by Bernard Shaw use speech cues to reveal their psychological attitudes. Miller in his play "Death of a Salesman" also shows his audience how bad social conditions make people use more negative emotions. These negative feelings effect on use special social markers rather than others.

Keywords: social markers, personality markers, social identity, variation, negative emotion

1.Introduction

Language has a social function, which is represented by the appearance of social markers. Social markers are linguistic items consisting of sounds, words, and grammatical forms. Linguistic cues are used in everyday interaction within our natural speech, and their distributions do not correspond to the same social variables. For instance, the languages of women and men, or children and adults, have some linguistic markers that are unique and often used only by them. These social markers allow people to distinguish each other even among those who belong to the same social group; some people belong to different social groups, while others do not belong to the same social group. This process will be done by using the most frequent linguistic items. Markers are linguistic, paralinguistic, and extralinguistic cues that differentiate between various biological, social, and psychological categories. This research studies the personality markers, which employ particular linguistic variables to determine the personality of each character in two selected literary works. The researchers selected dramatic texts from two plays from different historical periods. The researchers use personality as a social variable, and they hypothesise that social markers manifest at different frequencies according to social interaction and psychological states.

2.Theoretical Background

The language is considered an important source for social markers, which are in turn used to give information to the audience or reader about social class, identity, gender, age, ethnicity, and the actors' personalities. The significance of social markers usually appears as varieties or styles, not as individual markers that have emic status [1]. Concerning the psychological function, [2] argues that in language, much of the evidence presented, like situation, gender, race, social status, and age, is uniquely marked and the actors' personalities. It is fundamental to social categorization that people belong, but they have feelings and attitudes about categories as well as about others who belong to those categories. The researchers point out that the stability and maintenance of personality types such as agreeableness, neuroticism, openness, conscientiousness, etc. are very important functions of social markers in certain social groups; otherwise, the members of this group have lost their social position.

2.1 Identity and markers

Identity as a concept is directly derived from Erik Erikson's work in the 1950s; dictionary definitions do not capture the modern meanings of words in social science and daily situations. Personality characteristics, historical elements, familial relationships, and political and social settings all influence it[3].

Identities should be the truth of what someone was in the past and what he is now or in the future, or what he expects to be true of one or what he wants to become [4]

There are many definitions of identity. The following are some of them:

" .١ Identity refers to the ways in which individuals and collectivities distinguish their social relations with other individuals and collectivities." [5]

2- " Identity is used to describe the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture."[6].

It is clear that each definition is correct, and the researchers agree that everyone has their own identity that recognises him not for who he is but for what he does. When identity assigns to a person's oneself, personal traits that are observable to him and people ,and the features that characterize collective identity of social group [7].

According to[3], the term "identity" has two interrelated meanings: in the formal sense, it might refer to a social category, a group of individuals who are identified by a label and defined by criteria for membership and (supposed) distinguishing characteristics or attribution.

For example, we cannot change social categories because they are typically objective social elements that are beyond the control of any individual. We cannot change some factors like age, race, colour (white or black), and our naturalistic identities. Identity is constructed socially; it can be productively interpreted and analyzed as a social aspect [3].

2.1.1 Types of Identity

2.1.1.1 Personal Identity

The foundation of personal identity is the cultural, social, environmental, and historical surroundings. At the level of the individual, language is considered a "marker" for people with the same formal and informal register. If we study them carefully, we would find that particular pattern of phonological variations such as stress, intonation and others unique to the individual and can reveal his identity. Social markers are linguistic items that are relatively easy to distinguish and derive inherently. [7] argues that individual identities are both components and reflections of a certain social group or cultural one. Furthermore, the uniqueness of each human being and their personal features derive from their sociolisation within the group (or rather group) to which we belong [7].

Cheng [4] assume that personal identity relates to content in a fairly isomorphic way with the term "self-concept" in the psychological literature, which separates and distinguishes someone from others or is a part of what makes one related to and similar to others. Personal identities refer to characteristics that may differ from one's social and role identities or be linked to some or all of those identities [8].

In a given situation, a person's identity becomes a connecting thread that ties the individual to the groups to which he or she belongs by creating membership in a common social category. [9] states that person identities are part of the individual's person identity and serve as standards. That guide the verification fashion, which consists of all of the meanings that define who is the individual. The meanings are regulated and verified through interaction with others.

2.1.1.2. Social Identity

Social group is organized and based on factors such as gender, age, or expanding to include jargon, registers, styles, occupation, club membership, political affiliation, religious affiliation, and ties. Social identity can be defined by [10] who involves that social identity is "The knowledge that one is a member of a group, one's feelings about group membership, and the knowledge of the group's rank or status compared to other groups. Concerning social identity, [11] writes that "Social identities are sets of meanings that an actor attributes to itself while taking the perspective of others, that is, as a social object." According to [7] describes it as more fluid and dynamic than it used to be and is instead more established and stable.

2.1.1.3 Multiple Identity

Depending on their roles, some people can have more than one identity. It means multiple selves in different situations; they have interaction partners. Many identities are based on people's positions within the overall social structure [9]. In [12] writes that while multiple identities can all play out simultaneously but at various levels of presentence, not all are equally shown at a given occasion, time, and place. For example, "*mother*" has different roles in social practice that a woman can be as a

teacher, nurse, girl, mom, and others. [9] adds that "these roles are defined within the culture and are part of the set of named categories that people in the culture learn to apply to themselves and others."

2.2 Markers of Identity

It is clear how important language considers as a marker of identity and group identity. Each member of the group uses the accent, dialect, and language variation that distinguishes them as a social class member in a particular language community. People use clothing, haircut, and other personal characteristics to express their identity in the most of world's places. There are two challenges to the situation; the use of overt markers like linguistic markers and all sorts of behavioral cues; and the culture and old habits. Because of their background, people are affected by all these challenges in the complex society. Social markers tend to be the most important features of human identities in different societies [13]. Individuals in society use specific linguistic patterns to reveal themselves as members of their group that will make shifts in dialect, register, and language system [14].

2.3 Personality

In recent studies of the speech features, they correspond to different personality dimensions: speech rate, discourse marker and speech features like pitch, loudness, and voice quality [15].They use the (MBTI) Myers-Briggs Type Indicator model to measure four dimensions of personality (introversion–extroversion, sensing–intuiting, thinking–feeling, and judging–perceiving) [15].The linguistic features identified as markers of a particular personality dimension can also be used in predicting a new personality. Linguistic features like thematic word groups, utterance types and pitches, verbosity measured by voice time compared with silent pause, speech rate measured by words per second, etc. are associated with some aspects of personality traits as hypothesized by the MBTI model. The researchers choose five types of personalities (openness, conscientiousness, extraversion or introversion, agreeableness, and neuroticism). The author in [2] state that there are two sources of evidence supporting the presence of personality markers: first, the speech style; and second, the relationship between personality markers and speech cues to obtain sensible judgment and interpretation about personality from the speech style. In contrast, marker power, the presence of specific cues implies with certain probability that trait marked is present in the actor. The strength of this relationship can be referred to as the "power of the marker" [16]. Another suggestion from [16]is the application of lens mode to increase the accuracy of personality judgments from voice and speech. This model suggests that personality dispositions are 'externalized' or shown through marker cues.

3. Methodology and The adapted model

The researchers use the book edited by [16]as the model of this study and employ only three dependent linguistic markers such as (phonological, lexical and grammatical forms)and the Big Five Model of personality [17].

Whereas, in [17] the authors introduces five big models of personality. He classifies them into five categories: (Openness, Conscientiousness, Extroversion or Introversion, Agreeableness, and Neuroticism) that are responsible for advancing both two ancient ways (lexical and questionnaire) to investigate the Big Five Model until they were reunited in the 1970s [18].
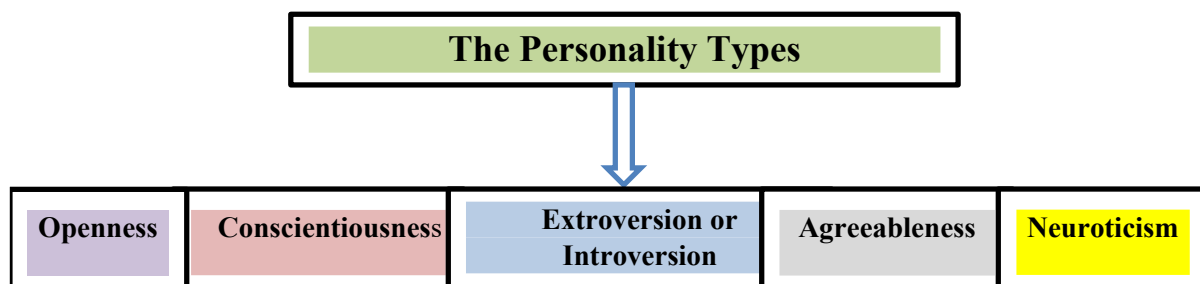

Figure (1) The Big Five Model of Personality [19].

1-Markers of Extraverts and Introverts: Extraverts are social, outgoing, outspoken, friendly; they speak louder than others, and they are more repetitive, with few pauses and hesitations; they are faster in speaking, higher verbal performance, lower type-token ratios, and less formal language; otherwise, other individuals are extraverted as social, like parties, have many friends, and they need to talk and, they do not like to read or study by themselves [19].

Speakers who speak more in discussion are associated with extroversion. This personality trait marks people who have a great amount of verbal output (total amount of words spoken in greater proportion of time). They are judged as more extroverted, emotionally stable, have self-confident and liked by their peers [16].

The evidence for an extroverted personality is the vocal effort perceived as the loudness of the voice. They talk more, both in number and amount of time [16]. In a formal situation, the rate of speech is both positively and significantly related to extraversion.

In contrast, introverts are shy, lonely, and aloof people. Lexical richness is related to introversion and the hesitation marker 'err' and longer utterances are used [20]. In addition, introverts use long silences between utterances and they are thoughtful; they think before acting and weigh their words. Furthermore, they are reserved and keep a distance except with intimate friends.

2-Markers for neurotics: people who are moody, worried, anxious, depressed, and emotional utilize 1st person singular pronouns, use mainly negative emotion words and they have no more positive emotion words [21].

3-Agreeable people markers: They are cooperative, compassionate, flexible, good, natured, forgiving and tolerant. They use more positive, less negative emotions and have positive attitude. They also use no more articles [22].

4-Markers for conscientious: They are careful, dependable, responsible, hard- working people who avoid negatives in both their words and emotion , they avoid using words that show discrepancies (e.g., *should* and *would*). In gender differences, there are indications of a self-assessed personality; for example, using 2nd person pronoun marks a conscientious man and an unconscious woman [23].

5-Markers of openness: They refer to people who are imaginative, flexible, creative, curious and sensitive. They are characterized by using longer words and tentative words such as (*well*). Furthermore, they avoid 1st person singular pronouns , past tenses, present tenses [23].

Additionally, openness people use fewer sleep-related words[15]; certainty words like *sure, definite* , long words, and etc. [24]; first person singular words like (*my, I , me*) , few articles (*the , an ,a , a lot*) , long words and present tense verbs and discrepancies like (*would , should and could*) [20].

3.1 The Sample

The number of texts that can be analyzed in this study is only ten for each play, with the majority emphasizing the second act of both plays with different situations, places, topics, participants, and settings. The results are gathered from 40 texts to get comprehensive coverage of the topic. The main data for this study are obtained from two plays: "*Arms and the Man*" by Bernard Shaw (1894), a low mimetic comedy, and "*Death of a Salesman*" by Arthur Miller (1949).

4. Data analysis

Text (1)

A1: Raina uses in the first act words like *(Well, so fond, we were, so delighted, just and so seldom*).

Personality

For his audience to draw dramatic contrasts, Shaw is more interested in a wide range of character types. In this drama, Raina is shown as a highly conscious, intelligent, and open person. Openness refers to imaginative, flexible, creative, curious, and sensitive people, as characterized by Raina. She prefers tentative words (e.g., **well**). Shaw presents this character by imagination with dramatic thoughts of love which marks Raina as high romantic woman.

Text (2)

A2: Louka utilizes assertive words as in (so *wild*).

Personality

In this text, Louka is very assertive in her response because she was worried about her position that makes her having highly neuroticism personality.

Text (3)

A3: During Raina's conversation with the man, she mentioned that she is from a wealthy family (*I mean, you know*). The man continues talking by saying *"I beg your pardon* ".

Personality

Raina is not someone who appreciates her inner life but she prefers to focus on her outward appearances, which is very important to her and her family. Raina prefers to have stability in her social standing and her high prestigious as a girl from high class. She shows her interest in Opera and arts, she is intelligent with high openness personality which is marked by the use of pronoun –type words. For example, (*we're, you're, I'll and I've*).

Text(4)

A4 : Raina wants to hide Bluntschli and saves his life , She uses words like (*I'll , so in different !, You want me to save you , don't you?*) . The man seems depressed and about to be found by the soldiers (*really, dear young lady*) Rania uses tag question as in *"are you* ?".

Personality

Captain Bluntschli is about thirty-four years old, a realistic man, and a professional soldier. He has a conscientiousness personality he is responsible; recognized, hard- working and has positive emotion words. In this conversation, he tried to be more polite with Raina, as in (*dear young lady*).

Text (5)

A5: Louka utilizes negative statement (*don't you*)

Personality

Louka has traits of an intelligent young lady in her 20s, highly observant person, openness and neurotics has sensitive emotions in speech, less confident and less formal. She uses the tag question because she lacks full confidence in Nicola's speech.

Text (6)

A6: Man is very exhausting, murmurs a few words in shock and thinks about war (*Sleep, …. , slee_ , danger , … , dan _ and Mus'find*).

Personality

The play *'Arms and The Man'* contains several figures of speech and symbols. Shaw's masterful drama relies on language to move the action forward. Shaw's play has a complicated language, and each actor has a number of distinguishing and different characteristics that help to define his persona and mark him socially. Shaw tried to show Bluntschli as a brave soldier and then as a noble Swiss. He is an intelligent and recognizer.

Text (7)

A7: Louka in conversation with Nicola, repeats that she *does defy her. she will defy her*. Louka utilizes *''You take her part against me, do you*?''.

Personality

Nicola's personality can be classified under neurotic people, because he was unstable in his emotion, fearful and very worried about his work. Nicola has self – satisfaction of his social position. He tried to convince her to accept the reality of society.

Text (8)

A8: Catherine welcomes Petkoff 's arrival (*My dear, What a surprise for us*!). He responded with phrases like "Louka's," "war," and "demobilize."

Personality

Major Petkoff is Rania's father. He has an openness personality because he prefers use tentative words like (well) in conversational context. As well as, he was agreeable person because he was kind, cooperative and generous with servants and has a hospitality.

Text (9)

A9: Petkoff and his wife Catherine talk about using bell in library instead of shouting; Petkoff "Why not *shout* for him?" Catherine answered by ''*Civilized people never shout for their servants*''. Petkoff critics her by saying ''*Civilized people don't hang out their washing*''. Catherine continues talking and uses words like (*Oh, really, certainly*)**.**

Personality

Rania's mother, Catherine, presents herself as a strong, aristocratic, and affluent woman. Her language is considered to be more prestigious than others. She exhibits social, outgoing, energy, pleasant feeling, and generosity, which are personality traits associated with extroversion. To demonstrate her hospitality, she kept Bluntschli hidden within her house, and she spoke more to convey her loving thoughts.

Text (10)

A10: Petkoff and his wife Catherine welcome Sergius's arrival to their house. Petkoff utilizes (*Glad to see you*) and Catherine uses words like (*My dear*), Sergius answered her by (*dear mother*).

Shaw describes the personality of Sergius at the beginning of Act II, as he was handsome and tall man. Serguis has high sprit and romantic feelings toward Louka. His physical appearances marked his personality. In the second act, Sergius talks to himself in his phrase ''*Which six is the real man?*''

Sergius is a mix of contrary elements that are inherent in his nature: romanticism, idealism, self – important, stupid conceit, and some good judgment, which cause him to respond differently on situations. He is aware of this clash of contrast in his personality. Sergius has neurotic and agreeable personalities, sometimes he seems natural, forgivable and has positive emotions and sometimes seems worried and moody.

Text (1)

B1: Willy employs phrases like (*No. nothing happened*) Linda tries to be sure of that (*You didn't smash the car, did you?*) Willy said with casual irritation (*I said nothing happened. Didn't you hear me?*).

Personality

Willy uses the language that discriminates against Linda, although she has a natural attitude and a highly open personality. Openness refers to imaginative, flexible, creative, curious, and sensitive people, as characterised by Linda. She prefers words that are tentative (e.g., well). She has a less agreeable personality; she is flexible, good-natured, forgiving, and tolerant; she expresses more positive and less negative emotions; she also uses fewer articles. Additionally, she had falls of worry, love and fond of Willy. Generally, in the 19th and early 20th centuries, women were not permitted to leave the house; they just worked and cooked inside the house; therefore, Linda could not know what happened to him. In 1940, a woman was treated as an object and not a human, women must not talk more than men.

Text (2)

B2: Willy explains to Linda in the first act (*I'm vital* Then in another mood he speaks less formal by using words like (I'm goin ', tellin ', ya , I'd 've, might've).

Personality

In order to support the claim that Willy has a neurotic personality, it is demonstrated in this text that he is an unstable man who feels guilty, anxious, and depressed over the way he uses words .

Text (3)

B3: Willy admits to Linda that he loses focus when driving his car and blames it on himself. He uses words like (*y'know ? Studebaker, I'm goin*) Linda utilizes words like (*You never went*) .

Willy has a neurotic personality. He was moody, worrying , anxious, depressed, emotional and used more 1st person singular pronouns like (*I realize I'm goin , I'm – I can't*), more negative emotion words, and fewer positive emotion words .

Text (4)

B4: Biff uses words like (*I oughta ,oughta*) and Happy utilizes words like (*the hell I'm workin'*).

Biff is the Lomans' eldest son and a neurotic personality type. He changed his personality when he knew the reality of his father, whom he admired. In this text, he said that he feels mixed. Biff rejects his father and his morals. Because Biff found out that he was with "a woman" in Bosten.

Personality

Happy is the youngest son of Loman's, he has openness personality markers, he is cooperative, creative and imaginative man. He prefers using words more positive, romantic and intelligent. Happy tries harder to mimic his father but he is unable to internalize his father's broken ideals.

Text (5)

B5**:** Willy in his conflicted dialogue with Biff, he uses words like (*what 're, talkin, Ah, Don't cures*) Biff uses words like (*I don't know, I didn't see him yet), gonna, Oh, Jesus*).

Personality: [17] introduces a five-character big model of personality (openness, conscientiousness, extroversion or introversion, agreeableness, and neuroticism). In this text, Willy and his son have the same personality markers: Willy has a neurotic personality because he always feels angry and never satisfied, and Biff has the same. They feel worried and connected with past events.

Text (6)

B6: Linda and Willy are in conversation about the reconstruction of their house, Willy uses words like*(ain't, stranger'll*) and Linda uses (*Well***)** .

Personality

Miller presents the character of Linda as the American mother of two sons. Linda has the openness and agreeableness personality markers in this play because she shows her deep love for her husband and boys. She uses positive, supportive words. Her characteristics could be found out by Arthur Miller; when she speaks to her sons, she seems confident, stern, and resolute. She thinks their success in business will heal their father. She plays the role of a patient housewife.

Text (7)

B**7:** Stanley used words like (*there's a lotta, theirselfes, ain't I don't give you no mice, geez, how'd ya know, and ma'am*).

Personality

In Frank's Chop House, Stanley is a waiter; he helps Willy when one of his sons leaves the restaurant. His appearance is limited, which indicates that his language is very remarkable and very natural. It has many slangs, short forms, ungrammatical structures, and incorrect pronunciations.

Text (8)

B8: Linda uses (*you're doing wonderful, dear. You're making, You don't talk too much, you're just lively*). Willy uses (*I gotta , I don't know —. I don't know, I talk too much, oughta , Charley is He's a man of few words , Well , the hell*).

Personality

In this text, Miller tries to express on the personality of a good and well-liked salesman that Willy wanted to be, when he said that **he talked too much**. A man ought to come in with a few words, and Charley is a **man of few words**. Willy lacks for confident in himself and he thought that Charley is reasonable rather than him. Willy's personality is a neurotic man.

Text (9)

B9: Linda uses (so *hateful, you're, you can't look around all your life, can you?*) Biff uses (*I'm, I don't , I'm tryin' , what's doin'*).

Personality

Biff and his mother Linda converse about his behaviour toward his father Willy. Linda was not unaware of Biff's circumstances, but Biff tried to locate himself and comprehend her excuses. Biff has both neurotic and open personalities. Additionally, neurotics are thoughtful and maintain a safe distance from others; Biff refused to talk to his father.

Text (10)

B.10: Willy uses (*y'know, you end up worth more dead than alive*)**.**

Charley uses (*nobody's, nothin'*).

Personality

Willy's old neighbour Charley, who was successful in business, helps Willy by giving him a loan of $50 per week and offering him a job. He uses some forgivable words when he advises him not to be very hurt by Biff's failure (That's *ain't* …). According to Willy, Charley was (liked but not well-liked).

5. The Results of Personality as A Social Variable

Personality markers can be distinguished through the big five model of personality [17]. The ultimate focus of examining these social variables is to identify which personality types are very common in the two plays.

Table (1) Frequencies and Percentages of The Characters' Use of Personality Markers

Linguistic markers	*Arms and The Man*		*Death of A salesman*	
	Frequency	Percentage	Frequency	Percentage
Extroversion				
a- Positive emotional	11	10.784%	6	5.882%
b- Certainty words	13	12.745%	3	2.941%
c- Informal words	0.	0%	1	0.980%
d- Subordinate conjunctions	32	31.372%	36	35.294%
Total	56	54.901%	46	45.098%
Introversion				
a-Negative emotional words	12	11.650%	17	16.504%
b-Hesitation (e.g., err)	0.	0%	0.	0%
c-Longer words	0.	0%	0.	0%
d- Coordinate conjunctions	31	30.097%	43	41.747%
Total	43	41.747%	60	58.252%
Openness				
a-well	5	1.392%	4	1.114%
b- 1st pronoun	36	10.027%	92	25.626%
c-certainly words	13	3.621%	3	0.835%
d- Articles	38	10.584%	103	28.690%
e-present tense	27	7.520%	38	10.584%
Total	119	33.147%	240	66.852%
Agreeableness				
a-Forgivable expressions	6	3.636%	1	0.606%
b-Positive emotional words	11	6.666%	6	3.636%
c-Articles	38	23.030%	103	62.424%
Total	55	33.333%	110	66.666%
Neuroticism				
a- 1st person singular pronouns	36	22.360%	92	57.142%
b- Negative emotional words	12	7.453%	13	8.074%
c-Anxious, worried, and mood expressions	4	2.484%	4	2.484%
Total	52	32.298%	109	67.701%
Conscientiousness				
a-Positive emotional words	11	7.482%	6	4.081%
b- Relaxed words	8	5.442%	8	5.442%
c- 2nd pronouns	47	31.972%	59	40.136%
d-Swearing words	1	0.680%	7	4.761%
Total	67	45.578%	80	54.421%

A comparison of linguistic variables connected to personality types can be shown in table (1). Furthermore, they are employed by characters of the two plays. Miller and Shaw both made an effort to create a variety of characters, these varieties are helpful to amuse their audience and enhancing their enjoyment. The results show very big differences, the highest score of *extroversion* personality in '' *Arms And The Man* ''is, as shown in table (54.901%) then it is followed by *conscientiousness*

personality with (45.578%). In contrast, the frequency of *neuroticism* occupies the highest rate in ''*Death of A Salesman*'' (67.701%) followed by *openness* with (66.852%). The dominant results have yielded the changeable attitude of characters of both plays, in ''*Arms And The Man*'' they are more social, friendly , and speak more louder and more verbal output. The actors in ''*Death of A Salesman*'' like Willy Loman and his son Biff who are moody, worried, anxious and of negative emotion because their social problems that Miller tries to employ through the events of the play, therefore; the neuroticism is the highest. As well as, the lower rate is for extroversion personality (45.098%)which makes them less social and less friendly .Figure(1) shows the results of table (1) clearly.
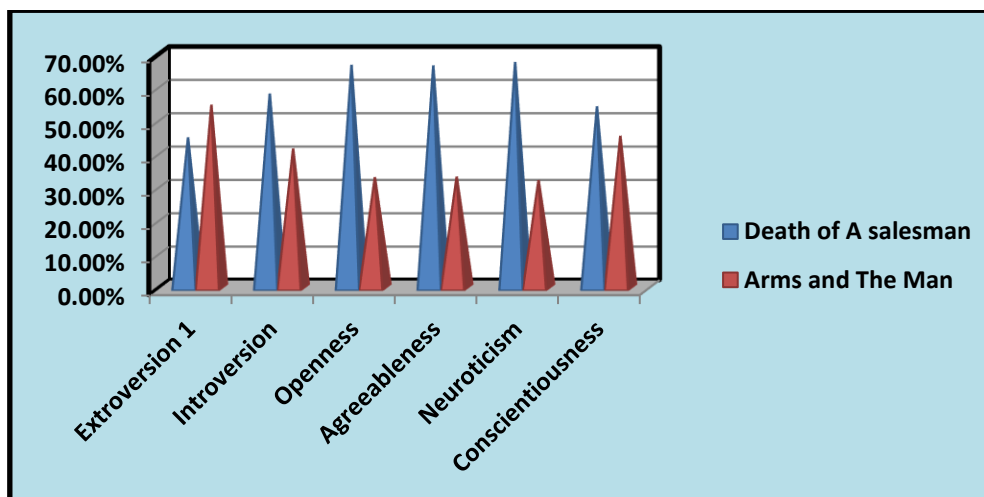

Figure (1) The Percentages of the Characters' Use of Personality Markers

6. Conclusions

1-The characters of the first play, ''*Arms And The Man,*'' use speech cues to mark their psychological attitude. They use second pronouns and more positive words that make them present as people with high openness and conscientiousness characteristics, with little introversion.

2- In contrast, Miller shows his characters as having high openness because they are more likely to use tentative words like "well". They are neurotic and agreeable with a little extroverted personality because they use first pronouns and articles more. Miller underlines the crushing economic and social pressures that turn men to negative emotions.

3-Various linguistic markers are not purely associated with social variables but can be influenced by a variety of situations, topics of sense, participants, psychological states, and emotions. Despite the fact that people share the same place and group, the frequency and widespread usage of linguistic markers are not consistent.

7. Recommendations:

Since this study is related to the social markers found in dramatic texts and other related research resources. The researcher elicits a number of points that could enhance the value of this work. The recommendations are :

1- Social Markers may convey the remarkable and wealth of information that is used in everyday interaction, increase attention of linguistic markers in investigating people identities; especially for security agencies, social relationships, and in education field.

2- Recognizing the social markers in the writings and speech of students in schools and universities, not just in their learning but in each situation in a social context.

3- Holding simplicity and using natural language in writing a piece of literary work because it might be presented to audience and reflect their real life.

8. Suggestions:

The research dwells on some suggestions for wider studies:

1- A pragmatic Variation of Social Markers in American TV programmes.

2- A Study of Social Markers in Novels by Charles Dickens.

3- The Role of Social Markers in Dialect of English Emigrants.

4- The Pragmatic Aspects of Social Markers of New York City English.

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