Ministry of Higher Education and Scientific Research

University of Babylon

College of Education for Human Sciences

Department of English

A CRITICAL PRAGMATIC STUDY OF IDEALISM IN BRITISH AND AMERICAN PLAYS

A DISSERTATION

SUBMITED TO THE COUNCIL OF THE COLLEGE OF EDUCATION FOR HUMAN SCIENCES ,UNIVERSITY OF BABYLON IN PARTIAL FULFILLMENT OF THE REQUIRMENTS FOR THE DEGREE OF DOCTORATE OF PHILOSOPHY IN EDUCATION ENGLISH LANGUAGE AND LINGUISTIC

By

Azhar Hanoon Muslot Al Faisally

Supervised by:

Prof. Salih Mahdi Al maamory (PhD)

December 2021 A.D   Jumada al-Awwal 1443 A.H

(وأن ليس للإنسان ألا ما سعى وأن سعيه

سوف يرى ثم يجزآه الجزاء الأوفى)

صدق الله العلي العظيم

(النجم: الآيات ٣٩ـ٤١)

In the Name of Allah, Most Gracious, Most Merciful

"That man can have nothing but what he strives for; That (the fruit of) his striving will soon come in sight; Then will he be rewarded with a reward complete"

Allah Almighty has told the truth

Al- Najim (39-41)

(Ali,2006 , 920)

Supervisor's Declaration

I certify that this dissertation (**A Critical Pragmatic Study of Idealism in British and American play**s) written by Azhar Hanoon Muslut Al-Faisaly has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, as a partial fulfillment of the requirements for the doctor of philosophy degree in English Language and Linguistics.

Signature:

Supervisor: **Prof. Salih Mahdi Adai AlMamoory(PHD)**

Date:21 /08/ 2021

In view of the available recommendations, I forward this dissertation for debate by the Examining Committee.

Signature

Name: Asst. Prof. Dr. Hussein Hameed Mayuuf (PHD)

Head of Department:

Date:21   / 08/2021

The Examining Committee's Declaration

We certify that we have read this dissertation **(A Critical Pragmatic Study of Idealism in British and American plays)** written by Azhar Hanoon Muslut Al- Faisaly and, as Examining Committee, examined the student in its contents, and that in our opinion it is adequate as a dissertation for a Ph.D. degree in English Language and Linguistics.

Signature: Signature:

Name: Prof. Qasim Abbas   Prof. Abbas Hassan Sultan (PhD)

    Al- Tufaily (PhD)

     (Chairman)   (Member)

Signature: Signature

Name: Asst. Prof. Ahmed Sultan   Name: Asst. Prof. Hussein

    Hussein (PhD)   Hameed Mayuuf (PhD)

     (Member)   (Member)

Signature:

Name: Asst. Prof. Nassaaem Mahdi Abdullah (PhD)

    (Member)

   Approved by the Council of the College of Education for Human Sciences

Signature:

Name: Asst. Prof. Mahmood Mahammed Hassan (PhD)

Acting Dean of the College of Education for Human Sciences.

Date: 13   / 12   /2021

To……….

You though far, but close

My guardian angel

The lamp that lights my way

My perennial love

Just you

My mother….

To ………..

Those who embrace my soul

My Family

My husband & lovely daughters

Acknowledgments

Abstract

The present study inspects idealism as an ideology in British and American plays. It explores the way this ideology is pragmatically manifested in these two plays as being one of the twisting communicative behaviours that is often purposely performed by the speaker in certain communicative encounters to achieve specific results.

In several kinds of communicative contexts including political, religious, social media, etc. such a conduct might be found. Nevertheless, studying idealism in British and American plays, to the best of the researcher's knoeledge, has not been conducted, particularly from a critical pragmatic point of view. Hence, the current study tries to bridge this gap by analyzing idealism pragmatic features such as kinds, functions, forms and strategies in an attempt to offer the proper stance mechanism in accord with the critical pragmatic approach.

A number of questions is raised by the present study, which are related to certain aims, the most important of which are pinpointing whether the kind of the chosen play influences the choice of the kind of idealism, revealing the pragmatic functions of idealism in each play, taking a stance on how idealism is demonstrated in the two chosen plays under study and proposing some substitutes to the ones thought to be improper, revealing the similarities and differences between the two plays under study in terms of the most repeatedly used kinds, functions and strategies used for expressing idealism and shading light on how critical pragmatic mechanism is used to reveal the ideological aspect of idealism in the plays under study.

The aims of this study are related to certain hypotheses. Some of which are the kind of play influences the choice of the kind of idealism. The pragmatic functions of each kind of idealism vary according to the play, a stance can be taken towards the way idealism is manifested in the two chosen plays under study, there are similarities and differences between the two chosen plays in relations to the most repeatedly used kinds, functions and strategies used for expressing idealism.

To achieve the aims of the study and verify its hypotheses, the literature about idealism, its pragmatic nature, critical pragmatics and its mechanism is surveyed, conducting a critical pragmatic (qualitative) analysis of the data of the work via the adapted model for this purpose and a statistical (quantitative) analysis through certain statistical methods.

Two plays are chosen for this purpose; the first is a British one "Stuff Happens", the second is American "Hillary and Clinton". Thirteen extracts are chosen; fifteen extracts for each play.

It is concluded that certain kinds of idealism such as ; personal idealism and epistemological idealism are appealed to more than others; certain pragmatic functions of idealism such as; blame ,dominance and threatening face images prevail in plays under study, out of the pragmatic strategies utilized to manifest idealism. However, each kind of idealism is used to perform certain pragmatic functions.

List of Abbreviations

CDA	Critical Discourse Analysis
CPs	Critical Pragmatics
GM	Grice's Maxims
SAs	Speech Acts
SM	Strategic Maneuvering

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Chapter One
INTRODUCTION

1.0 Introductory Remarks

This chapter is an introductory one. It introduces the problem and the research questions related to it. In addition to that, it familiarizes the reader with aims, hypotheses, procedures, limits and the significance of the work. It investigates the use of idealism as an ideology in literary works, specifically in theatre. In addition to that, the present study attempts to expose the role of idealism as an ideology in the plays under study.

1.1 The Problem of the Study

The pragmatic analysis of literary communication is still in its threshold phase: a few significant research has been accomplished in this area, yet only few studies have focused on the process of literary communication. Most of them restricted themselves to extending and elaborating basic principles of information theory to a model of literary communication. The analysis in literary communication requires not only differentiating between the structures and functions of everyday discourse and fictional dialogue. But also taking into account the special relationship between author and reader (and/or viewer when a literary text is adapted to theatre or film) with their institutionalized settings, the difference of their contexts of text production and text reception. The lack of reciprocity, specific obligations of actions, the unidirectional stream of information,

the stability of the medium, which fixes it and provides it recurrent decoding in a sequence of time. Another important criterion of differentiating between interpersonal dialogue and literary communication is the orientation of the message. In order to make the literary message effective and influential, characters on theatre, especially politicians, try to be an ideal figure. Authors and scholars have a strong idea of abstractness concerning the idealistic approach in order to evaluate and change the world as it is. Some would say that this idea presents naïve views of promoting impossible goals and aims (Zuolo, 2012, 56-75))

Zuolo (2012:80) states that Idealism "should be based on morals". "The normative content of the just social order should be drawn from universal principles or an idealized procedure of justification". "The normative content of the just social order may require radical changes of the historical order and its realization may appear far off".

Not only pragmatic strategies but also critical characteristics play an essential role in producing and comprehending implicated meaning in language communication.

Critical pragmatics puts great emphasis on the relationship between the ideal appearance of characters and their reality. 'Critical' when applied to pragmatics has to do with examining the fundamental relations that assign idealism as a hidden ideology, particularly viewing language as an important instrument of exercising kinds of idealism and paying critical attention to the context of use.

This kind of Idealism ideology has not received its due consideration, especially in literary works, from a critical pragmatic point of view. This field of study focuses on the type of relationship between communicators. One of the key notions in this field of study is ideology and its role in the completely communicative process. Idealism is one of the ideologies that characterizes a specific communicative encounter. It may mark itself in various types, which can affect the flow of communicative situation. Thus, to investigate this linguistic phenomenon and bridge the gap in the literature in this concern, the study has set itself the task of attempting to critically and pragmatically answer the following questions:

1- What role does the chosen plays in influencing the choice of the type of idealism?

2-How is idealism manifested in the chosen plays?

3- Which type of idealism is appealed to more than others in the British and American plays?

4- How are the utilized pragmatic functions directed to display idealism?

5- Which pragmatic function of idealism prevail in the inspected plays?

6- What are the types of idealism used in each play?

7- What are the pragmatic strategies exploited to manifest idealism in each play?

8- Which strategy is more prominent than the others in the pragmatic representation of the kinds of idealism?

9- What critical pragmatics mechanism can be used for critically revealing the ideological aspects of idealism in the plays under study?

10- How do the two plays differ in expressing idealism?

1.2 The Aims of the Study

In relation to the research questions, the study aims at:

1- Finding out whether the type of play influences the choice of the kind of idealism.

2- Pinpointing whether the kind of play influences the pragmatic manifestation of idealism.

3- Identifying the kind of idealism that is appealed to more than others.

4- Uncovering the pragmatic functions of idealism in each play.

5- Identifying the pragmatic function of idealism that prevails in the inspected play.

6- Discovering if the kind of idealism in each play reveals itself in a certain form more than others.

7- Finding out the pragmatic strategies used to manifest idealism in each play.

8- Identifying which strategy is more prominent than others in representations of the kinds of idealism.

9- Pinpointing the way critical pragmatics mechanisms are used for revealing the ideological aspect of idealism in the plays under study.

10- Identifying the similarities and differences between the two plays under study in terms of the most frequently used kinds, functions and strategies exploited for expressing idealism.

1.3 The Hypotheses of the Study

In connection with the aims of the study, it is hypothesized that:

1- The type of play influences the choice of the kind of idealism.

2- The kind of play has no influence on the pragmatic manifestation of idealism.

3- Certain kinds of idealism are appealed to more than others.

4- The pragmatic functions of each kind of idealism vary according to the play.

5- Certain pragmatic functions of idealism prevail in the play under study.

6- The kinds of idealism have no effect on the kind of the forms exploited in each play.

7- Out of the pragmatic strategies utilized to manifest idealism, certain pragmatic strategies are appealed to more than the others in the two plays under study.

8- Some of the strategies for stating idealism in the two plays under study are improperly used and some strategies can be proposed as substitutes to the ones thought to be improper.

9- A stance can be taken towards the way idealism is manifested in the two plays under study.

10- There are similarities and differences between the two plays under study in terms of the most frequently used kinds, functions and strategies utilized for expressing idealism.

1.4   The Procedures of the Study

To achieve the above-mentioned aims and test the present study hypotheses, the following steps will be adopted:

1- The related literature to idealism and critical pragmatics is reviewed.

2- A qualitative and quantitative critical pragmatic analyses are conducted by means of the model adapted by this study for this purpose.

3- A statistical analysis is adopted by means of certain statistical devices to support the results of the analysis and prove or disprove the hypotheses of the study.

4- Identify the similarities and differences between the two selected plays in terms of the most recurrently used kinds, functions and strategies utilized for expressing idealism.

1.5 The Limits of the Study

The present study is limited to the critical pragmatic analysis of the selected data. Two plays are selected; the first play is a British play "Stuff Happens" written by David Hare (2003), in response to the Iraqi War. He describes it as "a history play" that deals with recent history. The second play is an American play "Hillary and Clinton" by Lucas Hnath (2016), the play takes place in an alternate universe and centers on a woman named Hillary Clinton who is running for President of the United States in 2008.

1.6 The Significance of the Study

The study is expected to be useful to those who are interested in critical pragmatic field. This is due to the fact that the different plays that the study deals with use critical pragmatic strategies in a very skillful way that enables them to draw bright pictures. Shedding light on the differences between the British and the American texts and their use of implicature and speech acts enables English learners where to concentrate more in a way that results in a high level of pragmatic competence and the avoidance of pragmatic failure.

CHAPTER TWO

LITERATURE REVIEW

2. Introductory Note

This chapter aims to present the theoretical overview of the critical notion of idealism in addition to the relevant concepts and terminology that are closely related to the current study like definitions, nature, classification and types of idealism. Then, the related definitions, kinds and theories associated with idealism are highlighted. After that, a critical introduction of the pragmatic aspects that intersect with the phenomenon of the ideology of idealism in political plays will be presented.

2.1 Critical Theory and Studies

2.1.1 Critical Linguistics

The pioneers of this school such as (Fowler et al., 1979) firstly used the term critical linguistics. Fowler and Kress (1979: 186) call for "a linguistics which is critical. Which is aware of the assumptions on which it is based and prepared to reflect critically about the underlying causes of the phenomena it studies. And the nature of the society whose language it is" Critical linguistics, as an approach, aims at isolating, showing and analyzing ideological processes in discourse whether they are overt and covert by using systemic scientific linguistic approaches and approaches (Trew, 1979: 155).

The term Critical Linguistics was replaced later by the term 'Critical Discourse Analysis' as an approach that adopted and used the tenets and assumptions of critical linguistics. Critical analysts and researchers extend their research agenda and areas of interest more widely to include and deal

with diverse disciplines by adopting various additional theories, approaches, strategies and tools to form an interdisciplinary and transdisciplinary field of study such as the epistemological foundations of Anthonissen's (2001) for instance.

Many scholars who adopt and use the different tools and approaches within this field of study for the aim of uncovering inequality, injustice, taking sides with the powerless and oppressed people in a 'scientific', 'completely objective' and that "the interests, values and decisions of the researcher always guide the analysis" as Wodak (1989: xiv) concentrates. Moreover, she conditions that (ibid.: xiv):

> "It is important therefore, to state these values explicitly, to analyze all aspects, to take into account the multiple data and methods before drawing any conclusions or before starting to interpret or explain. A certain distance from the subject under investigation is necessary."

Meyer (2001: 15) confirms that critical approaches and researchers undertake a role for those individuals and groups who suffer from social discrimination and oppression by detecting any social-linguistic tools and means to intensify inequalities in society.

While admitting and acknowledging the existence of different approaches within the field of CDA, Wodak and Meyer (2009b) concentrate the existence of common grounds and principles, and state that (2009b: 3):

> "CDA is characterized by a number of principles, for example, all approaches are characterized by the common interest in demystifying ideologies and power through the systematic and retroductable investigation

of semiotic data (written, spoken or visual). CDA researchers also attempt to make their own positions and interests explicit while retaining their respective scientific methodologies and while remaining self-reflecting of their own research process."

Conboy (2007: 24) states that critical studies within linguistics aims at:

"Assists(ing) critical readers to identify patterns within language which legitimate or naturalize the dominant social order. It seeks to draw attention to the ways in which language is used across news media to create the conditions in which the conventional hierarchies of society are reproduced tacitly and without drawing too much attention to this process of reproduction."

2.1.1.1 Basic Concepts in Critical Linguistics

This section aims at presenting and discussing the basic concepts of the field of critical linguistics in general and CP in particular as far as they are related to the current study.

2.1.1.1.1 Stance

Breeze (2011:496) states that CDA aims at judging and prescribing rather than only at observing and interpreting.

Wodak and Meyer (2001:9) state that as the critical kind of analysis is done with the wider cultural and social contexts, so the researcher can state

their own position or stance concerning the data analyzed to reveal any hidden aims and ideologies.

Wodak (1989: xvi) argues that critical analysts and researchers are obliged to take explicit side(s) as this represents an inherent and crucial theme within the critical field, as van Dijk (2001, p. 352) also holds. Stance, basically, is a "public act by a social actor, achieved dialogically through overt communicative means, of simultaneously evaluating objects, positioning subjects (self and others), and aligning with other subjects, with respect to any salient dimension of the sociocultural field" (DuBois, 2007: 163). The process of taking stance reflects the analysts' value system and their community (Bloor and Bloor, 2007: 49). On the same line, Johnstone (2008: 137) claims that stance-taking involves a comparison against a common norm. This represents a form of social action that involves the expression of personal evaluations, attitudes, or beliefs concerning events and situations (Arrese et al., 2017: 1).

That is why in approaching any kind of discourse, critical analysts and scholars need to show the stance they follow in advance. This study highlights dismantling the idealism ideology. Thus, the present stydy advocates the ethical anti-idealism political way which is adopted by the play writers on the tongues of the play characters.

2.1.1.1.2 The Concept of 'Criticality'

Historically speaking, the term *'critical'* or *'critique'* is originated within the traditions of the Frankfurt School of Critical Theory. Theoreticians of this school focused mainly on the Marxism's concentration on the thoughts of *'Capitalism'* in the 20th century (Adorno, 1973; Habermas, 1976; Breeze, 2001:496).

The concept of ideology tends to rely on the direction that CDA is of dialectical nature that rejects any deterministic point of view of social theory that proposed and enforced by Marxist.

Fairclough (1989:5) believes that 'critical' aims at detecting and uncovering any hidden relations that lay people do not or even cannot realize. This means that the concept of *'critique'* does not necessarily mean any negative connotations or aspects. Fairclough (1995: 28) also explains critique as "essentially making visible interconnectedness of things" (ibid.: 36). Fairclough (2001:133) indicates that *'critical'* means that critical theories are not only analyzing and describing the discursive events of the targeted but have a linguistic orientation to socio-culturally dimension(s).

Rogers (2003) states that *'critical'* aims to tackle and solve any cultural and social problems that are related to the use of language by means of analyzing within their social and political contexts. Wodak (2001b:2) states that *'critique'* tries to make visible the hidden interconnectedness of things. This kind of analysis reveals the hidden stance (s) or ideology (ies) of their producers to the receivers (Wodak and Meyer, 2001:9). Bloor and Bloor (2007: 4-5) indicate that critical kind of analysis is "on occasion, be directed towards a positive outcome, such as investigations of successful resistance texts".

Bukhair and Xiaoyang (2013) indicate that critical research and theory are the rejection of:

i. Naturalism that includes social practices, labels, programs that represent reality,

ii. Rationality that includes the assumptions that truth is a result of science and logic,

iii. Neutrality that includes the assumption that truth does not reflect any particular interest and

iv. Individualism.

In critical studies, some scholars believe that the interpretation of the concept critical is somehow ambiguous. As they refer to the idea of critique as both (mere) criticism or the process of imposing norms over facts or both (How, 2003: 4). Some concentrates that this process gives privilege to the validity of critic's position without meeting critical criteria while others see that critique might presuppose the criteria that give justifications to the situation at hand (ibid.). Some conclude that critique aims to provide or generate a better view of life based on a complete view of both the synchronic and diachronic dimensions (ibid.: 9).

Critique in this work means pointing at instances of the ideology of idealism and explaining them to the readers, that is why critical pragmaticians need to undertake such a responsibility to uncover these instances and their aims within texts. From the above and concerning *the ideology of idealism, critical or critique, which is the main concern of the study,* refers to any practical activity that aims to uncover and expose any hidden ideologies of illegitimate exercise of *idealism* in the selected political literary plays.

2.1.1.1.3 The Concept of Ideology

Merriam Webster's dictionary tries to define this term and explains its meaning as 'the science of ideas', and the logical meaning which implies 'impracticality'. The dictionary indicates that this term implies any social practices and procedures of the symbolic forms mix in the social world.

Van Dijk (1995a: 21) not only considers ideology as a human system of ideas but also as 'specific basic frameworks of social cognition with specific social structures and specific cognitive and social functions'. Moreover, he strongly argues that people tends to convey their overt and covert ideologies in discourse and during the process of communication, and in semiotic messages such as images, movies, etc.. He also (ibid.) believes that ideologies has an important role linking (or representing) the cognitive representations and the basic procedures of discourse and action, on the one hand, and the societal events or situation, on the other hand.

Schwarzmantel (2008: 29) determines two senses for the concept of ideology:

i. the narrow sense which refers to the domination and hegemonic acts that a certain group or individuals adopt in a certain situation to achieve certain aim(s);

ii. The broad sense refers to "a broad range of views which cover the central aspects of how society should be organized, answering such questions as what the role of the state should be, what forms of difference or differentiation between people should be accepted, and which rejected" (ibid.:43).

In spite of the existence of different understandings of the concept of ideology, the critical theories aim to build or raise the awareness of people and explain the way(s) in which they might be deceived (Wodak and Meyer, 2001: 10). CDA considers ideology as a significant factor that participates in forming and sustaining uneven power relations and dominance hierarchies. Therefore, one of the main aims of CDA is to "demystify discourses by deciphering ideologies" to offer a guide of enlightenment and emancipation for the human behaviour (Eagleton 1994: 15).

Ideology is a system of concepts and views which serves to make sense of the world while obscuring the *social interests* that are expressed therein, and by its completeness and relative internal consistency tends to form a *closed* system and maintain itself in the face of contradictory or inconsistent experience.

However, the concept or word of 'ideology' is used with a wide variety of connotations among theorists. Terry Eagleton, for instance, in his *Ideologies*, lists a range of possible meanings:

- "the process of production of meanings, signs and values in social life;"
- "a body of ideas characteristic of a particular social group or class;"
- "ideas which help to legitimate a dominant political power;"
- "false ideas which help to legitimate a dominant political power;"
- "systematically distorted communication;"
- "that which offers a position for a subject;"
- "forms of thought motivated by social interest;"
- "identity thinking;"
- "socially necessary illusion; the conjecture of discourse and power;"
- "the medium in which conscious social actors make sense of their world;"
- "action-oriented sets of beliefs;"
- "the confusion of linguistic and phenomenal reality;"
- "semiotic closure;"
- "the indispensable medium in which individuals live out their relations to a social structure;"

- "the process whereby social life is converted to a natural reality;"

https://www.marxists.org/glossary/terms/i/d.htm

Van Dijk's (1998) ideological theory, however, summarizes the understanding of the notion of ideology according to main cores as follows:

a. Cognitively, ideology creates and organizes ideas in people's minds. This is the concern of the field of cognitive psychologists (ibid.: 15).

b. Societally, ideology includes both the membership of a group and their value judgment. This is the concern of sociologists and social scholars (ibid.: 135).

c. Linguistically, ideology is acquired, learnt, or changed and modified through both written or spoken discourse since it is not an innate knowledge (ibid.: 191).

2.1.1.1.4 Discourse

Scholars sees that the term 'discourse' has various meanings that depend on different perspectives such as the research aims and the academic culture. For example, both 'text' and 'discourse' are recognized differently in the Central European context and in Germany, whereas in English communities, it refers to both written and spoken texts as 'discourse' (Wodak and Meyer, 2008: 5-7).

Schiffirin *et al.* (2001: 1) see discourse as "anything beyond the sentence" while structuralists seem to be unsatisfied with this viewpoint as they argue that discourse is "language above the clause". They emphasize the structural properties and aspects of texts. Therefore, they neglect any social dimension of discourse (Stubs, 1983: 1). Unlike the functionalists who see discourse as inseparable from the social relations or dimensions that are

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achieved by the different means of language, which implies that any study of language must entail a study of its functions in real life (Brown and Yule, 1983: 1).

Fairclough (1992: 3) sees that proposing a specific definition for the term 'discourse' is not easy because of the overlapping definitions it has, but generally, it refers to both written and spoken examples of language. Moreover, he (ibid.) observes that each social situation or event has its own type(s) of discourse, like advertising discourse, newspaper discourse, medical discourse, literary discourse, etc.

Jaworski and Coupland (1999: 1) observe three main aspects of discourse:

   i.   it is "anything beyond the sentence";

   ii.   it refers to "language use"; and

   iii. it represents "a broader range of social practice that includes nonlinguistic and nonspecific instances of language".

From a cognitive point of view, language producers resort to their 'mental models' in the processing of discourse to stimulate any relevant topics from their 'hierarchical knowledge' at their disposal. Ultimately, this makes discourses, locally and globally, coherent (van Dijk, 2011: 30). In other words, discourses has the power to 'enable' and 'delimit' the arenas of inquest and information or control over what should be said, thought or done in those arenas (Luke, 1996: 3). Thus, "discourse has a primary role in imposing power just like any other form of control, as in laws, commands, prohibitions, etc. It may mange the minds of groups and their members" (van Dijk, 2015: 71).

Therefore, the power of discourses are always used by the more powerful (elite) groups, such as the media, the politicians, and the dominant groups or individuals in any society to imply, hide or exercise their ideologies and to change the thoughts, attitudes and views of the less dominant individuals or groups (van Dijk, 2011: 30). As a result, scholars who adopt the critical

approaches of study and analysis attempt to expose those ideological elements or tools such as inequality, injustice, hegemony, dominance, idealism, etc. Those ideological elements Which might be hidden under any used type of discourse, and reveal it to the less powerful people for the sake of raising awareness and reproduce the discourse (Bhatia et al, 2008:11).

2.1.1.1.5 Ideology in Language

The basic function of language as an important part of human life, whether verbal or nonverbal, is to interact and communicate. However, nowadays, language is not anymore a mere tool for the functions of communication and passing information, it goes beyond these functions, as Hayashi and Hayashi (1997: 42) mention, to altering, escorting people, and realizing the power and dominance of social values.

Language, in critical studies, is a carrier of ideologies that is used to form social structures within society and a way of distributing dominance hierarchies and power by embedding ideologies whether overt or covert. However, language is not powerful by itself; rather it is powerful by the hands of the powerful people who use it as a weapon.

Fowler and Kress (1979: 186) contend that the linguistic meaning is inseparable from ideological social exercise and that critical linguistic studies are an academic discipline that depends on a number of assumptions and hypotheses that form the core of the subject. Moreover, they call for "a linguistics which is critical, which is aware of the assumptions on which it is based and prepared to reflect critically about the underlying causes of the phenomena it studies, and the nature of the society whose language it is" (ibid.: 186).

For all these reasons, researchers adopt critical approaches in order to attempt to raise the awareness of the less dominant people by critically

analyzing any aspects of the used ideological social and political language of dominance and inequalities as an opportunity to improve their conditions.

2.1.1.1.6 Reproduction

The critical analyst should take a critical stance when he puts a text under scrutiny. This stance will force him to provide an alternative reading or production or understanding of this text. The aim of this process is to raise the awareness of readers or hearers of the ideological reasons behind the language used by the producer(s). (Fairclough and Wodak, 1997: 258; Wodak, 2004).

Van Dijk (2001: 352) states that one of the aims of critical studies and research is resisting and attempting to produce any social power such as abuse, dominance, and inequality [and idealism] produced and exercised by text and talk in the social and political context by elite powerful people. This process aims to provide a better and explicit understanding of these social aspects and to expose and ultimately resist any social inequality. This goes in line with Fairclough's (1993: 135) view of critical approaches as it aims to "to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony". Richardson (2004 55) also indicates that critical studies try to reproduce the different representations, expressions and the dominant political and ideological contextual stereotypes of the elite powerful discourse and texts.

2.2 Critical Pragmatics

Generally speaking, pragmatics is a field that mainly aims at detecting any hidden aspects of language that are intended by language users as Bolinger (1980:66) and Verschueren (1999b: 896) called it 'loaded

discipline'. Jacob May was the first who suggested taking "a critical approach to the subject of pragmatics" during a conference in 1996. The aim of this step is to develop an eclectic approach of criticality, pragmatics and the use of language to target any social phenomena (ibid.).

Korta and Perry (2011: 93) indicates that the main aim of CP is to present a strong and coherent overview of the degree of fitness of language parts within the broader context of human thought and action. In other words, how these parts of language are used to materialize and embody human actions and thoughts as it critically attempts to probe into how people use language to shape, form and influence the different realities of their community such as using or exercising power, dominance, etc. for ideological aims.

They (ibid.) advocate a focus on the intention(s) of language users' as at a first place "speaking is an intentional activity and understanding involves intention discovery" (Korta and Perry, 2011: 2). They also claim that intentions are part of the cognitively originated and fostered plans or intentions as "plans do not occur on their own, but with beliefs" (ibid.: 4)

Melefa and Emeka (2014: 157) understand CP as a way of recognizing or distinguishing any ideological social discrimination and provide tools to oppose these idelogies rather than as a matter of linguistic variation or as purely theoretical terms. In other terms, the focus is on the relationship between the use of language and social power (Mey, 2001: 315).

Muhammed (2020:9) defines CP as an "analytical methodology that looks for how the pragmatic paradigm is utilized to impart negative issues where aspects of power or ideology are illustrated via language abuse rather than language use". Garmendia (2007) indicates that CP assumes a three dimensional framework as follows:

…when a speaker utters an utterance, this utterance has some contents. Within these contents we distinguish between the minimal semantic content –the product of the fact that an utterance has been made plus the conventional meaning of the sentence uttered—; a variety of reflexive contents –contents that are about the utterance itself, with truth-conditions that are relative to the utterance itself—; and the locutionary content –what has typically been called "THE content of an utterance": that is, Perry's "referential content", "contents" or "official content" (Perry, 2001) —basically, the content obtained after disambiguation and fixing the references.

2.2.1 The Aims of CP

It is important to notice that any social aspects of language use and ideology is formed by using language tools and strategies. That is why it is necessary to adopt critical methods and approaches to detect, uncover and analyze any ideological usages such as discrimination, injustice or idealism, among others.

During the process of introducing the concept of CP, Mey (2001: 320) claims that it is highly important to critically study and analyse the way language functions or works in society for the aim of understanding its uses, aims and manifestations. The usage of language inherently represents a combination of both linguistic variations and sociological parameters. The aim of critical pragmatics is the help to recognize any social injustice

or discrimination for the aim of putting an end to it by creating an eclecticism between criticality and pragmatics in language production, processing and interpretation depending on Fairclough's ideas of critical language awareness (ibid.: 316-21).

Korta and Perry (2011:4) see that CP depends and is defined as the result of the combination of three ideas:

      i.   language as a mode of action, which is taken from Austin's communicative intentions,

      ii.   the Gricean idea that "connects language as action to language as possessor of content"; and

      iii.   the distinction between reflexive and referential truth conditions introduced by Perry (2001).

The last point implies that any utterance(s) or information-carrying events could have variety levels of truth conditions or contents, ranging from utterance-bound or reflexive truth conditions to referential ones. In other words, Korta and Perry (2013: 161) count that any understanding of any utterance is a process of understanding the speaker's communicative intention even by using pragmatic aspects or tools such as inference or the recognition of the illocutionary force of that produced utterance.

2.2.2 The Current Perspective of Critical Pragmatics

Mey (1989: 829) indicates that "there is a pragmatic aspect to all linguistic phenomena" and that pragmatics "should get itself involved in improving the human environment" (ibid.: 830). Therefore, Mey (2001:289) contends that pragmatists "need to integrate their practical endeavors toward a better use of language with a theory of language use".

For Korta and Perry (2011:2-4) who believes that language is action in nature; and meaning is derived from the speaker's underlying intentions. So, they accuse the mono-propositional approach(s) of being inadequate for detecting the pragmatic meaning. Therefore, the need for a critical pragmatic eye is necessary to handle such ideologies, which is achieved by combining pragmatic aspects with critical examination of language use.

Archer *et al.* (2012: 41) indicate that critical approaches to discourse have the ability to widening the scope of the different interactional aspects of language and the role of receivers .As Polyzou (2018:196) who expounds that "critical discourse studies would be more concerned with communication in a broader sense .We might consider communication successful for one participant only if that participant has met her goals regardless of or even at the expense of another". From the other side pragmatics, as Archer *et al.* (2012: 291) hold, is after "what is unsaid/unwritten yet communicated".

In a nutshell, CP borrows ideas, tools and approaches from pragmatics and critical theories and approaches points of view to reach a better understanding of the hidden ideologies. The researcher adopts CP as an analytical method to look for the different manifestations of the adopted and used ideologies of idealism in political plays.

The researcher might present a reproduction of the targeted texts in an attempt to uncover the ideology of idealism and provide an alternative political reading in alignment with the *political correctness* forced in an attempt which is the "excessive concern with the replacement of problematic words with the *correct* term" (Mills, 2008: 100).

2.2.3 Pragmatic Works and Critical Issues

The different studies of pragmatics and pragmatic issues, such as Chilton (2004) of implicature and presupposition and Wodak (2007) in relation to rhetorical aspects in addition to other studies, indicates clearly that the different pragmatic aspects can be considered as a level (among other levels) in the critical analysis of discourse/language.

The researcher can argue that the different pragmatic phenomena can be incorporated into the critical aims of detecting and analyzing language use of ideological idealism in the selected political plays. Briefly, these selected pragmatic aspects and tools are used as tools or strategies to convey or carry any critical state of affairs such as politically ideological idealism.

2.2.4 Basic Concepts in Critical Pragmatics

As the main goal of CP is the pragmatic aspects mixed with the phenomena of ideology and power, so the situational, contextual and even the cognitive dimensions are of important position here. Ideological dimensions are based on the cognitive production, processing and interpretation of language users as van Dijk (1995: 244) states "ideologies articulate themselves at the level of discourse meaning".

Verschueren (1999: 238) indicates that the whole ideological patterns of fundamental, commonsensical, and usually normative beliefs and ideas that are closely related to certain aspects and dimensions of social realities. They are "associated with underlying patterns of meaning, frames of interpretation, worldviews or forms of everyday thinking and explanation"

(Verschueren, 2013: 7). One of the most salient "manifestation of ideology is language use or discourse which may reflect, construct and/or maintain ideological patterns" (ibid.).

Power, distance and rank, on the other hand, according to Brown and Levinson (1987: 79) are considered as among the sociological variables within the field of politeness. These variables as values are related to the individuals' roles within their own particular context (ibid.: 83). That is why Archer et al. (2012: 133) see that the scope of pragmatic investigations includes ideology and power as the basic constituent of CPs.

Different types of interaction such as police interaction, courtroom talk, political debates and interviews, doctor-patient interactions and talk in the workplace, and even literary works are valid instances where ideological manifestations such as power exercising and idealism manifestations are effective elements, which might be exercised and violated. This study attempts to detect and analyse ideological political idealism as literary genre by using the approaches and tools that CP offer.

2.2.4.1 Reference

Semanticists relate the theory of meaning with (in)direct signification. Ogden and Richard's theory represents the best example on signification. According to them, "word meaning is represented as a triadic relationship between symbol, thought, and referent" (Gordon, 1982:48) which can be shown in figure (1).

Thought (concept)

Symbol (form)   Referent(denotatum)
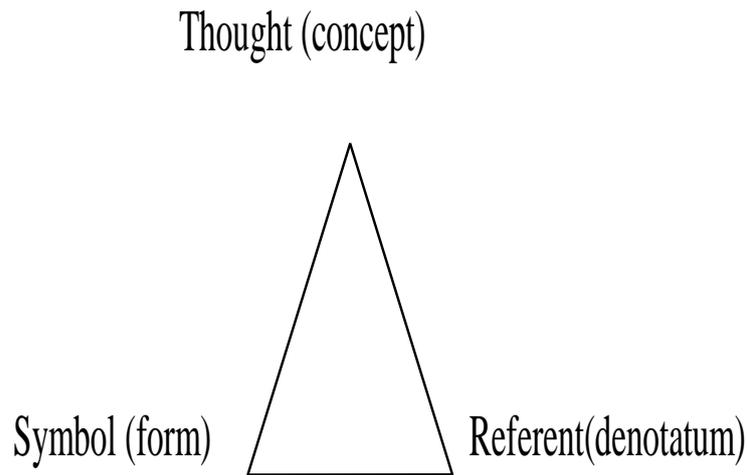
Figure (1):The Triadic Relation of Referential Meaning.

Referential theory defines both the covert or overt relationship which holds between language expressions such as names and predicates and observable qualities or things to which they refer as Lyons (1963:53) explains or as Nida (1975:203) observes that it is a way of relating meaning to existence. In other words, meaning assumes referent, an existent phenomenon in reality as possible as could.

Nida (ibid) reformulates the basic principles of referential theory as follows: "referential meaning consists of a bundle of conceptual features which set off the referential potential of such a unit from all other units in the language." This idea releases the referential approach from all mis-conceptions of traditional semantics and reinforces it with an precise way through evoking the sensible components of (non-)real meaning.

2.2.4.2 Speech Acts Austin's Classification (1962)

Speech act analysis aims to study the effect of utterances on the speaker and hearer behaviour in interpersonal communication. Levinson (1983:228) argues that Austin (1962) indicates that when a person

produces an utterance, he actually does action(s). These sentences are called ***performatives***, whereas other sentences that did not confine to this category, such as statements and assertions, he called them ***constatives***. He classified *constatives* as utterances that can be assessed along a dimension of truth while *performatives* as utterances, which cannot be said to be true or false but can be assessed by a dimension of felicity (Levinson, 1983: 229).
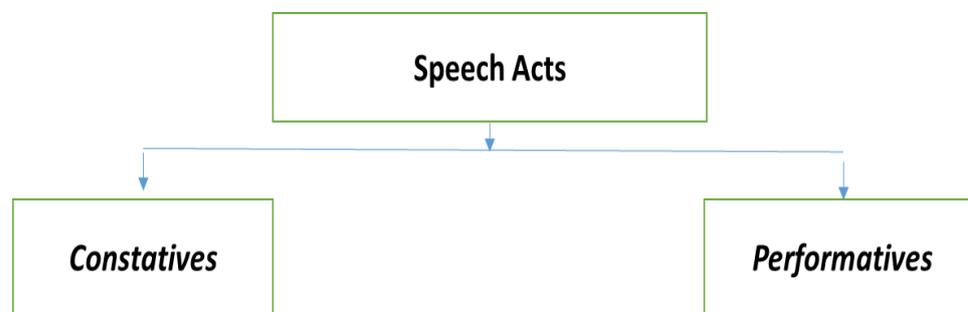
Figure (2): Speech Act Classification (Austin, 1962)

Realizing some problems with this distinction; therefore, Austin (1962) changes the constative - performative elements with a threefold distinction which are locutions, illocutions and perlocutions, (Levinson, 1983:236; Thomas, 1995:49; Yule, 2000:48) .

i. The locutionary act

It represents the "actual words uttered" and denotes to a sentence that has both a definite sense and reference, i.e., to produce a meaningful linguistic utterance is to perform a locutionary act. This type is directly related to the field of semantics.

ii. Illocutionary Act

This is the aim or the purpose behind making an utterance. It is the function one needs his/her utterances to perform or achieve. Levinson (1983:236) considers that *illocutionary acts* are manifested as statements, promises, orders, and others that speakers use daily and while issuing the utterance.

In other words, illocutionary acts depend on the fact that the act is performed because of the speaker's utterance where 'saying is equal to doing', such as promising, betting, welcoming, and warning. They are produced and performed through the conventional force of issuing an utterance of a certain kind in certain context in accordance with conventional procedures and the shared knowledge of society and language.

iii. **Perlocutionary Act**

Thirdly, the particular effect the speaker's utterance has on others, who may feel warned, amused, persuaded, etc., therefore: the bringing about of such effects, is known as a perlocutionary act.

Levinson (1983: 236-7) believes that the result and effect of the locutionary act is referred to as a perlocutionary act which has an effect not only on the addressees' state of mind and beliefs but also on the direct and indirect audience depending on the context. He also observes that the perlocutionary act might aim to create unintended effects rather than entailing any conventional force (ibid.).
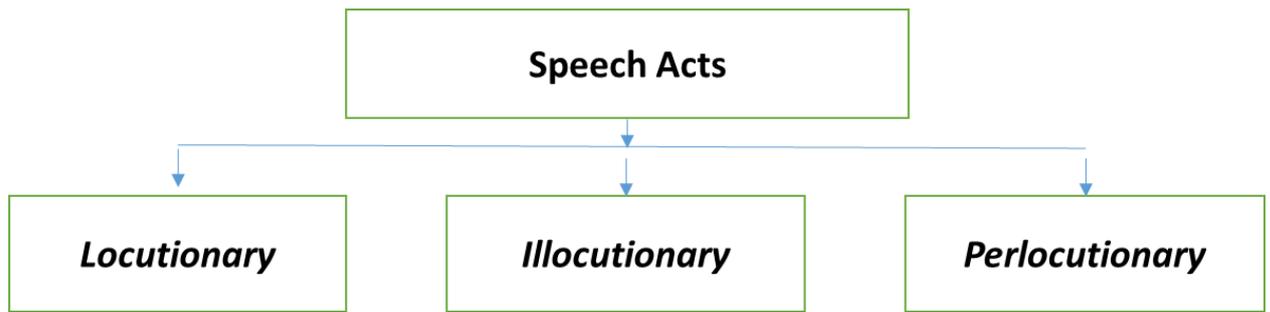
Figure (3): Speech Acts Componants (Austin, 1962)

Searle (1977:34-8) has proposed several categories of speech act (henceforth SAs) viz. Directives, Commissives, Expressives, Declarations and Representatives as explained in figure (4).
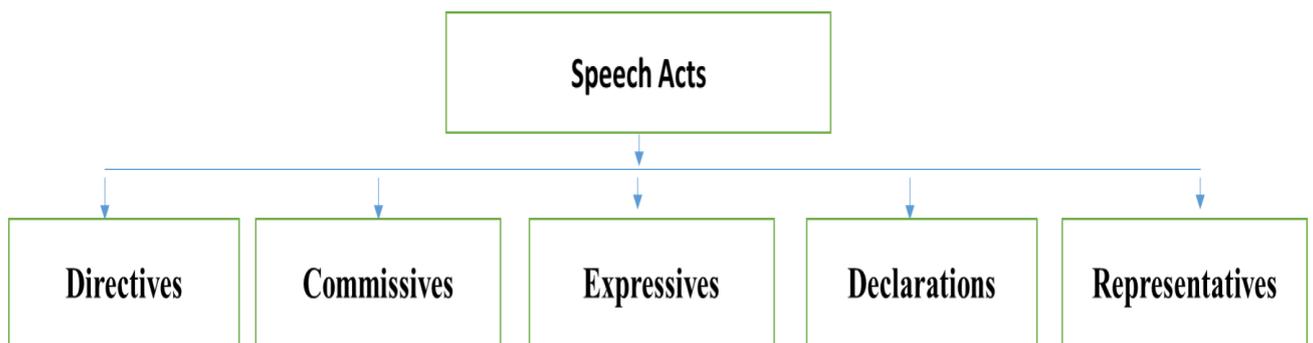
Figure (4): Speech Acts Classification (Searle, 1962)

In addition, Austin (1962:14-5) offers a set of felicity conditions that a speech act must meet before being considered as appropriate and successful. They are:

A1. There must exist an accepted conventional way includes the uttering of certain words by certain people in certain situations.

A2. The particular person and situations in a given case must be appropriate for the invocation of the particular way invoked.

B. The way must be performed by all participants both correctly and completely (ibid.)

2.2.4.3 Types of Speech Acts

Akmajian *et al.* (1995:377) point out that both Austin (1962) and Searle (1969) propose four important categories and classifications of speech acts as illustrated in Table (1) below:

Table (1): Types of Speech Acts

Speech Acts			
locutionary Acts	Illocutionary Acts	Perlocutionary Acts	Propositional Acts
Shouting	Promising	Intimidating	referring
Whispering	Reporting	Persuading	predicting
Murmuring	Asking	Deceiving	

Furthermore, Austin (Akmajian et al., 1995:377) mentions examples of illocutionary acts such as promising, threatening, reporting, requesting, stating, suggesting, asking, ordering, telling and proposing.

Austin (Akmajian et al., 1995:378) defines 'perlocutionary acts' as acts made by saying something. Some examples of perlocutionary acts are: inspiring, embarrassing, persuading, misleading, irritating, impressing, intimidating and deceiving.

2.2.4.4 Direct and Indirect Speech Acts

After discovering the existence of a relationship among three general types of speech acts of general communicative functions (statement, question, command/request).and the three basic sentence types (declarative, interrogative, imperative), Yule (1996:54) observes that whenever there is a direct connection between a structure and a function, we have a direct speech act (henceforth DSA). Whenever there is an indirect connection between a structure and a function, there is an indirect speech act (henceforth ISA).

Table (2): The Five General Functions of Speech Acts (Following Searle 1979)

Speech Act Type	Direction of fit	S=speaker X=situation
Declarations	words change the world	S causes X
Representatives	make words fit the world	S believes X
Expressives	make words fit the world	S feels X
Directives	make the world fit words	S wants X
Commissives	make the world fit words	S intends X

Allan (1986:205) contends that "there is evidence that all utterances contain 'indirect' as well as 'direct' or 'primary' illocutions." In the same line, Allan (Ibid.:238) also offers a classification of indirect illocutionary acts as follows:

      i.   Interpersonal Acts
- a. Constatives
- b. Predictives
- c. Commissives
- d. Acknowledgments
- e. Directives
- f. Authoritatives

     ii.   Declaratory Acts
- a. Effectives
- b. Verdictives

2.2.5 Implicature

The philosopher H.P. Grice (1913-88) indicates that conversational implicatures refer to the deduced implications out of the form of an utterance depending on the basis of certain co-operative principles, which direct and achieve the level of efficiency and normal acceptability of interaction. Levinson (1983:104), states that implicatures are inferences that are based on both the content of what has been said or stated and some specific assumptions about the co-operative nature of ordinary verbal interaction and conversation rather than being semantic inferences.

2.2.5.1 Grice's Cooperative Principle and the Conversational Maxims

Grice (Wardhaugh, 1986:281) states his principle in conversation as 'cooperative principle' as following: 'Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.' Grice proposes four maxims that consist his cooperative principle thesis. Renkema (1993:10) mentions these maxims as follows as explained in Figure (5).
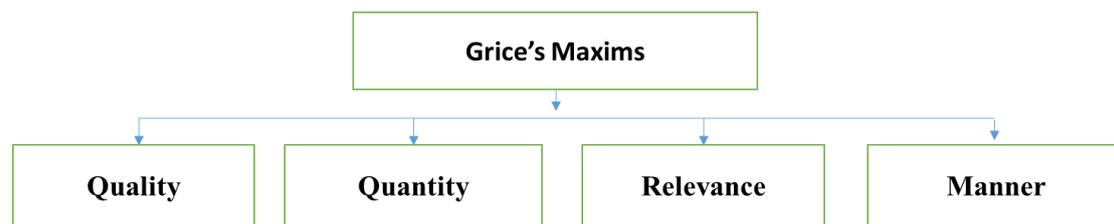
Figure (5): Grice's Maxims

I-   Maxims of quantity (Quantity)

1) "Make your contribution as informative as is required (for the purpose of the exchange at hand)".

2) "Do not make your contribution more informative than is required."

II-   Maxims of quality (Quality)

Supermaxim: Try to make your contribution one that is true.

Maxims: 1) "Do not say what you believe to be false."

2) "Do not say that for which you lack adequate evidence."

III- "Maxim of relevance (Relevance)"

1) "Be relevant"

IV- "Maxims of manner (Manner)"

Supermaxim: "Be perspicuous"

Maxims: 1) "Avoid obscurity of expression."

2) "Avoid ambiguity"

3) "Be brief (avoid unnecessary prolixity)."

4) "Be orderly."

These maxims of the cooperative principle are used to describe how interactants in a conversation derive and understand implicatures.

2.2.5.2 Breaching the Maxims of the Cooperative Principle

The breaking of any of cooperative principle maxims during the interaction does not mean a total breakdown of communication among participants. The breakdown of communication may not occur even the speaker has not been very cooperative, as the listener frequently has the opportunity to ask for confirmation or elaboration, which represents an attempt to repair any communicative damage might be done. Moreover, conversational implicatures, unlike conventional implicatures, results from the breaking or the observance of the mentioned conversational maxims.

Grice (Salman, 2001:72) differentiates between secretly breaking the maxims by the speaker which he terms as 'violation' or 'misfiring' and

overtly breaking them for some effect or purpose which he calls 'flouting' or 'exploitation'.

Sometimes Grice uses the term 'violate' as the same meaning of 'infringe'. One might flout a maxim—he may deliberately fail to fulfill it. Bach and Harnish (1979 cited in Salman (ibid.)) approve the neutral term 'infringement' to denote to any failure to fulfill a maxim and consequently the cooperative maxim. "Infringement" includes two types:

a. Flouting' which refers to the breaking of Grice's maxims intentionally.

b. 'Violation' which refers to the breaking Grice's maxims unintentionally.

Regarding the failure to fulfill a maxim, Grice (1975 as cited in Martinich, 1996:161) contends failing to fulfill one or more of the maxims could occur in different ways as follows (Marmaridou, 2000:230) Chapman (2000:135) (Mey, 1993:76) (Thomas, 1995:65) as explained in Figure (6):

i. Interactants may not intend to mislead others, although they appear to be uncooperative.

ii. Interactants may quietly and unostentatiously **violate** a maxim; which in some cases, they will be liable to mislead.

iii. Interactants may **opt out** from both of the maxim and of the cooperative principle as well; they may indicate, say, or allow it to become plain as they are unwilling to cooperate and fulfil or observe the requirements of the maxim.

iv. Interactants may be faced by a **clash**: they may be unable to fulfil or observe the maxim of quantity without violating the maxim of quality.

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┌─────────────────────────────────────────┐
│      Non-Observances of Grice's Maxims    │
└─────────────────────────────────────────┘
        │         │          │          │
   ┌────────┐ ┌─────────┐ ┌──────────┐ ┌───────┐
   │Flouting│ │Violation│ │Opting Out│ │ Clash │
   └────────┘ └─────────┘ └──────────┘ └───────┘
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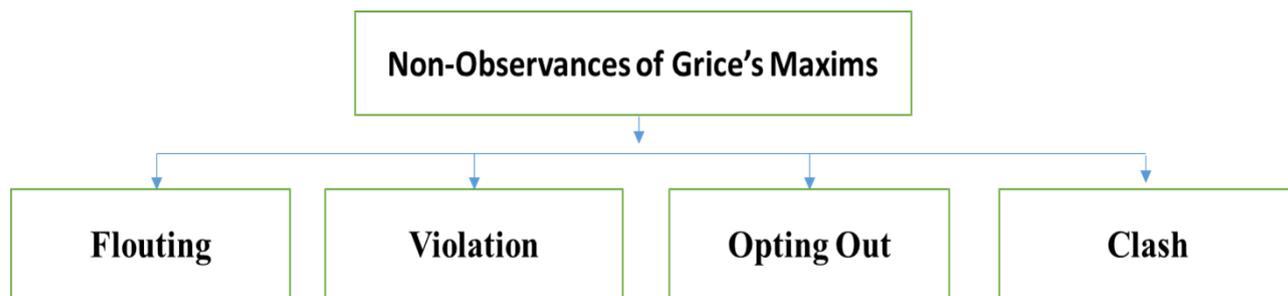
Figure (6): Non-Observances of Grice's Maxims

2.2.6 Politeness

Grundy (1995:127) contends that politeness phenomena is one of the pragmatic usage and manifestations that is contextually determinate according to many criteria such as power-distance relationship of the interactants and the degree of speaker's imposition (Kasper, 1990:210)

In literature, politeness is considered, as an aspect of speech style, consequently; there is a polite style and an impolite one. That is to mean, a single style could be considered as polite in a particular context, but impolite in another. Some consider politeness as an aspect of convention and traditions according to appropriateness and inappropriateness ways of speaking (Arndt and Janny, 1985:283).

van Dijk (1977:201) relates the pragmatic of appropriateness of any utterance with the stylistic rhetorical variations, which ultimately define and limit the degree of effectiveness and willingness of the utterance's perlocutionary level.

Fraser (1990:7) proposes four ways of inspecting politeness in the literature, which are as explained in Figure (7):

   i.   The "social-norm" view
   ii.   The "conversational-maxim" view

iii.   The "face-saving" view

iv.   The "conversational-contract".
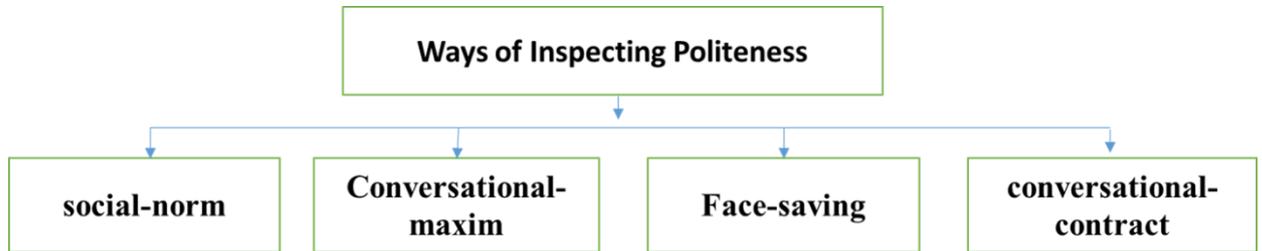
Figure (7): The Ways of Inspecting Politeness (Fraser, 1990)

Locher and Watts (2005:21) observe that during any communicative exchanges and social interaction, politeness strategies and tools serves not only for the presentation and maintenance, but also for the adjustment of the presentation of both self and others. This requires from the different interactants anticipating the actions and the behaviors of others. However, Harris (2011: 104) points out the existence of two sides of politeness which are:

i.   the *face-enhancement* or *supportive strategies* in order to enhance self or others' image, personality and actions

ii.   the *face-threatening* or *aggravation* in order to diminish self or others' image, personality and actions

These two kinds are previously called by Gibbons (2003:113) as *status reduction and status support.* The face-aggravating or reduction strategies, aims at threatening the image of the apposite character and reduce his credibility, ability and competence as Cotterill (2003) observes.
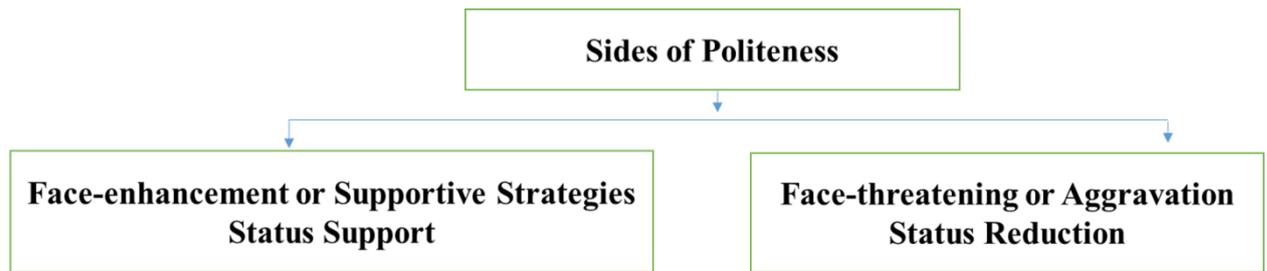
Figure (7): Sides of Politeness (Harris, 2011)

During the interaction processes of the plays interaction, the concept of face is highly active as characters use different strategies and face-related techniques to achieve the writer's aims and ideologies.

Politeness strategies vary in drama due to the different nature and aims of play and its message and ideology. The researcher adopts and uses these two terms as explained in Figure (7). The 'face enhancement' and the 'face aggravation or reduction' of witnesses for the aim of establishing a link between 'face, credibility, competence, image and status'.

2.2.7 Strategic Maneuvering (SM)

Eemeren and Houtlosser (2000, 2002) indicate that the concept of *strategic maneuvering* has been coined within the pragma-dialectic model of argumentation to deal with the process of argumentation.
The pragma-dialectic model of 'critical discussion' provides an overview of the 'argumentative moves' which represent the basics to the completion of the discussion stages. Any difference of opinion(s) on the merits in each stage is supposed to be resolved at the end of the argumentation in favor of one of the parties (Eemeren, 2009: 40).
Eemeren (2009:9) sees that the analysis of *strategic maneuvering for the purpose of* persuasion into three basic inseparable aspects as explained in Figure (8):

i.   topical potential,

ii.   audience demand and

iii.   presentational devices

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                    ┌─────────────────────────┐
                    │  Strategic Maneuvering   │
                    └─────────────────────────┘
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Topical Potential	Audience Demand	Presentational Devices
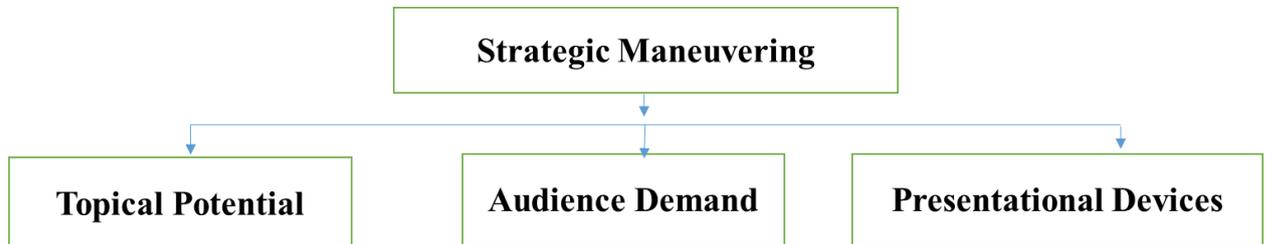
Figure (8): Aspects of Strategic maneuvering

The first dimension of topical potential includes choosing or selecting materials from those available options according to what is believed to be the best to serve the speaker's goal(s) to advance their interests (Tindale, 2009: 43).

The second dimension is closely linked with the positive strategies of Brown and Levinson (1978) that can be used to show and fulfil the manifestations of audience- demand.

The third aspect is related to the rhetoric aspects of persuasion and can be defined as "the theoretical study of the various kinds of persuasion techniques that can be effective in argumentative practice" (Eemeren and Houtlosser, 2009: 38). In other words, 'strategic maneuvering' is manifested itself in the argumentation process with the various choices and adaptations that are adopted from the topical potential available at any given stage.

2.8 Idealism

This section aims at presenting the concept, definitions, nature and classification of the concept of idealism as far as it is related to the current study.

2.8.1 Definitions and Nature

Etymologically, the origin of the word 'idealism' comes from the English language that is Idealism. The first philosophically usage of this word was in Leibniz in the early 18th century. Leibniz uses this term and applies it to Plato's thoughts, which contradicts Epikuros materialism. By contradiction, idealism is the key concept to get into the true nature of reality (Lavinel: 2003:53). From the 17th century until the beginning of the 20th century, this term has been widely used in the classification of philosophy.

Robinson (2020: 54) defines idealism as follows:

> Any view that stresses the central role of the ideal or the spiritual in the interpretation of experience. It may hold that the world or reality exists essentially as spirit or consciousness, that abstractions and laws are more fundamental in reality than sensory things, or, at least, that whatever exists is known in dimensions that are chiefly mental— through and as ideas.

Ward (1966: 78) defines idealism from political point of view as:

> Any political theory which in its particular conception of the nature of man, politics, and society, by effect or by design resolves any seeming contradiction between existing impulses in the empirical world and the historical attainability of a rational and moral order derived from universally valid abstract principles.

The encyclopedia of Marxism defines idealism as "a thought process of how the material world adheres to ideas." It adds that scholars who are idealists "follow a certain ideal concept (ex. faith) and understand everything from its adherence to that concept."

Idealism as a thought process is considered as contrast to materialism in a way of creating ideas out of the material world. Such created ideas are "constantly changing and being remolded by the differences and changes in the material world" rather than concrete and fixed.

Idealism can also be understood as "the practice of understanding abstractions through other abstractions; where an abstraction is something that does not necessarily have basis nor relation to reality, but only exists in relation to other abstractions. The primary concern for the idealist is to create concepts that adequately explain (and change of viewpoint of) the world as we know it."

https://www.marxists.org/glossary/terms/i/d.htm

Idealism in Fine Arts can be seen as the "treatment of subject matter in a work of art in which a mental conception of beauty or form is stressed, characterized usually by the selection of particular features of various models and their combination into a whole according to a standard of perfection".

From the above, the researcher will adopt the following definition of idealism. Idealism may refer to any theory or system that maintains that the real aspects are of the nature of thought or object of external perception. Which consists of a set of ideas and beliefs. Moreover, the tendencies or attempts to represent and portray things in an ideal form or shape, or as they might or even should be rather than as they are, with emphasis on values and morals.

2.8.2 Types/ Classification of Idealism

2.8.2.1 de Varies's (2009) Classification

De Vries (2009: 211) classifies idealism into two types as follows as explained in Figure (9):
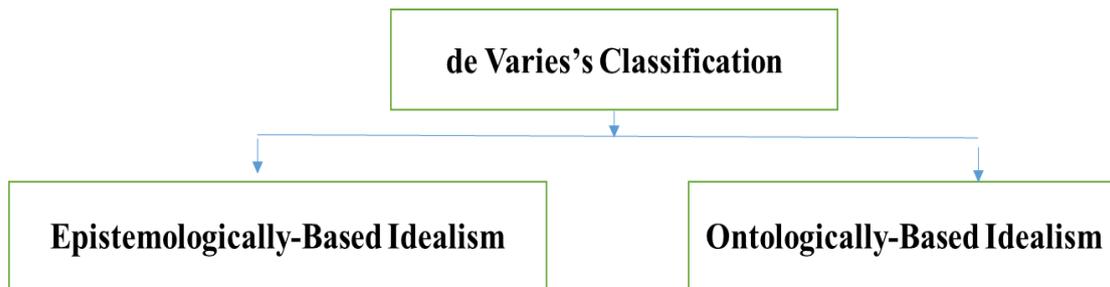
Figure (9): de varies (2009) Classification of Idealism

1. Epistemologically-Based Idealism

This kind of idealism has "both negative and positive components." The negative component of this kind is a 'localized skepticism' while the positive component is the "counterbalanced" depending on "epistemological and ontological commitments in a different locale."

This type of idealism assumes "strong direct and incontrovertible cognitive access" to people's mental states, knowledge, and ideas. This knowledge represents the negative element because it is at best "derivative and probable" rather than "primary and certain" (De Varies, 2009:95).

2. Ontologically-Based Idealism

This type of idealism is 'directly metaphysical' and not epistemologically motivated. This kind assumes that material and physical are not ideas or minds-state and therefore they are not 'epistemologically-based idealism' (ibid).

2.8.2.2 Robinson (2020) Classification

Robinson (2020) agrees with de Vries (2009) and adds that the metaphysical idealism, which asserts "the ideality of reality", while the epistemological idealism holds that the process of knowledge, the mind can process and grasp only the "psychic or that its objects are conditioned by their perceptibility".

This means that metaphysical idealism is "directly opposed to materialism" while the epistemological idealism is opposed to realism.
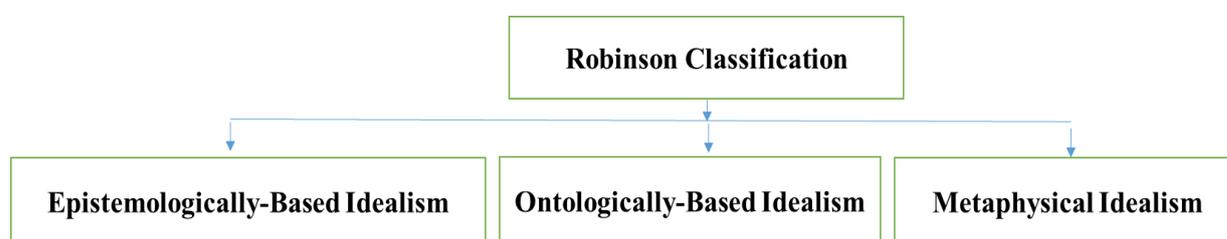
Figure (10): Robinson's Classification of Idealism

2.8.2.3 Marxists' Classification

Philosophers regard beliefs are truth, which is ideal from reality or abstract. This kind of idealism is abstractions that can be understood through their relations with other abstractions. The Marxists classifies idealism according to the philosophers'' point of views into the following:

https://www.marxists.org/glossary/terms/i/d.htm

i. Idealism in one way or another reject the existence of the external world beyond thought or beyond sensation, at least such world is unknowable. This represents the Subjective Idealism. It is also called 'empirical idealism'.

Some consider this type as a form of philosophical monism that concentrates on the principle that minds and mental contents exist as

long as they are identified or associated with immaterialism while any materials do not exist.

ii. Idealism could accept or admit the existence of the objectivity of nature, however, it considers any material aspects as the expression of the forces of ideal dimensions such as God Will, the absolute Idea, etc. which is directly accessible to the Mind. This represents the Objective Idealism.
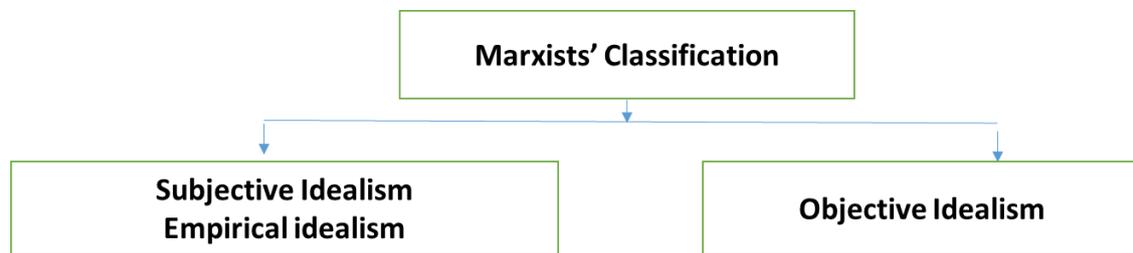
Figure (11): The Marxists' Classification of Idealism

In addition to that, there are many other kinds of idealism as listed below:

i. Personal Idealism

Personal idealism represent an objection against both mechanistic naturalism and monistic idealism. A person is the essential fact for them rather than an abstract thought or a thought process. Reality compose of the nature of sensible personality. The self is an intricate existing unit. In personalism viewpoint, persons are superior to nature. This supreme personality indicates the creativity in the on- going of the world. (Rudolf Hermann, 1817- 1881)

ii. Pluralistic Idealism

It is that idealism in which an individual's realization of the world might be restricted to only the ideas associated with his mind. it can be known by more than one mind.

iii. Transcendental Idealism

Transcendental idealism refers to the human self (ego) ideas knowledge out of sense impressions and common concepts called categories that it imposes upon them.

iv. Absolute Idealism

This idealism refers to the fundamental reality is an all – embracing spiritual unit.

v. Actual idealism

Which is also called "pensiero pensante". The reality is defined through the act of thinking. (ibid, 216)

2.8.3 Idealism as Ideology

Kalyvas (2004:90) states that "it is possible to that ideology increases in importance during the course of struggle due to outside pressure to define the term of the conflict. Outside pressure can cause ideological justification".

For Marx, idealism refers not to "a particular philosophical doctrine about the nature of knowledge, but to a general theory about the nature of consciousness" (Parekh, 2015: 2). Marx believes that idealism has "dominated a great deal of traditional ontology, epistemology,

methodology, ethics, political theory, historiography, etc. and given rise to misleading theories" (ibid,3)

Chalmers (2019:200) differentiates between defining idealism as "a global metaphysical thesis analogous to materialism" while in practice it is often "in practice idealism is often understood more narrowly as a version of Berkeley's "esse est percipi" thesis, holding that appearance constitutes reality".

Suhaimi (2019:43) sees that idealism, as an ideology is "the highest knowledge and truth is an ideas or sense of human thought". Therefore this "can be realized based on human thought". Suhaimi (2019:20) sees that ideology of idealism as a philosophical system concentrates on the dimensions or aspects of the superiority of the mind and thoughts, soul, or spirit rather than other material aspects or things. The ideology of idealism is related with the spiritual and soul of the humans as a tool of realizing the world that effect the catalyst and driving force of all human behavior.

2.9 Drama

This section aims at briefly presenting the definitions and nature of drama as far as this study is concerned.

2.9.1 Definitions and Nature

Originally, the term 'drama' comes from Greek, which means "action". Drama is considered as "any activity which asked the students or actors to portray":

a) "himself/herself in an imaginary situation" or

b) "another person in an imaginary situation" (Holden 1981: 1).

Studies prove that drama is of many forms. The word drama is generally used as an umbrella term to denominate different types of drama approaches. During the process of writing, dramatists imply their ideologies, opinions, viewpoints towards social, educational and political matters and issues.

Under the broad umbrella term of drama, theatre practitioners, researchers and scholars use a variety of terms to refer to drama as:

i. acting techniques (Sosulski, 2008)

ii. pantomime, improvisational theatre (Mathias, 2007),

iii. simulation, creative drama (Dodge, 1998)

iv. creative dramatics (Sam, 1990),

v. strategic interaction (Di Pietro, 1987)

vi. role-plays, short sketches, drama activities (Dougill, 1994)

vii. drama techniques (Maley and Duff, 2003)

viii. games and mimics, theatre (Aita, 2009, Marini-Maio, 2010),

ix. educational drama (Moody, 2002),

x. theatrical performance (Bourke 1993, Bancheri, 2010),

xi. drama (Fonio and Genicot, 2011, Wessels, 1987, Almond, 2005)

Borge (2007: 3) indicates that all these terms and activities are kinds of communicative language and drama is "communication between people" as (Via, 1987: 10) observes or an "inextricable part of all social interactions" as (DiNapoli 2003: 17) explains.

2.9.2 The Language of Plays

Abdul Rasheed (2015: 14) indicates that theatre performance has a "clear-cut artistic, intellectual, dramaturgical, theatrical and ideological directions". He (ibid.) also states that playwrights embed their "intention/thematic concerns and activates the theatre director's vision".

The play worker or producer "must not deduce his business from the play's surface. He must make a leap to the inward meaning and use the play's surface as expression" (Knight, 1998, p. 43).

In spite the fact that dramatists and scholars indicate the existence of close and inseparable relationship between drama as a text and drama as a performance, i.e., some see that the process of interpretation of the words on a page. However, the performance involves the characters physically and emotionally in a different way compared to simple texts.

Short (1996: 168) points put that the drama as a dramatic text is "the literary genre which is most like naturally occurring conversation" as it consists an interaction largely based on the principle of character-to-character as (Styan, 1975: vii) states "[..] drama is not made of words alone, but of sights and sounds, stillness and motion, noise and silence, relationships and responses".

The final elements of any theatre performance, such as the plot, conflict, genre, language, theme and sub-themes, and character types, should reflect whatever ideologies whether covert or overt (Abdul Rasheed, 2015: 15). All these must go along with physical properties such as costumes, make-up, props, lighting, set design in addition to any artistic qualities the performers do such as speech delivery, movements, tempo, rhythm, picturization, composition and so on.

For the purpose of the research, *drama as text* is essentially an authentic play that was written for the purpose of being performed on the stage, presumably it carries ideological purposes such as political power, discrimination realism or idealism.

2.9.3 Drama as Performance

Scholars, as Langham (1983: viii), distinguishes between 'drama as literature' or as 'drama as text' and 'drama as performance' by confirming that "There is all the difference in the world between literature and drama. A play's sound, music, movement, looks, dynamics, and much more are to be discovered deep in the script, yet cannot be detected through strictly literary methods of reading and analysis". Wessels (1987: 7) offers a concise and powerful definition of drama as "Drama is doing. Drama is being," depending on the performative act.

Carkin (2004: I) believes that there is a contrast between the terms of *drama* and *theater* as drama, for him, is "the opposite of the illusion creating process with which the word *theater* is too often associated" (Introduction, I).

Fleming (2006: 3) admits that "traditionally *theater* has been taken to refer to performance whereas *drama* has referred to the work designed for stage representation, the body of written play".

Drama is largely "concerned with the participants' experience irrespective of any function of communication to an audience" as highlighted by Way (1967) (idem: 3) which carry any hidden ideologies of the writers and their messages whether overt or covert. This point is indicated and adopted by Marini-Maio (2010) is adopted, who defines a full-scale performance as "a team project focusing primarily on the analysis, […] and mise-enscène of

a dramatic text converging on a public performance of a fully-fledged play. It includes the discussion of production issues concerning props, costumes, lights, sounds, publicity and all the material details necessary to stage a play" (ibid: 241).

A full-scale performance of plays can be studied or seen either as a process or as a product.

A process-oriented form tends to "focus on the dramatic medium itself, in which the negotiation, rehearsal and preparation for dramatic representation becomes the focus for language learning" (Moody, 2002: 135- 136). However, a product-oriented form contains various practices in the rehearsal, interpretation, and public performance of any drama text and "emphasizes the final staging of the student's public performance, wherein the concluding dramatic realization in front of an audience is viewed as one of the primary goals of the learning experience" (Moody, 2002: 135-6).

Ideologically speaking, Leahy (2008) sees theater drama as:

> Any performance that involves actors or performers who are consciously in the act of exploring some world/situation/problem that is not necessarily their own. In a sense by theatre I mean people interacting outside of their normal everyday situations. Theatre is an expression of power because it is based on the interactions of different characters and their environment, very direct power relationships. Theatre is also offers examinations of power relationships that are useful in real life because they can be extrapolated outward, to apply to real power relationships.

Furthermore, unlike other arts the result of an examination of power through theatre relies also on the audience – the input of the spectator changes the nature of the piece and multiplies the capability of a piece of theatre to be a useful political examination.

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Chapter Three

Developing the Model of Analysis

3.0 Introductory Note

This Chapter is devoted to the development of an eclectic critical pragmatic model of the analysis of the data in the work. Scholars and theorists of critical (-pragmatic) studies propose and develop various analytical models for analyzing the different ideologies whether overt or covert, the researcher looks into the relevant critical pragmatic models to the analysis of idealism tools and manifestations in the selected literary works to achieve the aims of the current study.

3.1 The Relevant Theories and Models of Analysis

3.1.1 Korta and Perry (2011)

Korta and Perry (2011:43) propose a three dimensional-model of CP. These three dimensions tries to analyse the speaker's intentions beyond the scope of the traditional field of pragmatics. The elements of the developed model are as follow:

1.Language is a mode of action.

Korta and Perry (2011) depend on the assumptions of the English philosopher John L. Austin who" claimed that language should be seen as a way of doing things with words." to that utterance is the basic structure of language action(s) that serve various functions of communication.

According to them, language users are pragmatically able to perform a variety of acts as follows:

      i.   a locutionary act of expressing a certain proposition,

      ii.   an illocutionary act such as making a claim, a prediction, a suggestion . . .), and

      iii.   a perlocutionary act such as pleasing or annoying others.

The main goal of Korta and Perry (2011) is to provide adequate and comprehensive account of the meaning and content of people's utterance(s) that matches, and ultimately derives from and based on a reasonable theory of action and mind (ibid,30).

2. Meaning and content ultimately derive from the speaker's intentions.

Based on Paul Grice's 'M-intentions, people's utterances typically have specific communicative functions and goals that are motivated by the 'communicative intentions' of its producers.

Speaker's intention(s) is not only limited to the use of language which are considered the main carrier of the covert intended communicative intentions to be recognized by others. This recognized or understanding of these intentions is a mental complicated process that depends overall shared assumptions and grounds among interactants to reach the right inference(s) or successful guesswork.

It seems that Grice's (and post- and neo-Gricean) approach to pragmatics offers a way of detecting and analyzing the process of understanding these intentions.

3. Utterances have different levels of contents or truth-conditions.

Based on the assumption that speakers' utterances are information-carrying that have a certain degree of contents or truth-conditions. This is based on the idea of distinction between reflexive and referential truth-conditions of John Perry's (Perry 2000:2001).

As long as people's utterances are acts performers, so any single utterance owns a variety of contents. This indicates the strong relation among utterances, intentions and acts. The process of assigning contents and the real world is the task of both sides of interactions to detect any overt or

covert ideologies, which depends on the shared values, conventions and assumptions.

Saying that, it seems of great importance to take into consideration the context of utterance(s) such as speaker, hearers, time and place. This could be best accounted to by using the elements of Hymes model of communicative. The model of Korta and Perry (2011) is explained in Figure (12).
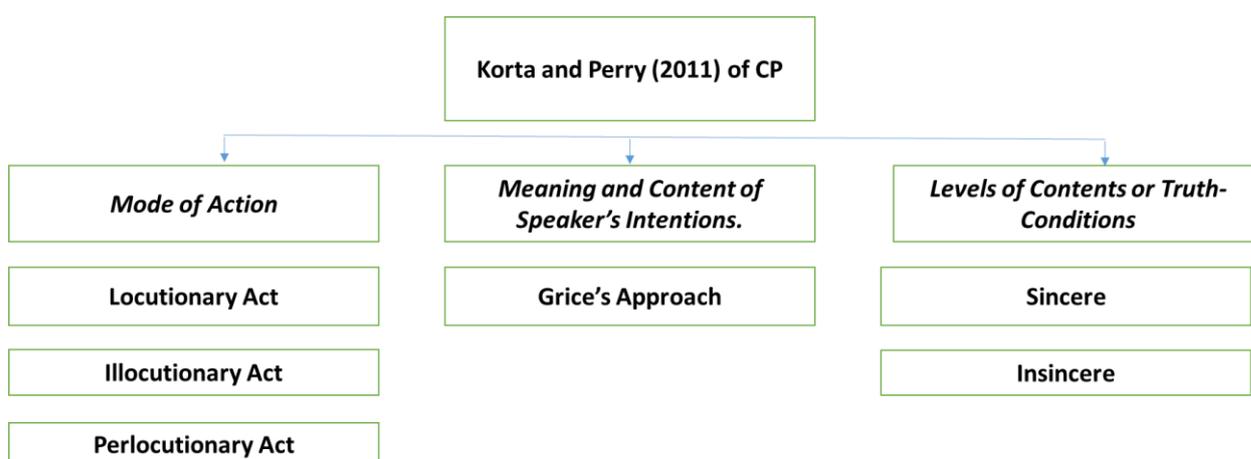
Figure (12): Korta and Perry's (2011) Model of CP

3.1.2 Mey's Approach (2001)

Mey is considered one of the main pioneers that set the foundations of the field of CP. She, in her article, *"Toward a critical theory of language"*, tries to set the foundations of this field concentrating on the strong relation between language and language use from one hand and the exercising social power on the other (Mey, 2001: 315).

Mey's ideas were later paid attention to and developed in 1996 after a conference where an article entitled "*Pragmatics": The Loaded Discipline* was published to shed light on this novel approach of studying pragmatics critically. Later, this paper becomes a book aiming to detect the hidden

dimensions of language use (Verschueren, 1999b: 896). Some would consider this as the starting point of this field of mixing the pragmatic aspects from a critical point of view.

Motivating and influencing of the ideas of critical researcher such as Fairclough (1989, 1992, 1995) and van Dijk (2001), Mey coined the term of '*critical pragmatics*' focusing on explaining that the aim of is to detect and analyse any relations between power exercising in society and the language usage as a tool used by its users.

Archer et al. (2012: 133) indicates that the field of pragmatics concentrates on the study of power manifestation and exercising in different contexts whether in institutional settings such as in courtrooms, police stations, etc. or in everyday interaction. Power represents a crucial component that provides a rich topic to CP research and study (ibid.: 134-142). This motivates the researcher to adopt CP as a way of analyzing idealism in drama.

Mey (2001: 318) believes that the interest of pragmatics is the authority of language use of speakers as a result of utterances and their power while the critical dimension is concerned with the resulted power as a social force which looks like norm to others or common sense (ibid.: 320). CP aims to detect and analyse any social discrimination or exercising of power as social variables and parameters such as class, gender, etc. based on theoretical principles for the aim of forming and providing ways of resisting them (Melefa and Emeka, 2014: 157).

Mey (2001) depends on the critical theories developed by critical theorists such as Fairclough (1992: 50) who used this term to study the nature of the power relations and dominance hierarchies in society, the levels of powerful and powerless sides and their interpretation(s) by others (Mey, 2001: 317).

Koyama (2006: 19) reports that CPs is a social-scientific kind of pragmatics which is located at the core of language use that involves social conflicts, power struggles, and identity (re)formations (ibid.: 20). This means that the (re)formations of identities, power relations and sociocultural conflicts as happening in, and being constituted by, language are central research investigation within the scope of CPs (ibid.: 23).

It is worth mentioning that CDA models of Fairclough (1985, 1992) consists of three stages (1985; 1995:5) as explained in Figure (13):

1.   The description stage,

The first stage concerns with the textual features such as the grammatical elements such as pronouns, grammar, tenses, nominal, etc.,

2.   The interpretation stage consists of semantic dimensions such as reference, content, etc., in addition to the pragmatic issues and elements such as the theory of speech acts, implicatures, politeness, etc.

This stage relates these elements and dimensions with their wider socio-cultural scope within community or society.

3.   The explanation stage represents the critical core or the socio-cultural discursive practice(s) of the covert ideologies such as "power behind discourse" that lie behind the entire process and governs the relations of power in discourse.

The aim of analyzing critically the discursive practice is to reveal the way of shaping any ideological patterns and the socio-cultural practices of language strategies and tools.

The reason of that is Fairclough who gives the researcher the freedom to choose whatever tools s/he thinks it is useful for him to achieve her/his aims of study. van Dijk (2001: 99) agrees with this idea and suggests that CDA analysts and researchers should "select those structures for closer analysis that are relevant for the study of the (targeted) social issue".
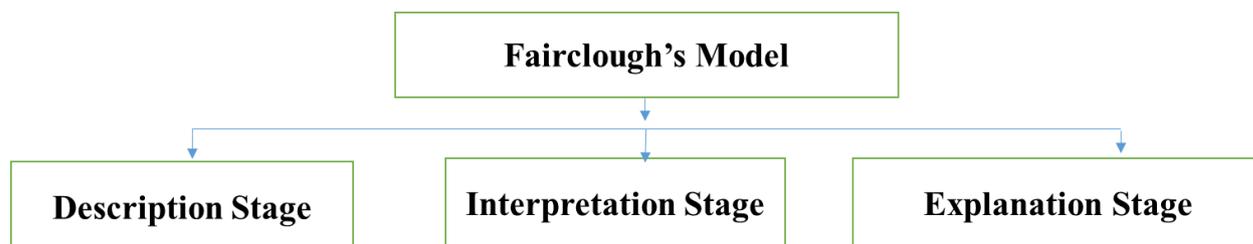
Figure (13): Fairclough's Model

3.1.3 Wodak (2001) Discourse-Historical Approach

Wodak, who is one of the famous critical scholars, present her own approach of critical study and analysis, i.e. The *Discourse-Historical Approach.* Wodak (2001) believes that discourse cannot be studied or analyzed from a synchronic point of view only, i.e., the diachronic or historical dimension should be taken into consideration (Wodak, 2002 as cited in TodolÍ et al, 2006;20). This will result in higher level of understanding to the overt and covert ideologies within the text under scrutiny.

Wodak believes, like Fairclough and van Dijk, that discourse is a social practice and too complex that researchers need to adopt diverse theories and methods to analyse and study, so she thus states that "studies in CDA are multifarious, derived from quite different theoretical backgrounds, oriented towards different data and methodologies" (Wodak, 2001:5). One of the important assumptions of CDA is "that all discourses are historical and can therefore only be understood with reference to their context" (Wodak, 2009:20; Meyer, 2001:15).

This clearly means that discourse has two inseparable synchronic and diachronic dimensions that work together during the communication process to achieve effective communication process. These two dimensions includes all the explicit and implicit political, socio-cultural, and psychological ideologies and agenda of language users (Wodak, 2011).

According to Wodak (2011: 11), to reach a better understanding of the produced text, researchers should take into consideration the historical aspects of discourse during the process of critical analysis and explanation the discursive practices of the targeted data.

Wodak (2001) indicates the existence of a strong dialectical relationship between discursive practices and fields of action such as situations, institutional and social structures in which they are situated. She (2001: 66) states:

> on the one hand, the situational, institutional and social settings shape and affect discourses, and on the other, discourses influence discursive as well as non-discursive social and political processes and actions. In other words, discourses as linguistic social practices can be seen as constituting non-discursive and discursive social practices and, at the same time, as being constituted by them.

Wodak (2001:66) sees discourse "as a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action as thematically interrelated semiotic, oral or written tokens, very often as 'texts'" .

Reisigl and Wodak (2009: 89) believe that the nature of discourse can be accounted for as:

      i.   "a cluster of context-dependent semiotic practices that are situated within specific fields of social action;"

      ii.   "socially constituted and socially constitutive;"

      iii.   "related to a macro-topic;"

iv.   "linked to the argumentation about validity claims such as truth and normative validity involving several social actors who have different points of view".

Wodak (2001: 66) shares the same views with Fairclough who views texts as the products of discourse, so she defines texts "as materially durable products of linguistic actions". She consider the following criteria in her Discourse Historical approach to be considered as explained in Figure (14):

i.   Intertextual and interdiscursive relationships of texts, genres and discourses,

ii.   Sociological variables, and

iii.   Situational frames.

According to Wodak's (2001) approach, the concept of intertextuality means that "texts are connected to other texts", while interdiscursivity means "discourses are connected to each other". The approach assumes that all these relationships for the aim of exploring the way(s) discourses, genres, and texts produce socio-political change (Wodak, 2001). To achieve the aim of reaching a better understanding of the produced discourse and the effective process of analysis, Wodak (2001) proposes a principle of triangulation. This principle combines different interdisciplinary approaches.

Wodak's (2001: 67) triangulatory approach is based on context, which takes into account four dimensions as explained in Figure (14):

i.   "the immediate language or text internal co-text"; in addition to "the intertextual and interdiscursive relationship between utterances, texts, genres and discourses";

ii.   "the social/sociological variables and institutional frames of a particular context of situation"; and,

iii.	"the broader socio-political and historical context which the discursive practices are embedded within and related to"
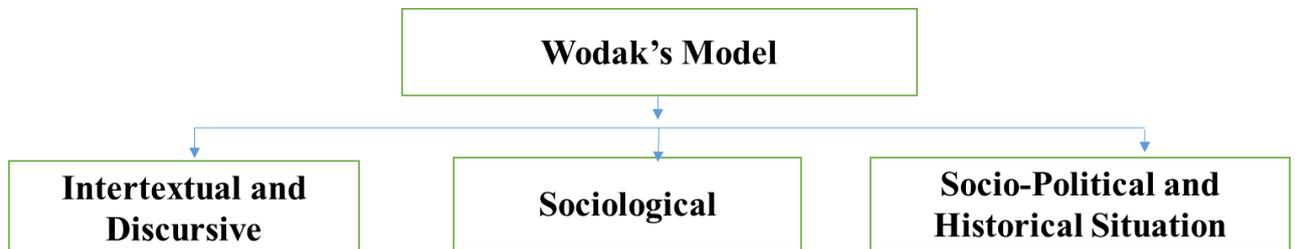
Figure (14): Wodak's (2001) Model

## 3.2	The Model

This section explains the chosen elements of the eclectic model which is used to analyze the ideology of idealism the chosen data. This eclectic model depends on the concepts and ideas of Korta and Perry (2011) and Mey's Approaches (2001) of Critical Pragmatics in addition to Wodak's (2006) Discourse-Historical Approach of the importance of the historical dimension of the study to portray a full picture of the concept of idealism politically in the selected data.

Concerning the items of the model, the researcher, after a first quick survey of the targeted data, adopts the pragmatic items mentioned in chapter two, in addition to other selected items as they are closely related to the nature of the targeted data and used by the writers of the tow plays for manifesting and enforcing political idealism. This goes in line with van Dijk (2001: 99) idea, that critical scholars and analysts should "select those structures for closer analysis that are relevant for the study of the (targeted) social issue". The elements of the model are as follows:

1. **Idealism Kinds**
    i.   Metaphysical
    ii.   Epistemological
    iii.   Subjective
    iv.   Objective
    v.   Pluralistic
    vi.   Personal
    vii.   Actual
    viii.   Absolut
    ix.   Transcendental

2. **Idealism Functions**
    i.   Exaggeration
    ii.   Blame
    iii.   Pride

3. **Pragmatic Strategies**
    i.   Reference
    ii.   Deixis
    iii.   Speech Acts
    iv.   Implicature
    v.   Grice's Maxims
    vi.   Politeness

4. **Critical Aspects**
    i.   Detecting and Analysing the Ideology of Idealism
    ii.   Historical Side of the Text
    iii.   Raising the Awareness
    iv.   Reproduction of the Text

3.3. The Components of the Model

The researcher aims to use the elements mentioned in the previous section of the eclectic critical pragmatic model to detect and analyze the discursive-social dimensions of the ideology of idealism as used by the writer. Moreover, the researcher aims mainly *to raise the awareness* of the receivers concerning the *ideology of idealism* exercised by the writers. *This raising of the awareness* helps the receivers, whether readers or viewers of the plays, resist any kind of misuse of language as a tool to hide any ideologies over them. The researcher also offers *attempts of reproduction* of such literary texts whenever it is possible or necessary. These two processes, i.e., raising *the awareness* and *reproduction of the text,* represents the core of the critical dimension of the study.

As mentioned above, different linguistic tools are used during the events of the play by the play writers. The researcher has selected certain linguistic tools in order to reach a suitable eclectic model for analyzing the selected data pragma-critically. It is necessary to come briefly across those different elements of the current study and the adopted eclectic model briefly. In fact, some of them are mentioned in **chapter two,** while others need no long introduction, as they are well known enough due to the big number of books and academic research and articles that dealt with them by different scholars. Therefore, a summary of their basic tenets and concepts, as far as the current study is concerned, will be presented for the sake of explanation.

The researcher will survey briefly some of the components of the model for clarification as follows:

3.3.1 Blaming

Blame can be defined as the process of attributing things that are wrong or bad to others (Bull and Wells, 2012,88)**.** Hansson (2015: 297) indicates that, "linguistic aspects of blame avoidance are yet to be studied by discourse analysts in great detail".

Pragmatically speaking, Searle and Vanderveken (1985: 191) relate blaming with speech acts by stating that blaming is "the act of disapproving or condemning something bad."

The act of blaming frustrates people and, consequently, does not allow others "speak up or take the right action" when they should defend or explain themselves (Dattner, 2011, 2). People avoid blaming by denying their "agency, competence, and responsibility for the unfavorable outcome" (Tilly, 2008: 103).

Pragmatists, who study blame, relate the blaming with implicature and Grice's maxims, speech acts and politeness strategies by adopting and using different grammatical and expressions strategies, tools and devices.

3.3.2 Exaggeration

The concept of exaggeration is a representation of certain values or ideologies in an extreme manner to make it more prominent or larger, better, or worse than it really is (Aristotle, 1976:165), i.e., beyond the restrictions of truth.

Pragmatically speaking, certain pragmatic exaggerated devices are used to convey their intended meanings as it is a common feature used in everyday language as, Leech (1983:146) states, for the aim of describing, understanding, and evaluating self-experience or people's experiences. Language users and playwrights adopt and use exaggeration in their writings such as conveying certain ideologies or ideas to achieve their aims.

Pragmatists indicate that exaggeration has pragmatic forces such as speech act forces, implicature and or for showing the degree of politeness as Brown and Levinson (1987) who recognize exaggeration as an essential part of positive politeness and going off record.

Scholars detect certain devices to show exaggeration to be effective which are:

3.3.3 Hyperbole

Hyperbole is a figure of speech of blunt exaggeration, as Fussell and Krueuz (1998:94) define. One of the functions of hyperbole is to present an extra note of something for receivers, or to praise or approve of people or action or to complain, criticize and attack someone or something (Mora, 2006:205). The interpretation of hyperbole depends on the context to reach the suitable inference.

3.3.4 Irony

Kreuz (1996:23), and Fussell and Kruez (1998:91) indicate that it is common to exaggerate by embodying the opposite of what they really mean.

Furthermore, Colebrook (2004:1-22) remarks that irony destroys the sincerity and immediacy of life as it shares the changeability and context dependency of all general concepts. Pragmatically speaking, interpreting irony means looking beyond the standard exchange and use to what might really mean contextually and perceptually Sharp (2009:35).

3.3.5 Simile

Cruse (2006:165) defines simile as an overt comparison between several things or actions that share one similar characteristic by using the words "as" or "like". Simile is used to imply a secondary meaning by connecting ideas, to improve the rhythm of the used language, or to enhance the effect of the presented description (Kleiser, 1925:3-17).

3.3.6 Metaphor

Language users, especially writers, use rhetorical devices like metaphor, metonymy or wordplay to realize what is meant out of the literal meaning for different reasons as Weaver (2010: 542) observes.

A metaphor is defined as "a rhetorical figurative expression of similarity or dissimilarity in which a direct, non literal substitution of identity is made between one thing and another"(Myers and Simms:1989, 178).

Metaphor is of many forms:

i. noun metaphor,

ii. verb metaphor,

iii. preposition metaphor,

iv. adjectival metaphor and

v. Adverbial metaphor.

The metaphor is specially used in literary works for ideologically potent to reflect the viewpoints of the writer towards political or social issues (ibid.)

To avoid being ideologically motivated, language users deny any ideological implications of the usage of metaphor by claiming they are only joking (Feagin, 2006: 207). Pragmatically speaking, Grice (1989: 34) sees metaphor as an example of flouting the maxims of quality and manner.

3.3.7 Rhetorical Questions

This device is used as an effective device to persuade others' of certain ideas and beliefs. Han (1997:3) observes that such a question does not look for a certain answer but rather, it involves an assertion.

Pragmatically speaking, Black (2006:26) relates the positive rhetorical yes-no questions with the force of the illocutionary force of a strong negative assertion, while the negative question is related with the illocutionary force of a strong positive assertion.

3.3.8 Pride

Scholars, such as Nathanson (1994), Elison (2005) and Scheff (2003, 2014), see that pride is a basic emotion of humans that is related to 'bond affect' and their acceptance from others.

Tracy and Robin's (2004) see that self-pride comes from the person himself who believes that s/he lived and/or living up to ideal or actual self-representation as a socialized response results from satisfaction as apposition to shame as Kemper (1987) indicates.

The adopted eclectic model of analysis of this study is explained in Figure (15).

CHAPTER FOUR

DATA COLLECTION, DESCRIPTION AND ANALYSIS

This chapter is advocated to the practical part of this work. It deals with the data, their collection, description and analysis. Moreover, it introduces the findings of the analyses and their discussion. After the application of the qualitative analysis, the quantitative one follows.

4.1 Data

4.1.1 Data Collection

The data under study are thirty extracts that are quoted from two plays. The first play is British by David Hare "Stuff Happens" and the second one is an American play by Lucas Hnath "Hillary and Clinton". The reason behind choosing this genre in the analysis dues to the fact that conversations occurs in plays are full of hidden ideologies. Hence, this kind of data represents a rich source of information.

The purpose behind investigating two types of plays is to shed the light on two different cultures and to discover how each writer uses his own linguistic tools to convey his message.

4.1.1.1 Contextual Factors of Data

Before starting the analyses of data, there is a need to clarify some of the contextual factors of the data. In his grid of SPEAKING, Hymes' (1974: 55-62) designates the different aspects of communication in speech events. This model is adopted to explain the contextual factors of the plays under study. The contextual factors of each extract under investigation are shown in a table with the extract so as to give an adequate picture of the data. So

these factors will not be included in the model of analyses. Some of these factors, however, are essential to the data: settings, participants, ends, etc.

Furthermore, a brief background clarification is added prior to each analysis to provide a comprehensive explanation to the understanding of the extract under analysis. Since historical background is vital in all critical analyses such as power, ideology and stance are to this study (Wodak, 2007: 209). This indicates that each extract is first presented by providing some preceding premises and background information essential and crucial for comprehend the extract under analyses. Table ( ) below shows the elements of the model of Hymes (1974) with their explanations.

Table (3): Hymes' (1974: 55-62) Model of Contextual Factors

	Dimension	**Subcomponents**
S	Setting	a. Indicates the time and place of the event b. Psychological setting: participants' understanding of event or environment of setting
P	Participants	Speaker, sender,addressor,hearer,receiver,audience, Addressee(present or absent)
E	Ends	Purpose – goals Purpose – outcome
A	Act sequence	Sequential organization of speech acts Message from Message content (or the form and order of the event)
K	Keys	Tone or spirit of the communicative act.
I	Instrumentalities	Medium of transmission of speech Forms of speech and speech style.
N	Norms	Rules of interaction: rules governing speaking
G	Genre	The discourse type that achieves the speech event

4.1.2 Data Description

The data of this study consists of two modern plays. The first play is British and the second is American. The reasons behind this choise is to see how culturally idealism is presented and to observe how the different cultures affect the use of the English language generally and in literature specifically.

The data consists of thirty extracts; fifteen extract are taken from each play. Each extract will be subjected to quantitative and qualitative analyses.

In each play, different extracts are chosen as showing Idealism. Hence, they are chosen for the analysis. The extract consists of one, two or more utterances in order to make the thought complete. This means that the unit of analysis is the utterance. The utterance is defined in The Oxford English Dictionary (2016) as "uninterrupted chain of spoken or written language which comprises a complete unit of speech in language". It is bounded in terms of prosody by a moment of silence. Utterances can be single words, groups of words, clauses or complete sentences.

In pragmatics, an utterance is used to convey a communicative intention. It is firmed that each utterance conveys one complete thought and this is the meaning of utterance which is intended in this study. It is important to remark that each extract must have at least one utterance that shows Idealism at least to be chosen for the analysis.

Taking in the consideration that the data of this study are represented by utterances taken from two different plays. And since they are produced by diverse speakers in different situations, it is essential to identify the contextual factors of each extract prior to the analysis.

4.1.3   The Analysis

4.1.3.1 Methods of Analysis

 In this study, two types of analyses are adopted: a qualitative and a quantitative one. The first is accomplished through the analytical

Framework developed in Chapter Three. It is applied to some extracts to demonstrate the main concepts under study. On the other hand, the statistical analysis assists to quantitatively enhance the validity of the results of the qualitative one. The purpose is to check whether the hypotheses set in the introductory chapter are valid or not.

Each utterance is nominated as Idealism following certain principles which reveal during the analysis. These principles are derived from the definition of Idealism developed earlier. As mentioned in Chapter Two, Idealism is "any view that stresses the central role of the ideal or the spiritual in the interpretation of experience. It may hold that the world or reality exists essentially as spirit or consciousness" (Robinson(2020:1946-54)). It implies the concept of showing the Self as positive and the others as negative. These real aspects may be subjective, objective, personal and transcendental while the spiritual aspects may be epistemological.   These are the different kinds of idealism that this study is tied to. The choice of these definite kinds is determined according to what has been expected to flourish in the data.

The analysis comprises several levels as the analytical framework suggests. The first level specifies the kind of idealism, i.e. whether it is metaphysical (subjective, objective, personal, and transcendental) or epistemological (skepticism). The examples are checked whether they are metaphysical or epistemological in manifestation. After the form is specified; it is checked whether it is achieved by a speech act, an implicture or an argumentative mode. Then, the pragmatic concept is put under scrutiny within each

concept. Reaching the last step, the very start. In this way, the stance and critique mechanisms are made to progress throughout the analysis itself. Each utterance is then studied to find out how the reproduction mechanism can be specified.

4.1.3.2 The British Play: Stuff Happens

The British Writer Sir David Hare writes this British play. He was born in June 5, 1947, St. Leonardo, Sussex. England. He is a British playwright, screenwriter and director. He is noted for his deftly crafted satires examining British society in post- world War II era.

Some of his works are:

1- Plenty
2- Skylight
3- Racing Demon
4- Amy's View
5- Stuff Happens

His play "Stuff Happens" is written about the Iraqi War. Hare presents it as "a history play" that deals with current history. The title is quoted from Donald Rumsfeld's reply to prevalent looting in Baghdad: "Stuff happens and it's untidy, and freedom's untidy, and free people are free to make mistakes and commit crimes and do bad things."

The play expresses a mixture of views, with arguments for and in contradiction of the war on Iraq. It blends re-creations of real speeches, meetings, press conferences and dramatized versions of secretive meetings between members of the Bush and Blair governments. The play also contains global figures such as Hans Blix and Dominique de Villepin.

Stuff Happens is considered one of the most inspiring political dramas to occur in modern memory.

Extract 1

An actor: Stuff. Happens. The response of Donald Rumsfeld, the American Secretary of Defense, when asked to comment on the widespread looting and pillage that followed the American conquest of Baghdad- Friday, April 11th 2003:

Journalist: What's your response, sir? Mr. Secretary, how do you respond to the news of looting and pillage in Baghdad?

*Rumsfeld: **I've seen the pictures**. I've seen those pictures. I could take pictures in any city in America. Think what's happened in our cities when **we've had riots**, and **problems, and looting**. Stuff happens! But in terms of what's going on in that country, it is a fundamental misunderstanding to **see those images over and over and over again** of some boys walking out with a vase and say ,'Oh, my goodness, you didn't have a plan.' a That's nonsense. They know what they're doing, and **they're doing a terrific job**. And it's **untidy**, and **freedom's untidy**, and **free people are free to make mistakes** and **commit crimes** and do **bad things**. They're also free to live their lives and do wonderful things, and that's what's going to happen here.(Stuff Happens 3-4)*

Table (4): The Contextual Factors of Extract (1)

Contextual Factors	Description
Settings	A conference in the White House April 2003
Participants	Speaker: Donald Rumsfeld Addressee: A journalist and audiences
Kind	Pluralistic Idealism
Instrumentalities	Answering
Norms	Interview
Genre	Political

The title of the play refers to the disreputable statement made by the then-Secretary of Defence Donald Rumsfeld at a media conference. This statement is given after the "liberation" of Baghdad by the alliance forces, when he answered a question about the civil chaos suffusing the "liberated" cities because of the lack of local security forces who uncontrolled their posts in fear of the invasion.

Rumsfeld expresses pluralistic idealism, since his understanding of the world is limited to only his ideas within his mind. He used such kind of idealism to show his belief that it is the price of freedom to oppose probable misdeeds claiming that freedom gives people the right to make mistakes:

The speaker was informative enough, speaking in relevant manner, telling facts and orderly. So all Grice's maxims are kept.

Locutionary act is represented by the actual words uttered and denotes a meaningful linguistic utterance. The illocutionary act of the utterance is to persuade the audience. He uses representative SA(statements), directive SA(orders) and commissive SA(promises)to perform a conventional force of issuing an utterance in accordance to the shared knowledge of his society and language. As a result, he achieves the result and effect of the locutionary act to apply the perlocutionary act. The perlocutionary act her is to express the euphemistic explanation of the harsh outcomes of the invasion expresses the metaphorical distance between the US government and the harsh realities of Iraq and/or the Middle East.

By the use of different kinds of speech acts such as reporting, intimidating, referring and persuading, Hare turns this distance into irony by giving the title "Stuff Happens" to his anti-war play. In other words, Hare provides his audience with a play about an administration with no true regard for human life, where thousands of deaths are explained away with one damning phrase: Stuff. Happens.

He exploits all the pragmatic tools from the title of the play to ridicule the downplaying of the destruction of people's lives by the US government.

Different references are used such as referring to figures or places so as to show that the play is not just mere propaganda against the decisions taken by the Bush government. Although a result of the legacy of docudrama, Stuff Happens never turns to an agitprop, and does not merely support the denial of war but tries to force its readers/audience to reconsider their thoughts on current war politics.

Person deixis such as " I, you, they and boys" are used as a kind of affirmative tools by making uncertain manifest. Deixis of place and time are also used.Hare is looking for complexity and an investigation that is history, not agitprop. Consequently, the play does not simply set the blame on a specific group of politicians, though mostly their dialogue is declared. It enquiries the responsibility of the common people of both Iraq and the US.

Table (5) shows the pragmatic strategies of the extract (1) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	2	22%
	Directive	4	44%
	Commissive	3	33%
	Expressive		
	Declarations		
Total		9	
SM		0	
Total		0	
GMs	Quantity		0%
	Quality		
	Relevance		
	Manner		
Total		0	
Politeness		0	
Total		0	
Deixis	Person	6	60%
	Place	2	20%
	Time	2	20 %
	Discourse		
	Social		
Total		10	
Metaphor			
Total			

Extract 2

*An Actor:November 1968: Powell is in a helicopter which falls to the ground, in his words**, 'like an elevator with a snapped cable'**.*

*Powell: After **Vietnam**, many in my generation vowed that when our turn came to call the shots, we would not quietly acquiesce in half- hearted warfare for half – baked reasons. **Politicians start wars; soldiers fight and die in them.***

*An Actor: He is awarded **the legion** of Merit and evolves what becomes known as **Powell doctrine**:*

*Powell: War should be the **politics of last resort**.*

Donald Rumsfeld, peppy, in trifocals, steps forward. (ibid 4-5)

The contextual factors of this extract are specified in Table () below as follows:

Table (6): The Contextual Factors of Extract (2)

Contextual Factors	Description
Settings	A conference in the White House
Participants	Speaker: An Actor Colin Powell Addressee: Rumsfeld & Audience
Kind	Actual idealism Personal idealism
Instrumentalities	Stating
Norms	Interview
Genre	Political

This extract represents an introduction to the play and the characters. It focuses specially on background information and the key characters before the plot begins.

Hare builds his play on three kinds of characters: real politicians, narrator-actors, and imaginary characters. The real politicians are the main world figures. The narrator-actors are the different nameless actors who are used to describe the historical situation of events, sum up the roles of the real politicians throughout the play, and ease the shifts between the various scenes and settings of the play. "These figures frequently mediate in order to give extra information or an opinion on a debated issue. These unknown actors stand amid the characters of politicians and the audience. The

illusory characters are the five nameless characters spread among the scenes of the play: the angry journalist, the Labour Party politician, a Palestinian academic, a Briton in New York, an Iraqi exile.

As mentioned above the nameless actor paved the way to the entrance of the political figure. He uses reporting SAs in addition to different types of references such as: referring to names of persons, months, years and even things. The purpose behind this use is to give the audience an adequate account of the setting of the extract besides he attempts to give the politician, Powell, a significance amount of importance. He tries to put him in the row of historical figures or heroes.

Colin Powell represent the only consistent voice of reason amongst the group. He resorts to the actual idealism so as to warn Bush of the risks of rushing into war and sidestepping international allies.

The conflict arises as one between the objective (Powell), who tries to shape the reality in accordance to his thoughts and for his nation's welfare, and the subjective (Bush) who has his own plan to achieve his aim. Explaining his experience in Vietnam and associating its historical difficulties with the existing problems of Iraq serve as a reference that Powell used to focus on the fact that America's participation in the Vietnam War was a bad task which cost the lives of thousands of people and distorted America's foreign reputation.

Maxims of quantity and quality are breached since both are more informative than required and have no evidence to their speech.

Powell uses different types of SAs such as: directive SAs (warning, requesting), representative SAs (Stating, persuading) to warn from a step the Bush administration is about to repeat in Iraq.

The use of actual idealism reflects Powell's realizations that "Politicians start wars; soldiers fight and die in them" leads him to strongly stress: "War should be the politics of last resort".

He also uses the personal idealism to display his conscience about the morality of war and related it to the external values that are clearly absent from the thinking of Rumsfeld and Wolfowitz". Aware that the part adopted by his administration will encounter with outside realities and facts, and missing Powell's strong arguments, Bush exploits both religion and power, being the President, not to clarify his decision to anyone.

Deixis of person, place, discourse and time are used to indicate force of reality in the play.

Table (7) shows the pragmatic strategies of the extract (2) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	2	40%
	Directive	3	60%
	Commissive		
	Expressive		
	Declarations		
Total		5	
SM		0	
Total		0	
GMs	Quantity	2	50%
	Quality	2	50%
	Relevance		
	Manner		
Total		4	
Politeness		0	
Total		0	
Deixis	Person	3	30%
	Place	3	30%
	Time	2	20%
	Discourse	2	20%
	Social		
Total		10	
Metaphor		0	
Total		0	

Extract 3

*An Actor: January 29th 2002 : George Bush uses his state of the union address to **ramp up the rhetoric**. The President's chief speech – writer, Michael Gerson, calls this:*

*Gerson: Make the best case for war in Iraq. But **leave exit ramps**.*

Bush enters a cheering Congress and shakes eager hands.

An Actor: Dick Cheney sits directly behind as the president reads the result:

*Bush: **Iraq continue to flaunt its hostility towards America** and to **support terror**. states like these, and their terrorist allies, constitute **an axis of evil**, arming to **threaten the peace of the world.** By seeking weapons of mass destruction, these **regimes pose a grave and growing danger.***

*All nations should know: **America will do what is necessary to ensure our nation's
security.** I will not wait on events, while dangers gather. I will not stand by as peril
draws closer and closer.*

*__History has called America and our allies to action__. Steadfast in our purpose, we now
press on. we have **known freedom's price**. We have known **freedom's power**. And in
this great conflict, **my fellow Americans, we will see freedom's victory**. (ibid, 32-33)*

The contextual factors of this extract are specified in Table (8) below as
follows:

The Contextual Factors of Extract (3)

Contextual Factors	Description
Settings	The Congress
Participants	Speaker: Gorge Bush Addressee: Dick Cheney and other politicians
Kind	Epistemological idealism Transcendental idealism
Instrumentalities	
Norms	Interview
Genre	Political

As usual, an actor starts the extract referring to specific dates, places and
figures to provide the audience with a kind of historical background and
prepare them to the coming events.

In the first part of his speech, Bush states Epistemological idealism since
he depends on what is existing only in his mind. From this perspective, he
believes that Iraq was a terrorist ally that form a menace to America. Other

countries do not believe Bush's claims and do not believe he knows what he is doing. After the private meeting between Bush and Blair at Bush's ranch to confer the problems about the Middle East. Bush considers that since Afghanistan is done they should just pass to Iraq as a second stage. Blair attempts to convince Bush that the backing from the UN is required before Iraq invasion. The British think that there is no adequate evidence that Iraq represents a serious threat to be capable to invade it legally.

In the second part of the speech, Bush uses transcendental idealism. He expresses his human self-egoism and depends on the knowledge that constructed out of his sense impressions and imposes upon others. From this perspective, he behaves by virtue of his authority and assumed faith.

Bush assertively thrives in convincing the Congress with his idea without the opportunity to negotiate. He achieves this through the breaching of all Grice's maxims. The maxim of quantity is breached by more informative as required, the maxim of quality is breached by saying what may be false and lacking adequate evidence, the maxim of relevance is breached since he says many irrelevant issues and lastly the maxim of manner is breached by being unorderly and not brief.

"History has called America and our allies to action", this sentence is a very clear example of exaggeration, which represents a mean to enhance the intendant ideology of transcendental idealism.

Different kinds of SAs are used such as: commissive SAs (shouting, promising) expressive SA(intimidating,) . This use serves the purpose of persuasion. As a political leader, Bush may adopt the character of a protagonist in this case. His choices are believed to be right, and they apparently serve a good ethic political result and worldwide peace.

Many of the statements Bush states in this extract are for the sake of achieving the perlocutionary force for his utterances. They are the products of his mentality created by the meta-narrative of freedom. Being the head of the nation, of the American people, Bush prefers his own political movements afterward the 9/11 occurrences as rational resolutions to lead his society to advancement.

Bush purposing the completion of his argumentation and persuasion applies all the three basic inseparable aspects of SM here. As mentioned previously, he tends to give himself the character of the hero who has to protect not only the US but also the entire world. This hero's task is not limited to the US; it seeks the peace and freedom of the whole Middle East since it is thought to be a menace to the freedom of the US. Accordingly, He frequently uses different forms to emphasize the pragmatic use of the discourse of freedom.

The writer deftly elucidates America's fears and paranoia after 9/11 world and the irrationality of conquest through his skillful use of all the critical and pragmatic strategies.

Table (9) shows the pragmatic strategies of the extract (3) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative Directive Commissive Expressive Declarations	3 4	43% 57%
Total		7	
SM		2	
Total		0	
GMs	Quantity Quality Relevance Manner	3 4 3 2	25% 33% 25% 17%
Total		12	
Politeness		0	
Total		0	
Deixis	Person Place Time Discourse Social	6 4 1	55% 36% 9%
Total		11	
Metaphor		2	100%
Total		2	

Extract 4

*Blair: I have to go back; **I have to face my Cabinet.** I have to look my colleagues in the eye and **tell them the truth**. I can very easily lose Cabinet members over this. If my enemies can say "this is the war which was cooked up a long time ago by a group in Washington who are just going through the motions…' if they can say, **America decided this, they decided it, it's fixed.** And nothing you do, Tony, will have any effect…' (He pauses.) if people can say that, **then my position becomes untenable**.*

*Bush: **You need to be in good faith.***

Blair: It's important to me.

Bush nods slightly

*I've been clear with you. **We're just discussing the options**.*

Blair Good ..

Bush: I can say that: we're looking at the options.

Blair: Good.

*Bush: **No war plan's on the table**. It's not on the table.*

Blair: I think that's important. I don't just mean it's important it's true. I know it's true. It's also important you say it.

There is a silence.

Bush: It's what I'm saying.

Blair: Good.

Bush and Blair walk out to face a press conference.

Bush: Good morning. Laura and I very honored to have our friends, Tony and Cherie Blair and their family, visit us here in Crawford. We appreciate the rain that the Prime Minister brought with him. And so do the other farmers and ranchers in the area. Mr. Prime Minister, thanks for bringing it.

Blair: My pleasure, George.

Laughter.

*Journalist: **Mr. President, you have yet to build an international coalition for military action against Iraq. Has the violence in the Middle East thwarted your efforts? And Prime Minister Blair, has Bush convinced you on the need for a military action against Iraq?***

Bush: Adam, the prime minister and I , of course, talked about Iraq. We both recognize the danger of a man who's willing ti kill his own people harboring and developing weapons of mass destruction. This guy, Saddam Hussein' is a leader who gasses his own people.

*Second Journalist: Prime Minister, **we've heard the President say what his policy is directly about Saddam Hussein, which is to remove him. Can I ask you whether that is now the policy of the British government?** (ibid, 42-43)*

The contextual factors of this extract are specified in Table (10) below as follows:

The Contextual Factors of Extract (4)

Contextual Factors	Description
Settings	A press conference

April 2003 |
| Participants | Speaker :Blair- Bush and journalists

Addressee: the speakers and audiences |
| Kind | Objective idealism

Pluralistic idealism

Subjective idealism |
Instrumentalities	Negotiation
Norms	Conference
Genre	Political

In this extract, Blair tries to convince Bush that the backing from the UN is necessary afore they can attack Iraq. He states Objective idealism to reflect the objective world of idea that spring from his supreme mind. He declares that The British need proof that Iraq is really a menace to have the ability to conquer them in a legal way.

Blair breaches the maxim of quantity since he was not so informative as required and this is a remark about his weakness and disability to have a decision.

Blair uses representative SAs (intimidating, reporting) and directive SAs (persuading- request) in his speech remarking his hesitation and untenable position.

Person deixis "I" is used frequently indicating Blair's blundering and inability to behave appropriately.

On the other hand, Bush in his response to Blair expresses Pluralistic idealism through which he shows that his believes and understanding of the situation is limited to the idea in his mind. He states that since there are new styles of menace that means there should be new ways of thinking. His use of short and limited responses reflects his dominance and enhances his powerful position.

Bush breaches the maxim of quantity when he makes less informative contributions than required. His obscure responses breach the maxim of manner.

SAs of reporting, predicting and deceiving are used to show that this war has colonial motives such as power, pride, and wealth.

The writer uses all these kinds of critical and pragmatics tools to make a comparison between Bush and Blair is their attitude to the agreement of the UN in taking military act. Since people thought to be the basis of their authority, both of them seek public backing for their political resolutions. Blair, whose people intensely stresses the involvement of the UN in the war on Iraq, regularly inspect the common poll in order to guarantee he has not lost the backing of his voters. Since he even undergoes from missing the support of his ministers and split between the English Parliament and the Bush administration. In order not to be the cause of breaking Britain's old pact with the US, he tries to act together with the Americans.

The two-journalist use subjective idealism and SAs of asking and referring to expose the process of an easy and fatal syllogism: a war is imminent;

hence, there must be a strong justification for war. They state that people mutter that there was a more complex or urgent situation for war than the one offered by Bush and Blair to their voters.

They stated that there was no such argument, but the men control the situation from behind the scenes. Moreover, in case they could not have a just cause, they went looking for one.

As a result, Bush tries hard to persuade others of how does Iraq "flaunt its hostility towards America and support terror." He further stresses, to his people, that Iraq with its terrorist allies constitute "an axis of evil" and represent a danger to the peace of the world by "seeking weapons of mass destruction".

Table (11) shows the pragmatic strategies of the extract (4) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	5	56%
	Directive	4	44%
	Commissive		
	Expressive		
	Declarations		
Total		9	
SM		0	
Total		0	
GMs	Quantity	6	60%
	Quality		
	Relevance		
	Manner	4	40%
Total		10	
Politeness		0	
Total		0	
Deixis	Person	9	53%
	Place	5	29%
	Time	3	18%
	Discourse		
	Social		
Total		17	
Metaphor		0	
Total		0	

Extract 5

Bush attends the graduating class of 2002 at the United States Military Academy at West Point. Material music.

*An Actor: In June 2002, President Bush takes the graduation class at West Point. In his address, **he repudiates one of the core ideas of the United Nations Charter**, which forbids the use of force not undertaken in self- defence .He introduces a concept new in international law: **the doctrine of the pre- emptive strike**.*

Bush addresses the seated graduates.

Bush: For much of the last century, America's defence relied on Cold War doctrines of deterrence and containment. But new threats require new thinking. Deterrence- the

promise of massive retaliation against nations- means nothing against shadowy terrorist networks with no nation or citizens to defend. Containment is not possible when unbalanced dictators with weapons of mass destruction can deliver those weapons on missiles or secretly provide them to terrorist allies.

We cannot defend America by hoping for the best.

If we wait for threats to fully materialize we will have waited too long.

We are in a conflict between good and evil, and America will call evil by its name.

By confronting evil and lawless regimes, we do not create a problem, we reveal a problem. And we will lead the world in opposing it.

An Actor: By August, Colin Powell has become nervous of the direction his government is taking. On a plane back from a tour of the Far East, he makes four pages of notes, then next day asks to see the President.(ibid, 46-47)

The contextual factors of this extract are specified in Table (12) below as follows:

The Contextual Factors of Extract (5)

Contextual by Factors	Description
Settings	The united States Military Academy at West Point. June 2002
Participants	Speaker: Bush & an actor Addressee: audience
Kind	Epistemological idealism. Absolute idealism Subjective idealism
Instrumentalities	Formal speech.
Norms	Statement
Genre	Political

This extract starts with special celebration, which is a graduation of a Military Academy. An actor is speaking first with references to specific dates, characters and places. The prominent figure here is Bush who gives a speech in this occasion. The writer skillfully makes use of this occasion to express Bush's aims and intentions. By this introduction, the writer adapted the audience to what is coming. Hare ends this section with a striking concept "pre-emptive strike" which is a preface to his intention to invade Iraq without a resolution from the UN.

In the first part of his speech, Bush uses Epistemological idealism to reflect what exists in his mind. Hence he could not attain an agreement from the UN to attack Iraq yet. He thinks that he must find new kind of thinking which suits the new styles of menace.

In the second part of his speech, Bush expresses Absolute idealism to mold the reality in a spiritual way to dominate the feelings of his people. He also tries to convince his people that America is the only savior.

Bush, purposely, breaches all Grice's maxim. He breaches the maxim of quantity by making his contribution more informative than required. Since he says false information and lacking evidence, he breaches the maxim of quantity. The maxim of relevance is breached when Bush utters irrelevant information sometimes. By using unnecessary prolixity, he breaches the maxim of manner. The purpose behind this is to exaggerate the position of Bush and the United States. Another aim is to reflect the speaker's power and ability.

Commissive SAs (shouting, intimidating, threatening) and representative SAs (referring, and persuading) are used to reach the speaker's ultimate

aim which is getting an agreement to attack Iraq without a resolution from the UN.

 In a response to Bush's speech, an actor describes Powell's condition. Powell meets with Bush and stating how he thinks that if the U.S. attacks Iraq without the UN then the U.S. would be in a problem. Powell declares that conquering will make America seems as a dictatorship and place our allies in a problem.

To give an adequate description of Powel's condition the actor uses Subjective idealism reflecting that reality consists of what is going on the speaker's mind and perhaps others minds.

The key purpose behind the use of different linguistic strategies is to
 Follow the track to war. The writer is objectively cautious in the material He uses, so as to reveal the hidden ideology in Bush's speech. Perhaps The main goal is to make president Bush looks as bad guy, while Tony Blair is attached more tribute than he is due and frequently revealed to be the victim of Bush's squirm maneuvers. The writer surely portrays Powell as a more heroic character than he worth to be; he is the wise and Restraint figure. Hare may make Powell to represent the administration's sole voice of reason for much of the play.

Table (13) shows the pragmatic strategies of the extract (5) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	7	64%
	Directive		
	Commissive	4	36%
	Expressive		
	Declarations		
Total		11	
SM		0	
Total		0	
GMs	Quantity	4	24%
	Quality	7	41%
	Relevance	3	18%
	Manner	3	18%
Total		17	
Politeness		0	
Total		0	
Deixis	Person	6	35%
	Place	5	29%
	Time	3	18%
	Discourse	3	18%
	Social		
Total		17	
Metaphor		0	
Total		0	

Extract 6

Act Two

A PALESTINIAN ACADEMIC waits for the audience to return. She speaks when they are ready.

*PALESTINIAN A: For the Palestinian, **there is no other context**. We **see everything in the context of Palestine.***

Why Iraq?** The question has been asked a thousand times. And a thousand answers have been given. **Why was the only war in history every to be based purely on

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intelligence - and doubtful intelligence at that - launched against a man who was ten years past his peak of belligerence?

Why Iraq? Why now? Here comes the familiar list of explanations. Because an Arab democracy would serve as a model. Because it was unfinished business - "He tried to kill my Dad." Because Osama bin Laden had served notice on the dictatorship in Saudi Arabia, and now America needed a new military base. Because Cheney worked for Halliburton. "It was all about oil!"

*For us, no. For Palestinians, it's about one thing: **defending the interests of America's three-billion-dollar-a-year colony in the Middle East.***

***This is a president whose knowledge of Palestine is confined to one helicopter flight in the company of Sharon,** from which he looked down on the suffering of the refugees. This is a double standard: a UN resolution which legitimizes war on Iraq has to be enforced. A resolution which demands Israel withdraw to its pre-1967 borders has to be ignored. Justice and freedom are the cause of the West - but never extended to a people expelled from their land and forbidden any right to return. Terror is condemned, but state-sanctioned murder is green-lit.*

***The Jewish poet, Chaim Nahman Bialik, dreamt of a state where there would be Zionist murderers, Zionist prostitutes, Zionist crooks. Israel**, he said, would only be a normal when it was as corrupt and human as any other state in the world. Well, it's human now.*

The victims of the conflict have become the problem. We are the Jews of the Jews.

(ibid, 57-58)

The contextual factors of this extract is specified in Table (14) below as follows:

Table (14): The Contextual Factors of Extract (6)

Contextual Factors	Description
Settings	A conference in the white House
Participants	Speaker: A Palestinian Academic Addressee: Audiences
Kind	Personal Idealism Pluralistic Idealism
Instrumentalities	Questioning &stating
Norms	Sarcastic speech
Genre	Political

This extract represents a crucial point in the play. The speaker here is a Palestinian academic who represents the most important one amid the play's nameless fictional characters. She expresses personal idealism to emphasize her essential role as a conscious person related this to the external reality. Her conscious perception leads to reveal Bush's actual reasons behind the war in Iraq. Then she represents Pluralistic idealism to show that her understanding can be known by more than one mind.

She breaches the maxims of quality and manner in purpose of revealing Bush's motives to attack Iraq. Hence, she listed some reasons such as "Arab democracy," "unfinished business," "'He tried to kill my dad,'" "Osama bin Laden had served notice on the dictatorship in Saudi Arabia, and now America needed a new military base," "'oil!'

Palestinians, generally, think that the UN is a twofold standard. As a result, UN only does what benefit their utility yet overlook what benefits other countries. The UN dooms the terrorism but they permit the countries in the Middle East to kill their people.

The Palestinian academic uses references to different matters such as: "everything in the context of Palestine," argues: "it's about one thing: defending the interests of America's three-billion-dollar-a-year colony in the Middle East" Israel. These references serve as a linguistic tool to expose the personal causes that Bush cannot declare for occupying Iraq.

The speaker uses directive SAs (asking), representative SAs (stating, conclusion) and commissive SAs (refusal) to impose the perlocutionary force of satire. Especially when she mentioned o the first motive—"Arab democracy", the US's dualism with the Middle East affairs:

'This is the double standard: a UN resolution which legitimizes war on Iraq has to be enforced". "A resolution which demands Israel withdraw to its pre-1967 borders has to be ignored". "Justice and freedom are the cause of the West—but never extended to a people expelled from their land and forbidden any right to return". "Terror is condemned, but state-sanctioned murder is green-lit". This use gives a voice to a character who is part of the chaos made in the Middle East. She may be the exemplified of a group of native people who have been oppressed by the violent Israeli state, and she uses debatable argument to reject the legality of the Iraq War.

The creation of this character benefits the writer to expose Bush's real ideology lying behind his insistence to get the legitimacy of achieving military interference in Iraq. We can prove that by some expressions of the Palestinian's speech she: "ten years past [Saddam's] peak of belligerence" and asks, "Why Iraq? Why now?" with a long list of answers: for democracy, for Osama Bin Laden, for oil. later, she lasts answering the

same question, for "defending the America's three-billion-dollar-a-year-colony in the Middle East"

Hare ends this extract with an influential expression in defining Palestinians as "the Jews of the Jews". It seems hypocritical to request the UN resolution for Iraq and to overlook Israel's cruelty against Palestine. The speaker here is within the dominion of language games or playing with words to explain the ideas of justice and freedom legitimated by the West and how suddenly fade away.

Table (15) shows the pragmatic strategies of the extract (6) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	3	38%
	Directive	4	50%
	Commissive	1	13%
	Expressive		
	Declarations		
Total		8	
SM		0	
Total		0	
GMs	Quantity		
	Quality	4	44%
	Relevance		
	Manner	5	56%
Total		9	
Politeness		0	
Total		0	
Deixis	Person	9	35%
	Place	6	23%
	Time	5	19%
	Discourse	2	8%
	Social	4	15%
Total		26	
Metaphor		1	100%
Total		1	

Extract 7

RICE: We want to send a message to countries which are considering actions hostile to the United States.

BUSH: Wolfie ...

*WOLFOWITZ: Well, I want to talk about another country, it's another country in the Middle East, **let's talk about that category of countries which is considering actions hostile to the United States.** And if you take a good look at that category then I think there's one egregious member. It's been in violation of United Nations resolutions for years.*

*RUMSFELD: **I sent a memo, if you remember, Mr. President**, in January, before this happened, I sent a memo with a list of countries who I considered were eager to **exploit any lapses in US capability. China, North Korea, Russia, Iran.** My conclusion was we should take any actions necessary to dissuade nations from **challenging American interests. Top of that list was Iraq**.*

(BUSH nods)

*WOLFOWITZ: **We're talking a corrupt dictatorship**, run by a man who oppresses his own people and thumbs his nose at American power. **We're talking about going in and establishing democracy**. This is a country which is now very brittle. It will break very easily. It's sitting there, waiting to fall. This is something we can do with very little effort. **For a minimum expenditure of effort, we can get maximum result**. **Take out Saddam and we blow fresh air into the Middle East.***

RUMSFELD: I mean, jumping jiminy, look at it strategically ...

WOLFOWITZ: That's it ...

*RUMSFELD: Look at it: **Afghanistan's a big country, but what are we going to bomb?** Tommy Franks says there are only three dozen targets. Three dozen! Have you looked at Afghanistan? Terracotta pots and straw roofs! It isn't easy. You can do it ...*

WOLFOWITZ: Oh sure, you can do it ...

RUMSFELD: We'll do it. Anything we're asked to do, we'll do. But it's hard. The only thing you can say for it, at least it isn't the Balkans. We're not like Clinton(ibid,20-21)

The contextual factors of this extract are specified in Table (16) below as follows:

Table (16): The Contextual Factors of Extract (7)

Contextual Factors	Description
Settings	Assembles at Camp David
Participants	Speaker: Wolfowitz / Rumsfeld Addressee: The War Cabinet
Kind	Objective idealism Pluralistic idealism
Instrumentalities	Expressing / promising
Norms	Meeting
Genre	Political

In this extract, Hare illustrate how The War Cabinet meets at Camp David to converse how to draw the future plans. They give a historical glance about Afghanistan and how it can be an example to inform other countries what is the results if they tend to practice terrorism on other countries. Wolfowitz, directed his speech Rumsfeld, uses objective idealism reflecting how his supreme mind that produces objective ideas about world which are not depending on his own minds only. The function of this use is metaphoric. He tends to show his idea that the U.S. choose Iraq as an example because it would be less risky than Afghanistan. This action would be a message to other countries.

Wolfowitz breaches the maxims of quantity and relevance being informative more than required and not relevant to the subject in a direct way.

Representative SA (description), directive SA(request) and commissive SAs (promising & offering) are used by Wolfowitz to show that The American government classifies countries according to their level of hate to America pretty than their support of terrorism. In this way they tend to select a country to be a scapegoat to be a scolding for other countries. Hence, Iraq is nominated for this position.

Deixis of persons, places and times are used to indicate and support the intended ideologies.

Rumsfeld, though he was unconvinced with Bush's decision, does not have a free will to give his opinion. He tries to expresses America's viewpoint about the war on Iraq.

He uses pluralistic idealism through which he shows how an individual understanding of the world can be known by more than one mind.

The function of this use is to exaggerate the threat of Iraq to the world.

He said that America selects Iraq to be a sample for all the countries that undervalue America's supremacy and ability.

Maxims of quality and relevance are breached since he said things without evidence and was irrelevant.

Representative SA (assertion) and commissive SA (promising) are used to confirm how is the main part of Bush's agenda is to show the world what kind of disastrous consequences are waiting for a country which disrespect America. Iraq is chosen to be this example.

Various kinds of references are use; person's names, places and deixis of persons, place and time are used. All these devices are used purposely by the writer in order to reveal the hidden reasons for choosing Iraq particularly to be the scapegoat. America has a big grudge towards Iraq since the first Gulf war in 1990-1991. In this way America insists the war against Iraq depending on fake and hidden evidences or reasons as shown in this play.

Table (17) shows the pragmatic strategies of the extract (7) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	7	39%
	Directive	5	28%
	Commissive	6	33%
	Expressive		
	Declarations		
Total		18	
SM		2	100%
Total		2	
GMs	Quantity	4	22%
	Quality	7	39%
	Relevance	4	22%
	Manner	3	17%
Total		18	
Politeness		0	
Total		0	
Deixis	Person	8	32%
	Place	6	24%
	Time	4	16%
	Discourse	5	20%
	Social	2	8%
Total		25	
Metaphor		0	
Total		0	

Extract 8

AN ACTOR: *The president is moved to an underground bunker at Strategic Command, Offutt Air Base, Nebraska. At his own insistence, he is flown back to the White House, whence he broadcasts live to the nation at 8:30 p.m.*

BUSH: **We will make no distinction between the terrorists who committed these acts and those who harbor them. None of us will forget this day. Yet we go forward to defend freedom and all that is good and just in our world.**

(Exhausted STAFF gather in shirtsleeves to hear the president)

AN ACTOR: *He then addresses his team in the Presidential Emergency Operations Center:*

BUSH: **I want you all to understand that we are at war, and we will stay at war until this is done.** *Nothing else matter.* **Everything is available for the pursuit of this war.** *Any barriers in your way, they're gone. Any money you need, you have it. This is our only agenda.*

(The STAFF dissolve)

AN ACTOR: *On Iraqi television a spokesman for Saddam Hussein declares:*

IRAQI S'MAN: **The massive explosions in the centers of power are a painful slap in the face of US politicians to stop their illegitimate hegemony and attempts to impose custodianship on peoples. The American cowboy is reaping the fruits of his crimes against humanity**

AN ACTOR:

BLAIR: **This is not a battle between the United States of America and terrorism, but between the free and democratic world and terrorism**. *We stand shoulder to shoulder with our American friends. We will not rest until this evil is driven from the world.* (ibid,17)

The contextual factors of this extract are specified in Table (18) below as follows:

Table (18): The Contextual Factors of Extract (8)

Contextual Factors	Description
Settings	Shirtsleeves
Participants	Speaker: Bush- Blair and an Addressee: audiences
Kind	Epistemological Idealism
Instrumentalities	Stating
Norms	Interview
Genre	Political

This extract describes what is happened in 9/11. the writer refers to the precise times when the planes attacked the twin towers and the Pentagon. This was the reason to the War on Terror between "the free and democratic world and terrorism".

Bush uses epistemological idealism to shape the world according to what is exist in his mind only. The function of this use is to exaggerate the threat that Iraq forms as a terrorist country. He tries to give trivial reason to consider Iraq a menace. And how to exploit such a threat to attain the American aggressive goals.

Bush breaches the maxims of quantity and quality since he was more informative than required and his speech lacks evidence. He gives false reason so as to exploit the accident of 9/11 to construct a legend of war on terror for the sake of domination.

Representative SA (assertion), directive SA (command), commissive SA(threatening) and declarative SA (declaring war) are used to hide America's actual aims for war. They use Saddam Hussein's dictatorship with his people to mark him as a terrorist who must be dethroned in order to end the tension and threat in Iraq and the Middle East.

Metaphoric expressions are used by Bush to make glory around his personality and decisions. And depicted the decision of war against Iraq as the only solution to end terror in the world.

Deixis of person, place and time are used successfully to show that the Arab homeland is innately constructed as so far from ″globalized, affected modernism. And the perfect solution is the war on Iraq to bring democracy and liberty to the country.

The writer devoted the Iraqi spokesman's speech to reflect his viewpoints concerning the decision of war against Iraq. He explained that all the silliness of Bush's fake causes cannot be inferred as evidence that Iraq is the hand of terror. All the reasons just clarify Iraq's opinion that America has strong enemies because of its intrusions in others' matters - and thus it is worthy of that hit. Hare also tries to explain how Bush cunningly depicts a model of the meetings that ends with the agreement that war against Iraq signifies a war on terror and that all countries must participate in this war.

The first supporter to Bush's government is Britain according to Tony Blair declaration. Blair uses absolute idealism since he expresses reality according to his spiritual unity. The function of this use is to exaggerate his attitude and look like a hero or a great leader.

 Blair breaches the maxim of quantity and relevance being resort to metaphorical expressions and referring to irrelevant issues. This use serves as a kind of agreement with Bush that Iraq is a harbor to terrorism through

representing Iraq's participation in the 9/11 which is artfully used to support their claim.

Representative SA (assertion) and commissive SA (promising) are used by Blair to exploit for realizing their aggressive aims. They pretend to have the desire for freeing Iraqi people and setting an end to their problems, harassment and tyranny for more than twenty-five years.

Hare recovers the duality of America's attitudes. Through the play he raises a question about how the American government has not observed that Saddam Hussein is a dictator and tyrant only beyond the 9/11 attacks. On the contrary, America supported and armed Saddam Hussein throughout the Iraq-Iran war (1980-1989).

Table (19) shows the pragmatic strategies of the extract (8) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	6	46%
	Directive	3	23%
	Commissive	4	31%
	Expressive		
	Declarations		
Total		13	
SM		2	100%
Total		2	
GMs	Quantity	4	31%
	Quality	6	46%
	Relevance	3	23%
	Manner		
Total		13	
Politeness		0	
Total		0	
Deixis	Person	8	47%
	Place	4	24%
	Time	3	18%
	Discourse	2	12%
	Social		
Total		17	
Metaphor		1	100%
Total		1	

Extract 9

RICE: **I'm not sure this situation can go on as it is.**

(BUSH stares, at his most enigmatic. RICE goes)

AN ACTOR: On January 13th, Powell is summoned to the Oval Office.

(BUSH gets up as POWELL arrives)

BUSH: Welcome, Colin.

POWELL: Mr. President.

BUSH: Come in. Make yourself comfortable.

POWELL: Alone?

BUSH: Yes.

POWELL: No Condi?

BUSH: No. No Condi.

(POWELL has said it lightly, but BUSH'S tone alerts him. Tense, he sits)

POWELL: Sir?

BUSH: Colin, **I think we've reached a fork in the road**. We're at that fork. I don't think there's a way around this. These inspections are a distraction. **They weaken us. They weaken our purpose.**

(POWELL looks at him a moment)

POWELL: In what way?

BUSH: **We've got ourselves into a situation where we're insisting he's guilty until he proves he's innocent. That's not good. That's not good for us. He's making a monkey of us.**

POWELL: What you're saying: you've made up your mind.

BUSH: I'm saying that.

POWELL: You've thought this through?

(BUSH nods)

BUSH: I've made a decision. If you have a problem with that decision, best thing is you should speak. You should say something now. **I've invited you in. I'm giving you the chance to say something now.**

(They look at each other. There is a long silence.)

BUSH: **It would be a big thing. It would be a big thing if you disagreed. Well?**

POWELL: I don't disagree.

(BUSH nods, satisfied. POWELL gets up)

POWELL: Thank you, sir. Thank you for telling me.

(POWELL goes out)

AN ACTOR: Later, Bush recalls:

BUSH: It was a very cordial conversation. I would describe it as cordial. I think the log will show that it was relatively short.

AN ACTOR: White House records show that the encounter lasted twelve minutes.

(BUSH, alone, looks at us a moment)

BUSH: **I didn't need his permission**.(ibid, 90-91)

The contextual factors of this extract are specified in Table (20) below as follows:

Table (20): The Contextual Factors of Extract (9)

Contextual Factors	Description
Settings	Oval Office
Participants	Speaker: Bush Addressee: Powell
Kind	Pluralistic Idealism
Instrumentalities	Ordering- stating
Norms	Meeting
Genre	Political

This extract illustrates the coercive personality of Bush. He practices this even with his trusted men. Bush speaks with Powell about attacking Iraq. Pluralistic idealism is used here by which Bush explain how understanding the world is limited to only the idea in his mind. The function of this use is to make Powell agree to Bush's opinions even though he is not convinced with.

Breaches the maxims of quality and manner being less informative than required and ambiguous. He always speaks in this way with his cabinet to elevate the lingual level when he is about getting a suitable decision about Iraq. As a result, he may impose his will on others.

Directive SAs (ordering) and commissive SAs (threatening)are used to get the perlocutionary act of obligation. Bush tries to oblige his followers in indirect way.

Deixis of persons, places and discourse are used to emphasize the ideology of power and dominance that used by Bus's government to cover the truth and depend on fake proves.

Bush uses metaphoric expression "fork on the road" to exaggerate the situation and affect other's attitude. The expression implies that it is a deciding moment on life and history and the choice between options is urgent and cannot be reversed.

The writer implies an ironic trigger throughout the play. It refers to the absence of the Iraqis when a play about Iraq can be completely settled with non-Iraqi politicians.

This simply means that the rules played in political world in the West politics, do not have the same criteria as the rules of the Iraqis player. It is significant to mention that as history is being written about Iraq, it is written by the hands the non-Iraqis.

This is the way that make the US presidents have the efficacy of such force is built wholly on the threat to abolish the opposing player, not to make a better pace than others, yet to make them draw their opposition back or else it is implicitly inferred that the will be side lined.

Table (21) shows the pragmatic strategies of the extract (9) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	5	56%
	Directive	4	44%
	Commissive		
	Expressive		
	Declarations		
Total		9	
SM		1	100%
Total		1	
GMs	Quantity		
	Quality	5	63%
	Relevance		
	Manner	3	38%
Total		8	
Politeness		0	
Total		0	
Deixis	Person	6	32%
	Place	3	16%
	Time	2	11%
	Discourse	5	26%
	Social	3	16%
Total		19	
Metaphor		1	100%
Total		1	

Extract 10

DE VILLEPIN: All it is: I'm looking at this contradiction and trying to make some sense of it. My point is this: **You can't come to the UN, then announce that the UN has failed if it gives you any result but the one you want**. *You can't do that. Put it another way:* **You can't play football and be the referee as well**. *That isn't - I'm using the English expression - "playing fair."*

POWELL: That's not what we're doing. We're not doing that. **This is a negotiation**. *Genuine. With equal partners. There are fifteen countries on the Security Council. We want fifteen votes. Freely given. We're in good faith.*

DE VILLEPIN: I would hope.

POWELL: Do you think I'd be here if we weren't?

(DE VILLEPIN opens his hands, as if to say he doesn't know the answer)

DE VILLEPIN: I'm going to make a suggestion in the hope of diffusing any possible tension.

POWELL: Go ahead.

*DE VILLEPIN: **Though I'm becoming embarrassed at being the only person who speaks.***

POWELL: What's your suggestion?

(DE VILLEPIN smiles)

DE VILLEPIN: I suggest two resolutions.

POWELL: Two?

*DE VILLEPIN: Yes. One to effect disarmament. And the second ... the second to trigger war if, after a reasonable time, **disarmament is not proved to have taken place. It seems the easiest way of disentangling your two different aims.***

POWELL: I see.

(POWELL looks at him a momentPOWELL: I see. You want me to get a resolution, then come back and get another?

DE VILLEPIN: That's it exactly.

POWELL: Do you ... do you have any idea how hard it was to get here in the first place?

DE VILLEPIN: I have some idea, yes.

POWELL: And now you want me to come back?

(But DE VILLEPIN is not fazed)

*DE VILLEPIN: **France won't consider a first resolution which contains any kind of hidden trigger, any mechanism which might trigger war**. The French are genuinely delighted to help the United States if your purpose is, indeed, disarmament. Nothing would make us happier. If you have a second purpose - to licence an attack - to seek international cover for an American invasion - then no. **We deal with a new situation only when and as disarmament is shown not to occur.***(ibid, 70-73)*

The contextual factors of this extract are specified in Table (22) below as follows:

Table (22): The Contextual Factors of Extract (10)

Contextual Factors	Description
Settings	At the Hotel Pierre
Participants	Speaker: Powell/ De Villepin Addressee: a number of politicians
Kind	Transcendental idealism Actual idealism
Instrumentalities	Stating- questioning
Norms	Lunch meeting
Genre	Political

This extract shows how America deals with the partners with arrogance.

Apparently US seems to allow negotiation with its allies, but in fact it always dominate the decisions and attack any objection for its own decisions.

Powell expresses transcendental idealism in which he reveals his human self in constructing knowledge and imposes this personal knowledge upon others. He does not have full confidence concerning Bush's decision; yet he is subject to Bush's will. The function of this use is to hide his restless for the president's promise to obtain a new UN resolution.

Powell uses the face- threatening against De Villepin trying to diminish his personality and state of action when he uses the same strategy that Bush imposed on him to convince De Villepin of the America's resolution.

Powell breaches the maxims of quantity and manner since he was informative less than required and ambiguous to some extent.

Powell uses SAs of ordering and threatening to accomplish the strategy of dominance on others.

De Villepin uses actual idealism to define the events through his act of thinking. The function of this use is to face Powell with the fact that US does not have a clear purpose of the process of invasion Iraq. Yet Bush is determined on the process of invasion without actual or clear reasons.

He intentionally breaches the maxim of quantity being informative more than required so as to explain his viewpoint clearly. By this he tends to point the contradictory attitudes of the US towards the different issues.

Directive SAs (requesting) and representstive SAs(conclusions and persuading)are used to accomplish the perlocutionary act of revealing the US's ambiguous attitudes.

The writer tends to expose the hidden strategies used by US's in exerting force to impose the will of the UN. He uses De Villepin's utterance to focus on the US's vagueness describing it as not "playing fair". On another hand, Powell represents the American dominance by saying "America's a great power" and how he threatens De Villepin in case France does not vote on the first decision America does not vote on the second one.

Table (23) shows the pragmatic strategies of the extract (10) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	3	38%
	Directive	5	63%
	Commissive		
	Expressive		
	Declarations		
Total		8	
SM			100%
Total		1	
GMs	Quantity	3	33%
	Quality	4	44%
	Relevance		
	Manner	2	22%
Total		9	
Politeness		1	100%
Total		1	
Deixis	Person	8	36%
	Place	2	9%
	Time	3	14%
	Discourse	2	9%
	Social	5	23%
Total		22	
Metaphor	0	0	0
Total	0	0	0

Extract 11

A BRIT IN NEW YORK appears.

*BRIT IN New York: "America changed." That's what we're told. "**On September 11th everything changed**." "**If you're not American, you can't understand.**"*

***The infantile psycho-babble of popular culture** is grafted opportunistically onto America's politics. The language of childish entitlement becomes the lethal rhetoric of global wealth and privilege.*

Asked how you are as president, on the first day of a far which will kill [more than] a hundred thousand people: "I feel good."

*I was in Saks Fifth Avenue the morning they bombed Baghdad. "Isn't it wonderful?" says the saleswoman. **"At last we're hitting back**." "Yes," I reply, "At the wrong*

*people. Somebody steals your handbag, so you kill their second cousin, on the grounds they live close. Explain to me," I say, "**Saudi Arabia is financing Al Qaeda. Iran, Lebanon and Syria are known to shelter terrorists**. **North Korea** is developing a nuclear weapons programme. All these you leave alone. No, you go to war with the one place in the region admitted to have no connection with terrorism." "You're not American," says the saleswoman. "You don't understand."*

*Oh, a question, then. If "You're not American. You don't understand" is the new dispensation, then why not "**You're not Chechen?"** Are the Chechens now also licensed? Are Basques? Theatres, restaurants, public squares? Do Israeli milk-bars filled with women and children become fair game on the grounds that "You don't understand. We're Palestinian, we're Chechen, we're Irish, we're Basque?" **If the principle of international conduct is now to be that you may go against anybody you like on the grounds that you've been hurt by somebody else, does that apply to everyone? Or just to America?***

On September 11th, America changed. Yes. It got much stupider.(ibid,92-93)

The contextual factors of this extract are specified in Table (24) below as follows:

Table (24): The Contextual Factors of Extract (11)

Contextual Factors	Description
Settings	A TV. Interview in New York.
Participants	Speaker: a British saleswoman Addressee: audiences
Kind	Epistemological idealism.
Instrumentalities	Questioning & referring
Norms	Interview
Genre	Political

This extract deals with the view of a British person lives in the United States. The Brit explains how America is attacking a region where there are no terrorist contacts instead of chasing the region where there is a real connection terror.

Epistemological idealism is used here to expose that all Bush's claims are exist only in his mind. It may be considered as an evidence that the Iraq war is a matter of reprisal. A Brit in New York comments that America has been changed after 9/11. The speaker uses rhetorical questions stating that after 9/11 America has been changed into a New American Empire.

She also refers to many titles that have a connection with terror. The purpose of this use is to advocate the fact that war on terror is just a wrap to hide Bush's colonial ideology and imperial force.

The maxim of quantity is breached here deliberately by being informative more than required through the use of various examples. By breaching this maxim, the speaker intends to prove that how new militarism″ that all states have noticed since 9/11 is not new; it is just a representation of the American imperial colonial history which was hidden previously.

Representative SAs (shouting, embarrassing, reporting)and directive SAs (asking) are used to attach the force of perlocutionary act which works as a mirror that reveal the   hidden reason for the Iraq war.

By the use of language game, Hare succeeded in highlighting how Bush's war against Iraq is colonial since its justification is rationally baseless. He explains that in spite of the fact that there are states, which really denote more threat than Iraq consequently, they must be similarly attacked. So logically this war is waged to save American power and wealth.

To sum up, the writer this war has colonial objectives and showed that America has interests in Iraq whether national or international. Hence, it is in contradiction of their desire to have Iraq with dependence and democracy.

Table (25) shows the pragmatic strategies of the extract (11) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	7	64%
	Directive	4	36%
	Commissive		
	Expressive		
	Declarations		
Total		11	
SM		2	100%
Total		2	
GMs	Quantity	5	100%
	Quality		
	Relevance		
	Manner		
Total		5	
Politeness		0	
Total		0	
Deixis	Person	**4**	25%
	Place	**3**	50%
	Time	**4**	25%
	Discourse	**2**	13%
	Social	**3**	50%
Total		16	
Metaphor		1	100%
Total		1	

Extract 12
BUSH sits back behind his desk)
BUSH: A lot of things get said, **there's a lot of noise in the air,** *hyperventilation, this is - you know - stuff that goes on. I tune it out. I don't listen.* **They say I'm a mad Texan bent on war.** *That's not so. That's what I wanted to say to you.* **I want to go through the UN and I want him disarmed.**
BLIX: I'm happy to hear that.
BUSH: We have confidence in you.
BLIX: Thank you, Mr. President. That means a great deal to us.
(BUSH nods and looks at him a moment)
BUSH: You can be assured, Mr. Blix, **you've got the force of the United States behind you.**
BLIX: Yes.
BUSH: The only mistake you could make is to imagine that when you come to report, it's you that's making the decision. About whether to take further action.

BLIX: Of course not. I agree with you. That's not my role.
BUSH: No. It isn't you that makes that decision. It's me.
(They all get up)
*AN ACTOR: **Blix and ElBaradei are now ushered into a third and final meeting, this time with Condoleezza Rice**.*
(They all sit down)
*RICE: What I want to put to you is: it's understood, you work for the UN, they're your masters, we accept that. **But we feel there can also be input from individual members of the Security Council**(ibid, 79-80)*

The contextual factors of this extract are specified in Table (26) below as follows:

Table (26): The Contextual Factors of Extract (12*)*

Contextual Factors	Description
Settings	White House corridors
Participants	Speaker: Bush& Rice
	Addressee: Hans Blix
Kind	Transcendental idealism
	Subjective idealism
Instrumentalities	Stating
Norms	Conference
Genre	Political

This extract shows the ratio of votes as 296 to 133 that permit Bush to use military action when it is necessary. The British Government think that Bush will invade Iraq early since he could get more power and oil.

 Bush however says that he wants to go through the UN and only disarm Saddam, he doesn't want there to be a war. The U.S. and the French agree to having the "Resolution 1441" which allows any member state to defend itself against the threat of Iraq.

Bush uses transcendental idealism since he constructs knowledge through his self-egoism trying to impose it upon others. The function of this use is to impose the dominance diplomacy upon the UN.

Bush uses SM to reach the completion of discussion for the purpose of persuasion in applying all its three basic aspects. He begins this strategy with Hans Blix and Mohamed ElBaradei, who both are the representative of the UN. He threatened him by discarding in case he does not admit the finding of weapons in Iraq.

Bush breaches the maxim of quality when he was lying. He was a liar when he told Blix the America welcomes and supports him. He tries to deceive him by giving the impression that he has confidence in him and he has got the force of the United States behind him.

The face- aggravating or reduction strategies are also used by Bush. This use aims at threatening the image of Blix and reduce his credibility and competence.

Directive SAs (ordering, shouting) and commissive SAs(deceiving – offering) are used to attain the perlocutionary act of persuading and dominance.

Various kinds of deixis are used such as references, personal pronouns and adverb of place and time to direct the attention of the reader to temporal or spatial aspects of the utterances situation to make the appropriate interpretation.

Rice reflects a specific kind of policy that links diplomacy with force. She depicts this policy by the use of subjective idealism and shapes reality through her mind.

The writer uses this scene to reveal a large number of issues that becomes impossible to hide. It also bridges the gaps between the narrated

fragments of the conflict. It shows that what is most importance than providing reality is the focus on the absence of reality.

Table (27) shows the pragmatic strategies of the extract (12) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative Directive Commissive Expressive Declarations	4 3	57% 43%
Total		7	
SM		2	100%
Total		2	
GMs	Quantity Quality Relevance Manner	3	1005
Total		3	
Politeness		2	100%
Total		2	
Deixis	Person Place Time Discourse Social	6 3 4 2 5	30% 15% 20% 10% 25%
Total		20	
Metaphor		0	
Total		0	

Extract 13
AN ACTOR: During the credits Blair is slow hand-clapped by the audience. On his return to Downing Street, he asks his advisers:

BLAIR: Who the fixed that up? Thanks very much, guys.

(There is bitter laughter in the den)

(CHIRAC goes into a TV studio)

*AN ACTOR: But next day it is a speech of **Jacques Chirac which finally gives Blair a chance to go back on his promise of a second resolution**.*

*CHIRAC: **My position is that whatever the circumstances France will vote "no," because she considers tonight that there are no grounds for waging war.***

AN ACTOR: Chirac uses the word ...

CHIRAC: "Tonight" ...

AN ACTOR: ... to mean he is open to argument, should the situation change. But Downing Street senses an escape route at last.

(The Downing Street group - BLAIR, CAMPBELL, MANNING, J POWELL are all walking up and down, pacing the room in a state)

MANNING: This is fantastic! This is great!

*POWELL: **This is exactly what we need.***

CAMPBELL: Chirac's given us what we need.

BLAIR: Do you really think so? Do you really think we can use it?

CAMPBELL: Of course we can use it.

MANNING: You heard what he said.

*CAMPBELL: **France will vote no "whatever the circumstances."***

*POWELL**: It's perfect. Perfect for us. We put out a statement tomorrow** ...*

MANNING: Exactly ...

*POWELL: ... **saying there's no point in further negotiation ...***

MANNING: No point at all!

*POWELL: ... **because, whatever happens, the French won't play**.*

CAMPBELL: The second resolution's dead! It's dead. And what's wonderful is, it isn't even our fault.

BLAIR: But he did say "tonight"! Of course he said "tonight"! But he also said "Whatever the circumstances."

CAMPBELL: Of course he said "tonight"! Of course he said "tonight"! But he also said "Whatever the circumstances."
(The room has reached shouting pitch. CAMPBELL is standing in disbelief)

*CAMPBELL: What are you saying? **Are you saying we have to play fair with the French**? With the French? And when exactly did the fucking French play fair with us?*

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(BLAIR stands, still not convinced)
BLAIR: We can't do this. This isn't right. It's not what he meant (ibid 109-110)

The contextual factors of this extract are specified in Table (28) below as follows:

Table (28): The Contextual Factors of Extract (13)

Contextual Factors	Description
Settings	TV. Studio
Participants	Speaker: Chirac- Blair and Powell Addressee: audiences
Kind	Objective Idealism Transcendental Idealism Subjective Idealism
Instrumentalities	Stating and telling
Norms	Interview
Genre	Political

This extract explains how the Downing Street group arguing a second resolution from the UN concerning the war in Iraq. USA, Spain and Britain give the agreement about a new resolution that gives permission to use force. To pass this resolution in a successful manner, the Security Council must vote on it.

Chirac states objective idealism expressing that what is in his mind communicating with the reality of world. Jacque Chirac's declares clearly on TV that France will never agree on war even if the US and Britain get a second resolution allowing to start war on Iraq.

All Grice's maxims are sustained since Chirac was straight in expressing his views.

Representative SAs (stating – description) are used to reflect the perlocutionary force of declarations.

Chirac also uses language game by the use of the word "tonight". He gives the impression that there is no need to negotiation since France attitude is determined.

The British policy is always how to make use of others. As a result, there is no need from putting the statement of a second resolution since the French would vote no all circumstances.

Blair uses transcendental idealism in which he exploits the situation and deal with things about how they appear to us and not how they are in reality. The function of this use is to exaggerate the British attitude.

Blair breaches the maxim of manner when he repeats the word "tonight" several times so as to enhance the disagreement of the French.

Representative SAs (conclusion and persuading) are used properly in order to enable the British to get rid of the new resolution without it being the British responsibility.

SM is professionally used by Blair to save himself when declares that there is no need to pass the new resolution as Chirac showed futile diplomacy.

To achieve his wish of being a great leader, Blair is keen on being submissive to Bush but, on another hand, he has to make his people convinced by his attitudes. At first he tells Bush that "the British Parliament won't go along without UN support" and there is no invasion regardless of the agreement of the UN. At last he finds a way to get rid of that by Chirac's announcement.

Powell reflects the American" coercive diplomacy "and taking the rush decisions as always used to. He uses subjective idealism reflecting that his mind and ideas are the only things that exist in reality. The function of this use is to persuade others about the war without a new resolution.

Commissive SAs (shouting - threatening) and representative SAs(telling –description) are used to indicate the perlocutionary act force of surprising and happiness that Powell felt when he heard Chirac's announcement.

Furthermore, Hair intends to explain that the main difference between Blair and Powell is how to go for this war. Blair persuaded that "legally the Americans can go to war to result regime change in a legal manner while the British cannot do that. He states that he has confirmed there is a direct menace to our safety of our people and do not depend on fabricated evidences.

In this extract, Hare explains that playing with words what led to the war on Iraq rather than facts. He demonstrates how this strategy is played among Bush, Blair, and the other European politicians. They conduct to lingual races as these players attempt to manufacture a suitable resolution about Iraq. It is the winner of this game who decides and not the facts.

Table (29) shows the pragmatic strategies of the extract (13) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	4	44%
	Directive		
	Commissive	5	56%
	Expressive		
	Declarations		
Total		9	
SM		2	100%
Total		2	
GMs	Quantity	3	25%
	Quality	5	42%
	Relevance	2	17%
	Manner	2	17%
Total		12	
Politeness		0	
Total		0	
Deixis	Person	7	41%
	Place	2	12%
	Time	3	18%
	Discourse	4	24%
	Social	1	6%
Total		17	
Metaphor		0	
Total		0	

Extract 14

ΙAN ACTOR: When asked about going to war on falsified intelligence, the President's spokesman replies:

FLEISCHER: **The president has moved on. And I think, frankly, much of the country has moved on as well.**

AN ACTOR: In 2005, Rumsfeld boasts:

RUMSFELD: Before the war started, I presented the president with a list of about fifteen things that would go terribly, terribly wrong. A great many of the bad things that could have happened did not happen.

AN ACTOR: A journalist then asks:

*JOURNALIST: **Was a robust insurgency on your list that you gave the President?***

RUMSFELD: I don't remember whether that was on there.

AN ACTOR: Asked in the same year whether the Americans are winning the war in Iraq, Donald Rumsfeld replies:

RUMSFELD: Winning or losing is not the issue for "we," in my view, in the traditional, conventional context of using the words "winning" and "losing" in a war.

(RUMSFELD leaves)

AN ACTOR: By September 2003, Dick Cheney is also willing to make an admission:

INTERVIEWER: Vice-President, this time last year, you claimed Saddam Hussein was developing nuclear capability.

*CHENEY: Yes, I did misspeak. **We never had any evidence that Hussein had acquired a nuclear weapon.***

AN ACTOR: Asked in 2003 whether he still has a connection with the company Halliburton, Dick Cheney claims:

*CHENEY: Since I left Halliburton to become George Bush's vice-president, **I've severed all my ties with the company, gotten rid of my financial interest. I have no financial interest in Halliburton of any kind and haven't had, now, for over three years.***

*AN ACTOR: In fact, **Cheney is still receiving deferred compensation and owns more than 433,000 stock options.** Those options were worth $241,498. They are now worth $8 million. Halliburton has 10 billion dollars-worth of no-bid contracts in Iraq.(ibid,116-117)*

The contextual factors of this extract are specified in Table (30) below as follows:

Table (30): The Contextual Factors of Extract (14)

Contextual Factors	Description
Settings	Conference
Participants	Speaker: An actor-Rumsfeld- Cheney. Addressee: Audiences
Kind	Actual Idealism Transcendental Idealism
Instrumentalities	Reporting – stating
Norms	Interview
Genre	Political

This extract represents the last scene that describes the outcome of the Iraqi invasion. The war ends after only forty-two days. The cost needed to reconstruct Iraq approximately a trillion dollars. Powell quits the next election. Powell, in an interview, acknowledges that all the information they were given at the time of action, became wrong.

Rumsfeld uses actual idealism expressing the reality through his own thinking. The function of this use is to exaggerate his role so as to hide the dual perception. Hence, this use raises the critical perception of readers or

the audiences of what they see or hear. As a result, they will resort to a skeptical approach concerning the play and the reality at the same time.

Rumsfeld breaches the maxims of quantity and manner since his contributions lack adequate evidences and ambiguous to some extent. The purpose of this is to promote the epic features so as to illuminate the artificial trait of the play and of the media-covered imageries of reality.

Representative SAs (description, telling)and commissive SAs (proposing-offering) are used to restructuring the events, with which the reader/audience is already accustomed, and need a reassessment of the familiar grand narratives. This use is useful to enhance the epic speaker, the inter-scene commenters, the multiple role casting, and split construction provide a force of perlocutionary act of deceiving and persuading.

In is the epic speaker, the scene that starts by an actor to direct the play and informs the reader/audience about the conflict between the real and the imaginary that they are about to oppose. The writer wants them to preserve a critical space to spot any fault in the sequences of the play and does not want them to be certain of the actuality of the play.

Cheney in his response to an actor's question, represents transcendental idealism. He tries to shape the world depending on his mind perceiving the form of space and time. The function of this use is to reflect the speaker's pride.

By saying false things, he breaches the maxim of quality. In this way he confesses that he was wrong about the Iraqi subject.

Once again, the writer uses different techniques in the play through his real and imaginary characters to accomplish diverse functions such as

introducing the settings and the characters and punctuates the fast flow of changing scenes.

The narrator's remarks and explanatory statements uncover the weaknesses of the political urgings and declare the frequent arguments that distract the integrity of the interlocutor of the play.

It is always the same narrator who introduces characters and events to reduce the consistency of these politicians as historical actors and reveals secret or information about the distrusted reasons concerning the Iraq War. All the arguments imply that this war is not about freedom or the emancipation of the Iraqi people and arouses suspicion in the audiences about the real motives.

Hare does not comment on these characters' speeches. He just sets forth contrasting views to reveal how the politics of the government attack the people involved from both sides.

One of the profits gained from Iraq after conquest is the cost of its reconstruction, it is said that it costs 87 billion dollars. Yet an Actor reveals that the figure is incorrect. The character of an Actor does not only used as a reporter on the events but reflects the writer's views, who functions as an evidence of what has happened in reality. To put it in a another way, since there is no proof, Iraq invasion should not have been started. Hare emphasize the motives behind the Iraq war many times in his play; America looks for achieving money, business and glory through this invasion.

Table (31) shows the pragmatic strategies of the extract (14) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	7	58%
	Directive		
	Commissive	5	42%
	Expressive		
	Declarations		
Total		12	
SM		1	100%
Total		1	
GMs	Quantity	3	33%
	Quality	4	44%
	Relevance		
	Manner	2	22%
Total		9	
Politeness		0	
Total		0	
Deixis	Person	5	28%
	Place	3	17%
	Time	4	22%
	Discourse	4	22%
	Social	2	11%
Total		18	
Metaphor		0	
Total		0	

Extract 15

AN ACTOR leaves. An IRAQI EXILE comes on, alone.

IRAQI EXILE: My family left Iraq 17 years ago. **I longed for the fall of the dictator***. In exile, I worked for it. Then Donald Rumsfeld said "Stuff happens." It seems to me the most racist remark I ever heard.*

A vacuum was created*. Was it created deliberately? I cannot comprehend.* **They came to save us, but they had no plans.**

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*And now the American dead are counted, their numbers recorded, their coffins draped in flags. **How many Iraqis have died? How many civilians**? No figure is given. **Our dead are uncounted.***

*We opposed Saddam Hussein, many of us, because he harmed people, and anybody who harms innocent Iraqis, **I feel equally passionately and strongly about and I will oppose them. And I will.***

*I mean, if there is a word, **Iraq has been crucified**. By Saddam's sins, by ten years of sanctions, by the occupation and now by the insurgency. **Basically it's a story of a nation that has failed in only one thing. But it's a big sin.** It failed to take charge of itself. And that meant the worst person in the country took charge. A country's leader is the country's own fault.*

*I mean, people say to me "Look, tell America." I tell them: **"You are putting your faith in the wrong person. Don't expect America or anybody will do it for you.***

"If you don't do it yourself, this is what you get."(ibid, 119-120)*

The contextual factors of this extract are specified in Table (32) below as follows:

Table (32): The Contextual Factors of Extract (15)

Contextual Factors	Description
Settings	Theatre
Participants	Speaker: An Iraqi Exile Addressee: Audience
Kind	Metaphysical Idealism Objective Idealism
Instrumentalities	Stating – questioning
Norms	Monologue
Genre	Political

This extract represents the last scene in the play. It is about an Iraqi exile. The Iraqi generally thinks that the American dead are more esteemed than the Iraqis. The extract reflects the view point of any citizen in Iraq. Iraqi's viewpoint states that Iraq was victimized because of Saddam Hussein's

vices. On the other hand, the Iraqi people are fault since they didn't undertake the responsibility of their own homeland, which permitted Saddam to dominate Iraq.

The Iraqi Exile stands for the last imaginary character in the play. He represents metaphysical idealism through his monologue to assert the ideality of reality.

In the finale part of his speech he states objective idealism. Through this kind of idealism, he indicates that the world out there must be mind communicating with others minds. Both kinds of idealism function as a tool of blame.

All the maxims are sustained through the intense and direct tone of the speaker. In this way, he represents a very objective criticism to the attack on Iraq.

 The speaker uses different kinds of references such as: person's names, places and events to explain his long way in exile for "twenty-seven years ago".

Directive SAs (questioning) and representative SAs(description -telling) are used to impose the force of perlocutionary act of longing "for the fall of the dictator"

They are also used to describe the exile is as "terrible to experience" and how it looks like a gap enforced between a human being and his home with a lot of sadness can never be overcame"

Person deixis, place deixis, time deixis, discourse deixis and social deixis are used to portrait how Iraqis were happy for the end of Saddam Hussein's regime as they had been longing for opulence and freedom. But, they shocked by the results of the war and the circumstances became much worse than it was before

In this scene, the writer purposely ended his play in this gloomy way to reveal the hidden ideologies that show the way in which the history is formed in the hands of authoritative countries. On the other hand, he gives

a message to the Iraqis and all the powerless countries that they should not have trusted America. He also exposes that any colonial policy, freedom, order and democracy would not be reinforced if they were dummies in the hands of the Americans. He presents a strong message of rejection to the war and invasion.

Hare use a satirical description of those who have headed the war on Iraq, Bush and Blair and how they came to save people without plans. He also exposes the racist thinking of Rumsfeld because he counted the American dead are counted, while the Iraqi "dead are ignored.

By this scene, "Stuff Happens" represents a comprehensive sorrow for the loss of human identity the Iraqi Exile intimates and shows the contradictory visions over war in Iraq. The scene infers that the Bush-Powell conflict, yet coming to an end here because of the coercive diplomacy.

Table (33) shows the pragmatic strategies of the extract (15) in the British play "Stuff Happens"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	8	62%
	Directive	5	38%
	Commissive		
	Expressive		
	Declarations		
Total		13	
SM		1	100%
Total		1	
GMs	Quantity		
	Quality		
	Relevance		
	Manner		
Total		0	
Politeness		0	
Total		0	
Deixis	Person	6	29%
	Place	3	14%
	Time	5	24%
	Discourse	3	14%
	Social	4	19%
Total		21	
Metaphor		2	
Total		2	

4.2.1.1 The American Play : Hillary and Clinton

The American writer Lucas Hnath writes "Hillary and Clinton".

Hnath grew up in Orlando, Florida. He moved to New York City in 1997 to study pre-med, and then changed to dramatic writing at the Tisch School of the Arts, at New York University, earning a BFA in 2001, and an MFA

in 2002. He teaches at New York University. He is a resident playwright at New Dramatists.

He has many literary works such as;

1-Death Tax,2012, Humana Festival of New American Plays; Royal Court Theatre

2-A Public Reading of an Unproduced Screenplay About the Death of Walt Disney, 2013.

3-Isaac's Eye, New York City, Ensemble Studio Theatre

4-Red Speedo, Overlook Press, 2013, Studio Theater, Washington, DC;[8] 2016, New York Theatre Workshop.

5-The Christians, Overlook Press, 2015, Actors Theatre of Louisville; Playwrights Horizons.

 6-Hillary and Clinton,2016, Victory Gardens Theater, Chicago; 2019, John Golden Theatre, Broadway

7-A Doll's House, Part 2, 2017, John Golden Theatre, Broadway

8-Dana H., 2019, Kirk Douglas Theatre, Los Angeles

9-The Thin Place, 2019, Playwrights Horizons

10-The Courtship of Anna Nicole Smith (audio short play), 2020, Playing on Air.

This study is concerned with the play Hillary and Clinton. It is opened in previews on Broadway at the John Golden Theatre on March 16, 2019, officially on April 18. The play is directed by Joe Mantello and stars Laurie Metcalf and John Lithgow. The play had pre-Broadway engagements starting in 2016 at the Victory Gardens Theater, Chicago.

ᴵThe play takes place in an alternate universe and centers on a woman named Hillary Clinton who is running for President of the United States in 2008.A few days before the New Hampshire primary, Clinton is in her hotel room trying to turn her struggling campaign around. Her campaign manager Mark advises her to concede the primary race and accept her opponent's offer to be his running mate. Against Mark's advice, Clinton turns to her husband Bill for assistance, but the two disagree on how much vulnerability Clinton must show to win over voters.

Extract1

Mark:*I'd actually be more worried if we were winning too fast-*

*If right out of the gate- we were **at the top**,*

Because when that happens people start to

*Look for someone to **upset the race**.*

*As far as I'm concerned it's good for you to be the **underdog**.*

(Hillary and Clinton,14)

The contextual factors of this extract are specified in Table (34) below as follows:

Table (34): The Contextual Factors of Extract

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Mark Addressee: Hillary Clinton
Kind	Subjective Idealism
Instrumentalities	Conversation
Norms	Conversation
Genre	Political

Mark gives this utterance in order to lessen the effect of the loss of Hillary in two states trying to give her some hope.

It is considered as subjective idealism since Mark expresses his own thoughts to reflect the reality.

Maxims of quantity, quality and relevance are used to support the speaker attitude and thinking.

The speaker uses different tools to show that. First he uses representative SA (description) in saying **"at the top"**. He also resorts to the perlocutionary effect on the hearer of persuading.

There is also the use of figurative language, metaphor, to portrait the picture of a victim so as to make others sympathize with her by the use of a figurative expression **"underdog"**.

Deixis of persons and discourse are used intensively to indicate the importance of individual's role in the play.

Stance and critique have been expressed during the analysis of this extract while the reproduction mechanism would suggest the avoidance of such terms, especially in public. Instead of that it would be better to speak frankly and expresses the truth as it is.

Table (35 shows the pragmatic strategies of the extract (1) in the American play "Hillary and Clinton"

Pragmatic strategies		Frequency	Percentage
SAs	Representative Directive Commissive Expressive Declarations	5	100%
Total		5	
SM		.	
Total		.	
GMs	Quantity Quality Relevance Manner	2 4 4	20% 40% 40%
Total		10	
Politeness		.	
Total		.	
Deixis	Person Place Time Discourse Social	7 5	58% 42%
Total		12	
Metaphor		2	100%
Total		2	

Extract2

Mark:

*Well look: we poll well with the **poor** but the poor don't have money.*

*The other **guy** polls well with the **rich** and so he gets the money.*

(ibid,14

The contextual factors of this extract are specified in Table (36) below as follows:

Table (36): The Contextual Factors of Extract (2)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Mark Addressee: Hillary Clinton
Kind	Actual Idealism
Instrumentalities	Conversation
Norms	conversation
Genre	Political

In this extract, Mark is trying to comfort Hillary who thinks that she is going to lose. She was in a bad state because of the bad news of election.

Mark issues an actual idealism" pensiero pensante" since he defines the reality through the act of his thinking. He represents a source of power and support for her.

Maxims of quality and manner are breached to reflect the week points of Obama.

Representative SAs (description) is used to describe the difference in situation between Hillary and Obama.

Deixis of person, social and discourse are used to serve the purpose of the intended ideology.

In order to convey his message strongly, the speaker uses impolite words "guy" in describing a presidential candidate "Obama". Furthermore, this utterance might have an impolite implicature that poor is a negative

aspect while rich refers to positive one. The picture is fulfilled by the use of perlocutionary act of deceiving.

The stance here, it would be better to the speaker to say that we need the support of some powerful figures.

Table (37) shows the pragmatic strategies of the extract (2) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative Directive Commissive Expressive Declarations	4	100%
Total		4	
SM		٠	
Total		٠	
GMs	Quantity Quality Relevance Manner	4 2	67% 33%
Total		6	
Politeness		2	100%
Total		2	
Deixis	Person Place Time Discourse Social	5 3 2	50% 30% 20%
Total		10	
Metaphor		٠	
Total		٠	

Extract 3

Hillary

*Not if keep losing, the **rich** don't like people with the loser look and **I've got-***

(ibid, 15)

The contextual factors of this extract are specified in Table (39)below as follows:

Table (38): The Contextual Factors of Extract (3)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton Addressee: Mark
End	;
Act sequence	
Kind	Epistemological Idealism
Instrumentalities	Conversation
Norms	
Genre	

Hillary in this extract reveal an example of epistemological "skepticism" idealism. The utterance is identical with the definition of this kind of idealism. She shows what is exist in her mind about an object. Hillary reflects what is going in her mind concerning her situation in the presidential election.

The speaker here is breaching the maxim of quantity by being less informative than required "I've got— ". she breaks the maxim intentionally because she doesn't want to say or couldn't say that she will lose the election.

The use of the word "rich" is metaphoric. It may refer to powerful people that don't want to lose all the way.

representative SAs (description – assertion) are used so as to make words fit the world and to reflect the speaker's feeling of loss and disappointment.

Deixis of person and discourse are used to express the speaker inner feelings.

The stance here might be in this way: the speaker should say that all the indicators are pointing to my loss and I need the help of some influential people to support my campaign.

Table (39) shows the pragmatic strategies of the extract (3) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative Directive Commissive Expressive Declarations	2	100%
Total		2	
SM		٠	
Total		٠	
GMs	Quantity Quality Relevance Manner	2	100%
Total		2	
Politeness		٠	
Total		٠	
Deixis	Person Place Time Discourse Social	2 2 1	40% 40% 20%
Total		5	
Metaphor		1	100%
Total		1	

Extract4

Hillary.

*That's the **vultures** are circling.*

Mark.

No, think about it-

his team wouldn't be making this offer unless they were scared of you

*this is desperate, this is a **Hail Mary**-*

I think you should feel

Encouraged by that.(ibid,16)

The contextual factors of this extract are specified in Table (41) below .
Table (40): The Contextual Factors of Extract (4*)*

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton/Mark Addressee: Mark/Hillary Clinton
Kind	Absolute Idealism
Instrumentalities	Conversation
Norms	debate
Genre	Political

In this utterance, a debate is taken place between Hillary and her assistant Mark. They were discussing Obama's offer through which he asks Hillary to pull out the election, in return to make her, his running mate. The utterance is an example of absolute idealism, which makes the essential reality embracing the spiritual unity.

Maxims of quality and relevance are breached so as to support the metaphoric aspect in the extract.

Representative SAs (description- conclusion) and commissive SA (offering) are used to attain the perlucationary act of persuading.

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The ideology is achieved by the use of rhetorical devices "**vultures**" which refers to the, according to the Native American culture, bad luck or even danger. Hillary summaries her position in the election by this word.

On the other hand, Mark uses a metaphorical expression "**Hail Mary**" to give a thread of hope to assert that success is very near to her.

Deixis of person, discourse and social are used as bases for the dramatic requirements.

The CPs mechanism and stance would be as follows: the use of the rhetorical devices and the metaphorical expression transform the original pragmatic strategy to a kind of exaggeration so as to persuade readers with the so called ideology if idealism.

Table (41) shows the pragmatic strategies of the extract (4) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative	3	43%
	Directive		
	Commissive	4	57%
	Expressive		
	Declarations		
Total		7	
SM		،	
Total		،	
GMs	Quantity		
	Quality	5	63%
	Relevance	3	38%
	Manner		
Total		8	
Politeness		،	
Total		،	
Deixis	Person	3	33%
	Place		
	Time		
	Discourse	4	44%
	Social	2	22%
Total		9	
Metaphor		2	100%
Total		2	

Extract 5

Bill.

*You just **wanted money**. That's all.*

That's why you called me.

*You wanted me to **get you money**,*

*To use **my ties, my resources**, my-*

*To **fund** your campaign*

(ibid, 33)

The contextual factors of this extract are specified in Table (43) below as follows:

Table (42): The Contextual Factors of Extract (5)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Bill Clinton Addressee: Hillary Clinton
Kind	personal Idealism
Instrumentalities	Conversation
Norms	Response
Genre	Political

This example is from Bill Clinton's speech as a respond to the request of his wife Hillary when she asked him for money in order to fund her campaign. Bill here issued his superiority to his wife and tried to make her appear as an opportunist person who tries to exploit other to achieve her aims.

It is an example of personal Idealism through which Bill emphasizes his essential role as a conscious person in relation to the perception of external reality. He tries to reveal some of his inner attitudes and feelings towards his wife.

In this utterance, Bill rejects Hillary's request in a way that represents face threatening. As mentioned previously during the interaction processes of the plays, the concept of face is highly active as characters use different strategies

and face- related techniques to achieve the writer's ideology. Bill has the opportunity here to reflect the ideal picture of himself by the reduction of the opposite character and reduce her credibility.

Maxims of quantity and quality are breached since Bill was more informative than required and uttered what he lacks evidences for.

As such, the representative SAs (description – conclusion) and commissive SAs (threatening – refusal) have revealed the speaker's fake idealism.

Deixis of person and discourse are used enabling the speaker of achieving his aims to practice power and dominance on his wife.

The pragmatic strategy of explicature works here because this utterance communicates a message to audience about the so called idealism. The CP's mechanism that is concerned, code words need to be commented on to show others how idealism is conveyed by the intended figures.

Table (43) shows the pragmatic strategies of the extract (5) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative	5	63%
	Directive		
	Commissive	3	38%
	Expressive		
	Declarations		
Total		8	
SM		0	
Total		0	
GMs	Quantity	3	38%
	Quality	5	63%
	Relevance		
	Manner		
Total		8	
Politeness		2	100%
Total		2	
Deixis	Person	6	67%
	Place		
	Time		
	Discourse	3	33%
	Social		
Total		9	
Metaphor		0	
Total		0	

Extract 6

Hillary.

*And is that such an **outrageous** thing to ask for?*

After all the years that I stood next to you,

*after all the years **I waited for my chance** to **step out** of your **spotlight**-*

> *(Bill pick up his travel bag.)*

Bill, don't you walk out of here, don't you dare-(ibid, 33)

The contextual factors of this extract are specified in Table (45) below as follows:

Table (44): The Contextual Factors of Extract (6)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton Addressee: Bill Clinton and Mark
Kind	Absolute Idealism Transcendental Idealism
Instrumentalities	Conversation
Norms	Questioning /statement
Genre	Political

Idealism in which her ego constructs knowledge out of her sense Hillary performs this utterance as a reaction to Bill's previous speech. Hillary felt offended after the harsh respond of Bill concerning her need for money.

As a result: she tries to adopt the face enhancement technique reflecting her personality in an ideal manner.

Hillary's speech is an example of an absolute Idealism reflecting her fundamental reality so as to embrace her spiritual reality. She tries strongly to defend herself as she has the right to rehabilitation.

The extract is full of pragmatic strategies; representative SAs (description)and directive SAs (questioning – command) are richly used to perform illocutionary act of shouting and stating to strengthen her position.

The speaker also preaches the maxim of manner because she couldn't be brief in another words she couldn't avoid unnecessary prolixity. I think the

speaker is intentionally resort to such strategies so as to be able to express her disappointment of the sever respond from her husband.

Deixis of person and discourse are used to depict Hillarie's grief and bitterness.

She also tries to use metaphoric expressions "**outrageous, spotlight**" to portrait a kind of milting of a person into another one. She was the shadow of her husband to the extent that she represents his spotlight. The purpose behind this use is to express the transcendental impressions and the universal concepts that it imposes upon her. She supports this kind of idealism by the use of threatening SA in the last sentence in the utterance to prove to herself and to her husband that she is essential to his existence.

The stance here is; the speaker might exaggerate her position so as to be away from embarrassment. She needs to be realistic rather than imaginative.

Table (45) shows the pragmatic strategies of the extract (6) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representat ive	5	63%
	Directive	3	38%
	Commissiv e		
	Expressive		
	Declaration s		
Total		8	
SM		0	
Total		0	
GMs	Quantity		
	Quality		
	Relevance		
	Manner	6	100%
Total		6	
Politene ss			
Total		0	
Deixis	Person	4	57%
	Place		
	Time		
	Discourse	3	43%
	Social		
Total		7	
Metaph or		2	100%
Total		2	
Total		0	

Extract7

Hillary.

*No, because I **am really listening**.*

*Because when I talk to someone, I'm **working very hard** to*

Hear and to understand and to think about what they're saying.

*I like to think they're encounters that matter more **than- than**-*

Bill;

Than what I do-?

Hillary.

*Just because it's **harder work for me than it is for you**,*

*That doesn't mean I'd be a **bad president-***

*Hell, I think it means I'd be a **very good president**.(ibid, 42)*

The contextual factors of this extract are specified in table (47) below as follows:

Table (46): The contextual factors of Extract (7)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton Addressee: Bill Clinton
Kind	personal Idealism pluralistic Idealism
Instrumentalities	Conversation
Norms	Statement
Genre	Political

This extract represents a conversation between Hillary and her husband, the x-president of the United States. Hillary used whatever strategies she could so as to show her superiority to her husband.

In her speech, she represents a personal idealism. She reflects this through how she emphasizes her essential role as a conscious person. She also tries

to make a relation between that perception and the external reality. Expressions such as; "really listening, working very hard, hear and understand" are used to show to what extent she is an ideal person and better than her husband.

On the other hand, Bill represents a pluralistic idealism. It is obvious that his understanding of his position and the world is limited to the ideas within his mind.

Many pragmatics tools are used in order to convey the ideology of idealism. Grice's maxim of quantity is breached by saying " than - than". The expression is less informative. The maxim of quality is also breached twice; "I'd be very good president" is something that may be false and she lacks adequate evidence to.

Representative SAs (assertion- description) and directive (questioning) are used so as fulfill the purpose of the conversation. Bill by saying only one short sentence was more informative and powerful. He uses DSA of declarative to tell his wife that he is better than her.

Deixis are also used especially person deixis of speaker "I" to enhance the concept of idealism in addition to the person deixis of addressee "you".

Table (47) shows the pragmatic strategies of the extract (7) in the American play "Hillary and Clinton"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	4	57%
	Directive	3	43%
	Commissive		
	Expressive		
	Declarations		
Total		7	
SM		0	
Total		0	
GMs	Quantity	3	38%
	Quality	2	25%
	Relevance		
	Manner	3	38%
Total		8	
Politeness		0	
Total		0	
Deixis	Person	4	57%
	Place		
	Time		
	Discourse	3	43%
	Social		
Total		7	
Metaphor		0	
Total		0	
Total		0	

Extract 8

Hillary.

*The story I'm telling is that **I am prepared**,*

***That I have it together better than anyone has ever had it together**,*

*That I **am experienced**-*

Bill.

*That's a **shitty story.***

Better to let it all hang out,

Be a broken mess where you're a mess

*And show the parts of yourself **you're ashamed to show***

Hillary.

Like what, Bill

Bill.

Like that part of you that

When I walked in here earlier tonight

That wanted to take care of me*(ibid, 43)*

The contextual factors of this extract are specified in Table below as follows:

Table (48): The Contextual Factors of Extract (8)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton Addressee: Bill Clinton
Kind	Epistemological Idealism Transcendental Absolute Idealism
Instrumentalities	Conversation
Norms	Statement
Genre	Political

The situation involves an argumentation between Hillary and her husband Bill Clinton. Both of them are trying to show that he /she is the best person to be the president of the US.

Using the epistemological idealism, Hillary always tries to show that she is an ideal person to be the president of the US. Moreover, she tends to convey a message to the audience that she is even better than her husband. This kind of thoughts that are found in Hillary's mind seems identical to the definition of epistemological idealism.

In addition to that a transcendental idealism is also obvious here. When Hillary said that "better than anyone has ever had it, I'm experienced" she reflects a high level of human self-ego that imposes upon her.

In this statement, she breaches the maxim of quantity because she is more informative than required. She also breaches the maxim of quality since she said what she lacks adequate evidence to. Being not brief and giving unnecessary prolixity and using obscurity expressions, she breaches the maxim of manner, too.

Exaggeration as a one of figurative language tools is also included in this statement. Hillary is exaggerated her position and her ability to win the race in a strong way. The purpose behind her using all those strategies is to prove to herself first and to others that she is the only suitable person to this position.

As to Bill in responding to his wife speech, he represents an example of absolute idealism. He tries to make the fundamental reality as an all –embracing his wife 's spirit.

He starts with an impolite style. He intentionally starts impolitely each time when he speaks to his wife so as to achieve the writer's ideology. "That's a shitty story", with this expression he starts his speech. This use seems as a coin with two sides; first, by using the face – threatening strategy, he intends to diminish

the image of his wife. While the other side of the coin is used as a face – enhancement or a supportive strategy to himself.

He speaks to her with a figurative language. He uses metaphoric style addressing her. The sentence "be a broken mess where you're a mess" is used purposely to indicate Hillary's weakness and blunder.

Obviously, all the maxims are broken here. Since the sentence is informative more than required, it lacks adequate evidence, irrelevant and it is ambiguous. The maxims of quantity, quality, relevance and manner are breached consequently. Then as Bill used to make himself the only important thing in Hillary's mind. He said the sentence " that wanted to take care of me" which represents a reference to tell Hillary that you could not do anything or be powerful without me. Representative SAs (description- conclusion), commissive SAs (offering- refusal) and directive SAs (command – order) are used to express the viewpoints of the tow communicator.

Deixis of person, time, discourse and social are used to give density to the discussion.

The CPs analysis and the stance here suggests the total avoidance of some expressions.

Table (49)shows the pragmatic strategies of the extract (8) in the American play "Hillary and Clinton"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	5	33%
	Directive	4	27%
	Commissive	6	40%
	Expressive		
	Declarations		
Total		15	
SM		0	
Total		0	
GMs	Quantity	3	23%
	Quality	5	38%
	Relevance	3	23%
	Manner	2	15%
Total		13	
Politeness		2	100%
Total		2	
Deixis	Person	6	32%
	Place	1	5%
	Time	2	11%
	Discourse	5	26%
	Social	3	16%
Total		19	
Metaphor		2	100%
Total		2	
Total		0	

Extract 9

Hillary

Your experience.

Your experience-

*Well may be that is how it works in **your experience**,*

*But that is not how it works in **my experience**.*

***My experience** with that sort of thing, I'm sorry to say.*

Has been very different.

My experience is that it's best to sorta kinda

Keep some stuff to myself,

Because when I have let some of that stuff out

It's not gone so well-

Didn't go so well, in fact,

When you and I were last here in New Hampshire-

*Back 16 years ago- that time you **seem to be so nostalgic for** –I have*

No idea why- I sure as hell am not nostalgic for it-

I'm sure as hell I'm not nostalgic for moments like that moment when

Everyone found out you'd been sleeping around,

That moment when your inability to get certain things

Under control nearly cost you the entire race-when it felon me to go out there and tell everyone

*What a good guyyou were, **what a good husband***

You were, how you were such a trustworthy fella…

And everyone seemed to have something to say

About how I reached- about what feelings I had or didn't have,

About how the feelings I was expressing

Weren't real feelings-

It was as if the way

I was feeling wasn't how other people thought I should feel-

Or didn't seem to match their idea of

How a "real" person should feel, and-

And I remember I said to you-

I told you- pleaded with you-

Please don't put me through that again.

And you promised me,

And I believed you,

But six years later you did it again.

And just before it was all gonna come out,

Hit the news – I was just sitting with our daughter

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In her room- she was home for Christmas

For the first time since she'd left for college, and

It was so nice to see her, because I had missed her so much.

And then you walked in and you said you

Had something you needed to tell us,

And you told us what you told us.

And when you said it,

I didn't really feel much of anything,

But then I looked over at her,

And see her crying,

And I remember I looked over at her

And I thought "isn't that strange-

I don't feel any of that."

I used to feel that.

But not anymore, because

You know, you get told enough times that your feelings

Aren't real- at a certain point you sorta stop feeling what you're feeling.

And I looked at her- at our daughter-

And she had all of that- and I actually

Felt kind of jealous of her *– and do you remember*

What I said to her-(ibid,45- 46)

The contextual factors of this extract are specified in Table below as follows:

Table (50): The Contextual Factors of Extract (9)

Contextual Factors	Description
Settings	A hotel room in Hampshire January 2008.
Participants	Speaker: Hillary Clinton Addressee: Bill Clinton
Kind	Epistemological (skepticism) Idealism Personal idealism Pluralistic Idealism Actual idealism
Instrumentalities	Soliloquy
Norms	Statement and questioning
Genre	Political

This extract represents the plot of the play. Though Hillary apparently speaks to her husband but in fact she speaks to herself. She tries to reveal her inner feelings. Hence, the extract contains more than one kind of idealism and different kinds of pragmatic elements.

She starts with skepticism idealism to express the things through what is existing only in her mind. "your experience, my experience" the repetition of these expressions recover her hesitation and uncertainty about things around her. In fact, she is uncertain even about her feelings. Then, when she starts to speak about her memories with her husband, personal idealism

is embodied through her emphasizes on her consciousness in relation to her external reality.

The pluralistic idealism is represented when Hillary starts to speak about shared experience and attitudes between herself and Bill.

Actual idealism is last one in this extract. In the last part of this extract, Hillary tries to express the reality of her feelings towards life, towards family and even towards her daughter in the shade of her thoughts in spite the fact those thoughts are true or not.

Giving information more than required, saying something that may be false and lacks evidence, telling many irrelevant stories, being unorderly and not brief lead to breach all Grice' maxims.

Directive SAs (ordering – requesting) and representative SAs (description-assertion) are used to reflect the force of perlocutionary act is very clear in this extract. This force is purposely used to affect not only her husband but also all the direct and indirect audience so as to impose a particular effect on their state of mind and beliefs.

Different kinds of deixis are used such as personal, place, time, discourse and social. Person deixis like I and you are used frequently. Place deixis such as 'New Hampshire', room and college represent a turn points in the speaker's thinking or even life.

 Figurative language includes repetition, metaphor and exaggeration are richly used. The repetition of the word "experience" is intentionally used so as that she is qualified to this position. At the same time this repeated use of to show that she deserves to win the race or to prove to her husband this word reflects the exaggeration of her ability and experience.

Metaphor is illustrated by the use of the words " sorta kinda , sorta and nostalgic" to refer to the hesitation and uncertainty of the speaker.

Table (51) shows the pragmatic strategies of the extract (19) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative	7	54%
	Directive	6	46%
	Commissive		
	Expressive		
	Declarations		
Total		13	
SM			
Total			
GMs	Quantity	4	21%
	Quality	6	32%
	Relevance	4	21%
	Manner	5	26%
Total		19	
Politeness			
Total			
Deixis	Person	6	22%
	Place	5	19%
	Time	5	19%
	Discourse	7	26%
	Social	4	15%
Total		27	
Metaphor		4	100%
Total		4	

Act Two

Extract 10

Hillary.

*No, **I'm not running to get credit**-*

*I want to do this because I actually think- no, I know- **I'd be great at this job,***

Because for decades, I've been sitting over to the side, waiting,

Watching- watching other people do what I know I can do better.

Watching other people who don't know what they're doing get ahead of me- sitting here, having the better ideas first,

While other people stumble through and get it wrong again and

*Again until they get right, **if they ever even get it right**.(ibid, 85)*

The contextual factors of this extract are specified in Table below as follows:

Table (52): The Contextual Factors of Extract (10)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton Addressee: Bill Clinton
Kind	Transcendental Idealism
Instrumentalities	Debate
Norms	Statement
Genre	Political

In this extract, a debate between Hillary and Bill is going on. Before this extract, Hillary asked Bill to go out to public and tell everyone how she was helpful to him during his eight years of being the president of the United States. She also wanted him to say that any good about his presidency was because of her guidance and her good ideas. She told him that he ought to give credit where credit is due. So Bill accused her that she only runs for the presidency just to get some kind of credit. In response to his accusation, Hillary gives this speech.

Since Hillary shows a high level of egoism, the transcendental idealism is so clear in this extract. She tries to impose herself and her own knowledge upon others.

Status reduction as a kind of impoliteness is used to diminish her husband self or position. In this way she may gain a kind of self- enhancement.

The maxim of quantity is breached so as the maxim of quality. She was more informative than required. She does not give evidence to what she has said.

The force of perlocutionary act of intimidating and persuading are illustrated by the use of representative SAs (description – assertion) and directive SA (questioning).

Person deixis "I" is richly used to enhance the egoism ideology. The repetition of the words " watching and waiting" may be refers to the state of disappointment and regret concerning her previous efforts with others. Besides deixis of discourse and social to accomplish the speaker state of uncertainty.

Table (53) shows the pragmatic strategies of the extract (10) in the American play "Hillary and Clinton"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	8	62%
	Directive	5	38%
	Commissive		
	Expressive		
	Declarations		
Total		13	
SM		0	
Total		0	
GMs	Quantity	7	58%
	Quality	5	42%
	Relevance		
	Manner		
Total		12	
Politeness		2	100%
Total		2	
Deixis	Person	8	35%
	Place	3	13%
	Time	2	9%
	Discourse	6	26%
	Social	4	17%
Total		23	
Metaphor		0	
Total		0	

Extract 11

Hillary

The reason you're doing as well as you are right now,

Is because you're a blank slate- *there's nothing on you.*

You're telling people just enough, **but not enough,**

So that they can fill in the blanks of what you're saying

With all the thoughts that make them happy,

That make them feel good- but you've not told

Them enough for them to know

Where and how they disagree with you.

*You're just **hovering in this safe spot.***

And it's working.

For now,

But there's gonna come a point where you do say a little more,

And when you do – they're going to see all the ways

In which there's a distance, all the ways

In which they disagree with you, all the ways

You come up short of where they want you to be.

And when that happens it's going to feel like a big betrayal.

*And there's gonna **be a drop- off- a big drop- off**-*

And you'll lose a lot of support.

*But unlike you: **with me there's nothing left to discover**,*

*And so **there's not going to be a drop- off.***

I'm just going to stay steady where I am.

Now because you'll have been doing well up until that drop- off,

***When you lose, you'll lose slowly**.*

Your loss will be a long drawn – out loss.

And the problem is:

People don't forget long losses.

***Long losses stain, they linger**-*

And so when you do lose with a long drawn out loss,

***You don't get a second chance**.*

But-

If you drop out- you can be my running mate.

We'll win.

And then after me,

***You'll get your turn to be president**,*

*Plus, **you'll have the experience – experience**-*

*Let's be honest- **that you don't have right now**-*

You go in there now- sure you have ideas- you have energy-

But it will take you four years to learn how to do any of it,

*And by then it will **be too late**. The people who want to end you*

***Will have formed their attack**, and you'll be on the defense for the*

*Next four, **if you get a next four**. Look at what happened to him.*

(Pointing at Bill.) Isn't that right Bill?(ibid,96- 97)

 The contextual factors of this extract are specified in Table below as follows:

Table (54): The Contextual Factors of Extract (11)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton Addressee: Barack Obama
Kind	objective Idealism
Instrumentalities	Debate
Norms	Statement - command
Genre	Political

In this extract, Hillary is addressing her rival " Barack Obama". In previous scenes, Barack made an offer to Hillary. He offers her a deal to be his running mate and in return she should drop out the race. Instead of approving the deal, Hillary surprised him when she asked him to drop out the race and be her running mate. Using a confrontation way, Hillary tends to show that she is about to win the race trying to convince her rival to drop out the race.

She adopts the objective idealism depending on her supreme mind to produce an objective world of ideas in order to affect the addressee.

This time she behaves as a political person by using strategic maneuvering technique. She follows a persuasive technique to express herself. In this direction, she tries to employ the three basic inseparable aspects of (Eemeren, 2009:9). Using the first dimension which is the topical potential to select the available options so as to serve her goal. Then the use of the audience demand and the presentational devices so as to achieve the different kind of persuasion.

In purpose, Hillary uses impolite style addressing her rival. She reflects this by the use of words such as " blank slate, there's nothing on you, ..". Perhaps she tends to use this strategy so as to pretend that she is powerful enough to make such an offer or to hide her instability and fear of loss.

As usual being informative more than required, and saying what she does not have enough evidence to and what may be false lead to breach the maxims of quantity, quality and even the relevance maxim.

Representative SAs (description- assertion – conclusion), commissive SAs (offering- pledge) and directive SAs (command – questioning – order) are richly used to strengthen the speaker position in the discussion.

The metaphoric use of the words "hover, blank betrayal" would be identical with the picture of her superiority and the lack of ability and power of her rival.

Deixis of person, time, discourse and social are used as elements of reinforcing and support the speaker claims.

Table (55) shows the pragmatic strategies of the extract (11) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative	10	4%
	Directive	8	33%
	Commissive	6	25%
	Expressive		
	Declarations		
Total		24	
SM		2	100%
Total		2	
GMs	Quantity	6	38%
	Quality	5	31%
	Relevance	5	31%
	Manner		
Total		16	
Politeness		2	100%
Total		2	
Deixis	Person	8	33%
	Place		
	Time	5	21%
	Discourse	7	29%
	Social	4	17%
Total		24	
Metaphor		0	
Total		0	

Extract 12

Barack.

So back about a week ago

When I told the people who work with me – I told them

*My idea, **that you and I would run together**, they*

*Didn't like the idea because, honestly, **they didn't like you**-*

***They didn't trust you**, but*

I said "no,"

*I said, "make the offer, **I want to make the offer**,"*

And they did, even though they were against it.

I really didn't think you would say yes,

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But then you did,

And I was really happy that you did,

But the people who work with me weren't, and

The moment you said yes,

They started digging.

They started digging and looking for a reason

Why you and I should not work together.

(Barak produces an envelope.)*(ibid,98- 99)*

The contextual factors of this extract are specified in Table below as follows:

Table (56): The Contextual Factors of Extract (12)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Barack Obama Addressee: Hillary Clinton
End	
Act sequence	
Kind	Subjective Idealism
Instrumentalities	Debate
Norms	Statement – command
Genre	Political

Obama gives this speech as a reaction to Hillary's previous speech and offer. He speaks in a direct way. He faced her with a harsh direct manner.

He represents the subjective idealism since he thinks that the reality consists of what is going in his mind in addition to what is going in others minds.

At the end of the speech, he produces an envelope as an evidence to his words. Doing this, he doesn't breach the maxim of quality. Since his contribution is informative as required, he maintains the maxim of quantity. Yet, he breaches the maxims of manner and relevance.

Representatives SAs (assertion- description) and directive SAs (questioning – order) are mostly used reflecting his strong personality and dominance position.

First Person deixis "I" is used frequently as the speaker is trying to express his thoughts in a direct way. Deixis of time, discourse and social are also used.

Table (57) shows the pragmatic strategies of the extract (12) in the American play "Hillary and Clinton"

Pragmatic strategies		Frequency	Percentage
SAs	Representative	8	57%
	Directive	6	43%
	Commissive		
	Expressive		
	Declarations		
Total		14	
SM		0	
Total		0	
GMs	Quantity		
	Quality		
	Relevance	5	45%
	Manner	6	55%
Total		11	
Politeness		0	
Total		0	
Deixis	Person	8	38%
	Place		
	Time	4	19%
	Discourse	6	29%
	Social	3	14%
Total		21	
Metaphor		0	
Total		0	

Extract 13

Hillary.

Don't tell me when my time is or isn't-

*I have not put in years of **hard work and sacrifice**-*

Of getting knocked around and humiliated –

Just to let a little piece of paper

make me pack up and go home.

*I'm sure – I have no doubt - **that there is more little piece of paper***

Where this came from -about god knows what –

I'll deal with those like I'm gonna deal with this one,

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and I'll keep moving forward - 1 refuse

to let all problems become my problem.

That's not right

That's not fair.

My feeling is just as strong as your feeling-

And I think it's my time.*(ibid, 103-104)*

The contextual factors of this extract are specified in Table below as; follows:

Table (58): The Contextual Factors of Extract (13)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Hillary Clinton Addressee: Barack Obama and Bill Clinton
Kind	Personal Idealism Absolute idealism
Instrumentalities	Debate
Norms	Statement - command
Genre	Political

This extract represents a response to the envelope that Obama had produced so far. The envelope contains a proof against Bill Clinton during his presidency period. Something about the old scandal of taking money to a charity organization. Obama tries to exploit this scandal and make Hillary drop out the race. Hillary does not bow to this and she faced him with confidence.

Two kinds of idealism are illustrated in this extract. Personal idealism and absolute idealism. The first one is related to Hillary's emphasizes on her essential role in relation to the external reality. She pictured herself as the only perfect and sacrificed person. The absolute idealism appears when Hillary stresses on the spiritual aspects and builds important issues on them. The inner feelings and emotion are always found in her thinking and behavior.

The maxim of quantity is breached as she was informative more than required. Also the maxims of quality, relevance and manner are breached to reach the dramatic climax of the play.

Representative SAs (assertion- conclusion- description), directive SAs (order – command) and commissive SAs (refusal- promising) are used to have the perlocutionary act convincing the picture of victim who gives everything to others without anything in return.

First Person deixis "I" is used repeatedly to enhance the same role of the sacrificed person. Deixis of time, discourse and social are also used.

The stance here would be as follows; the speaker would be more rational to use direct way when she expresses her demands rather than taking the role of the weak person.

Table (59) shows the pragmatic strategies of the extract (13) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative	8	42%
	Directive	6	32%
	Commissive	5	26%
	Expressive		
	Declarations		
Total		19	
SM		0	
Total		0	
GMs	Quantity	6	33%
	Quality	4	22%
	Relevance	5	28%
	Manner	3	17%
Total		18	
Politeness		0	
Total		0	
Deixis	Person	8	36%
	Place		
	Time	3	14%
	Discourse	6	27%
	Social	5	23%
Total		22	
Metaphor		0	
Total		0	

Extract 14

Bill

If you stay married to me,

you're tied to me, and

you're tied to the mistakes I've made

But if you divorce me-

you said it yourself - people will see you

in a new light. They have a respect for you that they

never had before.

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And I'll go my way and you can go yours,

and I'll do what I do, and

if I make more mistakes, it won't matter,

or it won't matter as much as it would matter now,

and what I do won't hurt you as much as it hurts you now.

I think it's what would be best.

I think it's the only way (ibid, 106)

The contextual factors of this extract are specified in Table below as follows:

Table (60): The Contextual Factors of Extract (14)

Contextual Factors	Description
Settings	A hotel room in Hampshire January, 2008.
Participants	Speaker: Bill Clinton Addressee: Hillary Clinton
Kind	Actual Idealism
Instrumentalities	Conversation
Norms	Statement - request
Genre	Political

This extract represents a clear statement from Bill in which he acknowledges that he may be the main reason behind the failure of Hillary in the race. As a result, he sees that divorce would be the best solution in this case. He thought that if they still married, she would be tied to all his mistakes.

In his speech, actual idealism is illustrated along the way he expresses himself. He tends to adopt a process of deep thinking so as to define reality and explain his attitude. Supportive strategy is used here to enhance his wife image and personality. This strategy is achieved through the use of expressions such as: see you in a new light, respect you".

All Grice's maxims are breached so as to make the speech effective and imposing.

The force of illocutionary act is present in this extract by the use of declarations SA. Since the act of divorce would be performed because of his utterance. Commissive SAs (suggesting – refusing) and directive SAs (requesting – ordering) are used here to reflect the force of perlocutionary act. This force in fact contradicts with the force of illocutionary act. In other words, Bill suggests divorce in this way so as to make Hillary sympathies with him and disapprove it. I think he behaves as an experienced politician to achieve his aims.

Person deixis such as " I, you and yourself" are used as a kind of affirmative tools. Other deixis are also used to support the same target.

Table (61) shows the pragmatic strategies of the extract (14) in the American play "Hillary and Clinton

Pragmatic strategies		Frequency	Percentage
SAs	Representative	5	50%
	Directive		40%
	Commissive	4	
	Expressive		
	Declarations	1	10%
Total		10	
SM		0	
Total		0	
GMs	Quantity	6	27%
	Quality	8	36%
	Relevance	4	18%
	Manner	4	18%
Total		22	
Politeness		0	
Total		0	
Deixis	Person	5	28%
	Place		
	Time	2	11%
	Discourse	7	39%
	Social	4	22%
Total		18	
Metaphor		0	
Total		0	

Extract 15

Hillary. (To audience.)

I look at Bill.

He looks at me.

Neither one of us know what to do.

I turn on the TV for the first time in days.

And there it is- they 're playing the clip of me at the luncheon,

The luncheon with the women,

And I see myself doing what looks like crying.

It really looks like I'm crying.

But I don't remember it,

but also know that it does matter

what I remember or what I think I did.

all that matters is what it looks like,

and it looks like I was crying,

and so maybe that means that that's what's true-I just don't know anymore.

And then turn off the TV.

(The room gradually goes dark. And in the darkness, a field of stars begins to appear, and the entire hotel room seems to disappear right in front of our eyes.)

We walk out on the balcony.

We look up at the night sky.

We see stars.

And the stars that look at are the stars that everyone has looked at.

Everyone great and small.

Important and unimportant

I say to Bill .. One hundred,Two hundred,

maybe even three hundred years from now,

your name will be a name that people will know

like they know the stars above…

*but **I'm down here**,*

and it's like I'm trying to stare at the back of my own head,

trying to see something that I just can't see,

but if I could catch a glimpse of it,

then I would know what to do.

It's all off.

And Bill tells me

And I know that he does,

But also not really.

And while I'm staring at the stars,

I think about the universe,

And how- if the universe is infinite- and some people say that it

Is- that means there are an infinite number of

Planet Earths exactly like ours,

and there is universe in which Bill is president,

but there is also universe in which I'm president,

and there is universe in which I'm president and Bill is not,

and there is universe in which neither of us is president

and where everyone else is president except for us.

if the universe is infinite all possibilities exist…

but I'm starting to realize…

I'm starting to realize that I live

In one of the universes where I don't win.

And this is hard. It is hard to think that he got it and I can't-

and I'm fighting to win.

I'm fighting to win and I know I can win,

But I can't win.

(The stars extinguish.) *(ibid, 108-109)*

Table (62): The Contextual Factors of Extract (14)

Contextual Factors	**Description**
Settings	A hotel room in Hampshire January, 2008.
Participants	speaker: Hillary Clinton Addressee: Audience
Kind	Epistemological Idealism Subjective idealism
Instrumentalities	Soliloquy
Norms	Statement
Genre	Political

In this extract Hillary is speaking to the audience. She sums up the play in it. The extract is divided mainly into two parts. The first part refers to the end of the election period and the second one is Hillary's dream.

The first part is colored by the epistemological (skepticism) idealism. She starts the extract with this words " I look at Bill-he looks at me- neither one of us knows what to do." , the words represent that all her knowledge about things exists only in her mind . Moreover, she does not certain even with what is going in her mind. The extract is full of expressions that indicate uncertainty. Words like, looks like, I think, maybe and don't know, is strengthen the idea of misleading and uncertainty which in turn enhance the skepticism ideology. She expresses herself through watching a clip of her on TV. as if is strange even to her reality. And when she does that she could not face her inner feelings so she ends the part with " I don't know anymore and turn off the TV.

Maxim of quality is breached by the many contributions which may be untrue or false. Since there is a kind of ambiguity and unclear ideas, the maxim of manner is also breached. The two other maxims are also breached. The purpose of this is to elaborate and widen the scope of the scene and gives it a significant importance.

Representative, commissive and directive SAs are used to support the ideology and give density to the scene.

Person deixis such as " I", is repeatedly used to enhance the idealism strategy. Deixis of place, time, discourse and social are used heavily to make the dream more illustrative.

Before the speaker shifts to the second part of the extract, the author gives a short description to refer to the start of Hillary's dream. He uses words like" darkness, stars and disappear". This use indicates the transition stage

from reality to the dream or the imaginative life that she wished. Each word of them has a metaphoric connotation. Darkness refers to her sadness because she could not win the race. The word "Stars" is the reference to those far dreams that is hard to come true. Disappear indicates that even dreams are impossible.

In the second part the dream is persist to uncover all her wishes and hidden needs. Subjective idealism is conspicuous in this part. Hillary here sees reality is consisted of what is found in her mind and other minds. The idea of equality and humility is prevailed here. She sees herself like any other person important or unimportant, great or small; all are the same and can see the same things and have the same dreams. Dreams like stars may last forever and keep on for hundred years especially for successful person like her husband "Bill Clinton". Yet to someone like her who could not achieve anything will still down and could not see anything. She realizes her lack of ability to do many things like others. The metaphoric use of repeated words like "president and universes" indicates the possibility of finding another dream in another time. But she cannot win at the same time all the stars extinguish denoting the end of the dream to win the race and become the United States president. Intentionally, all Grice's maxims are breached to convey the message of the play, to achieve the intended ideology. SAs of telling and reporting are used. References to names, places and past events were benefit to complete the picture.

Table (63) shows the pragmatic strategies of the extract (15) in the American play " Hillary and Clinton"

Pragmatic strategies		Frequency	percentage
SAs	Representati ve Directive Commissive Expressive	11 7 5	48% 30% 22%

185

	Declarations		
Total		23	
SM		0	
Total		0	
GMs	Quantity	7	29%
	Quality	4	17%
	Relevance	8	33%
	Manner	5	21%
Total		24	
Politeness		0	
Total		0	
Deixis	Person	8	25%
	Place	5	16%
	Time	6	19%
	Discourse	7	22%
	Social	6	19%
Total		32	
Metaphor		4	100%
Total		4	
Total		0	

From the analysis of the two plays. All the results indicate that, the ideology of idealism is used as a curtain to hide other ideologies and strategies. Politicians aim to reflect a positive attitude to convince others with their thoughts, decisions and plans .They always attempt at showing how ideal personalities they have. They pretend to be ideal to impose power and exploit other nations. Others use idealism to hide their weakness and hesitation. Or, may be, to achieve some advantages of others. To sum up, All kinds of idealism that are used in the two plays, can be judged as fake idealism.

The following table shows the frequent use of the pragmatic strategies in the two plays under study.

Stuff Happens	SAs	GMs	SM	Politeness	Deixis	Metaphor
	149	122	16	3	264	8
Hillary and Clinton	137	170	2	10	230	16

CHAPTER FIVE

CONCLUSIONS,

RECOMMENDATIONS, AND

SUGGESTIONS FOR FURTHER RESEARCH

5.1 Conclusions

After analyzing the chosen extracts, which are inspected in the British play and the American play, this research arrives at the following conclusions:

1- Concerning the verification of the first hypothesis that" The type of play influences the choice of the kind of idealism", it can be concluded that idealism kinds are used in both plays to same extent. It seems that the type of play does not influence the choice of the kind of idealism, yet the purpose behind this use is what influences the choice of the kind of idealism. So this hypothesis is rejected since all the kinds of idealism are used in the British play and the American play alike.

2-The second hypothesis that states "The kind of play has no influence on the pragmatic manifestation of idealism", is rejected since the British play adopted pragmatic tools which are different from that adopted in the American play. As far as the data under investigation are concerned there are some pragmatic strategies that are used frequently in British play while they are rarely appearing in the American play. SM appeared in the British play more than the American play because the first one shows how politics and politicians usually use this strategy to persuade others with their decisions.

3-The third hypothesis that states "Certain kinds of idealism is appealed more than others" is rejected since all kinds of idealism are relatively used to the same extent. The two plays showed that all kinds of idealism are appealed to throughout the characters' conversation so as to impose other hidden ideologies such as power, dominance, or achieve certain purposes such as persuasion, convincing or even to prove their own personalities.

4-The fourth hypothesis which claims "The pragmatic functions of each kind of idealism vary according to the play" is rejected according to the finding based on the plays under study. It seems that all kinds of idealism, which are used in the British and American plays roughly, serve similar pragmatic function. The British play exposes how politicians distort facts for the sake of imposing power and practice authority on others through claiming idealism and perfectness. While the American play seems to be devoted to manifest the inner struggle of a woman who is a presidential candidate and suffers from inferiority feeling towards her husband. And through the use of different kinds of idealism, she tries to express her merit to win the race. In this way both plays use idealism to attain power and dominance as a pragmatic function.

5- The verification of the fifth hypothesis which states that "Certain pragmatic functions of idealism prevail in the plays under study " exposes that the pragmatic function which dominates the data under study in the British play is (dominance), (imposing opinions on others), (threatening face images), and (deception). Since the play deals with prominent politicians who represent the most effective states in the world, this triggers the fact that such figures tend to abuse their authorities to affect others decisions.

6-The sixth hypothesis that claims" The kind of idealism has no effect on the kind of the forms exploited in each play" is rejected. As far as the data under study is concerned, it seems that the British play is in favors of using implicit manifestation of idealism more than the explicit forms. This indicates that politicians generally, and American politicians specifically, tend to use indirect way to abuse their authority on others even their allies. On the other hand, the American play tends to use explicit form of idealism in order to achieve self-proof and sympathy or to identify personality. Sometimes, the use of this form of the ideology tends to sustain self- face and diminish others face.

7- In the verification of the seventh hypothesis that states "Out of the pragmatic strategies utilized to manifest idealism, certain pragmatics strategies are appealed to more than the others in the two plays under study" it can be concluded that the pragmatic strategies used in this study such as, SA/s, Deixis, Grice's Maxims and Impoliteness form a vital role in representing idealism in the plays under study. It sounds significant to point out that all kinds of idealism are manifested pragmatically via the use of these pragmatic strategies, but in different ratios. In both plays, SA/s occupies the first level in the pragmatic manifestations of all kinds of idealism as it represents the most suitable tool to express idealism and to reveal the characters' attitudes. Deixis occupies the second level in the manifestation of idealism; they work as pillars to express the intended ideology. Grice's Maxims and politeness are used in the American play more than the British play as important tools in the manifestation of idealism.

8- Depending on the verifying of the eighth hypothesis which reads as follows "Some of the strategies for stating idealism in the two plays under study are improperly used and some strategies can be

proposed as substitutes to the ones thought to be improper", it is found that some of the pragmatic strategies for expressing idealism are improper. Consequently, substitute strategies are suggested through the use of the reproduction and stance mechanism offered by the CP. Such mechanisms in the analysis floor the way to reproduce the data of the analytical work and to generate a supportive atmosphere.

9- Relying on the validity of the ninth hypothesis that claims " A stance can be taken towards the way idealism is manifested in the two plays under study", it can be assumed that analyzing idealism as an ideology from a critical pragmatic standpoint in the present study floors the way before researcher in having critique of this ideology in the two plays under study by taking a stance towards the fake idealism which is used by politician for the sake of deceiving other to achieve their own goals. In addition, proposing reproduction mechanisms of the exploited pragmatic strategies that are regarded unsuitable for the exhibition of idealism.

10- Drawing on the validity of the tenth hypothesis which reads as follows "There are similarities and differences between the two plays under study in terms of the most frequently used kinds, functions and strategies utilized for expressing idealism",it can be concluded that the British play and the American play show points of similarities and differences when they show idealism. Epistemological idealism and Pluralistic Idealism are the most prevailing kinds of idealism in both plays for the sake of showing authority, imposing their own will on others, depreciating others or persuading others. This refers to the intrinsic desire of politicians to impose their decisions via the use of idealism as a strong mean to practice power.

However, these two plays reveal differences in using other kinds of idealism. Thus, Objective and Transcendental Idealism are used in the British play more than in the American play. This indicates that the British culture differs from the American culture, which consequently affect the way used by their leaders in running the main issues. On the contrary, Absolute idealism is used just in the American play to indicate superiority and dominance. Other kinds of idealism are used in both plays to the same extent roughly.

5..2 Recommendations

  In association with the conclusions arrived at, this study has stated some recommendations which are related to various disciplines such as politics, psychology, sociology and even pedagogical contexts.

These are listed as follows:

1. Politicians have to comprehend that their language (in debates, mass media or interviews) might raise social or international conflicts to the degree that they lead to chaos or mass destructions. It is better to use the language of peace and concord in the countries they lead for the progression of their political occupation.

2. Politicians should observe their language well and they need to be attentive that their interlocutors are most of the times aware or doubter of their real aims and not to be blamed of having negative ideas and ideologies that may offend their reputation.

3. Politicians should be aware that their words are influential. They are

recommended to frame their words in a right way that do not reveal the Controlling status or deceivable language in order to be trustful to the People. In this way, they may not affect their electoral propaganda and political campaigns.

4. Tutors are responsible to help their students be aware that critical Concepts like idealism may take various indicators, forms and kinds to use in language.

5. Students should be skilled that idealism and other critical ideologies may be used in different genres and on various features and contexts of situations.

6. Instructors must clarify to their students that language use can be burdened with multi-levels of denotations such as the idealism ones and they need to take into consideration in their communications so as to be able to understand linguistic exchanges better and recognize their conversers' intentions better.

7. Tutors should give a significance importance to make students aware of the theories of pragmatics and make them able to detect critical issues such as idealism in language.

8. The critical pragmatic approach should be involved in undergraduate

5.3 Suggestions For Further Research

To support and elaborate on findings of this study, the following topics are   suggested:

1. A critical pragmatic study of idealism British and American religious discourse.

2. A cognitive study of idealism in British and American workplaces.

3. A pragmatic study of idealism in parents' language.

4. A critical pragmatic study of idealism British and American social media.

5. A pragmatic study of idealism British and American poetry.

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مقاربة تداولية نقدية للمثالية في المسرحيات البريطانية والأمريكية

أطروحة تقدمت بها الطالبة

أزهار حنون مسلط الفيصلي

الى مجلس كلية التربية للعلوم الإنسانية – جامعة بابل

جزأ من متطلبات نيل شهاد ة

دكتوراه فلسفة في اللغة الإنجليزية وعلم اللغة

بأشراف الأستاذ الدكتور

صالح مهدي عداي ألمعموري

المستخلص

تستقصي الدراسة' الحالية' المثالية كأيدولوجية في مسرحيتين الأولى بريطانية والثانية أمريكية وهي تهتم بدراسة الوسائل التي يتم بها أثبات هذه الايدولوجية في هاتين المسرحيتين باعتبارها احدى السلوكيات الملتوية التواصلية والتي غالبا ما يتم القيام بها عن قصد من قبل المتكلم في حالات تواصلية معين من اجل تحقيق اهداف معينة.

ويمكن إيجاد ايدولوجية المثالية في العديد من السياقات التواصلية كالسياق السياسي والديني ووسائل التواصل الاجتماعي وغيرها ومع ذلك لم تدرس حالة المثالية بشكل متمعن في المسرحيات البريطانية والأمريكية وخصوصا من وجهة نظر تداولية نقدية ولهذا اتخذت الدراسة الحالية مهمة سد هذه الثغرة عن طريق القيام بتحليل الجوانب التداولية للمثالية كأنواع المثالية ووظائفها وأشكالها واستراتيجياتها وتهدف الدراسة أيضا ان تطرح الاليات المناسبة لإبدال هذه الأشكال والوظائف والاستراتيجيات تماشيا مع ما تقدمه النظرية التداولية النقدية.

وعرضت هذه الدراسة عددا من الأسئلة المرتبطة بأهداف محددة من أهمها تحديد ما أذا كان نوع المسرحية يؤثر على اختيار نوع المثالية و كشف الوظائف التداولية للمثالية في كل نص مسرحي و. اتخاذ موقف تجاه كيفية ظهور المثالية في المسرحيتين قيد الدراسة وتقديم المقترحات بشأن البدائل لتلك التي يعتقد انها غير مناسبة و. تحديد أوجه التشابه والاختلاف بين المسرحيتين قيد الدراسة من حيث الأنواع والوظائف والاستراتيجيات الأكثر شيوعا للتعبير عن المثالية، وكشف الطريقة التي تتبعها الآليات التداولية النقدية للكشف عن الجانب الأيديولوجي للمثالية في المسرحيتين قيدا لدراسة.

ترتبط الأهداف المذكورة انفا ببعض الفرضيات، تأثير نوع النص المسرحي على نوع المثالية المستخدم. وتتباين الوظائف التداولية لكل نوع من المثالية بحسب نوع النص المسرحي. أمكانية اتخاذ موقف تجاه الشكل الذي تستخدم به المثالية في النصين المسرحيين قيد الدراسة. وتوجد أوجه تشابه واختلاف بين النصين المسرحيين فيما يخص طريقة استخدام المثالية في كل منهم من حيث الأنواع والوظائف والاستراتيجيات الأكثر شيوعا للتعبير عن المثالية.

ولإتمام اهداف الدراسة والتيقن من فرضياتها اعتمدت مراجعة الدراسات السابقة عن المثالية، وطبيعتها التداولية، وتحريي التداولية النقدية. واعداد تحليل نوعي (تداولي) لبيانات العمل من خلال

الإطار النظري الذي تم تطويره بهذا الخصوص إضافة الى تحليل كمي (احصائي) باستخدام بعض الأنماط الإحصائية.

وقد تم التوصل الى عدد من النتائج أهمها ما يلي: ظهور أنواع معينة من المثالية أكثر من غيرها، يتم استخدام وظائف تداولية معينة للمثالية في النصيين المسرحيين قيد الدراسة. كما يمكننا القول بان كل نوع من المثالية يستخدم لإبراز وظائف تداولية معينة. وتختم الدراسة بعدد من الاستنتاجات والمقترحات المستقبلية.
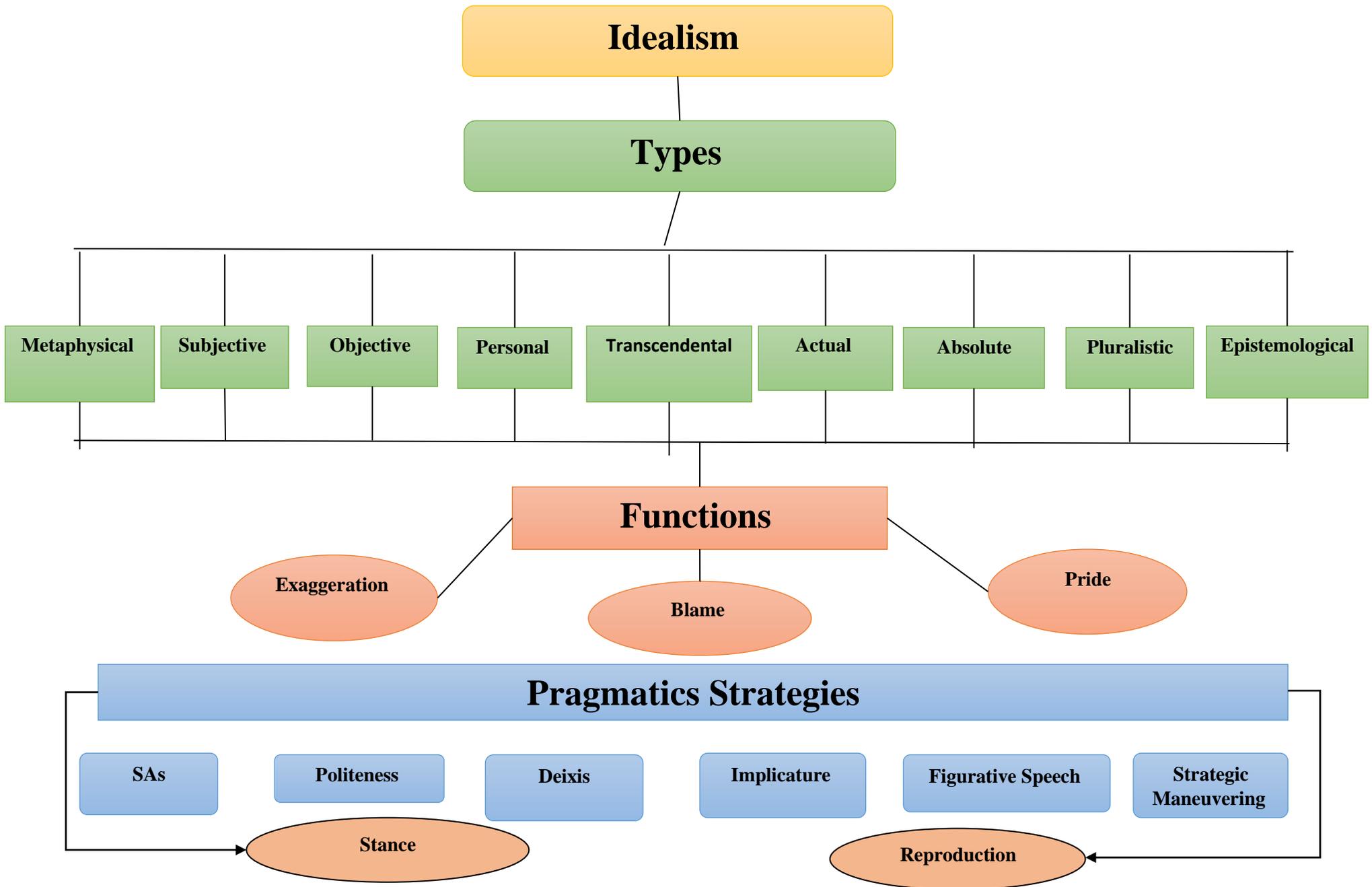
Figure (15): The Model of Analysis of Idealism