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A Cognitive-Pragmatic Analysis of Behaviour Strategies Used in a Selected English TV Talk Show: A Case Study of Piers Morgan

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Abstract

This paper is entitled A Cognitive–Pragmatic Analysis of Behaviour Strategies Used in a Selected English TV Talk Show: A Case Study of Piers Morgan. Behaviour strategies play a central role in shaping the interaction within the talk show; therefore, the researchers adopt Bruno Bara’s Behaviour Games model to examine these strategies from a cognitive–pragmatic perspective. The study sets out several key objectives. First, to investigate whether all elements of behaviour strategies are employed throughout the conversation. Second, to explore how nonverbal behaviour—such as laughter and applause—function cognitively in maintaining conversational dynamics. Third, to conduct a comprehensive analysis of the cognitive behavioural strategies exhibited by the guest. A qualitative approach was employed to guide the research process. Following the analysis of the selected English TV talk show, the researchers concluded that all components of behaviour strategies were present during the interaction. Nonverbal behaviour, particularly laughter and applause, play significant cognitive and pragmatic roles in sustaining the flow and rhythm of the conversation. Applause, in particular, serves as a form of social feedback, conveying appreciation, acceptance, or approval. The significance of this study lies in its novel application of Bruno Bara’s Behaviour Games model, grounded in his theory Cognitive Pragmatics: The Mental States of Communication. To date, this framework has not been applied to a cognitively pragmatic analysis of English-language talk shows, marking this research as a unique contribution to the field.



About the Journal

Zanco Journal of Humanity Sciences (ZJHS) is an international, multi-disciplinary, peer-reviewed, double-blind and open-access journal that enhances research in all fields of basic and applied sciences through the publication of high-quality articles that describe significant and novel works; and advance knowledge in a diversity of scientific fields. <https://zancojournal.su.edu.krd/index.php/JAHS/about>

1. Introduction

Cognitive pragmatics, as defined by Bara (2010), is a branch of pragmatics that explores the reasoning processes and mental mechanisms involved in conversational interaction. Behaviour, in this context, is viewed as a tool for individuals to organize social actions and interpret intended meanings amid multiple possible interpretations. Central to this framework is the concept of the behaviour game, which examines how communicative agents interact in structured and purposeful ways. Furthermore, Sperber and Wilson (1995) broaden this perspective by integrating linguistic dimensions of language use within the scope of cognitive science. Their contribution highlights the mental operations that underpin effective communication and the interpretation of meaning beyond literal expression. This study investigates behavioural strategies through the lens of cognitive pragmatics, drawing on the behaviour model outlined in Bruno Bara's *Cognitive Pragmatics: The Mental States of Communication*. This research employs an analytical and descriptive methodology, using qualitative research to examine a selected English talk show. The analysis focuses on whether the guest applies all components of the behavioral framework during the exchange and explores the cognitive significance of nonverbal cues—such as laughter and applause—in sustaining conversational flow. The research also aims to provide a detailed examination of the guest's cognitive behavioural strategies. Key questions include: How does the host employ specific techniques to shape cognitive impressions? What mental strategies are used to engage the guest? And which nonverbal signals are most frequently utilized by the guest throughout the conversation?

2. Theoretical Background

2.1 The Concept of Cognitive Pragmatics

Cognitive pragmatics, as defined by Bara (2010), is a subfield of pragmatics concerned with the reasoning processes and mental mechanisms involved in human interaction. Sperber and Wilson (1995) broaden this perspective by incorporating the linguistic dimensions of language use within the framework of cognitive science. This discipline provides valuable insights into how individuals apply language in practical settings, highlighting the mental operations that allow speakers and listeners to interpret meaning beyond the literal level. By examining how thought processes shape communication, it sheds light on the cognitive foundations of successful social exchange. In addition, Schmid (2012) contributes to this understanding by exploring the relationship between language use and cognition, emphasizing how meaning is constructed and interpreted in context. His work illustrates the interdisciplinary nature of the field, which merges classical linguistic analysis with modern cognitive theories. Rather than focusing solely on how speakers convey intentions, this approach also considers how listeners decode those intentions through inference, reasoning, and other mental faculties. Positioned within the broader landscape of linguistic studies, cognitive pragmatics serves as a bridge between structural elements—such as grammar and semantics—and the dynamic realities of everyday discourse. Its philosophical roots trace back to thinkers like C.S. Peirce, Wittgenstein, and Austin, who examined how language operates across diverse contexts. The field gained prominence in the 1960s and 1970s, when scholars began to move beyond rigid grammatical frameworks to explore how language functions in authentic communication.

2.2 The Concept of Behaviour and its Strategies

Behaviour, as conceptualized by Bara (2010), serves as a framework through which individuals organize their social actions to interpret the intended meaning of an utterance among various possible interpretations. Central to this framework is the notion of the behaviour game, which describes how communicative agents interact in a structured and purposeful manner. Effective communication relies on a shared understanding of collaboration, where the literal meaning of an utterance is merely the starting point for deeper interpretation. Relevant questions include: “Why is this person speaking to me in this way?” and “What are they seeking from me?” For instance, if someone in an office says, “I would like a coffee,” the utterance implies participation in a behaviour game related to *hospitality*. In this context, the implicit rules assign the responsibility of providing coffee to the host. The host must either fulfill the request or offer a justification for not doing so.

Furthermore, Clark (1992) argues that conversation cannot be reduced to the sum of individual speech acts. Instead, it represents a form of joint action—akin to performing a duet or engaging in a handshake—where participants coordinate their behaviours toward a shared goal. From this perspective, conversational outcomes emerge from interdependent cooperation, not isolated contributions. This collaboration manifests not only in the content of utterances, as speakers determine what they wish to convey, but also in the timing and manner of delivery (Clark, 1994; 2004).

Research in this area has primarily focused on how interlocutors coordinate meaning, often through the creation of shared frames of reference. However, utterances also include elements that regulate the flow of conversation. These include pragmatic markers such as “well” and “oh” (Fox Tree, 2010; Schiffrin, 1987), repair initiators like “no, I mean...” (Levelt, 1989), and clarification requests such as “huh?” or “sorry?” (Drew, 1997). Backchannel responses like “uh-huh” or “gosh” (Schegloff, 1982; Goodwin, 1986) also play a role. Bangerter and Clark (2003) describe these devices as facilitating transitions across different levels of discourse—horizontally (topic shifts) and vertically (openings, closings, repairs). According to Horton (2017), such markers reflect speakers’ meta-communicative intentions about the content being expressed.

Occasionally, participants may overlook the behaviour game and engage only at the conversational level. Consider the following exchange:

X: Tomorrow is Thursday, Will you manage the examination supervision?

Y: The Vice Chancellor has scheduled a meeting at 9 AM for the morning.

In this scenario, X is responsible for departmental duties from Monday to Wednesday, while Y oversees them from Thursday to Saturday. Although X expects Y to respond at the behavioural level by accepting the supervision task, Y replies only at the conversational level, prioritizing a pedagogical obligation over X’s proposal. Thus, Y does not participate in the behavior game, despite maintaining conversational cooperation. For effective interaction, both parties must share an understanding of the behaviour game *Pedagogical Responsibilities*. On this basis, cooperation can be defined as a form of behavior in which two or more individuals engage jointly in an activity, address a shared issue, or collaborate in a coordinated manner (Oliveira, J.A., 2025).

3. Methodology and Data Collection

The following is the link to the selected English TV talk show. Celebs Up Close (2025) *John Lydon: Piers Morgan’s Life Stories (Full Episode)*. YouTube video, Available at: <https://www.youtube.com/watch?v=eZwfpFdYsVM&t=34s> (Accessed: 15 March 2025).

This paper adopts a qualitative approach. The data source consists of spoken discourse extracted from a selected episode of Piers Morgan Uncensored, a talk show hosted by Piers Morgan and published in English on his official YouTube channel. The show originally aired on Talk TV—branded as Talk—every weeknight at 8 PM in the UK, beginning April 25, 2022, and concluding on February 8, 2024. It was subsequently broadcast internationally via Sky News Australia and Fox Nation in the United States. Since February 19, 2024, episodes have continued to be uploaded to the show's YouTube channel. The selected talk show content was transcribed and analyzed using Bruno Bara’s Behaviour Games framework (see Appendix 1 for the transcription). Only the first five minutes and the final five minutes of the episode were examined, resulting in a total of ten minutes of analyzed material. The selection of this talk show was purposeful, grounded in the theoretical lens provided by Bara’s model. The data analysis followed several structured steps. First, specific excerpts were selected and examined according to the adopted framework. Second, the semantic content of each excerpt was interpreted. Third, the data were classified into behavioural strategies based on Bara’s theory. Finally, the excerpts were analyzed to fulfill the research objectives, considering key parameters of behavioural strategies, including: the name of the talk, the relationship between agents, types of talk, conversational moves, paralinguistic features, vocalization elements, indexical cues, and proxemics and haptic components.

4.The Background of the Talk

On 14 February 2025, Piers Morgan released a 28-minute and 12-second episode on his Uncensored YouTube channel, recorded in Morgan's studio. The episode features a biographical interview with rock legend John Lydon—better known as Johnny Rotten of the Sex Pistols—in which he engages in a candid and introspective conversation with Morgan. Lydon reflects on his tumultuous rise to fame, the enduring effects of a childhood illness, and the profound emotional impact of losing both his mother and his bandmate, Sid Vicious.

5. Data Analysis

5.1 Behaviour Strategies Utilized in a Selected English TV talk show

5.1.1 Title of the Talk

John Lydon: Piers Morgan's life stories

5.1.2 Relationship Between Agents

There is no personal relationship between the host and the guest; the only contact is that Piers Morgan hosts John Lydon, who shares about his life. The type of conversation is couple-related in which it occurs only between Piers Morgan and John Lydon. The conversation is simultaneously cultural in nature. Piers Morgan and John Lydon are both agents who share the same cultural background and communicate in the same language.

5.1.3 Moves in the Talk

The conversation between Piers Morgan and John Lydon incorporates various types of communicative bids, both verbal and visual, to sustain audience engagement. At one point, the screen dims—a cinematic technique that prompts viewers to anticipate what follows, thereby heightening suspense. This is immediately followed by a full-screen display featuring John Lydon's image positioned on the left, serving as a visual anchor that reinforces his role as the episode's central figure. Simultaneously, the name of the talk show appears on the right side of the screen, rendered in two contrasting colours: the phrase LIFE STORIES is fully capitalized and prominently displayed in purple, while the remaining text is presented in white. This deliberate use of colour contrast functions as a cognitive stimulus, drawing attention to the thematic focus of the episode and underscoring Lydon's multifaceted identity as a singer, author, songwriter, and broadcaster. In excerpt one, the host's remarks occasionally aim to foster a sense of connection, leaving a lasting impression or prompting viewers to reflect. One such moment involves a provocative suggestion about John donating parts of his body, which playfully encourages the audience to consider which part they might choose—adding a layer of humor and engagement to the conversation.

Excerpt one, the host: queue up for the Johnny Rotten body.

Furthermore, in excerpt two, the mention of La Mer cream functions as a notable conversational bid, inviting deeper audience reflection. Known for its application in treating severe burns, La Mer carries connotations of healing and vulnerability. Its unexpected appearance—revealed as an item John Lydon carries in a plastic bag—raises implicit questions for viewers: Why does he keep such a specialized product on hand? Has he experienced physical trauma, or does the cream symbolize a broader need for protection and care? This subtle reference not only humanizes Lydon but also encourages the audience to consider the personal significance behind seemingly everyday objects, enriching the emotional texture of the interview.

Excerpt two, the guest: cream La Mer love it.

5.1.4 Paralinguistic Behaviour

In the main body of the talk, several paralinguistic behaviours are observed during the conversation between Piers Morgan and John Lydon. At the very beginning, as seen in excerpt three, Lydon holds a glass of water and takes a sip. This act can be interpreted as a preparatory gesture, signaling readiness for an extended conversation—essentially saying, "I'm ready." In excerpt four, Lydon brings a plastic bag into the studio containing nearly all his personal belongings, including a packet of cigarettes, a T-shirt, underpants, skin cream, toilet paper, and keys. Displaying these items openly

in front of the audience invites cognitive reflection. Although Lydon is a wealthy individual capable of affording a luxurious bag, his choice to showcase everyday items suggests a deliberate attempt to present himself as humble and down-to-earth. However, bringing items such as underpants into the studio reflects a culturally specific behaviour often associated with British humor. In addition, this act may be interpreted as a playful attempt at amusement or satire. By simultaneously revealing private belongings and addressing topics typically considered uncomfortable or taboo, Lydon introduced humor into the setting—particularly within the context of TV talk shows or panel discussions, where such moments can humanize public figures and make them more relatable to the audience. Moreover, the inclusion of toilet paper—an item linked to private bodily functions—can evoke feelings of embarrassment or social discomfort. Its public display challenges conventional norms about what is deemed appropriate for conversation and presentation, adding another layer of provocative humor to the exchange.

Excerpt three, the guest: I am still here and the rest of them what... (holds a glass of water)

Excerpt four, the guest: cheap little bags I carry all my stuff.

5.1.5 Vocalization Elements

Laughter fills the studio, particularly when John Lydon jokingly remarks that he even keeps his underpants in his plastic bag. In excerpt five, audience laughter interrupted the conversation again when John expresses his intention to donate all his body parts after death. This reaction signaled both astonishment and a touch of sarcasm from the audience. John used the pragmatic marker “well” as a response cue, offering a brief pause that allows the audience to reflect on how he might wish to be remembered. Simultaneously, John gazed at the audience, combining verbal and nonverbal behaviour to enhance the impact of his message. Given that John brings all his belongings—including his money—into the studio, the audience likely did not expect such a statement. Many may have assumed the money was the most significant item in the bag, making his offer to donate his body parts all the more surprising. Additionally, in excerpts six and seven, he also used backchannel vocalizations such as “uh” and “oh.” The sound “uh” served to reassure the audience that he confidently retains his wealth in the plastic bag, while “oh” conveyed sincere emotion and sympathy as he recalls memories of his mother.

Excerpt five, the guest: my body well, anybody that wants a spare part. [the audience laugh]

Excerpt six, the guest: uh I keep the keys my money

Excerpt seven, guest: oh my God that is my mom how

A speech that captivates the audience's attention is often rewarded with applause. When John recalled a troubling encounter with a corrupt individual and criticizes those in positions of authority who preach ethical behaviour yet have committed crimes themselves, his words resonate strongly. In excerpt eight, John declares that such individuals no longer deserve leniency and should be thrown in jail. In this moment, the audience's applause signaled solidarity and support. It serves as a collective response, as if they are saying, “You’re right, John—keep going and don’t give up.”

Excerpt eight, the guest: nice bit of jail time for them jail time. [the audience applause]

Additionally, music is used as a vocal element that enhances the conversation. It commonly plays just before a break or at the beginning of the discussion, setting the tone. When the music intensifies during the talk, it creates a sense of anticipation and focus, helping the audience stay engaged with the presentation. This effect is particularly noticeable after John uses the phrase “cream the La Mer.” The musical cue may prompt various thoughts among the audience—for instance, they might associate La Mer with a soothing cream used to treat burns. This could even lead them to speculate about John’s personal history, wondering whether he has ever suffered from burns or used such treatments.

5.1.6 Indexical Elements

Piers Morgan, serving as the host, and John Lydon, appearing as the guest, are both male and share a common cultural identity, including British citizenship and fluency in the English language. The interview takes place in a setting associated with Morgan, reinforcing his role as the conversational lead. Piers’s speech style is typically calm and relaxed, reflecting a composed behaviour. In contrast,

John's communication is marked by sarcasm and emotional intensity, often raising his vocal tone to emphasize his points.

5.1.7 Proxemics and Haptic Behaviour

In excerpt nine, John Lydon raises his left hand to his head and slaps it, as if recalling his mother and engaging in an internal dialogue about the emotional consequences of missing her.

Excerpt nine, the guest: person when that memory comes back and... [moves his hand]

In excerpt ten, he places his index finger on his chin, appearing contemplative as he reflects on the moment and considers the implications of having failed to care for his mother.

Excerpt ten, the guest: could I have not recognized... ..[puts his finger on his chain]

In Excerpt eleven, John expresses gratitude to Piers Morgan for his hospitality, accompanied by a handshaking. The face-to-face seating arrangement between host and guest facilitates this gesture of mutual respect.

Excerpt eleven, the guest: thanks for having us. [shake hands with the host]

In excerpt twelve, as Piers Morgan shook hands with John Lydon, he explicitly mentions the guest's name. This act of naming serves to honour Lydon's presence and contribution, reinforcing his social credibility and esteem. It fosters a sense of appreciation and recognition, which can elicit a more positive psychological response, reduce discomfort, and ease the emotional transition for both the guest and the audience. Moreover, naming the guest during the final farewell creates a sense of closure and communal unity.

Excerpt twelve, Piers Morgan: John Lydon.

6. Finding and Discussion

During a thorough analysis, the researchers observed that haptic and backchannel elements were predominantly present in the first five minutes of the talk, in contrast to the final five minutes. Notably, the backchannel signal "oh" emerged as the most frequently used element by the guest. This vocalization conveyed sympathetic surprise in various contexts and served as a strategic tool to capture the audience's attention. However, the audience was pseudo—only their laughter and applause were audible, while their faces remained unseen throughout the episode. Despite this, the guest occasionally gazed toward the audience, simulating engagement and pretending recognition of their presence. Moreover, the research questions generated insightful findings. The host employed a highly skilled behavioural strategies to cognitively influence the guest. His calm behaviour and deliberate conversational tactics enabled him to retrieve events from the guest's past—particularly those associated with negative or unpleasant experiences. These recollections prompted the guest to speak honestly, revealing individuals who had wronged him and moments of personal and artistic disappointment. Such disclosures left a lasting impression on both his identity and creative trajectory. So, to navigate these emotionally charged exchanges, the guest relied on irony, humor, and nonverbal elements as essential coping mechanisms. Through funny and comedic remarks, the guest fostered an engaging atmosphere that entertained the host and audience alike, while simultaneously reinforcing his own memory and self-acceptance.

7. Conclusions

Several core communicative patterns have emerged from a detailed analysis of the verbal and nonverbal dynamics within the host–guest interaction.

1-The study systematically examined behavioural strategies throughout the conversation, encompassing indexical cues, vocalization features, proxemics, and haptic elements.

2-Nonverbal behaviours such as laughter and applause were shown to play vital cognitive and pragmatic roles in sustaining conversational flow and enhancing interpersonal engagement. Laughter, for instance, activates brain regions linked to emotion, memory, and social cognition—facilitating interpretation, reducing stress, and reinforcing attention and recall. It also fosters positive affect, satisfaction, and social bonding, rendering the exchange more vivid and memorable.

Applause, meanwhile, functions as a feedback mechanism, signaling approval and amplifying the speaker's message while encouraging continued participation from both host and audience.

3-The guest demonstrated cognitive skill in articulating ideas, conveying personal beliefs, and shaping the perspectives of others. Through strategic use of gestures, facial expressions, and vocal modulation, the guest enriched the communicative experience and reinforced the speech impact of his contributions.

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Appendix 1: The Script of the Selected Talk

A- The transcription of the first five minutes of John Lydon: Piers Morgan's Life Stories

Guest: Excerpt six. I'm still here and the rest of them what are still alive.

Excerpt eleven. Nice bit of jail time for them jail time I mean this might be

Host: the most damning allegation so far that you're a lovely nice

Guest: Excerpt twelve. person when that memory comes back an it clicks

Excerpt ten. oh my God it that's my mom how

Excerpt thirteen, could I have not recognized [Music] her hello Pierce bombs away then is it

Host: John lien Johnny Roton you are you are a music icon you're a cultural icon and you're the only person who's ever come into one of these interviews clutching a

Guest: black plastic bag oh I'm sensible I like

Excerpt seven. cheap little bags I carry all my stuff around in it and I feel better than a man bag what's in there uh toile troll packet of siggies yeah oh go on have a butchers butches thank you wait sees the Underpants t-shirts [Music] Underpants wow

Excerpt five. creme the La Mer love it most expensive skin cream in the world and I didn't have to pay cuz you lo dedicated that to me for not dealing with the makeup Department thank you very much now

Excerpt nine. I keep the keys uh my money my cigarettes just things I need right it's like

Host: practical have you always done that

Guest: always carried it back always yeah I don't like designer bags or briefcases or any of that it's just convenient I was told by the production

Host: team John doesn't want any makeup no hair he's fine as he is you just rocked up with your bag you stood outside chain smoking and you came on that's it yeah the only guess we've ever had that's done that well

Guest: you don't need all that rest of stuff do you

Host: I don't anyway you have no real vanity then

Guest: no I come with wrinkles and all and there it is I'm trying to hide the beer belly

Host: though it's an extraordinary statistic but it's it's 40 years since the Sex Pistols erupted onto social Consciousness ah what do you think of that

Guest: I haven't thought about it in terms like years only 40

Host: it's an amazing length of time and I remember it vividly

Guest: we became so big so quick that it was uh two wor shattering to really deal with sensibly um we had no prospects of Fame and all of that and uh I think that shows and that's why the quality of the Sex Pistols is still there

Host: how did you get the name Johnny Roton which is what you've become obviously World fam

Guest: oh bad teeth Absolut uh a touch of National Health and a touch of absolute laziness I mean uh in my childhood we the only time I ever seen a toothbrush used was my dad cleaning his boots um so there was there was bits missing all cracked up I'd avoid the dentist I mean mom and dad had Dentures so you know I that was a a big childhood memory was their false teeth in glasses oh and of course the oh the Friday nights when they'd run parties and uh you know all the all the other relatives all losing their teeth I mean I spent half my childhood picking up dentures

Host: he's yours Mommy who first called you rotten who gave you the nickname

Guest: Steve Jones because of the teeth to member of the pistols yeah

Host: was that before the band got together was it when you were mates or

Guest: that was almost immediately on our first meeting you're rotten you are well hello why not

Host: did you like the nickname did you see the the the potential for it

Guest: I liked it a lot yeah because it it was uh not taking yourself too serious

Host: I guess a lot of people still call you or ref you as Johnny roton does that bother you

Guest: no it's a privilege I'm well earned that's really neat I like it cuz I did no wrong ain't nothing rotten about me

Piers: in 2008 you had your teeth fixed

Guest: finally had to because uh the problems that came from uh and this is why I recommend you brush your teeth everybody you know it it ended up costing me something nearly oh \$20,000 right it was the damage was so bad that I had holes in the Bones from the abscesses and uh I've had practically everything uh removed and replaced

Host: they look great now but they've obviously

Guest: yeah but they're not if you look at them properly right they're kind of like as some of my mates describe them as carart bards right they're kind of concrete gray so I didn't go for that deaf white look I wanted them to match the little bit I had left from a youth

Host: let's start

B- The transcription of the last five minutes of John Lydon: Piers Morgan's Life Story

Host: John what is the secret John of a long lasting relationship never mind marriage it's a relationship you think

Guest: really seriously good open RS

Host: really

Guest: yeah, say everything throw it all out and then have a great sense of humor about being wrong

Host: I want to completely turn left field here an broadcast section of a BBC Radio interview You Did In 1978 recently came to light included on a a pill album and you were talking about making a film where you kill famous people well but actually

Guest: sometimes you you're contentious in life just because you're bored of that

Host: that put aside that put aside the the the rhetoric you were using the fact that in 1978 at the height of the Sex Pistols explosion there you are saying about Jimmy savl he was into all kinds of seediness that we all knew about about we weren't allowed to talk about it I know some rumors so you you had heard the kind of thing that we now know about him

Guest: yeah

Host: or or stuff like that

Guest: yeah I think most kids did too most kids wanted to go to top of the pops but we all knew

what that cigar muncher was up to but I'm very very bitter that the likes of savil and the rest of them were allowed to continue

Host: did you ever try and do anything about savil

Guest: I did my bit I said what I had to

Host: did they he that

Guest: no

Host: it just got suppressed

Guest: yeah

Host: for legal reasons

Guest: yeah and uh

Host: did you meet

Guest: I found myself being banned from BBC Radio there for quite a while for my contentious Behavior

Host: because of that

Guest: they wouldn't State this directly there be other excuses I me

Host: it's shocking oh

Guest: yeah

Host: he got away with it for another 30 odd years

Guest: well not only him a whole bunch of them and these are the purveyors of good taste huh

Host: you were too offensive

Guest: brilliant is it well I'm still here the rest of them what are still alive nice bit of jail time for them jail [Applause] time

Host: I have to read this uh the BBC has said it's apped by savil's crimes and that the Dame Janet Smith review is considering the culture and practices of the BBC during that period do you think the pill is producing as someone suggested there ever better music as a quality of the musicians you have involved

Guest: yeah well they became uh uh quality acts because we endured so long I mean you B to improve I did that myself I mean I think I oh hell of a lot further down in the field now because I didn't give up I kept at it

Host: what's the next for pill a

Guest: newer album after this new album what we do now is uh and and it's we find it works very well is uh we make the money by touring and that money that we've made then goes into recording and then the cycle continues it's very healthy that way

Host: do you still feel slightly anarchic

Guest: I don't suppose I ever did I I don't understand Anarchy in that way because it seems to be to me mind games for the middle class so

Host: you're not really an anarchist are you

Guest: I don't believe in Anarchy for the sake of it no because you're just ultimately destroying something with nothing to replace it that's just sheer Spite and destruction

Host: do you feel

Guest: and also when I see anarchists I'm me I'm appalled I go to these anchus marches

Host: yeah

Guest: they're all wearing designer boots trousers rug sacks cell phones and they fly around the country and corporate Airlines to do it they

Host: were disgrace to anist aren't they

Guest: they absolutely are and I don't I don't like anything that offers a negative to other human beings I don't find that to be very useful Anarchy it's irony I'm neither pretty or vacant

Host: what would your message be to those pseudo anarchists who preach the violence and everything else

Guest: have yourself filmed and Shout to your mom and dad to see how smug you feel then

Host: how would you like to be remembered

Guest: uh I don't know if I want the grave or any of that or a tombstone, I think uh the best and

most decent thing I could do would be today my body to uh well anybody that wants a spare part

Host: Excerpt four. queue up for the Johnny Rotten body parts

Guest: yes I wouldn't recommend you buy the penis

Host: I will uh I will have your teeth

Guest: if it comes to it there are none left

Host: John it's been fantastic

Guest: Excerpt fourteen. thank you for having us now I can rush off to the toilet

Host: Excerpt fifteen. John Lydon

Guest: peace

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پوخته

ناونیشانی ئەم توێژینه وه بریتیه له شیکاریه کی پراگماتیکی معریفی بۆ ستراتیژی رفتار که به کارهاتوه له بهرنامه یه کی دیاریکراوی ته له فیزیونی ئینگلیزیدا: لیکولینه وه به ک له سهر بهرنامه پیئرس مۆرگان. ستراتیژی به کانی رفتار رینمای کارلیکی گفتوگو ده که ن به گشتی بویه، توێژه ران مودی یاریه کانی رفتار ده گریته بهر که له لایه ن "برونو بارا" به کارهاتوه بۆ لیکولینه وه له وه ستراتیژی به رفتارانه ی که له بهرنامه ی هه لیزیدراوی گفتوگو ته له فیزیونی ئینگلیزیدا به کاره هینرین، به له بهرچا و گرتنی دیدگای پراگماتیکی معریفی- توێژه ران چه ند نامنجیکی بۆ ئەم توێژینه وه به ده ستیشمان کردو وه. یه که میان ئە وه به که بزاند ریت ئایا هه موو توخمه کانی ستراتیژی رفتار له کاتی گفتوگو که دا به کاره هینراون یان نا. دو وه میان دیاریکردنی ئە وه ی که چۆن رفتار ه نازاره کی به کانی وه ک پیکه نین و چه پله لیدان له روه ی معریفیه وه له پاراستنی داینامیکی گفتوگو کردندا کار ده که ن. سینه میان ئە نجامدانی شیکاریه کی گشتگیره بۆ ئە وه ستراتیژی به معریفی- رفتار بیانه ی که میوان به کاری ده هینیت. جگه له وه ش، رینما یکی چۆنا یه تی به کاره هینراوه بۆ رینمایکردنی پیدایستیه کانی توێژینه وه. دوا ی شیکردنه وه ی بهرنامه ی گفتوگوی ته له فیزیونی ئینگلیزی هه لیزیدراو، توێژه ران به و ئە نجامه گه یشتن که ئە م توێژینه وه به هه موو توخمه کانی ستراتیژی رفتار له کاتی پرۆسه ی گفتوگو کردندا تاوتوی کردو وه. رفتار ه نازاره کی به کانی، وه ک پیکه نین و چه پله لیدان، رۆلی معریفی و پراکتیکی گرن گ ده گپرن له پاراستنی روه تی و دینامیزی گفتوگو د. پیکه نین هه سته خۆش ده گه به نیت، چه پله وه ک میکانیزمیکی فیدباک کومه لایه تی کار ده کات. وشه سه ره کی به کانی: پراگماتیکی معریفی، چه مکی رفتار، ستراتیژی

تحلیل معرفی براگماتیکی لاستراتیجیة السلوك المستخدمة في برنامج حواری تلفزیونی إنگلیزی مختار: دراسة حالة "بیرس مورغان"

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الملخص

ان هذا البحث يحمل عنوان تحليل معرفي براگماتيكي لاستراتيجية السلوك المستخدمة في برنامج حواری تلفزیونی إنگلیزی مختار: دراسة حالة بیرس مورغان. توجّه استراتیجیة السلوك تفاعل الحديث بشكل عام؛ لذلك، تبنى الباحثون نموذج "برونو بارا" للعبة السلوك لدراسة استراتیجیة السلوك المستخدمة في برامج حواریة تلفزیونیة مختارة باللغة الإنجلیزیة، مع مراعاة المنظور المعرفي براگماتيكي. وقد حدد الباحثون عدة أهداف لهذا البحث. أولها هو معرفة ما إذا كانت جميع عناصر استراتیجیة السلوك قد استُخدمت أثناء المحادثة. ثانيًا، تحديد كيفية عمل السلوكيات غير اللفظية مثل الضحك والتصفيق معرفيًا في الحفاظ على ديناميكية المحادثة. ثالثًا، إجراء تحليل شامل للاستراتیجيات السلوكية المعرفية التي يستخدمها الضيف. بالإضافة إلى ذلك، استخدمت النهج النوعي لمتطلبات البحث التوجيهي. بعد تحليل البرنامج الحواری التلفزیونی الإنجلیزی المختار، خلص الباحثون إلى أن هذا البحث درست جميع عناصر استراتیجیة السلوك أثناء عملية المحادثة. السلوكيات غير اللفظية، كالضحك والتصفيق، أدوارٌ معرفية وعملية مهمة في الحفاظ على سلاسة الحوار وديناميكيته. على سبيل المثال، يزيد الضحك مشاعر ممتعة. يعمل التصفيق كألية تغذية راجعة اجتماعية.

الكلمات المفتاحية: البراگماتيّة المعرفية، مفهوم السلوك، الاستراتیجیة