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**IMPOLITENEſſ; ſTRATEGIEſ UſED BY CHARACTERſ IN J. P. CLARK’ſ THREE
PLAYſ (*ſONGſ OF A GOAT, THE MAſQUERADE AND THE RAFT*)**

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Abstract

This paper examines impoliteness strategies used by characters in J. P. Clark's three plays: *Songs of a Goat*, *The Masquerade* and *The Raft*. The plays focus on Ijaw cultural cosmic orders, marital discord and existential despair. Characters often violate customs and politeness norms to express anger, assert dominance or navigate tragic crises. Culpeper's (2005) impoliteness model is adopted as theoretical framework, while qualitative descriptive approach is employed as method of data analyses. The result shows that the characters deployed impoliteness strategies such as bald-on-record impoliteness, positive impoliteness, negative impoliteness and withhold politeness to attack one another's face needs. The dominant impoliteness strategy the characters used to attack one another's face needs is bald-on-record and it was found 16 times with 35.56 per cent of the total use of impoliteness strategies in the plays. The second dominant impoliteness strategy the characters employed to attack one another's face is positive impoliteness and it occurred 15 times with 33.33 per cent of the total use of impoliteness strategies in the plays. The third predominant impoliteness strategy that some characters used to attack face needs of other characters is negative impoliteness; it occurred 13 times with 28.89 per cent of the total use of impoliteness strategies in the plays. The fourth predominant impoliteness strategy the characters used to attack the face wants of others is withhold politeness and it occurred 1 time with 2.22 per cent of the total use of impoliteness strategies in the plays. The study concludes that knowledge of impoliteness strategies may provide valuable insights for improving social interaction protocols.

Keywords: Impoliteness, Impoliteness Strategy, Face want, Rudeness, Politeness.

Introduction

Impoliteness strategy is necessary in grasping dramatic texts because dramatic texts are driven by disharmony, conflict, and the breakdown of social order, thereby making impoliteness essential to moving the plot forward. Unlike everyday life where politeness maintains social harmony, character in a drama often use impoliteness to break this equilibrium and trigger, sustain, or resolve conflicts (Al Overview, n.d). Impoliteness is a key tool for developing complex characters. It reveals characters true feelings, personality flaws or motivations. For example, in Harold Pinter's *The Birthday Party*, impoliteness strategies play a crucial role in understanding the threatening and sadistic nature of characters like Mick (Al Overview, n.d). Impoliteness is often used to assert power and control, often into submission or highlighting a superior-inferior relationship. Coercive impoliteness is particularly useful in dramatic settings, especially in military dramas (e.g, *Pearl Harbour*) where characters used direct attacks to force compliance, or show social bullying (Al Overview, n.d)

This study is limited to impoliteness strategies used by characters in J.P. Clark's Three Plays: *Songs of a Goat*, *The Masquerade* and *The Raft*. The dramatic significance of impoliteness in the three texts are as follows: In *Songs of a Goat*, Zifa's aunt Orukorere, frequently use positive and negative impoliteness such as blunt accusations, unvarnished truths and rejection of social graces. Her harsh, unbridled speech acts as a constant thorn in the household because she prophesies the family's doom due to Zifa's impotence and burial customs. Her communication rudeness externalizes her psychological alienation and the gods' displeasure. It breaks politeness conversational conventions to signal that normal social harmony has already been shattered. In *The Masquerade*, Dibiri employs bald – on – record impoliteness and coercive language when dealing with his daughter Titi regarding her suitor, Turfa. The aggressive uncompromising linguistic attacks highlight the rigidity of traditional authority. Diribi's refusal to soften his face threatening acts (FTAs) mirrors a society where individual choice is crushed by collective honour and fear of ancestral defilement. Impoliteness here becomes an instrument of power, used by elders to demand absolute compliance. In *The Raft*, Kengide, Olutu, Ibobo and Ogro berate, mock one another and reject polite empathy as their raft drift uncontrollably. As physical and psychological despair sets in, cooperative discourse breaks down into negative impoliteness (ridicule, condescension, and bickering). Clark uses this verbal hostility to symbolize Nigeria's political and regional disintegration. The playwright's friction proves that when a collective unit loses its steering force or destiny, internal discord and aggressive communication accelerate mutual destruction.

This study, therefore, aims at analysing the impoliteness strategies used by characters in J. P. Clark's Three Plays: *Songs of a Goat*, *The Masquerade* and *The Raft*. Specifically, the objectives of the study are to:

- i. identify impoliteness strategies used in the texts,
- ii. analyse the impoliteness strategies in accordance with the texts preoccupations; and
- iii. calculate the frequency of impoliteness strategies to identify the author's preferences.

Literature Review

Concept of Impoliteness

The concept of impoliteness denotes interactional technique used to attack Face (Public Self-Image) of people so as to cause tension and disagreement. Culpeper et al.(as cited in Oboko,

2021) collaborate this definition by asserting that impoliteness is a communicative tactic devised to attack face in order to cause social conflict and disharmony. Lacroff (as cited in Oboko, 2021), says that impoliteness is rude behaviour which does not use politeness strategies where they are expected. This declaration connotes that impoliteness is ill-mannered behaviour which does not deploy politeness strategies in a context where they are anticipated. Locker and Bousfield (as cited in Oboko, 2021), see impoliteness as behaviour which is face-aggravating in a particular context. This assertion suggests that behaviour which expresses extreme exasperation in a particular environment can be labelled impoliteness. According to Culpeper (2011), impoliteness is a communicative behaviour which is intended to attack the face of the speech partner leaving him or her disappointed and hurt (Ambarita et al. n.d). Any communicative behaviour which is intended to attack the face need of others, leaving them disappointed and hurt, can be described as impoliteness. Culpeper (as cited in Udoh & Ejiabo, 2022, p. 36), defines impoliteness as “communicative situations where the speakers purpose is to damage face rather than softening face threatening acts.” Communicative scenario where the speechmaker intends to ruin face need of others rather than mitigate face threatening acts, can be described as impoliteness.

Impoliteness strategies are communicative strategy (tactics) used to intentionally attack the face (Public self-image) of others, causing offense, conflict and disharmony (AI Overview, n.d). These strategies are deliberate, verbal or nonverbal behaviour designed to undermine social norms of politeness and assert superiority, often causing social discomfort (AI Overview, n.d). Bousfield (2008, as cited in Zhou, 2024), describes impoliteness strategy as a deliberate strategy aims at undermining the dignity of others. Any intentional tactic deployed by the speaker to damage other people’s honours, can be described as impoliteness strategy. In Culpeper’s view, impoliteness strategies are the parasite of politeness strategies. They are opposite in terms of orientation to face. Instead of enhancing or supporting face, they attack it (Bale, n.d). Culpeper et al. (2003, as cited in Baoqin et al., 2020, p. 607), see impoliteness as “communicative strategies designed to attack face, and thereby cause social conflict and disharmony”. This assertion suggests that communicative approaches assigned to assault face and thereby cause tension and discord, can be delineated as impoliteness.

Impoliteness strategy is worthy of scholarship, because it is often a deliberate strategic and rational choice used to achieve specific goals, such as intimidating opponents in a political discourse or exercising power in work places (AI Overview, n.d). Impoliteness strategy is a crucial tool in constructing and negotiating social identity, allowing speakers to establish superiority, create in-group solidarity through shared mockery, or damage an opponent’s reputation (AI Overview, n.d)..Impoliteness strategy is central to the study of verbal aggression, flaming and trolling in online and offline contexts, allowing for a deeper understanding of how social harmony is broken (AI Overview, n.d).

Impoliteness strategy is relevant to scholarly discourse due to the fact that it is often used by those with higher social or professional status (e.g, in lecturer – student interactions or expert debates) to exert power and control over others. In academic, political and online debates, scholars use impoliteness framework (such as Jonathan Culpeper 1996 Model) to analyse how participants in speech events attack opponents’ positive face (need for love and acceptance) or negative face (need for no imposition and independence) (AI overview, n.d). Impoliteness strategies are not universal, but are context-dependent. Scholars often analyse how specific sarcasm, mockery, or bald-on-record impoliteness strategies are used in a particular setting. Scholarly work has identified impoliteness strategies such as bald-on-record (direct attack),

positive impoliteness (damaging desire for approval), negative impoliteness (threatening freedom of action), sarcasm or mock politeness and withholds politeness as strategies which are often deliberately deployed to break interactional harmony (AI Overview, n.d).

Empirical Review

In this subsection, previous works related to the topic of the study are reviewed in order to establish the gap that the present study will fill.

Dunggio et al. (2024) conducted research on impoliteness strategies used in the movie *Do Revenge*. The study aimed at identifying the impoliteness strategies used, and how the characters responded in the Movie. Culpeper's (1996) and (2003) impoliteness models were adopted as theoretical frameworks while qualitative approach was employed as the research design in the study. Besides, they made the following responses in the movie: Accepting response, defensive countering, offensive countering and no response. They made the following responses: accepting response, defensive countering, offensive countering and no response in the Movie. This study focuses on the impoliteness strategies used in the movie *Do Revenge* while the current study is concerned with impoliteness strategies used by the characters in J. P. Clark's three plays (*Songs of a Goat, The Masquerade and The Raft*) to fill the gap created.

Murti et al. (2024) investigated impoliteness strategies in online political discourse focusing on comments made by Indonesian netizens on TikTok about Presidential and Vice Presidential candidates. The research adopted Culpeper's (1996) model of impoliteness as its theoretical framework and used qualitative descriptive approach as research design. Data for the study were obtained from the TikTok accounts. They were analysed and the result showed that sarcasm or mock politeness occurrence had 35%. Positive impoliteness occurrence got 28%. Negative impoliteness occurrence had 16.7%. However, there was no instance of withhold impoliteness. The study concludes that Indonesian netizens employed impoliteness strategies to make political criticism and express their opinions online. While Murti et al. adopted Culpeper's (1996) impoliteness theory as its theoretical framework the current study used Culpeper (2005) Impoliteness Model as its theoretical framework.

AI – Rowe and Hassan (2023) carried out research on impoliteness strategies used in Putin's speech at annexation ceremony. The study aimed at identifying impoliteness strategies used to attack the face (public self image) of president of Ukraine and leaders of Western Europe. The study adopted Culpeper's (2011) Model of impoliteness as its theoretical framework and employed qualitative and quantitative designs to analyse its data. The data were obtained from the script of President Putin's speech. They were analysed and the result showed that Putin employed negative impoliteness to attack the Western Europe and their policies. He considered his authority higher than the authorities of Kyive and Western Europe. He insulted, belittled and blamed them. He also deployed Bald-on-record impoliteness to attack Ukrainian President and his elites in clear, direct and concise tone. Positive impoliteness and sarcasm politeness were rarely used in Putin's speech. AI – Rowe and Hassan's research adopted Culpeper's (2011) Model of Impoliteness as its theoretical framework whereas the current study employed Culpeper's (2005) Model as its theoretical framework to fill the gap created.

Ezenwa-Ohaeto and Asuzu (2023) investigated impoliteness strategies in Nurse-patient interaction in Asaba Specialist Hospital and General Hospital Okwe. The study aimed at identifying and discussing impoliteness strategies used in the nurse-patient conversations, and

indicating frequencies of occurrence of the impoliteness strategies. The study adopted Culpeper's (1996) Model of Impoliteness Strategy as its theoretical framework and employed qualitative descriptive approach as research design. Recorded conversations of nurses and patients in Asaba Special Hospital and General Hospital Okwe, serve as primary data. The data were analysed and the result showed that the nurses used Bald-on-record impoliteness, positive impoliteness, negative impoliteness and sarcasm or mock politeness while interacting with the patients. Withhold politeness was not used. Bald-on-record impoliteness occurred with 66 per cent. Positive impoliteness occurred with 20 per cent. Negative impoliteness occurrence had 10 per cent while sarcasm or mock politeness occurrence got 1 per cent. The study recommend that nurses should minimise the use of obvert impoliteness while interacting with patients. This study adopted Culpeper's (1996) Impoliteness Model as its theoretical framework while the current investigation used Culpeper's (2005) model of impoliteness as its theoretical framework.

Abulmumini and Abdulmumin (2025) carried out study on impoliteness strategies used by medical staff of selected health facilities in Zamfara State. The study aimed at identifying impoliteness strategies the medical staff used with patients. The study adopted Culpeper (2005) Impoliteness Model as its theoretical framework. Data for the study were collected from twelve discourse encounters of medical staff and patients from nine (9) public health facilities across the three Senatorial Zones in Zamfara State. The data were analysed and the result showed that the language used by some medical staff portrays impoliteness behaviour at varying degrees. The staff of health facilities in the cities used negative impoliteness strategy to interact with patients while the staff of semi-urban hospital employed Sarcasm or Mock politeness in the language they used while interacting with patients. Bald-on-record impoliteness strategy was employed by the health personnel in the rural hospitals to interact with patients while positive impoliteness strategy and withhold politeness were rarely used. The study recommends that medical staff should learn to be polite by using expressions that show sympathy whenever they interact with the patients who attend public hospitals. While this study focuses on the impoliteness strategies used by medical staff of selected health facilities in Zamfara state the current research focuses on impoliteness strategies used by characters in J. P. Clark's three plays (*Songs of a Goat, The Masquerade and The Raft*).

Kelvin and Rudianto (2023) analysed impoliteness strategies in *Can you Ever Forgive me?* movie. The study aimed to identify impoliteness strategies used in the conversations of the characters in the movie. Culpeper's (1996) impoliteness theory was adopted as theoretical framework while descriptive qualitative approach was employed as the research design. Conversations of the characters in the movie serve as primary data. The data were transcribed into texts and analysed. The results revealed that impoliteness strategies, namely, Bald-on-record impoliteness, positive impoliteness, negative impoliteness, sarcasm/mock impoliteness and withhold politeness were used in the movie. Bald-on-record occurred five times. Positive impoliteness occurred four times. Negative impoliteness occurred three three times. Sarcasm/mock impoliteness occurred two times while Withhold politeness occurred one time. This study focused on impoliteness strategies in *Can you Ever Forgive me?* movie while the current study focused on impoliteness strategies in J. P. Clark's three plays (*Songs of a Goat, The Masquerade and The Raft*).

The impoliteness strategies reviewed in this study provided insights into strategies used by characters in J. P. Clark's three plays: *Songs of Goat, The Masquerade and The Raft*. The insights provided have the benefit of helping scholars to notice different types of impoliteness

strategies used to attack people's face (public self- image). Although the reviews do not explain the impoliteness strategies used by the characters in J. P. Clark's Three plays, they have great relevance in showing what remains to be done in the field, providing exact gap that this work is designed to fill.

Theoretical Framework

Culpeper's (2005) Impoliteness Model is the reverse of Brown's and Levinson's (1987) Politeness Theory. Brown's and Levinson's Politeness Theory safeguard and boosts people's face (public self-image), while Culpeper's (2005) Impoliteness Model assault the face. The model deals with how interlocutors from time to time make utterances to attack others' face (public self-image). It comprises five super strategies called Bald-on-record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness and withhold politeness.

Bald-on-record impoliteness

Bald-on-record means making an utterance directly and clearly without any attempt to minimise or soften face threatening acts (FTAs). In bald-on-record impoliteness, the face threatening acts often used to attack people's face needs are in direct, clear and unambiguous and concise manners in circumstances where face is not irrelevant or minimised (Culpeper, 2005).

Positive impoliteness

Positive impoliteness strategy is designed to damage the addressee's positive face (desire to be loved and appreciated by others). The face threatening acts often deploy to damage the addressee's positive face want are: ignore the other, exclude the other from activity, be disinterested, unconcerned, unsympathetic, use of inappropriate identity markers; use of obscure or secretive language, seek disagreement; use taboo words and call the other names (Culpeper, 2005).

Negative impoliteness

Negative impoliteness is a strategy often deployed to damage the hearer's negative face (desire to be independent). The face threatening acts designed to damage the hearer's negative face are: frightening, condescend, scorn or ridicule, be contemptuous, do not treat the other seriously, belittle the other, invade the other's space (literally or metaphorically), explicitly associate the other with a negative aspect (personalize use of the pronouns "I" and "You"), put the other's indebtedness on record (Culpeper, 2005).

Sarcasm or mock politeness

Sarcasm or mock politeness is a form of sarcasm where someone uses polite or formal language to insult, criticise or show annoyance. In sarcasm or mock politeness, the speaker says the exact opposite of what they actually mean. The face threatening acts (FTAs) often performed in sarcasm or mock politeness is insincere and therefore remains surface realisation (Culpeper, 2005).

Withhold politeness

Withhold politeness means choosing not to use polite or respectful language when someone expects you to. You may not be openly rude or insulting, it just that you fail to use polite words, honorific or warm greetings in your utterance or speech. Here, the politeness which is

expected in a particular situation is absence. For example, failing to thank someone for presenting a gift to you is regarded as withhold politeness (Culpeper, 2005).

Culpeper's (2005) impoliteness model is appropriate for examining these dramatic texts because it provides a structural framework for analysing how characters use offensive language to establish power, create dramatic conflict and define relationship.

Methodology

The texts J. P. Clark's three plays were read and data extracted from them. The extracts were selected using purposive sampling technique. The selected data were analysed using qualitative descriptive approach (a method of data analysis which provides deeper, comprehensive and detailed description of phenomenon from non-numerical data), and insights from Culpeper's (2005) impoliteness model.

Data Analysis and Discussion

The data are presented and analysed according to the impoliteness strategies found in the texts.

Bald-on-record impoliteness

The face threatening acts often used to perform bald-on-record are in direct, clear, unambiguous and concise way. For example, characters such as Masseur, Zifa, Tonye, Ebieri, Diribi, Umuko, Kingide and Olotutu performed bald-on-record face threatening acts against other characters in J. P. Clark's *Three Plays*, as seen in the extracts below:

Masseur: "... young man. If your wife has

Been faithful to the point of folly, that
Is your business and hers. But why must you
Send her on to me to take the birth cure
When the fault is not with her ..." (p.15)

Zifa: "Will you stop that nonsense?" (p.15)

Zifa: "Orukorere, will you stop this nonsense?" (p.15)

Tonye: "Don't clap your hands in my face, woman!

If my brother takes all this from you, I
Certainly won't, ... I will not have it." (p.26)

Ebieri: "You are greater fool than idiot

In the market place to ask a question like that" (p.27)

Zifa: "Shut your mouth, ... I say

She will not go to market today." (p.35)

Tonye: "You are mad, Ebieri ..." (p.35)

Diribi: "Now get out: Get out, I say!" (p.63)

Diribi: "... teach

Your foolish daughter well" (p.70)

Umuko: "... Now get out

Of my house, you masquerader." (p.71)

Kingide: "Nonsense, township talk

Had no bearings with this ..." (p.94)

Olotutu: "You beast of the bush without sex

Or name, ..." (p.99)

Kingide: "... you fool!" (p.101)

Kingide: "You young fool, don't you see a school

Of sharks prowling the place? Let the man
Lower the sail.” (p.112)

Kengide: “... you drink where you
Defecate and ... have others believe
It’s living water.” (p.113)

Kengide: “... Nonsense ...” (p.126)

In bald- on- record impoliteness, Masseur. Zifa, Tonye, Ebiere, Diribi, Umuko, Kengide and Olotutu make no effort to soften the impact of the insult or accusation on the hearers, but deliberately damage their face needs (public self-image). This type of impoliteness strategy is often employed by the speakers who have more power than the hearers. Example, Masseur has power more than Zifa

Positive impoliteness

This strategy is used to attack the positive face wants (desire to be loved and be appreciated by others) of individuals. Some characters attacked the positive face want of other characters in J. P. Clark’s Three Plays, as seen in the extracts below:

Mocking speech which makes a person feel unwelcome

Ebiere: “Leave me, I say (extracted from Song of a Goat)
Take your crooked hands off me.” (p.5)

Using a derogatory term

Kengide: “... you rotten raft
Can’t take a little strain...” (p.111)

Call other names

Using abusive derogatory terms:

Tonye: “... you are crazy....” (p.35)

Orukorere: “... they have both
Turned beasts ...” (p.35)

Diribi: “... You dog with tail between
Thighs, whining with nose in the sand from one
Place of discharge to another.” (p.64)

Diribi: “.... tell this beast
Out of the bush who you father is ...” (p.64)

Diribi: “....this witch and bitch
Who has quite inflected her bread and now makes corruption of all that is
Sacred?” (p.76)

Kengide: “pig” (p.98)

Kengide: “... You idiot” (p.107-108)

Ibobo: “You are a greater monster!” (p.112)

Kengide: “You fool, here, add your oar to the job
On hand, ...” (p.117)

Kengide: “...a real tortoise
Of a fellow.”(p. 119)

Kengide: “He was an idiot all the same.” (p.122)

Kengide: “... he rushed forth like a beast.” (p.122)

Kengide: "... the idiot ... I'll break his neck." (122)

Ogro: "Good for nothing Craft

Hee, hee!

Good for nothing craft

Hee, hee!..." (p.99)

In these texts, impoliteness sub-strategies like mocking, using derogatory term, call other names, serve to escalate conflict, devalue relationships and vividly define characters' personalities.

Negative impoliteness

This strategy is often deployed to attack the negative face wants (desire to be independent and be free from imposition) of individuals. The following sub- strategies are deployed by some characters to attack negative face wants of others in J. P. Clark's Three Plays, as seen in the extracts below:

Frightening by threatening

Zifa: "... I'll kill them both if it is true (extracted from Song of a Goat)

It cannot be true..." (p.30)

Zifa: "... If it is true, I'll cut of his

Neck with my cutlass .." (p.30)

Attacking people's negative face by scorning them

Ebiere: "... If you

don't, I should laugh your whole

Race to scorn ..." (p.).

Ebiere: "Don't you lecture me on how to beat my child.

What do you know of child rearing anyway?" (p.23)

Kengide: "Don't be an idiot; it's we

Who are doing the drifting." (p.95)

Attacking people's negative face by ridiculing them

First Neighbour: "... Ha, ha, ha, ha! Come, come away!

The stranger wants to hear what all ears

Prickle at, ..." (p.65)

Ogro: "Ha ha! Go tell that to the girls

In town and see whether they don't take you

For a plucker of leaves!" (p.106)

Speeches made to belittle others

Kengide: "I don't

Blame you; you are not as resourceful

As others" (p.127)

Olotu: "... He just sits here like ...

He – goat at the fireside...." (p.103)

Associating others with negative aspect

Ebiere: "... you scamp! ..." (p.23)

Olotu: ..you are

A liar.” (p.97)

The strategy plays a crucial role in these texts by generating interpersonal conflict and advancing narrative tension. In these texts, frightening by threatening, attacking people's negative face by scorning, attacking people's negative face by ridiculing them, speeches made to belittle others and associating others with negative aspect are used by the characters to attack one another's face wants.

Withhold politeness

There is absence of politeness or an act of impoliteness in Zifa's responses after Masseur advises him to make his wife to another man in his family since he does not go into her any longer. Zifa's impoliteness is directly visible in his dialogue with Masseur in *Song of a Goat*, as seen in the extract below:

Zifa: “You lame thing, you crowling piece
Of withered flesh with the soul of a serpent,
Shall I crush you between my palms and wipe
Your face on the ground, you weaker
Than a fowl of the earth that wipes
His beak in dust after meal. Shall I wring
Your neck of fibre? How dare you suggest
A thing like that to me? I am strong and
Alive still and dare you open your filthy
Mouth to suggest I pawn my land?” (p.11 – 12)

The purpose of Masseur's advice to Zifa is to avert a catastrophe which might occur in Zifa's family as a result of his inability to go into his wife. Instead of Zifa to express gratitude to Masseur for giving him (Zifa) useful advice, he launches verbal attack on Masseur. The impact of withhold politeness in *Songs of a Goat* is that it prevents the resolution of couple's fertility struggles and escalates a domestic crisis into family tragedy.

Finding

The study revealed that the characters in J.P. Clark's three plays deployed impoliteness strategies, namely, Bald- on- record impoliteness, positive impoliteness, negative impoliteness and withhold politeness to attack one another's face needs. The dominant impoliteness strategy that the characters used to attack one another's face need is Bald- on- record impoliteness and it was found 16 times with 35.56 per cent of the total use of impoliteness strategies in the plays. The second dominant impoliteness strategy the characters employed to attack one another's face wants is positive impoliteness and it occurred 15 times with 33.33 per cent of the total use of impoliteness strategies in the plays. The third predominant impoliteness strategy the characters used to attack one another's face needs is negative impoliteness and it occurred 13 times with 28.89 per cent of the total use of impoliteness strategies in the plays. The fourth predominant impoliteness strategy the characters deployed to attack one another's face wants is withhold impoliteness and it was found 1 time with 2.22 per cent of the total use of impoliteness strategies in the plays.

Table 1: Impoliteness Strategies Summary across J. P. Clark's Three Plays

Category	Frequency	Percentage (%)
Bald on- record impoliteness	16	35.56
Positive impoliteness	15	33.33

Negative impoliteness	13	28.89
Withhold politeness	1	2.22
Total	45	100

From the above table, it can be seen that bald-on-record impoliteness was employed 16 times to attack the face needs of others. Positive impoliteness was used 15 times to assault the positive face wants of some characters. Negative impoliteness was found 13 times and it was used to attack negative face needs of others. Withhold politeness was found only once where it was deliberately used to attack the face wants of a certain character.

Conclusion

The study analysed impoliteness strategies used by the characters to attack the face needs or wants of one other in J. P. Clark's Three Plays: *Songs of a Goat*, *The Masquerade* and *The Raft*. The data analysed in the study showed that the characters deployed impoliteness strategies, namely, Bald- on- record impoliteness, positive impoliteness, negative impoliteness and withhold politeness to attack one another's face wants. The research addresses how the use of impoliteness language in conversations creates tension, social conflict and disharmony among the characters. The study concludes that comprehending impoliteness strategies helps individuals use preventive measures to avoid conflict.

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