A Phono-pragmatic Study of Im/politeness in the British Soap Opera 'Eastenders'

A Thesis

Submitted to the Council of the College of Education for Human Sciences in Partial Fulfilment of the Requirements for the Master Degree in Education/English Language and Linguistics

By

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

يَا أَيُّهَا الَّذِينَ آمَنُوا لَا تَرْفَعُوا أَصْوَاتَكُمْ فَوْقَ صَوْتِ النَّبِيِّ وَلَا تَجْهَرُوا لَهُ بِالْقَوْلِ كَجَهْرِ بَعْضِكُمْ لِبَعْضٍ أَنْ تَحْبَطَ أَعْمَالُكُمْ وَأَنْتُمْ لَا تَشْعُرُونَ (٢) إِنَّ الَّذِينَ يَغُضُّونَ أَصْوَاتَهُمْ عِنْدَ رَسُولِ اللَّهِ أُولَئِكَ الَّذِينَ امْتَحَنَ اللَّهُ قُلُوبَهُمْ لِلتَّقْوَى لَهُمْ مَغْفِرَةٌ وَأَجْرٌ عَظِيمٌ(٣).   صدق الله العظيم

(الحجرات:٢و٣)

In the Name of Allah, the Merciful, the Gracious

O ye who believe! Raise not your voices above the voice of the Prophet,

nor speak aloud to him in talk, as ye may speak aloud to one another,

lest your deed become vain and ye perceive not.

Those that lower their voices in the presence of Allah's Messenger, - their

hearts has Allah tested for piety: For them is forgiveness and a great

Reward.

Allah is Truthful

I

The Supervisor's Declaration

I certify that this thesis, entitled **A Phono-pragmatic Study of Im/politeness in the British Soap Opera 'EastEnders',** written by **Alaa Noori Jabbar Faris,** has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for the Master Degree in English Language and Linguistics.

Signature:

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Date: /   / 2022

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

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Date: /   / 2022

The Examining Committee's Declaration

We certify that we have read this thesis, which is entitled **A Phono-pragmatic Study of Im/politeness in the British Soap Opera 'EastEnders',** written by **Alaa Noori Jabbar Faris**, and, as Examining Committee, examined the student in its content and that in our opinion it is adequate as a thesis for the Master Degree in English Language and Linguistics.

Signature: Signature:

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       Member   **Member**

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Name: Name:

       Member   **Chairman**

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

Signature:

Name: **Asst. Prof. Riyadh Hatif Obeid Al Khafajy, Ph.D.**

The Dean of the College of Education for Human Sciences

Date: /   / 2022

To my family with love

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Abstract

This study investigates im/politeness and how they are produced and perceived appropriately by participants from a phono-pragmatic perspective. It explores how British speakers utilize prosodic features and pragmatic strategies to convey im/polite messages. The study aims at achieving various aims, the most important of which are: (1) Identifying the phono-pragmatic strategies that are employed to realize im/politeness in the conversational interactions in the British soap opera 'EastEnders', (2) Finding out the prosodic patterns that speakers in 'EastEnders' employ to convey the intended im/polite messages and how the phonological and pragmatic aspects interact to deliver these messages, (3) Investigating whether there is any specific prosody that helps the speaker convey im/polite messages and whether there are any other sources of information that allow the addressee to generate inferences about im/politeness, and (4) Uncovering the functions of intonation and levels of intensity that are mostly used to produce im/polite utterances in the British soap opera 'EastEnders'.

In accordance with the aims mentioned above, the following hypotheses are formulated: (1) Key, termination, and intensity as well as positive, negative, and bald on record im/politeness are the phono-pragmatic strategies that are employed to realize im/politeness in the conversational interactions in the British soap opera 'EastEnders', (2) High, mid, and low prosodic patterns are employed by speakers to convey the intended im/polite messages, (3) Each type of prosody helps the speaker convey a certain im/polite message and there exist other sources of information such as gestural cues, context, and emotional status that allow the addressee to generate inferences about im/politeness, and (4) Additive function of intonation and moderate or low level of intensity are used to produce polite utterances while contrastive function of intonation and the higher level of intonation are used to produce impolite utterances.

To achieve the aims of the study and verify or reject its hypotheses, the following procedures are adopted: (1) Presenting a theoretical background about phono-pragmatics and im/politeness, (2) Randomly choosing conversations from 2019 to 2021 seasons from the British soap opera 'EastEnders', (3) Adopting an eclectic model to analyze the data phono-pragmatically, (4) Analyzing the data using PRAAT analysis of intonation, (5) Conducting a statistical analysis, and (6) Discussing the findings of data analysis to come up with some conclusions.

The main conclusions of the study are: (1) Key, termination, and intensity as well as positive, negative, and bald on record im/politeness strategies are the phono-pragmatic strategies that are used to convey im/politeness, (2) Politeness can be divided acoustically into moderate and extreme politeness. The former can be expressed by the mid key and mid termination with the additive function of intonation and the latter can be produced with the mid key and low termination, while impoliteness is associated prosodically with the high key and mid or low termination accompanied with the contrastive function of intonation, (3) There is no specific prosody of im/politeness, but there are many prosodic cues that interact with other sources of information such as context, social factors, gestural cues and the emotional status to convey im/politeness, and (4) Additive function of intonation in addition to moderate or lower intensity and increased pitch are often used to produce politeness, while contrastive function of intonation as well as the higher intensity are utilized to express impoliteness.

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List of Abbreviations

BOIMP. ………………. …. Bald On-record Impoliteness

BOR. ………………. …….. Bald On-record

DI. ………………………… Discourse Intonation

Ex. ………………………… Extract

FTA. ………………………. Face Threatening Act

IMP. ………………………. Impoliteness

MIMP. ……………………. Mock Impoliteness

NIMP. …………………… … Negative Impoliteness

NP. ………………………... Negative Politeness

OFP. ………………………. Off record Politeness

PIMP. …………………. …...Positive Impoliteness

PP. ………………………… Positive Politeness

SAs. …………………... …...Speech Acts

WIMP. ………………. ……. Withholding Impoliteness.

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CHAPTER ONE

Introduction

1.0 Introductory Remarks

This chapter presents the problem, aims, hypotheses, procedures, and limits of the study. It also sheds light on the value supposed to be harvested from the study.

1.1 The Problem

In order to convey a message in a condensed way, the speaker employs prosodic factors. The utilization of phonological dynamics and processes to convey particular illocutionary acts is called "phono-pragmatics" (Hill, 2009:83). This field, although relatively new, has its manifestations in the relation between prosody or intonation and pragmatics (Sperti, 2017:71). Supra-segmentals are regarded as the shortest way to load speech with messages, a matter which is of good use to public speakers. The term 'prosody' refers to variations in pitch, loudness, timing, or voice quality over the course of an utterance that can modify the communicative content of a message linguistically and paralinguistically (Bolinger,1986:61). The objective of this approach is to describe, on the one hand, the close relationship between prosody and pragmatics, and on the other hand, the role played by prosody in the conveyance of the speakers' intention in conversational interactions as they perform speech acts. Speakers' utterances are; therefore examined with the aim of highlighting either subconscious pragmatic and illocutionary influences on the prosodic production of linguistic acts, and possible acoustic / auditory attitudes.

Soap opera is a television or radio program that presents stories about the daily lives and problems of a group of people and is chiefly characterized by tangled interpersonal situations and melodramatic or sentimental treatment. The main characters' intended meanings and suggested ideas are presently processed and interpreted by each other. Moreover, the main characters deviate the politeness and impoliteness principle, exploit speech acts, and manipulate intonation to add more to the appropriate intentions. Thus, the phonological aspects are combined with the pragmatic ones to arrive at the appropriate utterance.

Until recently, research on im/politeness has primarily focused on the role of linguistic strategies while neglecting the contributions of prosody and acoustic cues in communicating im/politeness. In other words, the study of the integration of the phonological aspects and the pragmatics of im/politeness has not received its due attention; therefore, the present study is an attempt to bridge this gap. The study examines how characters in the British soap opera 'EastEnders' exploit different im/politeness strategies and prosody factors to convey their messages. Moreover, it tries to describe the character's use of prosodic factors in conveying speech acts that are utilized to have prelocutionary effects on the audience. Based on the fact that prosody appears in the process of oral communication as one of the key components of the pragmatic intention in the British soap opera 'EastEnders', the current study tries to find answers to the following questions:

1. What are the phono-pragmatic strategies that are employed to realize im/politeness in the conversational interactions in the British soap opera 'EastEnders'?

2. What are the prosodic patterns that speakers in 'EastEnders' employ to convey the intended im/polite messages and how do the phonological and pragmatic aspects interact to deliver these messages?

3. I s there any specific prosody that helps the speaker convey im/polite messages? Are there any other sources of information that allow the addressee to generate inferences about im/politeness?

4. Which functions of intonation and levels of intensity are mostly used to produce im/polite utterances in the British soap opera 'EastEnders'?

5. What are the most dominant im/politeness strategies and sub-strategies that are used considerably to convey im/polite messages in the British soap opera 'EastEnders?

6. Which types of speech acts are employed by the speakers in the British soap opera 'EastEnders' to produce the intended im/polite utterances?

1.2 The Aims

In view of the above questions, the present study aims at:

1. Identifying the phono-pragmatic strategies that are employed to realize im/politeness in the conversational interactions in the British soap opera ' EastEnders'.

2. Finding out the prosodic patterns that speakers in 'EastEnders' employ to convey the intended im/polite messages and how the phonological and pragmatic aspects interact to deliver these messages.

3. Investigating whether there is any specific prosody that helps the speaker convey im/polite messages and whether there are any other sources of information that allow the addressee to generate inferences about im/politeness.

4. Uncovering the functions of intonation and levels of intensity that are mostly used to produce im/polite utterances in the British soap opera 'EastEnders'.

5. Pinpointing the most dominant im/politeness strategies and sub-strategies that are used considerably to convey im/polite messages in the British soap opera 'EastEnders'.

6. Shedding light on the types of speech acts that are employed by the speakers in the British soap opera 'EastEnders' to produce the intended im/polite utterances.

1.3 The Hypotheses

In the light of the questions and the aims mentioned above, the following hypotheses are set forth:

1. Key, termination, and intensity as well as positive, negative, and bald on record im/politeness are the phono-pragmatic strategies that are employed to realize im/politeness in the conversational interactions in the British soap opera 'EastEnders'.

2. High, mid, and low prosodic patterns are employed by speakers to convey the intended im/polite messages. High key is associated with the pragmatic strategy of bald on record impoliteness, while mid key is associated with positive and negative politeness.

3. Each type of prosody helps the speaker convey a certain im/polite utterance and there exists other sources of information such as gestural

cues, context, and emotional status that allow the addressee to generate inferences about im/politeness.

4. Additive, contrastive and equative functions of intonations as well as higher, moderate and lower levels of intensity are used to convey im/polite utterances in the British soap opera 'EastEnders'.

5. Positives politeness strategy and claiming common ground sub-strategy are the most dominant strategies and sub-strategies to convey polite messages while negative impoliteness strategy and disassociating from the other sub-strategy are the most dominant strategies and sub-strategies to convey impolite messages.

6. The speech act of expressives, realized by apologizing, greeting, and thanking, is employed by the speakers in the British soap opera 'EastEnders to produce polite utterances while the speech act of obligatives, realized by threatening, promising, pledging, and voting, is employed to produce impolite utterances.

1.4 The Procedures

The following procedures are adopted in order to achieve the aims of the study and verify or refute its hypotheses:

1. Presenting a theoretical background that:

   a. surveys literature on phono-pragmatics as a relatively new domain in the study of contextualized meaning as well as the most influential intonation models.

> **b**. reviews politeness and impoliteness theories in addition to the strategies used to realize them.

2. Adopting an eclectic model to analyze the data phono-pragmatically (i.e., acoustically and pragmatically).

3. Selecting the appropriate data from eighteen conversations from the British soap opera 'EastEnders' from videos available on www.youtube.com ,describing and transcribing them.

4. Analyzing the selected data by using Boersma and Weenink (2017) spectral, pitch and formant PRAAT analysis of intonation of utterances.

5. Analyzing the data phono-pragmatically following the adopted eclectic model.

6. Conducting a descriptive statistical analysis to achieve some of the aims of the study and validate or refute some of its related hypotheses.

7. Discussing the findings of data analysis to draw at some conclusions.

1.5 The Limits

The current study is limited to the investigation of how politeness and impoliteness are realized phono-pragmatically in the British soap opera 'EastEnders'. The data of the study includes eighteen conversational interactions which are randomly selected from different episodes of the opera, particularly from the seasons (1999 to 2021). The videos are available on www.youtube.com. The selected episodes differ in their topics which include 'abusive husband', 'unfaithful woman', 'love announcement', 'firing employee', etc. The model adopted in the study is an eclectic one; it is based on Brown and Levinson's (1987) politeness theory, Jonathan Culpeper's (2011) impoliteness theory, Brazil's (1997) discourse intonation model in addition to Katz's (2016) taxonomy of speech acts.

1.6 The Value

The current study is supposed to be a useful source to the fields of phonology, pragmatics, and applied linguistics. It is expected to be of practical benefit for teachers and specialists in phonology and those who are interested in acoustic phonetics. They can get benefit from the acoustic analysis of the selected excerpts using the PRAAT program, which is beneficial for analyzing any phonetic or supra-segmental features such as stress, pauses, rhythm, etc.

In pragmatics, it tries to contribute to the field as it sheds light on the pragmatics of im/politeness. Besides, the study is hoped to be of value to those who are interested in studying the impact of phonology on pragmatics- a domain which has been approached variously- because it detects the influence of applying speech meaning of the utterances (meaning in this sense indicates the communicative value that the speaker tries to convey to addressee).

As far as applied linguistics is concerned, it is hoped to be significant to students, teachers, and textbook designers, especially those who are interested in phono-pragmatic studies. Furthermore, this study is expected to be helpful both theoretically and practically. Theoretically, it is an attempt to provide a reasonably detailed account of im/politeness from a phono-pragmatic perspective. Practically, it is intended to demonstrate how im/politeness is phono-pragmatically analyzed. The findings could be of great benefit to pragmatists, phonologists and students who are concerned with pragmatic and phonological studies.

CHAPTER TWO

Theoretical Background

2.0 Introductory Remarks

This chapter presents a general overview of phono-pragmatics as an integration of phonology and pragmatics. In terms of phonology, it tackles prosody, intonation and various intonation models. As for pragmatics, it deals with im/politeness theories as well as the previous studies..

2.1 Phono-pragmatics: A General Overview

Kermad (2021:4) shows that the relationship between prosody and pragmatics has received increasingly more attention as prosody helps identify a speaker's intention underlying an utterance, contributing to the overall pragmatic force. As the term suggests, phono-pragmatics is a phenomenon that is based on phonological factors to convey the speaker's intentions. It is concerned with the investigations of the use of prosodic patterns in coordination with the pragmatic treatment of modifying the speakers' intonation, i.e. to convey a specific message in a condensed way, the speaker employs prosodic factors. Phono-pragmatics, according to Hill (2009:83), Zhang (2010: 224) and Sperti (2017: 159) refers to the utilization of phonological dynamics and processes to convey particular illocutionary acts.

This phenomenon, although relatively new, has its manifestations in the relation between prosody or intonation and pragmatics (Sperti,2017:71). The phono-pragmatic approach, as Levinson (1983:122) states, aims at exploring prosodic and auditory processes involved in cross-cultural communication, with particular attention to both illocutionary intentions and perlocutionary effects. Therefore, the phono-pragmatic approach is applied to the use of speakers' variations by experts in reference to : (i) cross cultural conversation analysis of

speech acts in oral , spoken and spontaneous interactions (ii) extralinguistic influences due to native sociocultural 'schemeta' (such as background information; speaker's goals and attitudes towards a subject; audience and addresses); (iii) intercultural paralinguistics employed in interactional processes (in terms of suprasegmental and acoustic features, prosodic features, but also kinesics, and proxemics) (Levinson,1983:124).

As a result, a phono-pragmatic approach employs a qualitative method of ethnographic data collection in intercultural contexts by means of the audio recording and the subsequent acoustic analysis of the participants' conversations in naturalistic contexts. Actually, studying and analyzing spontaneous, unsupervised speech could lead to a totally different manner of considering and understanding how communication works, since spontaneous speech very often reveals sequences, structures and habits entailing pragmalinguistic and socio-cultural phenomena that could rarely be predicated (Sperti, 2017:187).

According to Caballero (2001:48), acoustic variations and parameters of special value for the phono-pragmatic approach are pitch falling acoustic and perceptive realization, intensity, left/right boundaries, vowel and word timing within intonation phrases, word and sentence stress, intonational phrasing in production and perception , contour typologies and patterns, pause and silence timing and information, sentence information structure, rate of speech, and the sentence length.

The phono-pragmatic analysis applied to the acoustic and auditory investigation of spontaneous speech recorded during encounters in specialized domains ,thus, would account for lexical, syntactic and above all pragmatic choices performed by speakers involved in particularly stressful interactions to fulfil their speech acts unconsciously.

As Brown (1986:22) claims, communication is a 'risky business' above all since it entails a process of thorough and multi-level interaction. Therefore, phono- pragmatics attempts to find patterns and pragmatic strategies applied to cross – cultural communication by means of intonational, prosodic and paralinguistic devices and variations, in addition to linguistic and segmental ones. The present study adopts Sperti's (2017:159) definition of phono-pragmatics as an operational definition. Thus, phono-pragmatics refers to the utilization of phonological dynamics and processes to convey particular illocutionary acts. Since phono-pragmatics is an amalgamation of phonology and pragmatics, it is important to review key concepts in these two fields as far as the current study is concerned.

2.2 A Spotlight on Prosody

In linguistics, prosody is concerned with elements of speech that are not individual phonetic segments (vowels and consonants) but are properties of syllables and larger units of speech, including linguistic functions such as intonation, stress, and rhythm. Prosody is the study of all the elements of language that contribute to acoustic and rhythmic effects in poetry and prose. The term is derived from an ancient Greek word that originally meant a song accompanied by music or the particular tone or accent given to an individual syllable (Web Source 1). Prosody is often described in terms of intonation and rhythm-the musical qualities of speech (Wennerstorm, 2001:154).

Wagner and Watson (2010:906) state that every utterance in human speech comes with certain properties that are referred to as its "prosody". They define "prosody" as a term used to refer to those phonetic and phonological properties of speech that are crucially not due to the choice of lexical items, but depend on other factors such as how these items relate to each other semantically and/ or syntactically, how they are grouped rhythmically, where the speaker places

emphasis, what kind of speech act the utterance encodes, whether turn taking in conversation is being negotiated, and they can reflect the attitude and emotional state of the speaker. An issue with the definition is that it excludes suprasegmental properties in the lexicon, such as lexical tone, syllable structure, and lexical stress.

Chun (2002: 51) mentions that language researchers agree that prosody conveys various communicative functions that range from semantico-pragmatic functions such as speech act marking (assertion, question, etc.), epistemic positioning, information status (focus, given vs. new information), as well as im/politeness and affective and emotional states.

Accordingly, prosody refers to suprasegmental features of speech; in other words, vocal effects that accompany the sounds of individual segments of speech, and that extend over words, phrases or utterances. For Brown and Prieto (2017:358-59), prosody allows for the same word, phrase or utterance to be delivered in different ways, such as louder/quieter, faster/slower and with higher or lower pitch or with different intonation contours. They outline four important acoustic dimensions that have been included in the study of the prosodic correlates of im/politeness:

(1) Fundamental frequency (F0) parameters: Fundamental frequency is the acoustic feature that measures the rate of vibration of the vocal cords and is the reflection of perceived pitch. It is typically measured in Hertz, or cycles per second. The most common pitch and pitch variability measures that have been used to characterize prosody in polite utterances are pitch height (or highest F0 value in the utterance, also called topline), pitch register or average pitch (a measure of contour pitch raising or lowering in the F0 space, which is calculated by the mean pitch value of pitch contour) and pitch span or pitch range (a measure of pitch excursion ,

typically calculated by taking the difference between the lowest and the highest F0 measures in the utterance) (Cruttenden, 1997:3). Brown and Levinson (1987:73) posit that 'negative politeness' is associated with relatively high f0.

(2) Duration (perceived length): Duration and duration variability, as well as speech rate, correspond to the perception of length and rhythm of the utterance. Duration is commonly measured in milliseconds and millisecond per unit. Some of the measures that have been used to characterize polite prosody are mean syllable length, speech rate and mean length of pauses (.

(3) Intensity (loudness): Chun (2002:12) defines intensity as the acoustic correlate of perceived loudness, and is typically reported in decibels (dB). The most frequent measure reported in several studies is mean utterance intensity.

(4) Voice quality: Voice quality has been defined as the 'characteristic auditory coloring' of a speaker's voice, and it is derived from a variety of laryngeal and supralaryngeal configurations. Supralaryngeal changes can induce a nasalized, dentalized and velarized voice, while different vocal folds configurations lead to different phonation types, such as breathy, whispery, creaky and harsh voices. In order to characterize such phonation types, researchers have used acoustic parameters like jitter (which analyses the percentage of change in the duration of pitch periods) and shimmer (which analyses the percentage of change in speech amplitude between pitch periods) (Chun, 2002:14). Brown and Levinson (1987:73) show that 'positive politeness' is associated

with creakiness across different cultures. Creaky voice, for example, exhibits high indexes of jitter and shimmer, that is, a strong departure from a strictly naturally sounding voice with regular pitch periods.

The term "prosody" does not refer only to intonation- i.e. pitch movement- but also to other suprasegmental features such as timing, loudness and voice quality. Wichmann (2009: 2) highlights the role that the prosodic features may play in the generation of pragmatic meaning. He states that pragmatic effects can be generated in a number of ways: a single phonological choice (e.g. a falling or rising contour) in a given context can turn a declarative utterance into question, or a question into a command, or can indicate whether or not a speaker wishes to continue speaking. The choice of contour (or, in the autosegmental system, a pitch target) is generally a linguistic one, while the realization of an individual contour- e.g., the choice of pitch range-can have a discoursal function and also paralinguistic one.

For Wichmann and Balkemore (2006: 1537) the most studied prosodic property is intonation, often the most crucial in indicating the force of an utterance. Thus, the following sub-sections focus on intonation.

2.2.1 Intonation

The melody of speech consists of a more or less continuous, constantly changing pitch pattern, similar to the tune played on a musical instrument, but not restricted to a conventional set of notes in a scale. The basic feature of intonation is pitch, being high or low. The overall behavior of the pitch is called tone. Tones can be static, level tones or moving tones, either rising or falling (Whichmann, 2000: 9).

For the purpose of analyzing intonation, a unit is normally used called the tone- unit. Tone-units consist of at least one tonic syllable (a tonic syllable being a syllable with tone and prominence). Tone-units also have a "head", which is that part of the tone-unit that extends from the first stressed syllable up to (but not including) the tonic syllable. Before the head, there may be a pre-head, which includes all the unstressed syllables in a tone unit preceding the first stressed syllable. Sometimes, there is even a "tail", that is, some syllables following the tonic syllable up to the end of the tone-unit. So, the structure of a tone-unit is (pre-head) (head) tonic syllable (tail) (Rouch,1986:77-8).

According to Trujillo (2002:133), intonation is very important for communication, as it helps the addressee interpret the message. There have been different proposals to explain how intonation can help communication, some of which are:

1. Intonation enables us to express emotions and attitudes as we speak: the attitudinal function of intonation.

2. Intonation helps to produce the effect of prominence on stressed syllables: the accentual function of intonation.

3. Intonation helps to recognize the grammar and syntactic structure of the utterance: the grammatical function of intonation.

4. Intonation conveys the given and new information, or provides information for turn-taking: the discourse function of intonation.

Besides the simple possibilities for intonation (rise, fall, and level), more complex tones are also used, such as fall-rise or rise-fall. Each of these tones are functionally distinct, that is, they convey different attitudes, intentions and meanings to the hearer, as it has been stated above. Thus, the fall tone is regarded as quite "neutral" and it conveys a certain sense of "finality" (so, it is normally used to yield the floor in turn-taking). The rise tone, on the other hand, conveys an impression that something more is to follow (so, it is frequently used to keep

the floor in turn-taking). The fall-rise tone is quite frequent and it conveys, among many other possibilities, "limited agreement" or "response with reservations". The rise-fall tone is normally used to convey strong feelings of approval, disapproval or surprise (Roach, 1986:111).

Vandepitte (1989:265) explains that the meanings that are claimed to be conveyed by intonation and tone constitute a fairly controversial point of academic discussion. Tone analyses show little agreement about the identification of boundaries of tone groups, the inventory of nuclear tones (the number and the kind of tones it should contain) and the relations among tones themselves. So it seems that undertaking the task of identifying a particular meaning expressed by tone is extremely ambitious, not to say impossible.

To discuss prosodic variation usefully, one must choose a framework of intonational description within which to specify the dimensions of variation and its interpretation of a wide variety of linguistic phenomena such as Brazil's discourse intonation model and ToBI (Tone and Break Indices System) which are introduced below.

2.2.1.1 Discourse Intonation Approach: Overview

Discourse intonation (DI) is an approach to the teaching and analysis of everyday speech. It consists of four components: a theory, a set of categories and realizations, a notation, and transcription practice. Discourse intonation was developed at The University of Birmingham (UK) in the late 1970s and early 1980s. The originator of this approach is David Brazil, working with professors John Sinclair and Malcolm Coulthard. DI views intonation as discoursal (not grammatical, not attitudinal) in function. The significance of intonation is related to the function of the utterance as an existentially appropriate contribution to an interactive discourse (Brazil,1984:46).

By making a choice in any of the intonation systems, a speaker makes some kind of assumption about what he takes, for present purposes, to be the state of understanding between him and the addressee (Brazil, 1997:132). Speakers, thus, make intonation choices according to their perception of the understandings they share with their hearers: these understandings relate to their shared biographies, and to the purposes of their talk in a particular context.

DI is concerned with the speakers' moment-by-moment context-referenced options. It recognizes four systems of speaker options: tone, prominence, key, and termination. Each of these systems adds an increment of interpersonal meaning to the discourse between speaker and addressee(s). The options made in these systems occur in the domain of the tone unit (Brazil, 1997: 86-98).

DI, as Brazil (1997: 146) states. attempts to explain how intonation patterns in English affect the communicative value of speech, through the use of falling and rising tones along with changes in pitch. Brazil's discourse intonation model has been characterized as "a comprehensive and workable description of many pitch phenomena, which is based on sound and explicit principles" (Coulthard and Brazil, 1992: 76). Brazil (1975) is one of the first to use the term discourse intonation and he, along with various of his British colleagues, develops a theory of discourse intonation with reference to British English. Brazil (1975:1-2) introduces his theory of discourse intonation by stating that he remains "unashamedly concerned with function" and describes intonation in English as a set of speaker-options formulated without explicit reference to grammar. On the one hand, it focuses on the relation between the speaker and the message and between the interlocutors on the other hand (Komar,2009:11).

According to Ronalli (2002:112), the major component of Brazil's model is the tone unit that includes a single complete pitch pattern and it is composed of proclitic, tonic, and enclitic segments. Ronalli believes that there is a small, finite number of functionally contrastive pitch configurations and that each of

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these configurations has its own meaning. "Meaning" in this context does not refer to attitudinal notions like "expectant" or "surprised" not to grammatically derived concepts like "interrogative" or "declarative." Rather, what is important for Brazil is the continuous assessment of discourse by the speaker and a choice of one intonation pattern over another for the purpose of achieving coherence and cohesion in discourse- in other words, the interactional significance of intonation. Brazil's theory thus differs from other theories of intonation not in proposing a different set of components, but rather in ascribing different meanings and functions (ones that derive from usage in discourse) to more or less traditional components.

Nayan and Setter (2016:152) state that the proclitic and enclitic segments are optional, and the tone unit can include only the tonic syllable, which is the focus of discourse intonation. Besides, the proclitic segment includes the unstressed syllables, which occur before the tonic segment while the enclitic segment includes all the unstressed syllables, which occur after the tonic segment. Table (1) illustrates several examples of the three segments of the tone units.

Table (1): The Tone Unit (Adopted from Brazil,1997:172)

Proclitic	Tonic Segment	Enclitic Segment
He was	GOING to GO	
That's a	VERY TALL STO	RY
It was A	WED	Nesday

The system of Brazil's model is based on four major components: prominence, key, termination, and tone. Prominence, Beaken (2009:22) states, refers to the first prominent syllable in the tone unit, which is the onset and it is called the

key. The key has three levels, including high, mid, and low levels. The final prominent syllable in the tone unit is the tonic syllable which is called the termination. The termination has three levels of the pitch including high, mid, and low levels. The word that represents the key is capitalized and the word that represents the termination is capitalized and underlined in which both the key and termination are enclosed by a pair of slashes (Brazil, 1997:172) Table (2) shows the meaning of the key with examples and their symbols.

Table (2): The Key System (Adopted from Brazil, 1997:172)

Pitch Level	Meaning	Example
High Key	Contrastive	//p she BOUGHT//p and VANISHed// (contrary to expectation; i.e. there is an interaction-bound opposition between the two)
Mid Key	Additive	//p she BOUGHT//p and VANISHed// (she did both)
Low Key	Equative	//p she BOUGHT//p and VANISHed// (as you would expect, i.e. there is an interaction-bound equivalence between them)

Moreover, Brazil (1997:173) distinguishes between two types of tones called the proclaiming and referring tones. The first type includes two tones (fall and rise- fall), while the second type of tones includes (fall-rise and rise) tones. Generally, proclaiming tones refer to new information that is not shared yet, while the referring tone refers to information that is already known and shared with the listener (Kumaki,2003:132). For Brazil (1997:173), the tones can be further classified according to whether they are dominant (rise-fall and rise) or the non- dominant (fall and fall-rise). The dominant speaker is the speaker, who plays the controlling role in the discourse and he can use either proclaiming tone (rise- fall) or the referring plus tone (rise) to the controller of the discourse. By contrast, the non-dominant speaker is the speaker who does not play the controlling role and he can use either the proclaiming tone (fall) or the referring tone (fall-rise). The last type is called the level tone. This tone is not commonly used; it refers to routine and formulaic situation (Hitotuzi, 2007:111). The types

of the three tones are summarized in Table (3) along with their meanings and symbols.

Table (3): Types of Tones with Their Meanings and Symbols

Type of Tone	Symbol	Meaning	Speaker's role
Proclaiming (p)	Fall	Unshared Information (separateness)	Non-dominant
Proclaiming plus tone (p+)	Rise-fall		dominant
Referring (r)	Fall-rise	Shared information (togetherness)	Non-dominant
Referring plus tone (r+)	Rise		dominant
Level tone	0	Formulaic(routine hesitation)	

2.2.1.2 Tones and Break Indices System (ToBI)

One important application of the prosodic structure is the development of ToBI standard which is formulated specifically to accord with AM theory (Autosegmental Model). The goal of ToBI is to help standardize the annotation of prosodic events, related to intonational (the tone part) and prosodic boundaries, and also the disjuncture between words (the break indexes part) (Silverman, et al.,1992:32).

ToBI standard is originally intended for mainstream American English (Silverman, et al., 1992). It assumes the Beckman and Pierrhumbert (1986:211) structure, featuring prominently Intonational Phrases and Intermediate phrases, reflecting the nuclear pitch accent and boundary tones associated with both of them, as well as the phrase accent for Intonation Phrase. It also features break indexes corresponding to\boundaries of each. ToBI assumes non-recursive prosodic structure (Beckman, et al.,2004:77).

It should also be noted that ToBI is based on the annotators' perception of the prosodic events, and is guided and constrained by the visual inspection of the signal, such as pitch tracks and waveforms which are part of the information available to the annotators.

Veilleux, et al. (2006:21) state that ToBI consists of the following four time- aligned parallel tiers as follows:

1) The Tone tier, for transcribing tonal events.

2) The Orthographic tier, for transcribing words.

3) The Break-Index tier, for transcribing boundaries between words.

4) The Miscellaneous tier, for recording additional observations.

The Tone component consists of sequences of low tones and high tones, with different diacritics, corresponding to pitch accents and boundary tones. In English, there are six distinct accents, which themselves can include one or two tonal targets (Beckman and Pierrehumbert, 1986:32). These pitch accents are built from the properties low (L) and high (H), and *, the latter denoting the alignment of a tone with a specific target syllable. High pitch accents may be downstepped, i.e., realized in a specific context with lowered height; downstep is denoted as! Therefore, the following inventory of tones is used for pitch accents (representing the perceived prominence):H*, L*, L+H*, L*+H, H+! H*), while phrase accent is L- or H- (representing the tone at the boundaries of an intermediate phrase), and the boundary tone is L% or H% (representing the tone at the boundary of an Intonational Phrase).

The main focus is on the Break Indexes (BI) tier because this is where the boundaries between prosodic constituents are reflected, although the tonal tier also contains information about boundaries. These BI represent the subjuctive evaluation of annotators of the level of disjuncture between words. In the annotation guidelines, it is indicated that this annotation of the BI is informed by the perception of the boundary tone. The main break indexes are the following,

where each word boundary has an associated "break index", which can take a numerical value from 0 to 4, corresponding to the following:

• 4: intonational phrase boundary, the highest degree of disjucture and often associated with silence.

• 3: intermediate phrase boundary.

• 2: this break index was intended for cases where there is a mismatch between the tonal marking and the disjuncture. This would indicate a stronger sense of disjuncture than 1 even while producing a coherent contour for an uninterrupted intermediate phrase (Beckman and Ayers,1997:42)

• 1: typical level of disjuncture between words.

• 0: no disjuncture, such as between a word and clitic (e.g. it's)

An important diacritic that is used to reflect hesitation is "p". It is frequently used in data for spontaneous/ conversational speech.

2.2.1.3 Other Models of Intonation

There are other approaches to prosodic annotation on one hand and several theories concerned with prosody and pragmatics on the other hand like those which allow for different kinds of information to be represented (e.g., the relationships among tonal events). These approaches include the following:

- Nuclear tone theory which is introduced by Cruttenden in 1997. It focuses on the nuclear accent on the utterance as containing more than one intonation group which depends on the boundary of a given utterance. Following Crystal (1986:163), the intonation group contains one nuclear accent which is primary stress syllable that can be extended to the final boundary. Two measures are introduced to the intonational group: accent range and the complexity of the contour.

- Romero-trillo's (2002) pragmatic markers which are based on the use of pragmatic markers such as pauses, humming and other categories that have no grammar roots; this model could serve pragmatic ends on three levels: the prosodic contour, the place where to put the intonation group and the function of the intonation group in an utterance. It does not precisely deal with the phono-pragmatics of the pragmatic marker although it implicitly does (Jubair, et al. 2019:5).

- Sperti's phono-pragmatic model: In this model, Sperti (2017:66-80) introduces an approach to study the pragmatic aspects used by immigrants through prosodic factors in order to reach out language mediation. Phonological intonation and prosody along with intercultural pragmatics are involved in the model aiming at investigating prosodic and auditory processes that are used to convey illocutionary intentions and prelocutionary effects following Searle (1969) and Levinson (1983). Three levels of prosodic analysis are activated for the sake of pragmatics: a. prosodic segments found in pragmatic acts b. prosodic segments found in intonation units c. acoustic variation in their use of syntactic, lexical and pragmatic features (Guido, 2008:52).

- The Rhythm and Pitch [RaP] system which is developed by Dilly and Brown (2005). RaP transcription consists of four acoustically time-aligned symbolic labels: (1) a word tier for syllables; (2) a rhythm tier for speech rhythm; (3) a pitch tier for tonal information; and (4) a miscellaneous tier for any additional information.

- Rapid Prosody Transcription (RPT), which is a transcription method in which listeners identify prominence and boundaries, in separate tasks, based on their auditory impression of an utterance. It has been used in a number of studies investigating prosody in American English and other languages (Cole and Shattuck-Hufnagel, 2016:82).

2.3 Pragmatics: Historical Perspective

Pragmatics is interested in discovering the important motives and intentions behind using certain linguistic strategies by language users in their conversational contributions (Leech,1983:15). The field primarily concentrates on the intentional meaning that language users intend in their communications. Studying the values, expectations, and intentions of language users is critical to knowing what they actually mean to their interlocutors. Pragmatics, thus, deals with the communicative intentions that are produced to create some kind of action on the part of the intended audience (Larrazabal and Korta, 2002:235- 6).

Pragmatics, as a discipline, has a long and complex history, with what some would call an "identity problem" from its earliest conception to the present day. Crystal (1997: 120) says that pragmatics is "not as yet a coherent field of study". Verschueren (2009: 9) says that "pragmatics sometimes looks like a repository of extremely interesting but separable topics such as dixies, implicature, presupposition, speech acts, politeness, and relevance." Many, in fact, associate the field of pragmatics with Speech Act Theory (Austin,1962; Searle,1969). Others (e.g., Schiffrin 1994:42) link pragmatics most strongly to Grice's (1975) cooperative principle. The label 'pragmatics' has also been assigned to a much broader array of research. Cummings (2005: 1) observes that "pragmatics is significantly informed by a range of academic disciplines" and although this breadth has been viewed as problematic by some (e.g., Blakemore 1992; Davis 1991), others advocate a broader approach. Verschueren (2009:69), for example, interprets pragmatics as: the property of language which enables human beings to make negotiable linguistic choices from a variable range of options in such a way as to approach satisfaction for communicative needs, i.e. it is concerned with the notion of 'adaptability'.

Pragmatics is often defined as the study of language use, i.e. "the study of purposes for which such linguistic forms are used" (Stalinker,1973:211). In its narrower sense, pragmatics deals with how linguistic elements and contextual factors work side by side in the interpretation of utterance, enabling the hearer/reader to grasp the right meaning intended by the speaker/writer rather than just adhering to the referential meaning of an utterance.

2.3.1 A Pragmatic Perspective on Interpersonal Communication

Interpersonal communication refers to the entire process and practice of exchanging ideas, information, and even emotional experiences that can be shared between people through verbal or non -verbal methods. It often includes face –to-face exchange of information, in the form of the voice, facial expressions, body language and gestures (Web Source 2). A pragmatic perspective on interpersonal aspects of communication and interaction has its roots largely in the work of Leech (interpersonal rhetoric) and Brown and Levinson (1978, 1987) on 'politeness'. However, in the past decade there has been a shift to conceptualize politeness within a broader framework of relating or relationship, variously termed 'relational work' (by Locher and Watts,2005,2008) 'rapport management' (by Spencer-Oatey,2000), or 'face constituting' (by Arundale, 2006).

Locher and Graham (2010:2) define the interpersonal pragmatics as the study of the ways in which "social actors use language to shape and form relationships in situ. Antos, et al. (2008:1), for instance, define interpersonal communication from a linguistic perspective as a focus on "how interactants manage to exchange facts, ideas, views, opinions, beliefs, etc. by using the linguistic systems together with the sources it offers". On this view, relating or relationships are implicitly conceptualized as a context in which communication arises and can be studied. According to Locher and Graham (2010:2), they appear to align with a view of relationships as process given their explicit focus on the shaping and forming of

relationships. This distinction arguably reflects, in turn, the two lay senses of interpersonal, namely, "relating to or involving relations between people" (relationship as context), and 'existing or happening between people' (relationship as a process) (Web Source 3).

Impoliteness research still plays a key role in grounding interpersonal pragmatics. Impoliteness in a broader technical and scientific sense is largely synonymous with the analysis of many interpersonal aspects of communication. Interpersonal communication is part of the broader discipline of Communication that has flourished since the 1970s, although its roots go back to the work of Simmel, Mead, Heider, Goffman among others (see Knapp, et al., 1994: 321). Interpersonal Communication has traditionally been defined by its focus on "the process of creating social relationship between at least two people by acting in concert.

2.3.2 Context

Since context is an important concept in the study of pragmatics, it is necessary to shed light on this concept. Context, according to Leech (1996:13), involves aspects of physical or social conditions of an utterance. It is considered as background knowledge participated by the speaker's intention and the hearer's explanation of what is denoted in a given utterance. It also means the immediately preceding discourse and the situation of the participants.

Context of situation is best used as a suitable schematic construct to apply to language events. A context of situation for linguistic work brings into relating the following categories:

 a. The relevant features of participants: persons, personalities.

 (i) The verbal action of the participants.

 (ii) The non-verbal action of the participants.

 b. The relevant objects.

c. The effect of speech act."

Hymes' (1974) SPEAKING model, which consists of eight components: setting, participants, ends, act sequence, key, instrumentalities, norms, and genre, all of which are discussed in some detail in the following sections:

a. Setting and Scene

According to Hymes (1974: 55–56), setting refers to the time, location, occasion, and physical circumstances, while scene refers to the psychological or cultural setting, such as the formality and the seriousness of the situation participants are involved in. Speakers make their linguistic choices in accordance with the context, which varies from location to location, time to time, and occasion to occasion—the elements of place, time, and circumstance all impact the language used by a specific speaker.

b. Participants

Hymes (1974: 45–55) distinguishes participants according to the complexity of their contact into speaker, addressor, hearer, addressee, and audience.

c. End

End is the goal or the purpose of what is said /written.

d. Act Sequence

Act sequence refers to the form and content of what is said/written. In other words, it refers to how something is said/written. It can also refer to the structure of what is said/written.

e. Key

It is the cue that establishes the "tone, manner, or spirit" of what is issued in the text.

f. Instrumentalities

This factor refers to the channel through which what is said /written flows wherein the channel could be speech, writing, or other medium.

g. Genre

Genre is the kind of speech/writing. (Hymes,1974:54-62).

2.4 Politeness Theory: An Overview

The pragmatic term 'politeness' has some definitions which are purely linguistic, others are of social or socio-cognitive roots, while some other definitions are discursive in nature (Haugh,2003:12). Politeness, as a term, refers to the practical application of good manner or etiquette so as not to offend others (Klein,1994:401). It is actually defined phenomenon, and therefore what is considered polite in one culture can sometimes be quite or simply eccentric in another cultural context. Politeness plays a crucial role in all cultures and societies for maintaining relationships and for face saving. Politeness is not a natural phenomenon. It exists as a result of interactions between people and culture and it is acquired with the passage of time through the sociocultural coexistence of people with one another. People perform functions of politeness to various degrees to successfully communicate with each other. They use it to minimize the force of their speech acts(Reiter, 2000:1-2).

Politeness theory views communication as a rational, social, cooperative activity. "Rational" might suggest individuals formulating goals in their minds and then thoughtfully choosing how to pursue them. O'Keefe (1992:71) points out that politeness theory says little about cognitive structures but has a lot to say about linguistic and social structures. The theory is rational in the sense that it describes a set of principles for reasoned judgment about communication rather than a description of what goes cognitively when people open their mouth to speak. Politeness theory focuses on socially shared assumptions and reasoning

principles that underlie communication. It gives a functional explanation for why languages have certain features and how people can arrive at shared understandings of those features.

Different theories have been proposed to examine the strategies with which politeness is expressed. Each theory has weak and strong points which may make it appropriate to a culture but not to another. The most widely used of these theories are Lakoff's (1973), Brown and Levinson's (1978) and its modified version (1987), and Leech's (1983,2005) theories of politeness. To shed light on the different viewpoints of different theories of politeness, Terkourafi (2005:133) presents a very important distinction between two groups of theories of politeness: the traditional theories of politeness presented by Lakoff's (1973), Leech (1983), Brown and Levinson (1987) and the new theories, which are proposed by Eelen (2001), Mills (2003), and Watts (2003). Whilst the first group deals with politeness as a social phenomenon, it is based on Grice's theory of Cooperative maxims and the theory of speech acts, which focus on the speaker's intention as abstracted from the actual performance (Terkourafi,2005:144).

As a reaction to these claims, the second group of scholars focuses on the structure and nature of politeness norms across different cultures. They believe in the heterogeneity of politeness across cultures or even within cultures. In the light of this heterogeneity, the universality of politeness principles might not be appropriate to all cultures or within cultures, in addition, in contrast to the theories proposed by the first group, the role of the addressee become vital and important in the judgement of politeness.

Hence, politeness is comprehended as a means of showing the realization of another's face. Social behavior can constitute face-saving acts by being

deferential to others, and emphasizing the importance of their wishes and concerns (Rieger,2018:148). On the contrary, a face-threatening act tends to encroach on another's freedom of action and may be interpreted as an imposition or indeed an insult (Zhang and Wu, 2020:192). Several strategies can be used to maximize the impedance to negative face or to maximize the intensification of positive face. For example, apologizing in advance for bothering someone, as a strategy to maximize the impedance to negative face, and pointing out a common interest in a suggestion made to an addressee, as a strategy to maximize the intensification of a positive face (Santamaría-García, 2017:88).

Although politeness is universally recognized through all different cultures, speakers should give respectful consideration to other's expectations regarding self-feelings, self-image, and avoidance of face-threatening acts (Cutting, 2002:45). How people interact with each other is different from one culture to another. Thus, what is regarded as acceptable in one culture may be taken as unacceptable in another. In this regard, several mitigating devices, such as "Would you ...?", "Could you...?", and "Please" to soften such severity appearing in the face-threatening mode in human communication (Yule,1996: 63).

Different theories have been proposed to show how politeness is involved in any act of communication, the most influential of which are:

2.4.1 Lakoff's (1973,1975) Theories of Politeness

Lakoff (1975:12) defines politeness as a notion "developed by societies in order to reduce friction in personal communication". Lakoff (1973) first attempts to incorporate pragmatics, and more specifically, politeness phenomena, into the core grammar by expanding on Grice's cooperative principle. Working in a Generative Semantics environment, her aim was to discover ways in which important aspects of interpersonal context would be incorporated in grammar (Lakoff and Idle,2005:7).

In Lakoff's theory of politeness, she accounted for politeness in terms of adopting Grice's conversational maxims which were characterized by their universal constructs. Attempting to expand on Grice's view, two basic rules were proposed:

1) Be clear, and 2) Be polite.

Lakoff states that grammar does not concern only the acceptability and the applicability of grammatical rules, but should also exceed that to include pragmatic aspects (Lakoff,1975:296). Lakoff (1973:111) claims that politeness, which is the second rule in her theory, focuses on the social factors that these two rules may have the same effect though they are functionally different.

Lakoff's second rule of politeness was classified into sub-rules, which are "don't impose, give options, and make hearer feel good and be friendly" (Lakoff,1973:17). She explained that the first sub-rule is related to the distance and formality that join participants of the same or different societies together in a certain act of communication. Whilst the second takes into account the deference when addressing others. The last, however, concerns the addressee's feeling through interaction in that it is necessary for the addresser to be friendly with the addressee (camaraderie). In other words, the first rule is related to formal aspects in conversational interactions. This form of formal politeness invokes that there must be a consideration for the social distance between speakers and hearers.

Brown (1976:246) highlights that Lakoff's (1973,1975) theories of politeness are not suitable as a universal theory because the terms of politeness used in these theories are not integrating each other, which is necessary and important in social relationships among interlocutors. Franck (1980:65), critically opines that Lakoff (1973,1975) might not have paid attention to the difference between literal and intended meaning in expressing any act.

To sum up, Lakoff's (1973,1975) theory of politeness is not integral on the ground that the terms used to express politeness are confusing and not integrating. Furthermore, since politeness is a universal phenomenon and requires a non-finite number of rules to account for, it is not adequate to generalize Lakoff's (1973,1975) rules to all cultures and languages as they are limited and not universal.

2.4.2 Leech's (1983) Theory of Politeness

Leech (1983: 19) views politeness as simply "strategic conflict avoidance" that "can be measured in terms of the degree of efforts put into the avoidance of a conflict situation". Leech (1983:5) explains that semantics is rule-governed (i.e. grammatical), whereas pragmatics is principle-governed (i.e. rhetorical). His pragmatic framework is made up of two components: textual rhetoric and interpersonal rhetoric. Each type of rhetoric is elaborated with a number of principles. For his interpersonal rhetoric, Leech adopts Grice's Cooperative Principles(CP) with its four maxims and adds his Politeness Principles (PP). This clearly shows that he sees the CP and the PP as coordinate constructs. In fact, Leech (1983:80) contends that the PP "rescues the CP from serious trouble". Both these are first-order principles accompanied by the related, though parasitic, second –order Irony Principle (IP). Like Grice, Leech subsumes a number of maxims under his PP, those of tact, generosity, approbation, modesty, agreement and sympathy.

Leech (1983: 104-5) introduces politeness through his analysis of illocutionary acts and forces. He affirms that illocutionary act can be a request, an order or an apology. Then, he classifies illocutionary acts into four different kinds in the light of "how they relate to the social goal in establishing and maintaining comity". These four kinds of illocutions can be elaborated on as follows:

(a) Competitive: The illocutionary goal competes with the social goal; e.g. ordering, asking, demanding, begging;

(b) Convival: The illocutionary goal coincides with the social goal; e.g. offering, inviting, greeting, thanking, congratulating;

(c) Collaborative: The illocutionary goal is indifferent to social goal; e.g. threatening, accusing, cursing, reprimanding.

(d) Conflictives: The illocutionary goal conflicts with the social goal; e.g. threatening, accusing, cursing and reprimanding (Leech, 1983:104).

According to Leech (1983: 105), the first two acts involve politeness. The first is related to negative politeness, while the second act demands positive politeness. Moreover, competitive acts are discourteous by their nature since they impose something on hearers. However, convivial acts are generally courteous by their nature because they motivate civic and social ties and relationships. Collaborative acts are irrelevant to politeness since they are neutral. Finally, conflictive acts evidently are offensive; therefore, they are outside the domain of politeness and in relation to impoliteness.

According to Shahrokhi and Bidabadi (2013:21), Leech's model is related to the 'conversational-maxim view'. Leech (1983:138-9) suggests a set of maxims to form the PP such as:

(1) Tact Maxim (in impositives and commissives)

(a) Minimize cost to other.

(b) Maximize benefit to other.

(2) Generosity Maxim (in impositives and commisives)

(a) Minimize benefit to self.

(b) Maximize benefit to self.

(3) Approbation Maxim

(a) Minimize the expression of beliefs which express dispraise of others.

(b) Maximize the expression of beliefs which express approval of others.

(4) Modesty Maxim

(a) Minimize the expression of praise self.

(b) Maximize the expression of dispraise of self.

(5) Agreement Maxim

(a) Minimize the expression of disagreement between self and other.

(b) Maximize the expression of agreement between self and other.

(6) Sympathy Maxim

(a) Minimize antipathy between self and other.

(b) Maximize sympathy between self and other Leech (1983:138-9).

Eelen (2001:3) argues that Leech's (1983) theory which is considered a post-Gricean approach receives the following criticisms which are directed to the maxims of politeness:

a. Such maxims are overlapping and there is no clear distinction between the workability of one or another maxim in a given context. Moreover, Leech's model makes no reference to the importance of the culture-specific conventions of different language communities other than English that will interpret or evaluate maxims differently or even conflictively.

b. Besides, Leech's approach is biased towards the Western culture. It neglects the cross-linguistic and cross-cultural manifestations.

c. In addition, his correlation of politeness with specific kinds of illocutionary acts is limited. For instance, collaborative speech acts are considered as irrelevant to politeness. Conflictive acts are seen

by him as outside the domain of politeness. However, collaborative acts such as invitations can be utilized as a strategy in politeness (negative or positive) and not as irrelevant to politeness. Similarly, conflictive acts are used as impolite markers in communication, and this is an important domain of knowing what is polite and impolite in conversational interactions (Eelen ,2001:4).

d. Leech (1983) limits each maxim in politeness to specified speech acts such as limiting the 'Generosity Maxim' to impositives and commissives. However, this maxim can be incorporated in the interpretation of other speech acts such as assertives and expressives (Thomas, 1995:167-8).

2.4.3 Brown and Levinson's Theory of Politeness

Historically, politeness theory begins with Goffman's (1967:3) concept of "face". Brown and Levinson (1987:61) defines "face" as "the public self-image" that every member wants to claim for himself". There are several noteworthy features of this concept. First, face is public. It is the "you" that exists in your mental self-concept. Second, face is social. Your success in acting out a particular image depends on others picking up on what you are doing and acting in ways that are more or less compatible. Third, face is claimed. It can be lost, saved, or sustained by the action people take in a particular interaction. Finally, face is something we want. Brown and Levinson further specify positive and negative face wants. Positive face wants involve having our social image accepted and approved by others in the interaction. Negative face has to do with the rights and respect that due our image. We resent it when people impose on us inappropriately or fail to show the proper deference or respect.

In every interaction, our face is on the line- we always enact some public self- image. Many of our ordinary, everyday actions have the potential to threaten

our own or another person's face. For example, questioning someone else's actions, disagreeing, or interrupting can all threaten another person's positive face wants for approval, whereas asking someone to do something, or reminding someone of an obligation can threaten that person's negative face wants for respect and freedom of action. Brown and Levinson (1987:1) deal with politeness "as a complex system for softening face threats". They base their own definition of politeness on 'face theory. Brown and Levinson's (1987) theory is considered by many scholars as the most influential work in politeness theory (Eelen,2001:31; Leech,2005:1; LoCastro,2012:137).

Positive politeness is used to refer to what can be communicated to satisfy the needs of positive face while 'negative politeness' can be expressed by fulfilling the requirements of the negative face by the way of showing respect to the addressee and bearing in mind that his rights must be respected and "not to be imposed on" (Kitamura,2000:1). In this regard, for interlocutors to maintain their face, they cooperate with each other in any social communication as the need to maintain everyone's face relies on others (Wijayanto, et al. 2013:533).

Brown and Levinson (1987:65) propose their strategies of politeness to protect interlocutor's face when expressing their speech acts in any social interaction. They claim that these strategies may be universal to help speakers take account of the social factors involved with the speaker maintaining others' face through his use of speech acts. The importance of social factors in clarifying politeness strategies has compelled the researchers to shed light on them before explaining politeness strategies.

Brown and Levinson (1987) focus on three social factors that speakers should consider when interacting with each other. They are 1) power, 2) social distance, 3) the degree of imposition. Power refers to social status of both speaker and

hearer. The social distance is defined as the factor that indicates the degree to which interlocutors are familiar with each other. Martinze –Flor (2007:6) argues that the degree of imposition is related to the way in which the speaker can impose his intention on the hearer. Consequently, it is necessary to take social factors into consideration when expressing any speech act appropriately according to the social context because they control the preferred linguistic forms used.

Since every language has its own way of conveying messages, intentions, and expressing different speech acts that may threaten face positively or negatively, four politeness strategies are proposed by Brown and Levinson (1987) to act as a guide that controls everyday threats of face with respect to social norm (Lambert,1996:6-7). These strategies are 1) bald on –record which requires that the speaker be direct and clear in his expression of any speech act in any particular situation. This means that it is necessary for the speaker to use downgrade and upgrade to hedge his utterance. 2) redress on-record, 3) off-record, 4) do not do the act (Lambert, 1996:7). As for the second strategy, Lambert (1996:7) classifies redress on-record into two forms of politeness: positive and negative. Following the redress on-record strategy, the speaker performs his action unambiguously. Also, he uses certain verbal actions to "minimize the damage done by the unambiguous commission of facing threatening act). This can be achieved in terms of the two forms: positive and negative. In other words, the first face activates imposition quit, whilst the second one motivates membership (See Cutrone,2011:52). Certain strategies are available for speakers in order to mitigate or soften the force of threat. For example, a student would apologize for issuing a request that may threat his teacher's face:

(1) *Sorry to bother you, sir . . . but I would like to borrow your book.*

In this context, hesitation (but), hedging (would like to) and apology are utilized by the student to downtone the degree of imposition (Brown and Levinson,1987:60).

Interlocutors can enact 'face threatening acts' (FTAs) in accordance with the following set of options:

(A) Do the act on record, baldly; e.g.   (2) *'Give me the book'*.

(B) Do the act with redressive action; e.g. (3) *'Would you mind giving me the book?'*.

(C) Do the act off record; e.g. (4) *'I wonder if someone has a pen?'*;

(D) Don't do the act totally.

This theory is called by some scholars the 'face–saving view' (Fraser, 1990:22; Vikki,2004:323). The strategies already referred to can be introduced in some detail as follows:

A. Positive politeness strategies

1. Notice, attend.
2. Exaggerate interest, approval, sympathy. (Brown and Levinson,1987:102).

B. Negative politeness strategies:

1. Perform the FTA on record.
2. Question, hedge.
3. Be pessimistic. (Brown and Levinson, 1987:131).

The third strategy, the off-record act, means doing the act implicitly or indirectly. The fourth strategy, which is not to do the act, means that the speaker can avoid doing certain acts in a particular situation (Eelen, 2002:6).

2.4.4. Leech's (2005) Theory of Politeness

Although Brown and Levinson's (1978,1987) theory of politeness is considered an outstanding and influential theory in "cross-cultural and cross-linguistic contrastive pragmatics", it was not without criticism. Critics found that the theory is Western biased in constructing the concept of face. As a result, the theory is seen as not being applicable in Eastern culture. This has led Leech (2005) to propose his new theory and investigate whether or not there is an East-West divide in politeness.

To argue against or for this debate, Leech (2005:11) presents an inclusive framework which combines a "common principle of politeness" and a "Grand Strategy of Politeness" in order to study politeness in speech acts such as "requests, offers, compliments, apologies, thanks, and responses to them". According to Leech's (2005) Grand Strategy of Politeness, for a speaker to be polite he should take into consideration two constraints while communicating with others: 1) the major constraint which involves the speaker to "place a high value on what relates to other persons," and 2) the minor constraint which also involves the speaker to "place a low value on what relates to him" (Leech,2005:1).

2.4.5 The Discursive Approaches to Politeness

The discursive approach to politeness represents one of the most coherent challenges to the dominance of Brown and Levinson's politeness theory to date, and indeed the continuing viability of the field of politeness research itself. It advocates the displacement of politeness as the focus of the research, upon closer examination of the epistemological and ontological assumptions underlying this approach, a number of inconsistencies arise (Haugh,2008:295).In recent years, however, a coherent challenge to the status of Brown and Levinson's as the dominant theory in politeness research has emerged from researchers coming from a broadly postmodern paradigm, who offer an alternative epistemological

and ontological framework to conduct politeness research (Eelen 2004,2006; Locher and Watts 2005).

The essence of discursive challenge, then, is that the theory of politeness is neither necessary nor desirable, and that the focus of politeness researchers should be on boarder issues of interpersonal interaction- or what Locher and Watts (2005) term " relational work".

2.4.5.1 Relational Work

Relational work is defined as the work people invest in negotiating their relationships in interaction (Locher and Watts, 2005:78). It is based on the idea that any communicative act has both an informational as well as interpersonal aspect. (Halliday, 1978:33). In other words, communicative acts always embody some form of relational work. Relational work is not restricted to studying merely the polite variant of the interpersonal aspect of a communication, but it can equally focus on impolite, or rude aspects of social behavior. It comprises the entire spectrum of the interpersonal side of social practice.

2.4.5.2 First-order and Second-order Politeness

The discursive approach advocates a shift in focus away from theorizing about politeness to other terms such as "relational work". One move in particular which has been pointed out as being problematic is the distinction between the participant's and analyst's understanding of politeness (first-order and second-order notions of politeness respectively). In other words, in the discursive approach, a tension arises between the avowed aim of focusing on "how the participants in social interaction perceive politeness" (Watts,2005: xxii) and the imposition of a decidedly theoretical conceptualization of politeness as behavior" (Locher and Watts,2005:17). However, it is suggested that politeness research may be better served by revisiting the first-order and second-order

politeness distinction as outlined by Eelen (2001) in order to build a more solid foundation for theorizing about politeness.

One of the most radical changes in politeness research in the current decade has been the shift from a focus on "politeness" as a category to be defined, explained and operationalized in a rational theory of human behavior ("second-order politeness") to a quality of emergent social practice in a constructionist theory of human behavior (first-order politeness) assigned to interactants involved in that practice by co-interactants. There were certainly moves in this direction in the early 1990s (See Watts, Idle and Ehlich 1992), but the change was provoked by Gino Eelen's influential book "*Critique of Politeness Theories*" (2001). Eelen criticizes most models of politeness that had appeared before the end of the 1990s on the grounds that they do not seem to have noticed that politeness is an evaluative, moral quality assigned to the behavior of others in interaction. Eelen's book thus opened the way towards looking at politeness as emergent performance, in which what is or is not perceived as polite is constructed discursively.

2.4.5.4 Rapport Management Theory

Spencer-Oatey (2000:2) puts forward the rapport management theory which has been widely used in intercultural communication and interpersonal pragmatics. It, with a great emphasis on individuality and the harmony (rapport) of interpersonal relationship, ignores the social impact on face. Rapport is a subjective perception of harmony and disharmony, smoothness-turbulence and warmth-antagonism in the course of interpersonal communication, and this perception is dynamic and easily affected by the society (Spencer-Oatey and Franklin, 2009:4). It aims to examine especially "the use of language to promote, maintain or threaten harmonious social relations" from socio-pragmatic perspective (Spencer-Oatey, 2000:3). This theory covers both personal and social, subjective and objective perspectives in the research on harmony and disharmony. Spencer-Oatey's model is "an interpersonal rhetorical model with universal explanatory capacity (Ran, 2012:5).

2.5 Impoliteness Theory: An Overview

It is only in the 1980's and 1990's that researchers in socio-pragmatics (Lakoff,1989; Kasper, 1990; Beebe, 1995; Kienpointer, 1997; Culpeper, 2005) took note of the anomaly of impoliteness, delineating that it is in fact a ubiquitous, systematic and strategic practice found in every discourse and conflict talk (Culpeper 2011:155). That is, the concept of face is integral for understanding politeness and impoliteness. The notion of face changed with respect to impoliteness. No longer did individuals save one's face to be polite but they also engage in face-attack and face-aggravation when they were impolite, that is, they damaged a person's public image causing the person to feel embarrassed or inferior in some way. In fact, many politeness analysts such as Sara Mills (2003) and Locher and Watts (2008) argue that impoliteness essentially involves a discursive struggle between participants where one sees how the dynamics of power play out between the perpetrator of impoliteness and recipient, hence the focus should be on the struggle between participants and their use of impoliteness.

Impoliteness, as Culpeper (2011:75) shows, in comparison to politeness is a relatively modern phenomenon. It is only recent past decade that researchers have realized that people do not just engage in polite behavior, but are also rude and cheeky while talking, thus the need for understanding impoliteness has become a must. Culpeper (2011:76-77) shows that it is common knowledge that though research literature on politeness far outweighs that on impoliteness, yet the latter is a growing field that draws on several concepts from multiple disciplines: verbal aggression from socio psychology, verbal abuse in sociology, verbal conflict from conflict studies, exploitative entertainment from media studies, workplace interactions in business studies and impoliteness in literature. Most of these studies show real language users or characters involved in tense situations that warrant the use of aggression in language and behavior irrespective of whether it

is initiated by them or others alternatively. Sometimes impoliteness can be used for defusing tension and creating humor.

Beebe (1995:159) includes face threats and social norms as part of impoliteness. For her, impoliteness is the equivalent of face-threatening behavior that is against social expectation and social norms. i.e. rudeness is defined as a face threatening act (FTA -or feature of an FTA such as intonation – which violates a socially sanctioned norm of interaction of the social context in which it occurs. Rudeness is a kind of prototypically non-cooperative or competitive communicative behavior which destabilizes the personal relationships of the interacting individuals (Kienpointner,1997: 259).

Impoliteness, as Bousfield (2008:72) states, is the communication of intentionally gratuitous and conflictive verbal face- threatening acts (FTAs) which are purposefully delivered: (1) unmitigated, in contexts where mitigation is required, and/or (2) with deliberate aggression, that is, with the face threat exacerbated, 'boosted', or maximized in some way to heighten the face damage inflicted. For Bousfield, impoliteness is inextricably linked to deliberately hostile and unwarranted behavior coupled with aggression, the latter increasing the face-threat and therefore the face damage.

Locher and Bousfield (2008:3) attempt to give a broader and much shorter meaning of impoliteness. They show that there is no solid agreement to what 'impoliteness' actually is, but their definition can be summarized like this: Impoliteness is a behavior that is face-aggravating in a particular context. There are many labels that relate to the notion of impoliteness such as rudeness, bad manners, lack of respect, profanation, discourteousness, etc.

2.5.1 Lachenicht's (1980) Theory of Impoliteness

Lachenicht's (1980:618) views are based on the use of aggravating language that damage the face of the addressee or hurt him and like Culpeper (1996), he too bases his work on Brown and Levinson's politeness theory. For him, behavior that is confrontational or offensive is impolite behavior. For instance, he explains impoliteness super strategies that aggravate one's face – threat as including:

1) Off record- ambiguous speech consisting of hints, insinuations and irony.

   For instance, if you know that your friend has stolen pend rive, you deliberately speak of your lost pend rive in front of him hinting that someone known to you might have taken it.

2) Bald on record- direct statements that are face threating. For example, if you have guests at your house and you are sleeping, your mother might barge into your room shouting 'Get up.' Such behavior is direct and forceful.

3) Positive aggravation –those that indicate that the hearer is not appreciated or does not belong to a group (causing positive face damage). For example, screaming at a child for breaking a cup when guests have arrived at a place.

4) Negative Aggravation –those that attack the addressee's negative face (freedom to act). For instance, forbidding a child to watch television at night (Lackenicht, 1980:619)

Lachenicht (1980:622) even discusses several output strategies like Culpeper calling them strategies for positive and negative aggravation.

1. Strategies for positive aggravation to convey to the hearer that he or his things are not liked, offend his sensibilities or beliefs, wish them ill, disclaim commonly held opinions, ignore and interrupt him when they speak, be totally disinterested in what he is doing, do not give or ask for something, refuse to do or say something and use negative politeness.

2. Strategies for negative aggravation to show one's ability and wish to force the hearer into doing /saying something , emphasize one's power and status and the hearer's lack of power, be indirect, talk like powerful people , question the hearer, tease and bait him inti action, insist that the hearer be humble and deflate his sense of self, challenge him either directly or indirectly, stress on one's rights and obligations, contradict, use force, threats and violence and employ positive politeness that is unsuitable to the context.

2.5.2 Culpeper's (1996,2005,2011) Impoliteness Theory

Impoliteness, as Culpeper (1996:5) notes, is defined as "the opposite of politeness". His initial work is based on Brown and Levinson's theory of politeness but Culpeper (2005:355) reformulates his model as "the parasite of politeness". Furthermore, Culpeper changes his model in order to incorporate with the discursive nature of social interaction. Impoliteness aims at damaging a person's identity and face. It is the use of strategies which are designed to attack the hearer's face and thereby cause social conflict and disharmony (Culpeper et al.,2003:1550).

The reasons why Culpeper choose the term impoliteness to denote the underlying notion are: (a) that it provides an obvious counterpoint to the field of politeness studies, and (b) its extremely infrequent usage makes it a good candidate for appropriation and marked rudeness. Impoliteness occurs when the

expression used is not conventionalized relative to the context of occurrence; it threatens the addressee's face, but no face-threatening intention is attributed to the speaker by the hearer (Terkourafi, 2008:70). Impoliteness comes about when: (1) the speaker communicates face –attack intentionally or (2) the hearer perceives and/or constructs behavior as intentionally face-attacking, or a combination of (1) and (2) (Culpeper2005:38).

Culpeper (1996:355), in his seminal paper "*Towards an Anatomy of Impoliteness*", discusses the concept of inherent and mock impoliteness and proposes strategies for impoliteness based on Brown and Levinson's Politeness model. According to him, inherent impoliteness occurs for a small number of acts such as digging one's nose or farting. Asking or telling someone to not engage in these acts is impolite because of two reasons: these acts are socially considered impolite and in whichever manner the speaker tells the hearer to refrain from doing these acts, will be impolite. Thus "an inherently impolite act does not involve virtual or potential offence.

According to Culpeper's (1996:355) the strategies of impoliteness are modelled on those of Brown and Levinson's as he states "impoliteness is very much the parasite of politeness" (Culpeper, 1996:355). Brown and Levinson use the variables of relative power, social distance and the rank/size of the imposition of the act involved to measure the extent of a face-threatening act (FTA), that is, the lesser the imposition (force) of an act, the lesser power and social distance there needs to be between participants and lesser is the degree of politeness and vice-versa. For example, an employer asking his employee to work on the weekend when he has plans for an out-station trip is imposing on the latter's face; it is a forceful imposition and therefore requires more power and social distance between the two (the employer being the powerful party) and hence more politeness is needed by the employer to implement this act. Brown and Levinson

(1987) discuss five –threat and likewise Culpeper (1996:355) proposes five impoliteness super-strategies where the use of each successive strategy increases the level of face- threat.

1) Bald on record impoliteness: Unlike Brown and Levinson's bald on record that happens in some situations (such as an emergency exit in case of fire) where the face of the hearer is not important and one can therefore be direct, leaving out politeness, Culpeper's super-strategy involves the use of speech and behavior that directly impinges on someone's face (here, face is important). Culpeper (1996:356) writes that in such situations the face- threatening act is performed in a "direct, clear, unambiguous and concise way". For example, when a mother says 'don't leave the room' to her child when scolding him for not completing homework she is clearly using a directive that threatens the child's face.

2) Positive impoliteness: here, strategies are used to "damage the addressee's positive face wants" (Culpeper,1996:356). These include harming the hearer's sense of solidarity, affiliation and harmony with others, for example, two children playing with one another do not include a third child who is sitting close by and wants to play with them. They do not acknowledge his wishes and thereby hurt his sentiments or positive face, making him feel lonely.

3) Negative politeness: here, strategies are employed to "damage   an addressee's negative face wants." that include the hearer's desire for freedom of action. Look at the following exchange between two girls from different economic backgrounds:

(5)   a. Suha: I spent the summer holidays with family.

b. Linda: *Oh that's so dull*! We had a great time! My father took us to Disneyland in America (Culpeper,1996:356).

Linda shows off her financial power over Suha by mocking the way Suha spent her holidays and boasts of her trip to America. This action by Linda figuratively invades Suha's personal space and sense of freedom, making her feel small.

4) Sarcasm or mock impoliteness: As the name suggests, face-threat is created here by the use of surface –level politeness that is not meant to be taken seriously. Culpeper bases his ideas on Leeche's concept of irony (1983) but he prefers the term sarcasm since it causes more social disruption, hence is more impolite. For example, a teacher might sarcastically refer to a boastful student who pretends to know a lot but actually knows nothing as 'a genius' or 'an Einstein).

5) Withholding politeness: Here, face threat is created by not being polite when it is expected. For example, not greeting someone who greets you is clearly impolite because the other party expects to be greeted. (Culpeper, 1996:357)

Each of these super-strategies, as Culpeper (1996:358) mentions, is performed through various 'output strategies' that highlight either positive impoliteness or negative impoliteness. Culpeper does not explicitly explain what these two types of impoliteness are but it can provide an explanation based on Brown and Levinson's concepts of positive and negative politeness. Thus, we can say that positive impoliteness is the use of the output strategies that attack someone's positive face, making them feel embarrassed or hurt and negative impoliteness attacks someone negative face, obstructing their work and compelling them to do what they do not wish to. Like Brown and Levinson, Culpeper (1996) too provides a list of output strategies for both types of impoliteness.

a. Substrategies for Positive Impoliteness

Culpeper (1996: 359) elaborates the substrategies into:

1) Ignore and snub the other –that is, fail ing to acknowledge the other person's presence and their wants, making them feel hurt. For example, not asking one of your friends to go to a party while you ask another friend.

2) Exclude the other from an activity creating in- groups and out-groups, and heightening their loneliness. Not including some family members in your family outing can be an example of this kind of impoliteness.

3) Disassociate or distance oneself from the other-deny association or any common ground with the other person; For example, avoid sitting or playing together if you have a flight with your best friend.

4) Being disinterested, unconcerned and unsympathetic to the hearer's presence and his wants. If someone tells you about their illness and you are not interesting to listen to him, it is a form of positive impoliteness.

5) Using inappropriate identity markers- using the title and surname in a close relationship (Mr. George for one's husband) or using a nickname in case of a distant relationship (referring to one's colleague by their nickname in public).

6) The use of obscure or secretive language –for example, when we mystify the other person with jargon or technical language (many academicians and doctors are guilty of this, intentionally and unintentionally), or when we use a code that is known to everyone in the group except the addressee (talking in a vernacular known to others but not the target).

7) Seek disagreement –by speaking on a sensitive topic as one's religion or sexual behavior.

8) Making the other person feel uncomfortable-for example, using silence.

9) Using taboo words-mostly abusive and profane language. For example, when men use expletive before their female colleagues whom they do not know so well.

10) Calling names –that is using derogatory terms of address for the other person. For example, referring to your chubby friend as moti/mote and other terms that mock their obesity. (Culpeper et al.,2002:1555-6)

b. Substrategies for Negative Impoliteness

Culpeper et al., (2003:1556-7) mention the substrategies as follows:

1) To frighten the other person that is, to instill a belief that action(s) detrimental to them will occur. For example, scaring someone into believing that if they do not perform a particular religious' ritual, they will fall ill.

2) To condescend, scorn or ridicule the target by emphasizing one's power. One way of doing this is by being contemptuous.

3) By not treating the other person seriously or by belittling them (e.g. use diminutives). For example, referring to one's wife as 'little baby' or 'little princess' can be considered impolite if the wife strongly wishes to assert her identity.

4) Invading the other's space literally, for example by positioning ourselves physically closer to the other than the relationship permits or metaphorically by asking or speaking about information that is too intimate considering the relationship. For example, asking about a person's sex life, an intensely personal issue, is clearly impolite.

5) Explicitly associating the other with a negative aspect such as using personal pronouns 'I' and 'you'.

6) Putting the hearer's indebtedness on record, that is speaking about what the

speaker has done for the hearer causing him to feel embarrassed. For example, if the speaker starts to tell the hearer in front others that he had helped him in case of financial crisis and so the hearer owns the speaker some amount of money (Culpeper et al.,2003:1556-7).

2.5.3 Bousfield's (2008, 2010) Theory of Impoliteness

For Bousfield, impoliteness is any form of behavior that is offensive, rude, and not expected in the context. That is, defining impoliteness is based on the premise that it can only be considered 'successful' where the speaker intends to offend, and the hearer (on understanding that intention) is thus offended. Many of Bousfield's strategies overlap with those of Culpeper and Lachenicht. According to Bousfield (2008:72), impoliteness is antithesis of politeness and is defined thus: Impoliteness constitutes the communication of intentionally gratuitous and conflictive face-threatening acts (FTAs) that are purposely delivered:

i) Unmitigated, in contexts where mitigation is required, and/or;

ii) With deliberate aggression, that is, with the face threat exacerbated,

'boosted' or maximized (or 'author') to 'offend' (threaten/damage

face) must be understood by those in a receiver role.

Bousfield (2008:41) presents the following strategies of impoliteness:

- Criticizing the hearer for some actions they have undertaken and that value or for some action that they did not perform. For example, criticizing a learner for not participating in the school debate.

- Blocking someone's space physically (this is different from invading their space in conversation). For example, coming in the way of somebody in a queue.

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- Enforcing role shift, that is, forcing the hearer to shift from one social /discoursal role to another.

- Challenging's the hearer's position, viewpoints, rights, obligations, ethics by questions or comments. For example, the speaker can ask the hearer: So you think you are capable of handling this project? (Bousfield, 2008:169).

- Shouting: here, the hearer makes the speaker aware of his anger and figuratively invades his space. This can overlap with the use of abusive language. In addition, Bousfield discusses the role of impoliteness at the utterance and discourse levels particularly utterance beginning and ends in conversation that paved the way for the use of impoliteness. This was not dealt with by Culpeper(1996) and Lachenicht's (1980).

2.6 Previous Studies

Within pragmatics, the particular field of im/politeness and its relationship with prosody has witnessed a growing interest in the literature of the last few years. Phonological studies of politeness and intonation have shown that pitch contour choice encodes politeness across languages, with a tendency for a more frequent use of high and sustained boundary tones or upstepped (rather than downstepped) pitch accent in polite utterances. Orozco (2008:342) investigates the realization of polite utterances in Mexican Spanish. She presents 12 participants with eight unpunctuated written requests and asked them to produce them in neutral and polite styles. While there were no outstanding differences in the choice of the nuclear pitch accent between conditions, the polite style favored the use of a high boundary tone more than the neutral style did.

Another difference found between neutral and polite utterances was the more frequent use of a high initial boundary tone. Devis and Cantero (2014:133) show that both from a production and perception point of view, some of the most

successful melodic characteristics of politeness attenuators for Catalan were the use of high and suspended final and initial pitch inflections. Astruc et al. (2016:611) examine how politeness is encoded by intonation in Catalan offers and high cost requests. By contrast, falling patterns were used more frequently with low cost offers. Here are some previous works of prosody-politeness interference concerning English specifically:

2.6.1 Arndt and Janney (1985, 1987, 1991)

Arndt and Janney (1987) were among the first to propose a detailed framework of politeness that specifies how prosodic and kinesic cues, along with language, contribute to the expression and perception of im/polite attitudes. More specifically, their model assumes that politeness is one facet of emotive communication "the communication of transitory attitudes, feelings and other affective states" (Arndt and Janney 1985:282). It describes how linguistic, prosodic, and kinesic cues may be associated with particular emotive meanings. Notably, they argue that the absence of expected prosodic contours in certain utterance types can produce inferences about about the speaker's attitude towards the listener; for example, an unexpected rise in vocal pitch when issuing a command (as opposed to an expected fall) may result in more polite impressions of the speaker. This example underscores that the meanings of prosodic contours and other acoustic cues that encode a speaker's interpersonal stance towards the listener, such as im/politeness, must be specified in the contexts in which people actually perform and interpret them (Arndt and Janney, 1987:54).

Arndt and Jannay (1985:285) edits that their model goes against theories of im/politeness that treat the "individual as a sort of linguistic or social automation whose speech is steered from outside by the language, social conventions, or mysterious situational conditioning forces". Interestingly, Arndt and Janney (1991: 293) reserve a place for Brown and Levinson's notion of face in their model, especially the notion of positive face that they imply is more important

than negative face. Maintenance and enhancement of positive (what they call "interpersonal") face is achieved "by verbally, vocally and kinesically confirming one's partner's claim to a positive self-image." Despite the emergence of Arndt and Janney's (1985,1987) framework, it took some time for researchers to consider in a systematic way the importance of prosody for politeness.

2.6.2 Ohala (1984,1994)

One powerful theory regarding the relationship between prosody and politeness is Ohala's (1984,1994) *Frequency Code Hypothesis*, which concerns the assumed relationship between high pitch and politeness. Ohala (1994:327) claims that high or rising pitch is universally associated with a range of social message, including deference, politeness, submission and lack of confidence. Low or falling pitch, on the other hand, is associated with opposing social messages such as assertiveness, authority, aggression, confidence and threat. The rationale for these connections rests the observation that high pitch is biologically associated with smaller size, since smaller animals will have smaller larynxes that will produce high pitched sounds. By using higher pitch when speaking politely, the speaker makes him appear small and subdominant, and gives the impression that he is not in a position to coerce the hearer.

Following Ohala's proposal, Gussenhoven (2002, 2004) outlines a broad account of universal intonational paralinguistic meaning expanding on the idea of the frequency code and two other biological determined codes. The affective interpretations of the frequency code include 'feminine', 'submissive', 'friendly', 'polite', and 'vulnerable' for higher pitch and 'masculine', 'dominant', 'confident', 'protective', and 'aggressive' for lower pitch (Brown and Prieto,2017:360).

2.6.3 Aijmer (1996)

General pragma-prosodic patterns have been documented across different studies of speech act. Aijmer (1996:80) found intonation of apologies to vary based on the gravity of the offence; that is, more routine like apologies (e.g. "sorry") are spoken with rising or falling rising tone. On the other hand, research has shown that more remorseful apologies or condolences tend to have falling tones (Knowles, 2016:511). Similar patterns have emerged with respect to gratitude: "thank you" spoken with a falling tone is perceived to express sincere gratitude than when spoken with a rising tone which is perceived to be more routine-like casual. When expressing empathy in nurse-patient interactions, Staples (2015: 211) states that native English speakers used more falling tones, but nonnative speaking nurses used more level tones which can sound more insincere.

2.6.4 Wichmann (2000, 2004)

Wichmann (2000: 172) points out that the polite fall in British English is a high fall, while the impolite fall is a low fall. She mentions that the difference in perceived politeness between the two contours could be related to the fact that a high fall has been found to signal 'more to come', while the use of a low fall conveys a sense of extreme closure or finality.

Requests in 'public' speech tend to be spoken with a final falling contour. The close association of please with requests has led to define it as an illocutionary marker rather than as a politeness marker. However, it remains an important feature of politeness in English: its omission in some contexts makes a request less courteous rather than less like a request, so its function must be, at least to some extent, to convey interpersonal, 'attitudinal' meaning. Please occurs mainly in requests, but not all types of request require please (Wichmann, 2004:1521).

2.6.5 Grawunder and Winter (2010)

Brown et al. (2014:49) explain that Grawunder and Winter (2010) attempt to develop a more comprehensive "phonetic profile" of honorific speech in Korean. It is found that basically any measurable phonetic aspect covaries with honorific levels, including pitch, loudness, voice quality, and speech rate, as well as the occurrence rate of filled pauses and breathing sounds. This study indicates that politeness affects speech acoustics to large extents, and at a fairly general level. They investigate phonetic and prosodic features of politeness. They found that the polite speech can be characterized by an increase of filled pauses and extralinguistic markers, a higher degree of breathiness, as well as a lower measures of average fundamental frequency, intensity.

2.6.6 Hidalgo and Nebot (2014)

Research has shown that prosody plays a crucial role in the negotiation of im/politeness. By adopting certain prosodic patterns, speakers can change what may on the surface appear to be a polite utterance into an impolite one, and vice versa. For example, a polite farewell such as 'goodbye' can be turned into a rude farewell by virtue of its being accompanied by means of 'faster temp, tense articulation and […] much higher pitch average' (Culpeper, 2005:53). Similarly, utterances that include profanities and other potentially face-threatening language can be interpreted as mock impoliteness (rather than genuine politeness) when accompanied by certain prosodic features. Prosody also interacts with politeness cues when addressing status superiors, as opposed to status equals or subordinates. (Brown and Prieto, 2017: 362)

The present study differs from the previous studies in that it tries to display the ways the pragmatic theories of im/politeness are effected by the prosodic variations in order to convey the appropriate interpretations of the discourse presented by the British soap opera EastEnders' characters in different contexts of

everyday life conversations. It presents the outcomes of the analyses of the tonic stress placement with other prosodic measurements and their interpretation in terms of a speaker's communicative intention in the original version of the episode of the soap opera "EastEnders".

Moreover, the model followed in the present study is an eclectic one. Pragmatically, it is built on Brown and Levinson's (1987) model of politeness and Jonathan Culpeper's (2011) model of impoliteness in assistance with the phonological and pragmatic model of Brazil's (1997) discourse intonation model phono-pragmatic model.

CHAPTER THREE

Methodology

3.1 Introductory Remarks

This chapter is devoted to presenting an eclectic phono-pragmatic model for analyzing the data in the current work. In relation to this aim, the model in question utilizes some prosodic features and factors and pragmatic strategies with reference to the overall framework of im/politeness.

3.2 Components of the Model

The eclectic model adopted in the current study can be represented by tackling the following items in the next coming sub-sections:

3.2.1 Prosody and Meaning

The meanings expressed through prosody are not propositional but very general; some are language specific and relate to phonological choice. Cruttenden (1997: 79), for example, suggests an underlying meaning of 'open' and 'closed' for rising and falling contours respectively. The individual meanings or 'attitudes' conveyed by intonation are arrived at by a complex process of pragmatic interpretation, relating the very abstract underlying meaning of intonation to both the message and the context in which it is uttered (Wichmann and Cauldwell, 2001: 265). Prosody realizes discourse/pragmatic functions such as conveying the focus of information, encoding the sentence type, initiating turns/topics,indicating contradiction and other stylistic phenomena, avoiding misunderstanding, etc. English prosody has a discourse/pragmatic orientation that helps the speakers identify or infer information that relates not only to the actual meaning of the

words, but also to the pragmatic and discourse organization of speech (Romero-Trillo,2012: 231).

The functions of speech prosody have been studied in relation to:

1. Referential Meaning: It can be signaled prosodically in a number of ways, most frequently by means of accent placement or phrasing. An accented syllable is signaled by prosodic features such as additional length, loudness, and pitch change. Accent placement can help to clarify anaphoric pronominal reference in cases of ambiguity (Thomas,1995:69). The location and shape of prosody prominences also play a part in signaling information structure, especially in a language such as English with less flexible constituent ordering. Much of the discussion revolves around notions of focus, giveness and accessibility, and tends to assume an almost iconic (inverse) relationship between prosodic prominence and psychological salience. Information status is seen variously as gradient or categorical but there is no agreement among authors on the exact number of categories. Prosodic attenuation has been seen as a sufficient, but not a necessary condition for giveness (or activeness of the discourse referent) because given information may indeed be accented (Lambrecht,1994:97). According to Wichmann, et. al. (2009:5), meaning is also conveyed by the location of phrase boundaries. Speech comes in smaller chunks-intonation domains-and exactly how a stretch of speech is divided into smaller units is assumed to be relevant for the interpretation of a message.

2. Syntactic Structure Meaning: The relation of syntax to prosody has a long tradition in relation to prosodic phrasing and prominence location

(e.g. Downing,1970; Selkirk,1986, 1995 and related work). Generally speaking, syntactic structure has been seen as input for prosodic structure, and syntactic constituent boundaries have been argued to systematically coincide with prosodic constituent boundaries. This is important, for example, for the realization and interpretation of utterances that are potentially ambiguous (e.g Warren et al.,2000; Hischberge,2004).

3. Discourse Meaning: A feature of discourse which has received much attention is the use of discourse markers (e.g. Aijmer,2002; Blakemore,2002). As grammatical particles, their meaning is pragmatic rather than literal. They are assumed to have 'procedural' meaning (i.e. they facilitate the identification of the speaker's meaning by narrowing the search space for inferential comprehension). From the interactional perspective, they are seen as contextualization cues: 'not referential but indexical signs . . . cueing the context within which (an utterance) is to be interpreted' (Couper-Kuhlen,1996:21).

3.2.1.1 Meaning Through Intonation

According to Cauldwell and Allan (1998:4), there are three basic dimensions involved in the oral/aural communication system, namely articulatory, acoustic and auditory. They also point out that the perception of pitch, loudness, and duration is resultant of interaction of the three dimensions in question as in (Table 4). Moreover, they go on to say that these prosodic features are the phenomena through which intonation is commonly studied. Nevertheless, perhaps due to the daunting intricacy of the matter, many discourse analysts have chosen to describe intonation in terms of pitch alone (Coulthard, 1985:134).

Table (4): Dimensions of Spoken Communication (Adopted from Couper-Kuhlen,(1986:7)

Articulatory	Acoustic	Auditory
Vibration of the vocal cords	Fundamental frequency	Pitch
Physical effort	Intensity	Loudness
Timing of movements	Time	Duration

Underhill (1994:76) presents some pragmatic comments on pitch: The vocal cords vibrate during speech. This vibration is heard as sound, and the pitch of this sound varies according to the frequency of the vibration of the cords: the higher the frequency of vibration the higher the pitch that you hear. When you sing a pitch or note you usually hold it for a time before jumping or sliding to the next note. But in speech the pitch of your voice varies continuously so that your speech is not heard as a tune. Many phoneticians believe that the stream of speech can be divided into tone units within which pitch moves (McCarthy,1991:103). Furthermore, pitch movement and pitch level are intrinsically associated with four micro systems within the intonation system, which, according to Brazil (1994: 150), comprises the constituents of the tone unit, namely prominence, tone, key, and the termination. Put simply, the tone unit is in its turn "produced as the smallest stretch of speech without a break in it". The articulation of these four micro systems seems to constitute the communicative value of a given tone unit.

On the meaning of intonation, controversy abounds: viewpoints range from reductionist theories to very detailed descriptions of tonal meanings. It may be said that tone can be used as a means to realize an option from the following five broad areas of meanings (pragmatic meaning or information) (Brazil,1978:67)

1. Attitudinal meaning;
2. Social meaning;
3. Illocutionary meaning;
4. Discursive meaning;
5. Cognitive meaning.

3.2.1.1.1 Brazil's Discourse Intonation Model

One of the main studies asserting the role of discourse intonation in illustrating the interaction of context and identifying the pragmatic function of intonation between the participants is Brazil's Discourse Intonation Model. Brazil's Discourse Intonation Model has been characterized as "a comprehensive and workable description of many pitch phenomena and is based on sound and explicit principles (Coulthard and Brazil, 1992:161). On the one hand, it focuses on the relation between the speaker and the message and between the interlocutors on the other hand (Komar, 2009:48).

The major component of Brazil's model is the tone unit that includes a single complete pitch pattern and is composed of proclitic, tonic, and enclitic segments (Ranalli, 2002:34). Mat Nayan and Setler (2016:295) state that the proclitic, and enclitic segments are optional, and the tone unit can include only tonic syllable, which is the focus of discourse intonation. Besides, the proclitic segment includes all the unstressed syllables, which occur before the tonic segment while the enclitic segment includes all the unstressed syllables which occur after the tonic segment.

The system of Brazil's model is based on four major components: prominence, key, termination, and tone. Beakon (2009:345) argues that prominence refers to the first prominent syllable in the tone unit, which is the onset and it is called the Key. The key has three levels, including high, mid, and low levels. The final prominent syllable in the tone unit is the tonic syllable, which is called the termination. The termination has three levels of pitch, including high, mid, and low levels. According to Brazil (1997: 172), the word that represents the key is capitalized and the word that represents the termination is capitalized and underlined in which both the key and termination are enclosed by a pair of slashes. (See Table (2)) which shows the meanings of the key with examples and their symbols.

Moreover, Brazil (1997: 172) distinguishes between the two types of tone called proclaiming and referring tones. The first type of tones includes two tones (fall and rise-fall), while the second type includes the (fall-rise and rise) tones. Generally, proclaiming tones refer to new information that is not shared yet, while the referring tones refer to information that is already known and knowledge is shared with the addressee. Brazil distinguishes the tones further according to whether they are dominance (rise-fall and rise) and non-dominance (fall and fall-rise). The dominant speaker is the speaker who plays the controlling role in the discourse and he can either use the proclaiming tone (rise-fall) or the referring plus tone (rise) to be controller of the discourse. By contrast, the non-dominant speaker is the speaker who does not play the controlling role and he can use either the proclaiming tone (fall) or the referring tone (fall-rise). The third tone is called the level tone. This tone is not commonly used, which refers to routine and formulaic situations (Hitotuzi, 2007:167). The types of the three tones are summarized in Table (3) along with their meanings and symbols.

Below are phatic questions examples to show the difference between unshared and shared knowledge in which the first one expresses the falling tone, which signals speaker-hearer separateness, whereas the second one expresses the fall-rise tone, which refers to concurrence or "togetherness" of the speaker-hearer (Brazil, 1997: 173)

↘↗(7)// *Do you eat RICE//* (Am I right in thinking you do?).

↘ (8)// *Do you eat RICE//* (I don't know the answer, please tell me).

Moreover, Brazil (1997:174) clarifies the difference between the dominant (rise and fall-rise) and non-dominant tones (rise-fall, fall) by giving examples below. The examples are questions which can be dominant direct demands for information in the first one or more polite requests in the second one:

↗ (9) // *got a LIGHT//*

↘↗(10)// *got a LIGHT//*

Table (5) clarifies the interaction between the meanings of the key with the termination system using several examples. The symbols are placed before the key and termination, which represent their level of the pitch (Sinclair and Brazil, 1982:88):

Table (5): The Termination System

Key Level	Termination Level	Meaning	Example
High	High	The expectation on the part of the speaker of a contrastive answer: yes/no	T: //p do you ↑ THINK this one's BIGGer// P://p YES// ↑
	Mid	Pressure from the speaker for a favorable response by the other interlocutors.	T: //p do you THINK this one's BIGGer/P://p YES// →
Mid	High	The expectation on the part of the speaker of a contrastive answer: yes/no.	T: //p do you →THINK this one's BIGGer// ↑ P://p YES//
	Mid	Pressure from the speaker for a favorable response by the other interlocutors.	T: //p do you →THINK this one's BIGGer// → P://p YES//
	Low	The speaker enforces little or no constraint on the next "turn taker".	T://r and the QUEStion I want to PLACE for you// r+IS//p Do we NEED//p an Income POLicy// ↓
Low	Mid	Pressure from the speaker for a favorable response by the other interlocutors.	T://p do you THINK this one's BIGGer// ↓ P://p YES//
	Low	The speaker enforces little or no constraint on the next "turn taker".	T://r and the ↓QUEStion I want to PLACE for you// r↓IS//p Do we NEED//p an Income POLicy// ↓

3.2.2 Pragmatic Models of Im/politeness

In the following sub-sections, the models adopted to analyze politeness and impoliteness are presented:

3.2.2.1 Brown and Levinson's Politeness Model

In social relation, it is common for people to use linguistic strategies to maintain or promote harmonious relations. Brown and Levinson's theory of politeness first appeared in (1978), their theory of politeness is the most influential since it has witnessed innumerable reactions, applications, critiques, modifications, and revisions. (Fauziati, 2014:222).

Brown and Levinson (1987:83) see politeness in terms of conflict avoidance; thus, politeness "makes possible communication between potentially aggressive parties. They sum up human politeness behavior in five strategies: bald on record, positive politeness, negative politeness, off-record, and no FTA strategy.

3.2.2.1.1 Politeness Strategies

Any rational speaker wants to avoid FTAs and; therefore, uses certain strategies to mitigate the threat. Brown and Levinson strategies for performing FTA, are:

a. Bald On-record Politeness

This strategy is used in situations where people know each other well or in a situation of urgency, for example when face concerns are suspended in an emergency, when the threat to the hearer's face is very small (Brown and Levinson, 1992:65).

(11) *Pass me some salt!*

(12) *I want some water.*

Or when the speaker is much powerful than the hearer;

(13) *You there, give a cup of coffee"* said by boss to his servant.

And in applying this strategy, someone can utilize its five sub-strategies. They are showing disagreement (criticism), giving suggestion/advice, requesting, warning; threatening, and using imperative form. Those five sub-strategies of bald-on record are shown in Table (8).

Table (6): Bald On-record Politeness Sub-strategies

No.	Sub-strategies	Example
1.	Showing disagreement (criticism)	No one makes your hair stronger.
2.	Giving suggestion/advice	Dress like a goddess and gods will flock to you!
3.	Requesting	Pass me the salt.
4.	Warning; threatening	Don't hide your body smell.
5.	Using imperative form	Go away!

b. Positive Politeness

This strategy, as Bousfield, (2008: 129) shows, tries to minimize the threat to the audience's positive face. The speaker recognizes that the hearer has desire to be respected. The strategy also confirm that the relationship is friendly and expresses group reciprocity. This type of strategy is usually seen in the groups of friends or where the people in the social situation know each other fairly well. Here, the threat to face is relatively low. It usually tries to minimize the distance between them by expressing friendly statement and solid interest in the hearer's needs. This strategy includes the following sub-strategies: claiming common ground, conveying that S and H are co-operators, and fulfilling H's want for some X. This can be done by attending to the audience's needs, hedging or indirectness, avoiding disagreement, using humor and

optimism, making offers and promises, and invoking equality and feelings of belonging to the group (Bousfield, 2008:129).

(14) *Could you please pass me the salt?*

(15) *Is it OK for me to have a lot of water?*

Further explanation is presented below in Table (**7**).

Table (7): Positive Politeness Sub-strategies

No.	Sub-strategies	Example

1.	Claiming common ground
	
	  a. Noticing, attending to H (his interests, wants, needs, goods)
	
	  b. Exaggerating (interest, approval, sympathy with H)
	
	  c. Intensifying interest to H
	
	  d. Using in-group identity markers: in-group language or dialect, jargon, slang, contraction or ellipses
	  e. Seeking agreement: safe topics, repetition
	
	  f. Avoiding disagreement: token agreement, pseudo-agreement, white lies, hedging options
		Jim, you're really good at solving computer problems, I wonder if you could just help me with a little formatting problem I've got.
		Good old Jim. Just the man wanted to see. I knew I'd find you here. Could you spare me a couple of minutes?
		
		You are never guess what Fred told me last night. This is right up your street.
		
		Are you alright**, Honey?**
		
		I agree, Right. Manchester United played really badly last night, didn't they? D' you reckon you could give me a cigarette?
		
		Well, in a way, I suppose you are sort of right. But look at it like this. Why don't you . . .?
		
		People like me and you, Bill, don't like being pushed around like that, do we? Why don't you go and complain?

		g. Presupposing/raising/asserting common ground: gossip, small talk, point pf view operations, presupposition manipulations h. Joking	**A: Great summer we're having. It is only rained five times a week on average**. B: Yeah, terrible, isn't it? A: Could I ask you for a favor?

	2 Conveying that S and H are co-operators
	
	    a) Asserting or presupposing S's knowledge of and concerning for H's wants
	
	    b) Offering, promising
	
	    c) Being optimistic
	
	    d) Including both S and H in the activity
	
	    e) Giving (or asking for) reasons
		I know you like marshmallows, so I've brought you home a whole box of them. I wonder if I could ask you for a favor . . .
		I'll take you out to dinner on Saturday, if you 'll cook the dinner this evening.
		
		I know you're always glad to get a tip or two on gardening, Fred, so if I were you I wouldn't cut your lawn back so short.
		
		I'm feeling really hungry. **Let's stop for a bit.**
		
		I think you've a bit too much drink, Jim. Why not stay at our place tonight?
		
		Dad, if you help me with my mathematics homework, **I'll mow the lawn after school tomorrow.**

		f) Assuming or asserting reciprocity.	
	3	Fulfilling H's want for some X a) Giving gifts to H (goods, sympathy, understanding, cooperation)	A: **Have a glass of malt whisky, Dick.** B: Terrific! Thanks. A: Not at all. I wonder if I could confide in you for a minute or two.

c. Negative Politeness

Brown and Levinson (1987: 129) argue that this strategy tries to minimize threats to the audience's negative face. Here, the speaker recognizes the hearer's face but at the same time also recognizes that in some way the speaker is imposing on the hearer. An example of negative politeness would be used when the speaker requires something from the hearer, but intends to maintain the hearer's right to refuse. This can be done by being indirect, using hedges or questions, minimizing imposition and apologizing:

(16) *I don't want to bother you but would you mind to pass me some salt?*
(17) *I hope it isn't too forward, but would it be possible for me to have more water?*

According to Bousfield (2008:57), the FTA in this strategy is performed utilizing sub-strategies oriented towards redressing the negative face threat to the hearer. Here, the threat to face is relatively high. Negative politeness focuses on minimizing the imposition by attempting to soften it. The sub-strategies of negative politeness include being indirect, not presuming/assuming, not coercing H, communicating S's want to impinge on H, and redressing other wants of H's (Brown and Levinson in Bousfield, 2008: 57-58).

Table (8): Negative Politeness Sub-strategies

No.	Sub-strategies	Example
1.	Being indirect a) Being conventionally indirect	**Could you tell me the time,** please?
2.	Not presuming/assuming a) Questioning using hedge: hedge on illocutionary force, prosodic/kinesic hedges	I wonder whether I could **just sort of** ask you a **little question**.
3.	Not coercing H a) Being pessimistic b) Minimizing the imposition c) Giving deference.	**If** you **had a little** time to **spare** for me this afternoon, I'd like to talk about my paper. Could I just talk to you **for just a minute?** Excuse me, **officer.** I think I might have parked in the wrong place
4	Communicating S's want to not impinge on H a) Apologizing: admitting the impingement, indicating reluctance, giving overwhelming reasons, begging forgiveness. b) Impersonalizing S and H: using performatives, imperatives, impersonal verbs, passive and circumstantial voices, replacing the pronouns 'I' and 'you' by indefinites, pluralizing the 'I' and 'you' pronouns, using point-of-view distancing c) Stating the FTA as a general rule	**Sorry to bother you**, but . . .. A: **That car's parked in a no-parking area.** B: It's mine, officer. A: **Well, it'll have to have a parking ticket**. Parking on the double yellow lines is illegal, so I'm going to have to give you a fine. **Participation** in an illegal demonstration is punished by law. Could I have your name and address, madam?

		d) Nominalizing	
	5	Redressing other wants of H's a) Going on record as incurring a debt, or as not indebting H.	If you could just sort out a problem, I've got with my formatting. **I'll buy you a beer at lunchtime.**

d. Off record

This strategy is more indirect. The speaker does not impose on the hearer. As a result, face is not directly threatened. This strategy often requires the hearer to interpret what the speaker is saying. Inviting conversational implicature and being vague or ambiguous are the sub-strategies of off-record (Bousfield (2008:58).

Table (9): Off Record Politeness Sub-strategies

No.	Sub-strategies	Example
1.	Inviting conversational implicatures a) Giving hints b) Giving association rules c) Presupposing d) Understating e) Overstating f) Using tautologies g) Using contractions	 **It's cold here**. (instead of Shut the window! Oh, God. I've **got a headache again.** I cleaned the home **again** today. The green hat is **quite** nice for you. (quite means not so good). I asked for **a hundred times**, but you never give me the answer. **War is a war**. A: Are you okay with him? B: Well, between **yes and no.** **Yeah, Jim is a real genius.** (He'd just done many stupid things).

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	h) Being ironic	**Harry is a real fish**. (He swims like a fish).
	i) Using metaphor	**How many times do I should tell you?**
	j) Using rhetorical questions	
2.	Being vague or ambiguous: Violating the manner maxim: a) Being ambiguous b) Being vague c) Over-generalizing d) Displacing H e) Being incomplete, using ellipsis	John is a pretty sharp. **I'm going down the road for a bit**. (To the mini-market). Mature people sometimes help do the dishes. A: **Someone has to be responsible with this mess.** B: You know who was having time with his friends tonight here. (C, the one who was having time there the FTA is addressed to B, but s/he hopes C will realize that the FTA is threaten to her/him). **Well, I'll just…**

e. No FTA

The FTA, judged to be too threatening to the intended recipient, is, therefore, in the interests of social harmony, not performed (Bousfield, 2008:59). Here, speakers entirely avoid performing the FTA, perfectly avoiding threat to another's face. Speakers choose this strategy when they estimate that the threat to another's face is extremely high. For example, there is someone who wants to borrow a lawnmower from his neighbor. If he does not know his neighbor, he might decide to choose the negative pole of rational decision (not to do the FTA at all), which would logically result in never borrowing the lawnmower at all. Of course, if he is desperate, he could secretly 'borrow' the lawnmower without asking and without the addressee knowing, but if this ever becomes known, it would constitute a very serious FTA (Watts,2003:93).

In conclusion, Figure (1),(adopted from Brown and Levinson ,1987:69). summarizes the above-mentioned strategies :

he   does   or   does   not   do   FTA   to   the   hearer.
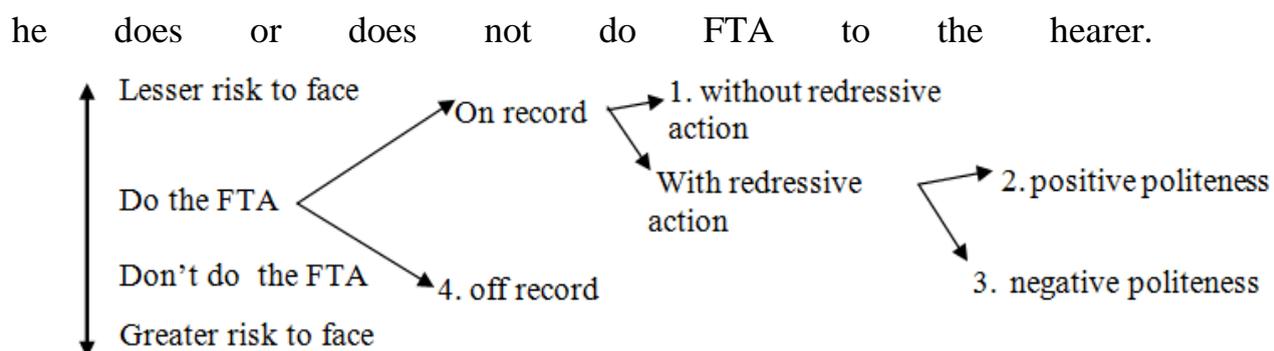
Figure (1): Possible strategies for doing FTA or not

3.2.2.2   Jonathan Culpeper's Impoliteness Model

Impoliteness, as Culpeper (1996:350) states, is the communicative strategies designed to attack face, and thereby causes social conflict and disharmony. Thus, the key difference between politeness and impoliteness is a matter of intention: whether it is the speaker's intention to support face (politeness) or to attack face (impoliteness) (Culpeper, 1998: 86). To account for the aspect of impoliteness, Culpeper proposes an impoliteness framework which is parallel but opposite to Brown and Levinson's theory of politeness. In summary, in particular contexts a certain impoliteness activity is not regarded as marginal activity but actually an essential part of communication process.

Based on Brown and Levinson's model of politeness, Culpeper (1996: 8) identifies impoliteness as "the parasite of politeness" and the politeness strategies are the opposite of impoliteness strategies. The opposite here refers to its orientation to face. Politeness strategies are utilized to enhance or support face which can avoid conflict while impoliteness strategies are used to attack which cause social disharmony. For this, Culpeper proposes five strategies that speakers use to make impolite utterances.

3.2.2.2.1 Impoliteness Strategies

Culpeper (1996) comes up with a theory explaining actions that meant striking a person's face. Culpeper's model is more complete than Lachenict's since it has five strategies, whereas Lachenict's has four only (Rahardi, 2017:282). A variety of reasons, according to Culpeper, contribute to the use of derogatory phrases. The relationship between social distance and the likelihood of being unpleasant increases as people approach closer together. The speaker-to-speaker social power mismatch is another concern. Speakers who wield greater social authority are more likely to be rude to those who wield less social power. Bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock impoliteness, and restraining impoliteness are among Culpeper's impoliteness strategies which are means of tracking the listener's face.

a. Bald on Record

Bald on record impoliteness is a case where face is not important or minimized. It is usually carried out in a direct, clear, straightforward and concise manner. Bald on record occurs in a very specific time. For example, when the face is covered in an emergency, it threatens the listener's face such as, "enter", "sit", "stop complaining". In all of these situations, there is little face on the line, and the speaker does not want to assault the listener's face (Culpeper, 1996: 356).

Wahid and Omar (2010:202) give an example of bald on record impoliteness in the following dialogue between (S1) and (S2):

(18) S1: *You have never used to ask me so many damn questions.*

S2: *No, I just wondering, you've got a job to do. Why don't you just do it and shut up?*

S2 clearly and directly attacks S1's face by telling him to do his job and shut up. S2 gives a negative statement to S1 that can make the loss of face of S1 by saying "No, I just wondering. You've got a job to do. Why

don't you just do it and shut up." It can be concluded that bald on record impoliteness can be realized in the form of using direct, clear, and unambiguous statement.

b. Positive Impoliteness

Culpeper (1996: 356) describes positive impoliteness as the strategy which is intended to attack the recipient's positive face. This strategy is used to attack someone's face who wants to be acknowledged as a part of the society. Positive impoliteness employs tactics designed to detract from the speaker's positive image. For example, the technique does not take into account the interlocutor in the conversation he has. The realizations of positive impoliteness are in the form of disassociating from the others, calling the other names, utilizing taboo words, and using inappropriate identity markers.

Table (10): Positive Impoliteness Sub-strategies

No.	Sub-strategies	Example
1.	Disassociating from the Others	I'm hoping that the OC recommends you to be discharged from the army. **I don't want you**. Because you are apathetic individual do you understand?
2.	Calling the Other Names	You know what that **bastard monk** said to me?
3.	Utilizing Taboo Words	Oh **shit**! **Fuck off**! That's a **load of bollocks**
4.	Using Inappropriate Identity Markers	Even though it made me sick just **to look at her rotten stinking face, she wasn't such a bad bitch.**

c. Negative Impoliteness

Negative impoliteness, as Culpeper (1996:356) states, is the strategy which is intended to attack the recipient's negative face wants. Realizations of negative impoliteness, according to Culpeper (1996:358), are usually used by someone who intends to damage or attack the listener's negative face. This can be done by sharing strategies;

such as condescending, scoring or ridiculing; associating the other with a negative aspect explicitly; and invading the other's space.

Sometimes, this strategy can work if you underestimate someone. When you degrade someone, you can use this strategy. You might use the diminutive tiny in phrases like little mouth, little act, little ass, and little body, for example (Culpeper, 1996: 356).

Table (11): Negative Impoliteness Sub-strategies

No.	Sub-strategies	Example
1.	Condescending , scoring or ridiculing	Anne, go to your room and stay there until I come up. (condescending) A: Do you want me to press the buzzer, will you please leave the room? B: Well that's being **babyish**, isn't it? (scoring) It's funny you never got married, isn't it? (ridiculing)
2.	Associating the other with a negative aspect explicitly	You are an old rogue. You are nothing but an old scoundrel.
3.	Invading the Other's Space	B: I want to order a lemon pie with one ice tea. Thanks. A: Ok. Sir. **Where is your house**?

d. Sarcasm or Mock Impoliteness

Sarcasm is a face threatening act which is performed through the employment of politeness strategy insincerely (Culpeper, 1996: 356). Someone can use sarcasm for expressing his opposite feeling which means not the real meaning of what he says. It can be concluded that the realization of sarcasm or mock politeness is employing insincere politeness. In other words, Culpeper (2005:62) argues that sarcasm or mock impoliteness is used when someone does courteous acts or words, but the meaning behind them is blatantly false or dishonest. Sarcasm can be used to show the contrast meaning of people's feelings.

Bousfield (2008:118) gives an example of sarcasm which is taken from the excerpt of *The Clampers*. There is a workman who returns to his car which is illegally parked. He finds his car clamped by the clamper. Then, he says to the clamper, "Have a good day!" in fact, the man sarcastically says the opposite meaning of what he feels. He thinks that it is a bad day for him.

e. Withhold Impoliteness

Withhold impoliteness occurs when someone prefers to keep silent when a polite act is hoped to be performed by others (i.e., when a speaker does not follow the politeness strategy requested by the listener, or when the speaker simply remains silent (Culpeper, 1996: 357). The realizations of withhold impoliteness are being silent and failing to thank.

Table (12): Withhold Impoliteness Sub-strategies

No.	Sub-strategies	Example
1.	Being Silent	A: Hi! Good morning! B: (**Silent**)
2.	Failing to Thank	A: This is a gift for your birthday. B: (**Silent**)

3.2.2.3   Strategies to Counter the Face Attack

According to Culpeper et al. (2003:1562), research on both politeness and impoliteness has tended to overlook what the recipient of face threat or attack does because the replay to an utterance can reveal much about how utterances to be taken. Labov (1972:333-335) assumes that one can identify a personal insult, as opposed to a ritualistic one, by the response that such insults elicit. He suggests that personal insults are followed by a denial. On the other hand, Harris et al. (1986) note the common assumption that the best way to save face in the light of verbal attack is to counter attack.

There are two basic pairs, OFFENSIVE-DEFENSIVE and OFFENSIVE-OFFENSIVE and there is, in fact, a more complex set of strategies for managing face attack than these pair suggest. Participant who choose to respond to impoliteness act have a further theoretical set of choices to open to them; accept (apology) or they can counter it (offensive and defensive). Offensive strategies primarily counter face attack with face attack; this is the pattern referred to by Harris et al. (1986:303) and defensive strategies primarily counter face attack by defending one's own face; this is the pattern referred by Labov (1972) (Culpeper et. al., 2003:1563).

Further, offensive strategies can be listed as follows:

1. **Repetition**: it is a characteristics pattern across exchanges in children's disputes. With OFFENSIVE-OFFENSIVE pairs, presumably the objective is to at least match the other in kind-a 'tit for tat' strategy. (Lein and Brenneis, 1978:301), for example:

(19) **Woman**: *Oh shut up, you, fat pig.*
      Man: *Go fuck yourself.*
   Woman: *Go on a diet.*
      Man: *Go fuck yourself.*

2. **Escalation**: when each speaker uses a stronger strategy than the previous one:

(20) **Woman**: *I sock you on your nose.*
      Man: *I sock you in your mouth.*
   Woman: *You gonna have a black eye you keep on.*
      Man: *You gonna have a bloody nose, and a bloody mouth and knocks one of   your teeth out.*

Turning now to defensive counter strategies and the OFFENSIVE-DEFFENSIVE pair:

3.Inversion: direct contradiction of what was said, for example:

(21) **Woman**: *I am, you dumb-dumb.*
      Man: *I'm not no dumb-dumb, dodo.*
    Woman: *Yes, you are.*
      Man: *No, I'm not.*

4.Abrogation: the abrogation of personal responsibility for the action(s) or event that caused the interlocutor to issue a face damaging utterance in the first place. Abrogation by social role switching is like saying 'I'm not to blame, I'm just following order!', whilst abrogation by discoursal role switching is like saying 'Don't shoot the messenger!

(22) **Woman**: *Don't you think is it a bit ridiculous?*
      Man: *Well, I am just doing what is ordered.*
    Woman: *Yeah well Iam asking you as your best friend don't you think this is a bit stupid.*

       Man: *Well yes and no.*

5. Opt out on Record: this strategy attempts to 'seal off' the FTA and attack act.

Mom: Explain to me how can you get F on English.

(23) **Son**: *Mom, I'm hungry.*
    Mom: *Let me know why, first.*
      Son: *Can I a plate of blueberry pancake?*
    Mom: *I am asking you.*
      Son: *Mom, I am starving and dying here.*

6. Insincere Agreement: which manages the impoliteness act by allowing its speaker to 'let off steam'. A variant of this strategy is to express surface agreement with the face attack.

(24) **X**: *You'll get problem, you create it.*
    Y: *Yeah.* (Culpeper et. al., 2003:1563).

> **X**: *No banned sign but you ticketed me for illegal parking. Take the cars off and bar the cars.*
> **Y**: *All right Sir, too many cars on road.*

7. **Ignore the Implied Face Attack**: this strategy is particularly clear in cases of sarcasm, where the surface meaning of the utterance is accepted, rather than the implied sarcastic barb.

(25) **A**: *Now you can go.*
    B: *(sarcastically) Have a nice day.*
    A: *I will do.*

Here, **B** implies that **A**'s threat is the stuff of children and fiction-it carries no weight. It also belittles the speaker's attempt in producing it. Belittle the other is in fact one of the negative impoliteness strategies suggested in Culpeper (1996:358).

3.2.2.4 Prosodic Strategies for Impoliteness

According to Culpeper (1996:132), the prosodic strategies for impoliteness show that negative impoliteness strategies are signaled prosodically, including:' hinder linguistically', ' threaten', and 'invade the other's space'. While positive impoliteness is signaled using the strategy of 'disassociating from the other'. Below are the details and the patterning of strategies:

1.Negative impoliteness

a. Hinder linguistically

One of the ways in which speakers can be negatively impolite is to deprive someone of the freedom to speak, for example by interrupting or denying a turn. Intonation has the resources to reinforce or mitigate such acts of impoliteness. Take the following example which is an earlier part of the conversation in which the tribunal officer wishes to draw the hearing to a close against the wishes of his clients, and makes this quite explicit in the following exchange:

(26) **Client**: *I'm not finished yet as far as I'm concerned*.

Tribunal officer: *well I have I'm finished and I'm running this tribunal and that's the end of that.*

The tribunal officer's turn is divided into four tone groups, and each of these catties the 'same' tune, i.e. a realization of the same underlying phonology: high key and falling termination (mid or low).

(27*)   *Well I have   I'm finished   and I'm running this tribunal and that's the end of that.*

The falling nucleus is typical of the end of a sentence and effectively divides the turn prosodically into four independent utterances or 'spoken sentences'. The meaning of 'closure' associated with this contour conveys a succession of closed, or final statements, reinforcing the propositional content and the force of each one. The starting point of the fall has been shown to convey different degrees of finality (Wichmann, 2000:431). In Autosegmental-metrical terms, this is known as a downstepped fall and conveys a sense of extreme finality or closure. Since ending a conversation is potentially an attack on negative face, it is always expected some minimal expression of politeness in this situation, either in the text or in the prosody. The strategy used here, however, is not simply an absence of mitigation but an emphatic denial of the client's wishes, and cannot; therefore, be accounted for by politeness theory.

b. Threaten

Culpeper, et al. (2003: 1571) state that this prosodic strategy is used when the speaker tries to close the hearing meet only with the addressee's stubborn refusal to comply. Although the speaker had begun the closure sequence in a much more indirect and conciliatory fashion, he now shifts to a more direct approach.

(28) S1: *I've finished Mr. Culp. Will you will you will you please leave the room I'm*

> *in this situation.*
>
> S2: *In this situation . . .*
>
> S1: *not answering any further questions. Do you want me to press the buzzer?*
>
> S2: *well . . .*
>
> S1: *will you please leave the room*
>
> S2: *for what. reason. .*
>
> S1: *I've finished I've finished .. . the hearing.*

Despite the interrogative form, "*will you please leave the room?*" can only be interrupted as a command, given the use of 'please' and the context (e.g. the relative power of the official). Moreover, the first time it is said the prosody reinforces its commanding force. It carries the same contour as described earlier: high key and a markedly low (downstepped) final fall which intensifies the sense of finality. The intonation signals that it is not the speaker's intention to offer an 'out' to the hearer, but that the matter is closed.

(29) *Will you <u>please</u> leave the <u>room?</u>*

The addresser still refuses to leave and the speaker is repeated. This time the intonation is different: it ends in a very slight rise (confirmed by instrumental analysis).

(30) *Will you <u>please</u> leave the <u>room?</u>*

According to Aijmer (1996: 166), a final rise on a request can operate as a mitigating device for more direct (or conventionally indirect) requests, as in:

81

(31) *Can you close the door?*

While if the request is very indirectly expressed, i.e. already mitigated, a falling nucleus appears to be acceptable, as in:

(32) *I wonder if you could possibly close the door.*

This effect of contour is related to the notion of openness and closure. A request which is prosodically 'open' can offer the addressee a chance to a respond, perhaps to negotiate, but if it is prosodically 'closed' it signals that no further discussion is expected, i.e. the 'matter' is closed.

On the face of it, the speaker's *will you please leave the room*, is mitigated by the final rise in intonation. However, given the fact that the speaker has made repeated attempts to close the proceedings, and even threatened to use this 'buzzer', presumably to have the addressee forcibly removed, it would be perverse to interpret this request as less forceful, or more polite, than the first. The apparent 'politeness' can therefore not be genuine. Knowles (1987:192) suggests that the final rise may have the effect of downtoning a command, but 'if there is no possible interpretation other than as a command, the use of the rise can be seen to be not genuine and therefore possibly patronizing'. There may be an element of being patronizing here- suggesting that the addressees are not able to behave in an 'adult' way-and this in itself constitutes a specific impoliteness strategy. However, the use of non-genuine politeness, Culpeper's (1996:358) 'mock politeness', in this context lends an additional meaning which can be explained by returning again to the abstract meaning of falls and rises. The 'open' meaning ascribed to a rise (and also fall-rise) suggests that there is something unsaid, usually interpreted (in the case of requests) as offering the addressee an opportunity to respond, that hence constituting a mitigation of the FTA. It can also mean, however, that the speaker

has more to say, and the 'more to say' could in this context very well be 'or else . . . . The only possible interpretation of the rise in this context is not as politeness but as an (insincerely veiled) threat (Culpeper, et al. 2003: 1572).

c. Invade auditory space

According to Culpeper, et al. (2003: 1573) explain that in the exchanges on the quarrel situations between the participants, emotions often run high, and the voices are raised. The 'raising' of a voice normally involves both an increase in pitch and loudness and can have both internal and external motivation. It may be motivated externally by the need to communicate across a distance, or internally by the presence of extreme emotions, both positive and negative. The participants are very sensitive to 'appropriate' levels of loudness in everyday interaction: speech that is louder than physical distance warrants are perceived negatively and as an invasion of the auditory space. This lies behind the common response to overheard conversations on mobile phones in public places, where speakers tend to be much less sensitive to encroaching on the auditory space of others than when talking to people who are physically present. These transgressions are, however, for the most part unintentional. Where it is clearly intentional it is likely to be interpreted as a deliberate attack on negative face.

There is no ample evidence here that the invasion of space is motivated by anger and not distance. The prosody (raised pitch and loudness) combines with the expressions of impoliteness already present in the utterance (the challenge, *how are you supposed to [...]*, and the use of taboo words, *bleeding, fucking*) to intensify the impoliteness. Jay (1992:108) claims that a person who shouts in anger is not only invading the space of the addressee, but making sure that the addressee is aware of his or her anger. It is not just self-expression but a strategy to make someone else feel responsible for the speaker's extreme state. The invasion of auditory space alone – if it is intentional-constituting an example of negative

impoliteness. If it occurs in combination with insults and other strategies, the effect is compounded.

1. Positive Impoliteness
a. Deny common ground or disassociate from the other

One of the impoliteness strategies is to deny common ground or to disassociate from the other speaker, and in so doing the attack is to the positive face. This can be expressed prosodically by modifying overall pitch range (and convarying loudness). Accommodation of pitch range between participants has already been shown to be a feature of 'compliant' interaction. Brazil (1985:77) argues that in compliant behavior speakers use relative pitch concord across turns. This means that the current speaker adopts the same 'key' (high, mid or low relative to his own voice) as that used at the end of the last speaker's turn. This is illustrated in the (invented) examples (a) and (b) below:

(33) *a. Does it hurt? Yes.* (High fall echoed by high fall).

b. *Does it hurt? Yes*. (Low fall echoed by low fall).

A similar claim is made by Couper-Kuhlen (1996:371) who shows, in the study of repetitions, that when speakers repeat another speaker's words at the same relative pitch it is perceived as supportive. Absolute pitch matching, on the other hand, i.e. imitating the pitch of the other exactly and not just relative to one's own voice, is perceived as mimicry and an attempt to distance oneself from the other.

It is suggested that not only mimicry (hyper-accommodation), but also a simple failure to accommodate can be a feature of non-compliant behavior. Pitch concord is a signal of prosodic 'common ground', and by denying that concord a speaker is denying common ground or disassociating from the interlocutor. Thus,

pitch range can be exploited strategically by speakers to signal both closeness and distance. Here is an example from the appeals speaker (S2) where the addressee (S1) does not accept the speaker's ruling; the speaker begins his response at the same (relative) pitch as the addressee (S1), but he checks himself after only one syllable-the word *I*-and immediately shifts back to low register he has used throughout the hearing (the arrow indicates a sudden shift in pitch level). (34)

(34) *S1: It hasn't been correctly issued   S2: I   well in my opinion it has*.

In these confrontational interactions it is presumably important that the arbitrator does not enter an argument with S1, but merely hears their account and then passes judgement. It is noted that this 'refusal to argue' is reflected in the refusal to accommodate prosodically to the S1. If S1 is annoyed or angry, as happens in these clips when their appeal is turned down, they raise their voices. It is striking that even when the interaction becomes affectively charged, S2 responds almost consistently with a quiet, low pitched voice. One might say that the gauntlet of battle has been thrown down by S1, but S2 refuses to pick it up. The brief raising of the voice in the example above is a momentary lapse. In the next example, the raised voice is the result of having to speak over an interruption (which co-occurs with the text in square brackets) and the voice shifts down again at the end of the clause, when he has regained the floor.

(35) *Will you please leave the room? I'm not answering any further questions.*
    Do you want me to press the buzzer?
  Since the last clause (*Do you want me to press the buzzer*) constitutes a threat, this shift down in pitch is highly marked. One normally associates a threat with increased emotional involvement, and that in turn usually involves a widening of

pitch range. A narrowing of range in this situation may suggest to the listener a degree of restraint, which is often more threatening than uncontrolled anger. In addition to the positive impoliteness of prosodically denying common ground, there is a verbal threat intensified by low pitch, constituting negative impoliteness. Brown and Levinson's claim that low pitch conveys 'comfort and commiseration' is clearly not valid here.

3.2.2.5 New Taxonomy of Speech Acts

In the literature on speech acts, speech acts have been examined as 'linguistic carriers of politeness and impoliteness'(Meier,1996:345). Im/politeness is considered to be inherent in some speech acts. Speech act theories (Austin,1962; Searle, 1965, 1969, 1975) are concerned with the functional value of utterances rather than the form of utterances.

The type of framework for examining speech acts focuses on the effects a speaker intends to have on a listener's self-image (face, whether negative or positive). A negative face represents a person's desire to act unimpeded by the desires and actions of others, while a positive face represents the desire to be appreciated and valued by others. The purpose of many speech acts involves balancing a speaker's positive and negative face desires with those of his interlocutor's (Brown, 1987: 152).

According to Katz (2016:50-1), the taxonomy of speech acts builds on the principles laid out by Searle, applied in a manner that Katz believes more internally consistent than Searle's own taxonomy. Katz begins with his favorite feature of speech acts- direction of fit- which Katz applies as a binary feature separating word-to-world speech acts from world-to-word acts. Katz divides these classes of speech acts based on their expressed state and possible propositional content, and defines further subcategories based on the illocutionary force and face effects expressible by members of each category. Katz provides evidence for the necessity

of a new taxonomy of speech acts that combines politeness and impoliteness theories with his proposed modifications to Searle's (1976).

Katz (2016:33) presents a full classification in Figure (2). He shows a definition for each type of speech act, along with a description of its politeness and impoliteness characteristics.
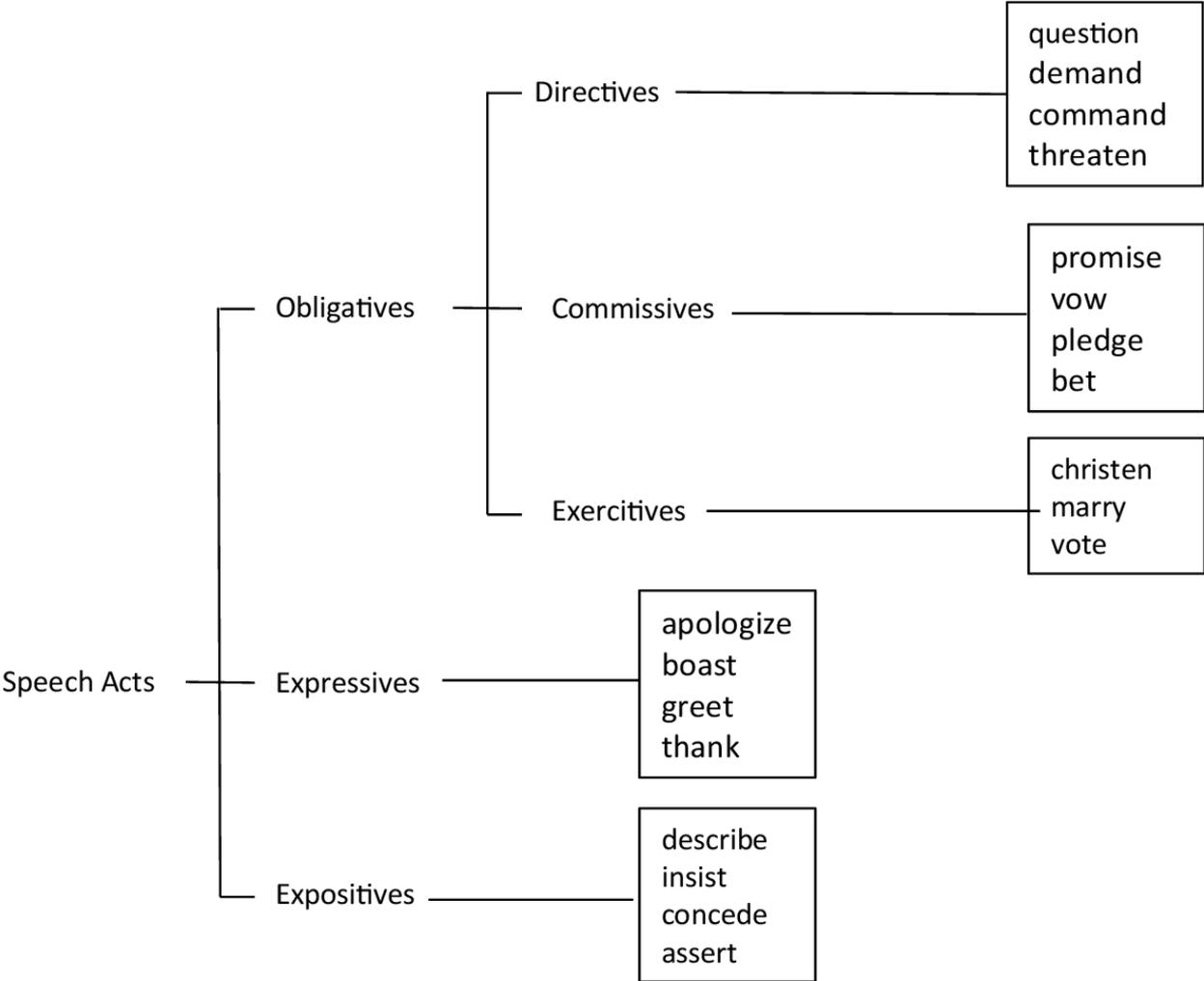
Figure (2): Katz's Classification of Speech Acts in Relation to Im/politeness

a. Obligatives

The category of obligatives, as Katz (2016:34) shows, contains three classes of speech acts: directives, commissives, and exercitives. Each of these places a person or group of people under an obligation to perform a future action or comply with a

new state of affairs, reducing those people's negative face by reducing their freedom to not do the named action or to act as though the named state of affairs were not so. The goal of politeness strategies associated with obligatives is to mitigate the negative face threat to the addressee as described by Brown and Levinson (1987); the goal of the deliberate impoliteness strategies associated with obligatives is to emphasize the face threat to the addressee as described by Culpeper (2011). Obligatives involve directives, commissives, exercitives:

1. Directives

Directives, as Katz (2016:34) defines, are obligative speech acts in which an obligation is placed by a speaker on one or more addressees. Direct directives include the speech act verbs request, order, command, or ask which serve as markers of performativity. Conventionalized directives lack these markers and can address the felicity conditions of a directive, as described by Searle:

- The addressee's ability to do the requested action, as in:

(36) "Can you pass the salt?" (Searle, 1975:65)

- Other reasons for the addressee to do the action, as in:

(37) "You ought to be more polite to your mother" (Searle,1975:66).

-
  Indirect directives, as described by Searle, can address the following felicity conditions of a directive:

- The speaker's desire that addressees do the action, as in:

(38) "*I would like you to go now*" (Searle, 1975:65).

- The addressee's willingness to do the action, as in:

(39) "Would *you mind not making so much noise?*" (Searle,1975:65).

The deliberate impolite face effects of directives are generally the opposite of the polite face effects. To make a request impolitely, a speaker may increase the obligation on the addressee. This can be done by threatening negative

consequences if the addressee does not act as expected as in (40), or by including an insult or other positive face attack as in (41).

(40) *If you don't finish your homework, I won't let you watch TV this weekend.*

(41*) A real friend would help me.*

One interesting class of directives is the class whose illocutionary force, generally stated, is to induce a particular perlocutionary effect in its audience. These include persuading, convincing, alarming, etc. (Austin,1962:125). If a speaker felicitously persuades an audience, they are persuaded of the truth of some proposition; if he alarms an audience, they are alarmed, and so on. The participial test for these speech acts usually includes "try", as in (42), since it is possible that the expected perlocutionary effect not occur, causing the illocutionary act to fail.

(42) *In saying that, I was trying to persuade you.*

Other types of directives may not fail in this way: for example, if all other felicity conditions of (43) are met, but the addressee does not think that the speaker needs salt, (43) is still performed felicitously.

(43) *Please pass the salt.*

2. Commissives

Commisives are obligative speech acts in which an obligation is placed by the speaker on himself. In contrast to polite directives, which show respect for the addressee by building up his positive or negative face and mitigating the face threat of the request, polite commissives intensify the negative face reduction, further limiting the speaker's own freedom of action by setting a time limit within which the action must be performed or otherwise indicating that the speaker considers the promise a priority. A polite commissive may also include positive politeness toward the addressee, indicating that the promise will be fulfilled because the addressee is personally important to the speaker or because they share some group identity (Katz, 2016:36).

Direct commissives include the speech act verbs promise, swear, or vow. Less direct commissives are most often used as uptake of a directive. Utterances such as (44) are conventionalized commissives. (45) is an indirect commissive.

(44) *I'll do it.*

(45) *Okay.*

(46) *Whatever.*

The use of (46) implies that the speaker does not wish to comply with a previous directive. Like other impolite commisives, it prioritizes the face of the speaker over the face of the addressee, and seeks to either reduce the threat to the speaker's own negative face that the obligation represents or indicate that the addressee's positive face is not worth respecting by signaling that the obligation is not a priority (Katz, 2016:36).

3. Exercitives

According to Katz (2016:337), exercitives are obligative speech acts in which an obligation is placed by a speaker on the world in order to change the status of a person, group, or other entity. This category covers most of Austin's prototypical performatives, including marrying two people; naming a person or institution, which confers the status of "having a particular name" on the named entity and delivering a verdict in court, which confers the status of "guilty" or "not guilty" on the defendant (Austin, 1962). Exercitives require as a felicity condition that the speaker holds and be exercising some widely recognized authority. The prototypical exercitives mentioned above must be spoken by a clergy member, government official, or judge respectively, while a smaller-scale exercitive like voting requires a smaller-scale status such as "committee member" or "registered voter".

Since exercitives require the exercise of authority, they are generally thought of as being formal and their conventionalized forms are usually the same as their direct forms. However, indirect exercitives also exist; they generally take the form of an expositive describing the effects of the performatives. (47) is an indirect form of (21); it performs the same act, but without explicitly describing the act being performed (Katz, 2016:37).

(47) *This ship will now be called the Millennium Falcon.*

Exercitives are not generally associated with any politeness and impoliteness strategies. However, they do assert the status of the speaker over the addressee, since the speaker has taken on a role that allows him to exercise some authority which he believes the addressee lacks. An exercitive can also affect the face of the addressee by changing his social status. A judge delivering a guilty verdict decreases the defendant's positive face by publicly labeling him a criminal, and decreases hisr negative face by imposing a sentence that restricts his behavior. On the positive side, the knighting ceremony performed by the Queen of England increases the subject's positive face by conferring on him the positive label of knight (Katz, 2016:38).

b. Expressives

Expressives are speech acts whose illocutionary force addresses the nature of the relationship between the speaker and the addressee. Rundquist (2007:293), in her study of apologies, calls this relationship the "social balance sheet"; she describes it as acknowledging an imbalance in the relative status of the speaker and the addressee and seeking to rectify it. This rectification usually involves a decrease of the speaker's positive face, since the speaker is acknowledging that he has done something bad and may be thought badly of as a result (Goddard, 2011:133). A

felicitous apology wipes away a transgression and allows the relationship to proceed as normal.

Other speech acts that seek to rectify social imbalances include thanks and greetings. In these cases, as well as apologies, the face effects of the act are often addressed directly, in (48) the speaker boosts the addressee's positive face by showing appreciation for the effort the addressee made to attend the party, and in (49), the speaker boosts the addressee's positive face by implying that his presence is valued:

(48) *Thank you for coming to my party*.

(49) *It's good to see you.*

However, not all expressives seek to restore balance; in fact, some are used impolitely to increase the status difference between speaker and addressee. These impolite expressives include boasts like (48) which elevate the speaker's positive face at the expense of other people's positive face, and insults such as (49), which attack the addressee's positive face (Culpeper et al. 2003:1555).

Expressive speech acts can be expressed with different amounts of directness. For example, a direct greeting includes the markers "greet" or "welcome", while a conventionalized greeting includes some form of "hello". Likewise, a direct thanking expressive includes the marker "thank", while a conventionalized one may include "appreciate". It is important to note that not all expressives can be used at all levels of directness. Greetings and thanks do not have common indirect forms, as native speakers of English are taught to exclusively associate the direct and conventionalized forms with polite behavior. Insulting, on the other hand, has no direct form such as "I insult you" in English (Austin, 1962:69).

c. Expositives

Expositives are speech acts that serve as "moves" within a conversation. Their functions include introducing propositions into a discourse, as in (50), and responding to propositions introduced by other speakers as in (51) and (52). Direct

expositives include a verb that specifies the move that the speaker is making. Conventionalized expressives such as (53) include markers such as "think", "believe" and "say". Indirect expositives take the form of unmarked constative, with any relationship between speaker and proposition left implicit (Austin,1962:40).

(50) *I assert the earth is round.*

(51) *I concede that the earth is round.*

(52) *Well, I say the earth is flat!*

(53) *I believe that the earth is round.*

(54) *The earth is round.*

The primary facework strategies involved in uttering expositives involve directness. In general, the directness of an expositive correlates with the amount of social distance required by the conversational context. Informal situations, where social distance is expected, direct expositives that spell out the speaker's intentions are considered more appropriate, as the use of excessively informal language would impose a sense of intimacy that is either unwanted by the addressee (reducing his or her negative face as a result), or seen not fitting the situation (Lakoff, 1973: 121).

According to Katz (2016: 41), one feature of indirect expositives which often abuse in impolite utterance is their ambiguity. When the speaker's relationship to the propositional content of an utterance is not made clear, it can be difficult to tell whether the utterance is an assertion about the outside world or simply a reflection of the speaker's. If (55) is uttered in response to some other statement, a great deal of context may be required to determine whether the speaker intends to convey (a) (b).

(55) *You're wrong.*

(a) *I assert that other facts contradict what you have said.*

(b) *I take a position disagreeing with yours because I don't like you and want to make you look bad*.

The ambiguity can be employed to present statements of belief or opinion as if they were assertions of facts, elevating the speaker's positive face by making him sound wrong (Austin, 1962:40).

What remains is the practical schematization of the above discussed model by means of which the data of the current work are analyzed in the next chapter. Accordingly, Figure (3) is a scheme of the meant model:
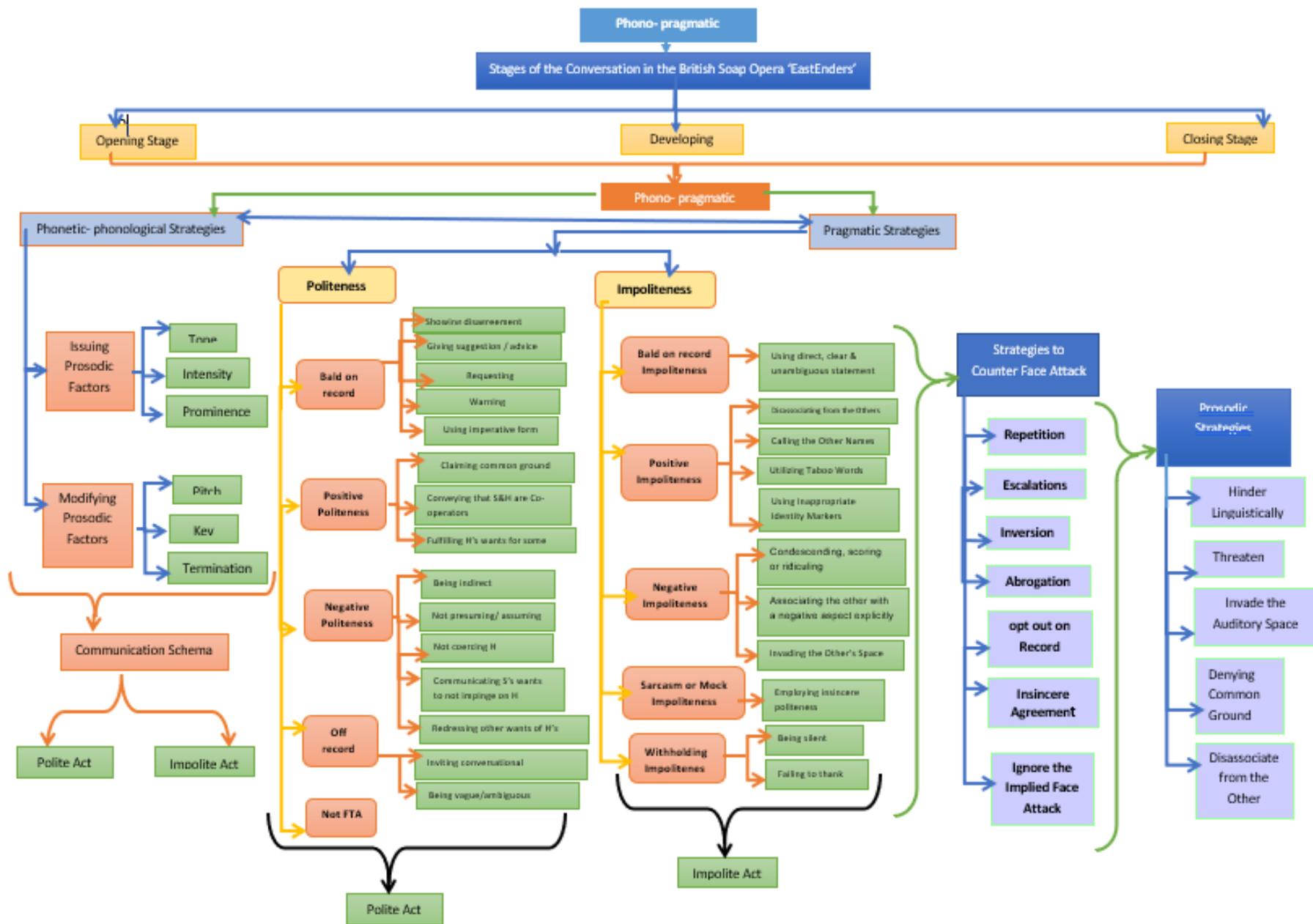
Figure (3): The Eclectic Model for Phono-pragmatic Analysis

CHAPTER FOUR

Data Collection, Description, Analysis, and Discussion of the Results

4.0 Introductory Remarks

This chapter is devoted to the practical part of the present study. It deals with the collection, description, and analysis of the data as well as the discussion of the results. More specifically, the collected data is analyzed phono-pragmatically in accordance with the model developed in Chapter Three of the present study. On the grounds of such analysis, the findings arrived at are introduced and discussed in details in line with the questions, aims, and hypotheses stated in Chapter One.

4.1 Data Collection

The study is designed to investigate the interference between prosodic factors and im/politeness from a phono-pragmatic perspective. To do this, eighteen conversations have been selected from one of the most famous British Soap operas which is called 'EastEnders'. The conversations have been selected to cover different subjects and affairs of everyday life and are part of the cultural exchanges which go on at home and workplace. The researcher followed multiple stages to collect the data in this study. First, the researcher searched in YouTube for videos of the British soap opera 'EastEnders' on BBC channel. Second, the researcher downloaded many videos of the effective scenes, as well as the transcripts which were then rescripted by the researcher to analyze the utterances (The website link is available in the data source). Third, the researcher watched the videos and understood the conversations between the characters. Last, the researcher looked for conversations that include polite and impolite situations for the sake of analysis.

The variety of subjects and storylines is also considered in the selection process; namely, the selected conversations are delivered by characters of various professions and backgrounds. Each four conversations represent a particular storyline. Put it differently, the study is concerned with the storyline of a serial killer, domestic abusive character, and love ones in different settings and with different characters.

The selected scenes are all available in video form on the YouTube channels of BBC. However, the written forms of some of the conversations are not available on their official websites and the contents of one scene is found non-identical in some conversations. Thus, the oral forms were used and transcribed by the researcher himself.

4.2 Data Description

When it comes to data description, essential characteristics of the data must be illustrated with the contextual factors that affect any communicative process. Generally, some contextual factors serve as a representation of the social and situational background and at the same time influence the pragmatic strategies used in any communicative mood. These contextual factors can be examined using Hymes' (1974) SPEAKING model, which consists of eight components: setting, participants, end, act sequence, key, instrumentality, norms, and genre, all of which are discussed in some details for each extract. As a result, this study employs Hymes' (1974) SPEAKING model to account for the contextual factors that influence the data under study.

All the chosen extracts share the following contextual factors shown in Table (13) and differ in participants and ends according to the theme of the conversation.

Table (13): The General Contextual Factors that Govern the Data

Contextual Factors	Description
Setting	The central focus of EastEnders is the fictional Victorian square, Albert Square in the fictional London Borough of Walford from 2019 to 2021.
Act Sequence	Sequential dialogue (face to face dialogue)
Key	Formal and informal
Instrumentality	Oral and written
Norms	Oral speech
Genre	Different social and family affairs

The following sub-section is a description of the data of the study 'EastEnders'.

4.2.1 The British Soap Opera 'EastEnders'

Television shows, especially soap operas, are usually considered by English practitioners as a source of authentic spoken conversational materials because they reflect the linguistic features of natural conversation. However, practitioners are faced with the dilemma of how to assess whether such conversational materials reflect the linguistic characteristics of natural ones (Al Surmi, 2012, 671).

'EastEnders', is a British soap opera created by Julia Smith and Tony Holland, has been broadcasted on BBC since 1985. It is set in Albert Square in the East End of London in the fictional borough of Walford. It follows the stories of local residents and their families as they go about their daily lives. Today, 'EastEnders' remains a significant program in terms of the BBC's success and audience share. It has also been important in the history of British television drama, tackling many subjects that are considered to be controversial or taboo in British culture, and

portraying a social life previously unseen on UK mainstream television. The characters are built around the idea of relationships and strong families, with each character having a place in the community (Web Source 4).

Concerning the storyline, 'EastEnders' program makers took the decision that the show was to be about 'everyday life' in the inner city 'today' and regarded it as a 'slice of life'. The makers decided to go for a realistic, fairly outspoken type of drama which could encompass stories about homosexuality, domestic abuse, murder, drug addiction, racial prejudice, etc. In September 2019, EastEnders has won ten BAFTA Awards and the Inside Soap Award for Best Soap for 14 years running (from 1997 to 2012), as well as twelve National Television Awards for Most Popular Serial Drama and 11 awards for Best British Soap Awards (Web Source 4).

4.3 Data Analysis

After collecting the data by searching for videos on YouTube, the researcher starts analyzing the data following a mixed-method approach: a qualitative phono-pragmatic method and a quantitative statistical method. In terms of the former, the conversations of the scenes are divided into three stages: the opening stage, the developing stage and the closing stage. The conversations are analyzed in accordance with the model presented in Chapter Three. This model serves as a fundamental instrument used in this study to perform a phono-pragmatic analysis of the data. First, the selected extracts of the scenes are analyzed acoustically using Praat program, which is a well-known speech analysis software. It can be downloaded free at http://www.praat.org (Boersma, 2017). The Praat is used to measure the pitch values of the prominent syllables in the key and termination of each utterance. Then, the selected scenes are analyzed according to the eclectic model. The statistical analysis is performed using some appropriate statistical techniques to substantiate the results of this study and test the validity of some of

its hypotheses. Accordingly, the following sub-sections are allocated to the qualitative and quantitative analyses of the data.

4.3.1 The Qualitative Analysis

This section includes the phono-pragmatic analysis of the data based on the eclectic model.

Extract No. 1

Gray Atkins Comforts Whiney
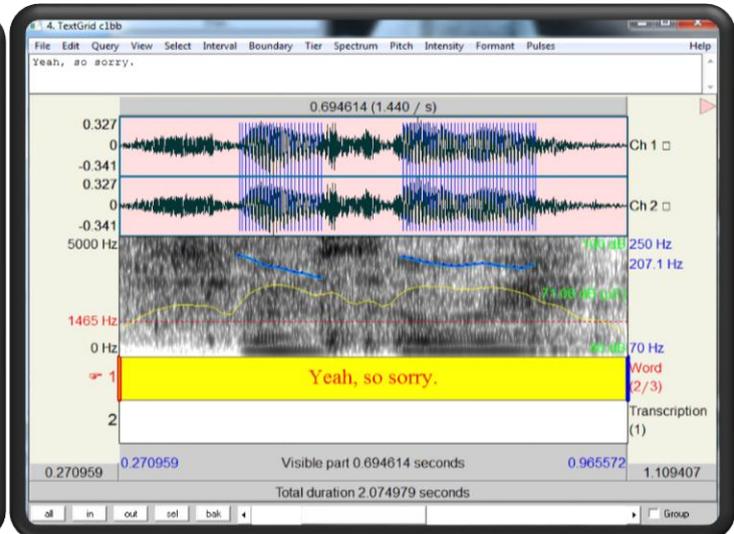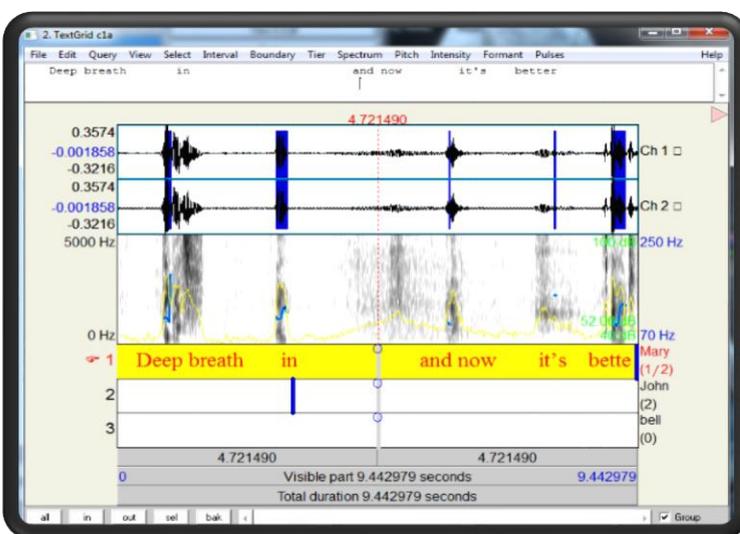
Gray: *Deep breaths in and now it's better.*
Whitney: *huhh . .*
**Gary**: *It's been huh*
Whitney: *Yeah. . .so sorry.*
Gray: *You have nothing to apologize for. . You need to believe in yourself or what   you've been through it's come out the other side . . You're stronger than you think you are. . I've never met anyone quite like you. I want to win this case for you but nothing there's there's never gonna be anything between us.*

Gray, as a lawyer, offers to represent Whitney Dean. He begins to develop feeling for Whitney, but is left jealous and enraged when he finds out she is in relationship with Kush Kazemi. He spends weeks trying to get them to break up but fails. In the conversation, Gray attempts to comfort Whitney after Kush's death, however, she lashes out at him and accuses him of killing Kush.
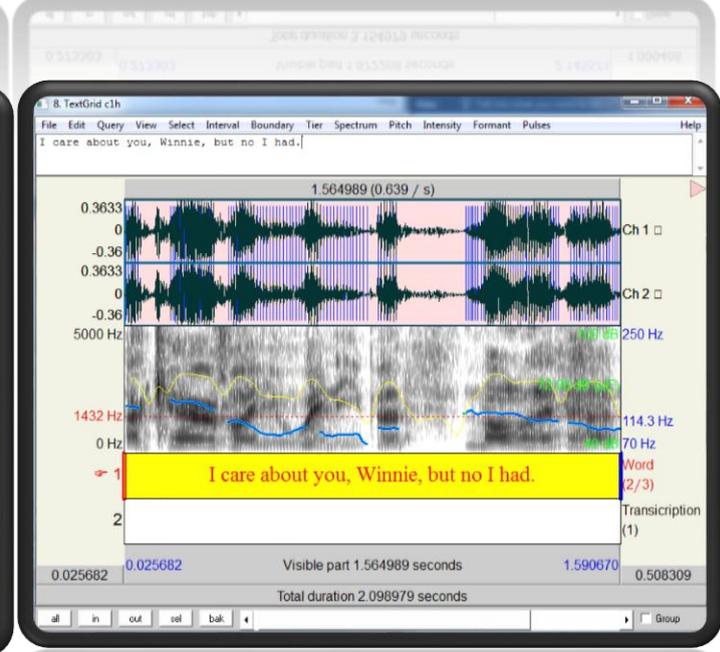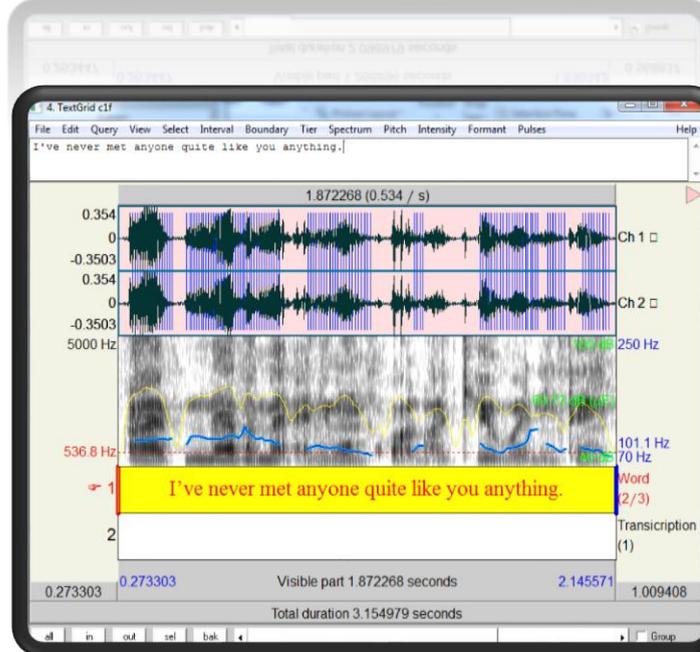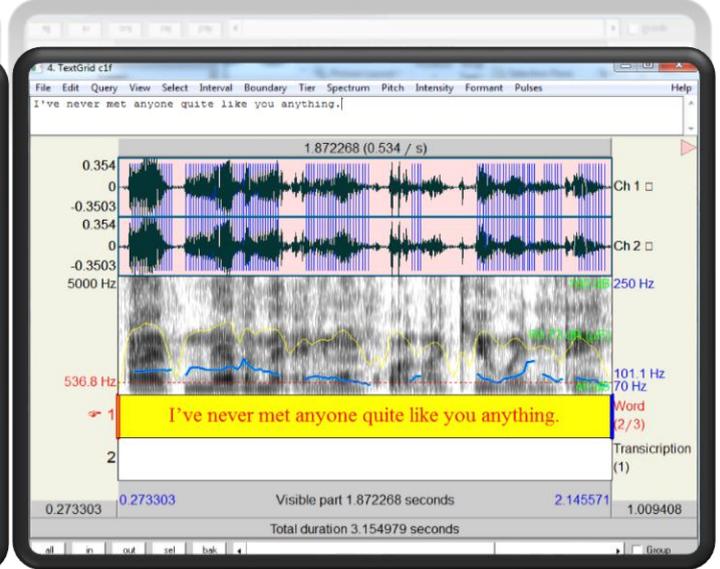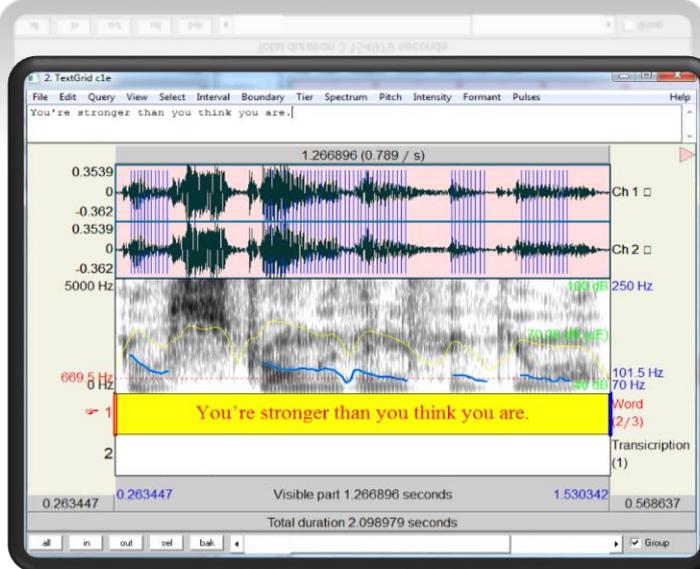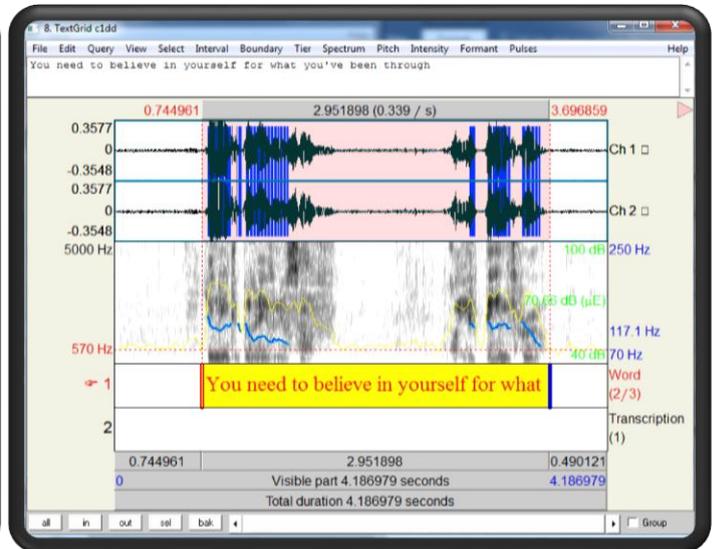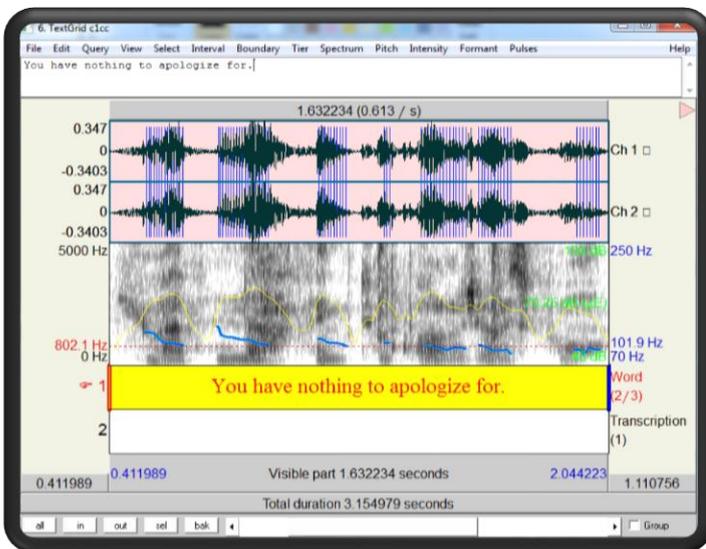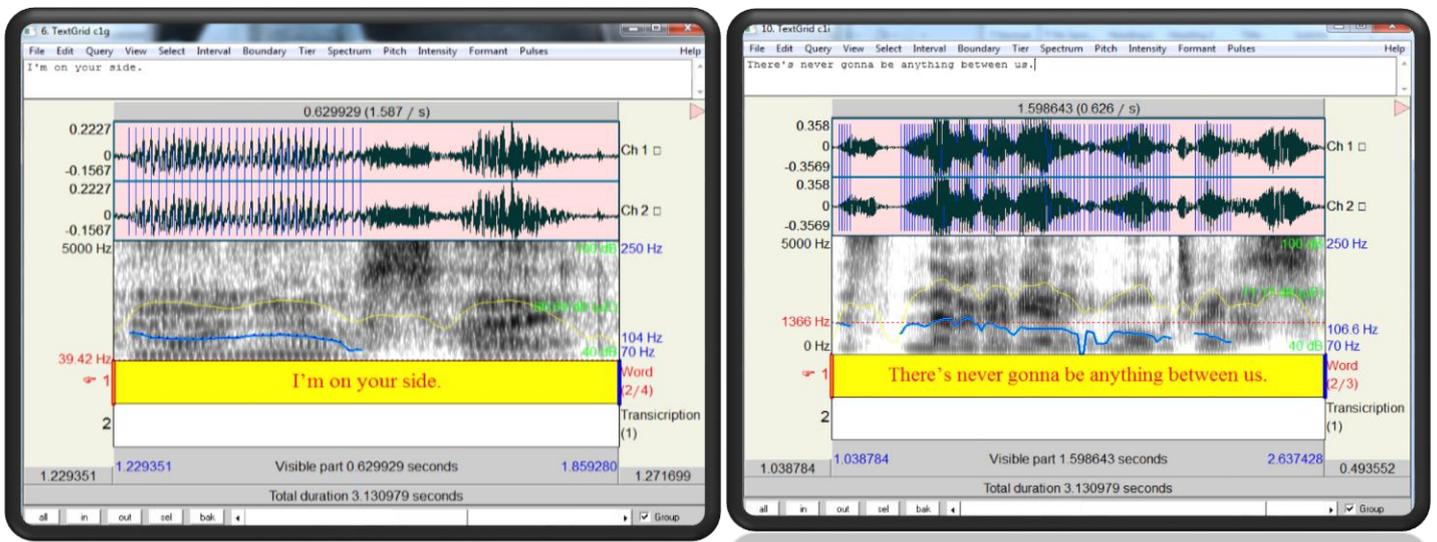
Figure (4): Praat Pictures of Utterances for Extract No. (1)

Table (14): Prosodic Analysis of Extract No. 1

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
Deep breaths in and now it's better.	Mid	Mid	114.353	62.385	Additive	Obligative (directive)
Yeah so sorry	Mid	Mid	207.241	68.541	Additive	Expressive
You have nothing to apologize for.	Mid	Mid	101.582	70.228	Additive	Expositive
You need to believe in yourself or what you've been through .	Mid	Mid	120.252	70.695	Additive	Obligative (directives)
You're stronger than you think are.	High	Mid	100.390	70.257	Contrastive	Expositive
I've never met anyone quite like you anything.	Mid	Low	100.354	68.389	Additive	Expressive
I'm on your side.	Mid	Low	104.495	64.712	Additive	Expressive
I care about you Winnie but no I had .	Mid	Low	113.606	71.657	Additive	Expositive
There's never gonna be anything between us.	Mid	Low	109.294	69.867	Additive	Expositive

The opening stage of the conversation begins with the obligative speech

act. The direct advice in "*Deep breaths in and now it's better*" which is intended

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to convey a polite impression on the addressee. At the same time, the bald-on record politeness strategy is employed to mitigate the negative face threat to the address. Acoustically, the pragmatic imposition of this demand is manipulated by the rising pitch contour at the end of the utterance to convey politeness. The lower intensity in combination with decreased pitch seems to be a prosodic strategy for transmitting politeness. The mid key and termination has the meaning that pressure from the speaker for a favorable response by the addressee.

At the developing stage, it is noted that Whitney uses apologetic language and asking for forgiveness by saying "*Yeah, so sorry*" which is a negative politeness strategy. This is done through communicating the speaker's want to not impinge on the addressee by using apologizing in particular to beg forgiveness. Then, Gray says "*You have nothing to apologize*" employing the use of not coercing Whitney by the use of minimizing imposition on the addressee sub-strategy. The speaker also uses the mid key and termination which has the meaning that there is a pressure from the speaker for a favorable response by the addressee.

The speaker may convey that some wants of the hearer are admirable or interesting to the speaker through exaggeration when he says "*You are stronger than you think you are*" which is a positive politeness strategy intended to exaggerate interest with the addressee and this is often done with exaggeration intonation, stress and other aspects of prosodics. "*I've never met anyone quite like you anything*" is a positive politeness strategy which is recognized by claiming common ground specifically by intensifying interest to the addressee. The mid key and low termination has the meaning that the speaker enforces little or no constraint on the next ''turn taker''. The type of speech act in the previous utterances is expressive. It is applied acoustically in pronouncing the words 'STRONGER', 'NEVER' and 'MET' as more prominent words than the other surrounding ones. Gray says "*I'm on your side*" which is a positive politeness strategy, namely the sub-strategy of including both the speaker and the addressee

in the activity. Then, he says *"I care about you, Winnie, but no I had"* which is a positive politeness strategy employing intensifying interest to the addressee as a sub-strategy. Both utterances consist of the mid key and low termination which has the meaning that the speaker enforces little or no constraint on the next "turn taker".

Finally, at the closing stage, the speaker uses another positive politeness strategy in the utterance *"There's never gonna be anything between us"* which is realized by intensifying interest to addressee accompanied with a short speech rate to give the addressee the will to finish the conversation. Acoustically, the mid key and the low termination has the meaning that the speaker enforces little or no constraint on the next "turn taker".

Extract 2

Yosuf Khan Attacks Zainab Masood

Yosuf: *How many chances do you expect typically a child?*
Zainab: Please, *let me go please.*
Yosuf: *All these lessons and still you're not nothing. . Do I need to show you the scars? do you like the smell of burning you . . You know what you dragged me to. what does it take Zana a lit match in your face?*
Zainab: *I know that a husband does not torture his wife. . I know he doesn't beat her down. I know he doesn't hurt her take a baby.*
Yosuf: *You're stupid ugly middle-aged woman, wait till I get you back to Pakistan.*
Zainab: *I would rather die than go with you.*
Yosuf: *And that is your choice.*
Zainab: *You're an evil deranged man. . You're sick. sick man.*

Zainab brought shame upon her family when she had an affair with Masood while married to Yosuf. As a punishment, Zainab was set on fire by Yosuf. Yosuf continues to manipulate and become violent to her. He turns nasty, suggesting Zainab should give Kamil (child) to Masood, as he sees him as an outcast. When Zainab slaps Yosuf, he slaps Zainab back. Yosuf , then, hastily arranges to take Zainab and Kamil to Pakistan,and when Zainab tries to postpone this, Yosuf kidnaps and threatens Kamil, forcing Zainab to do his bidding. Yosuf violently beats Zainab when he discovers that she has been liaising with Masood in an

attempt to escape him. Zainab says she would rather die than go with Yosuf to Pakistan.
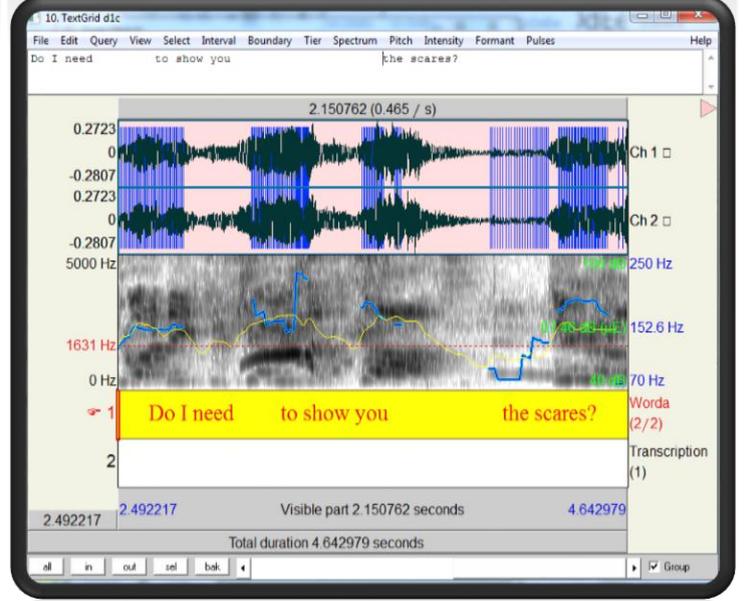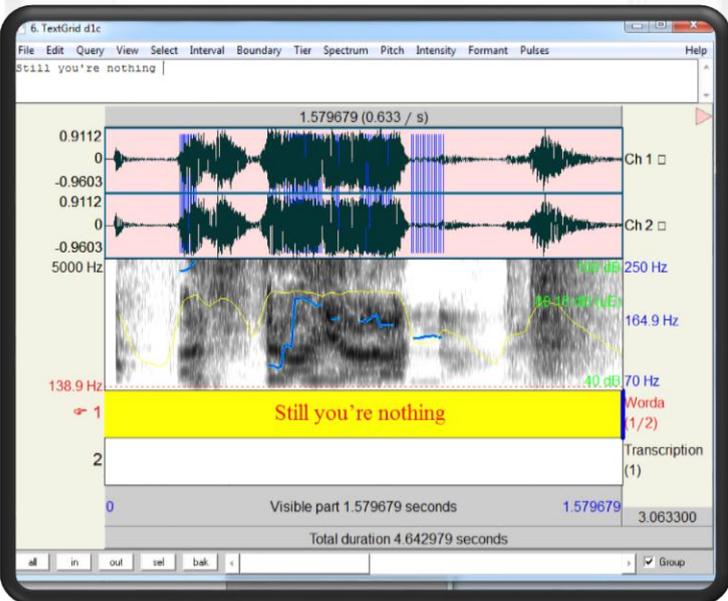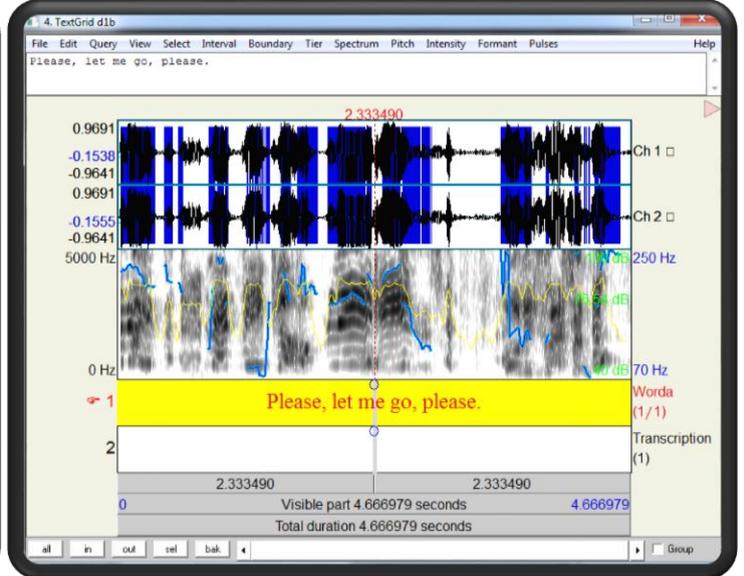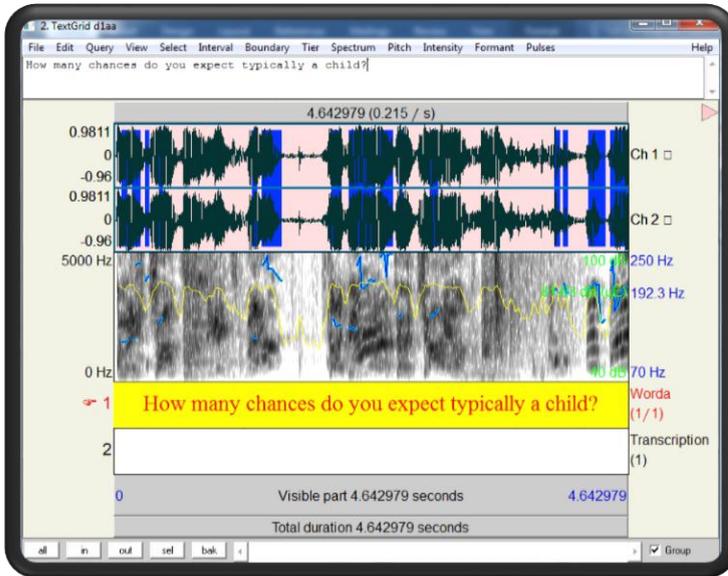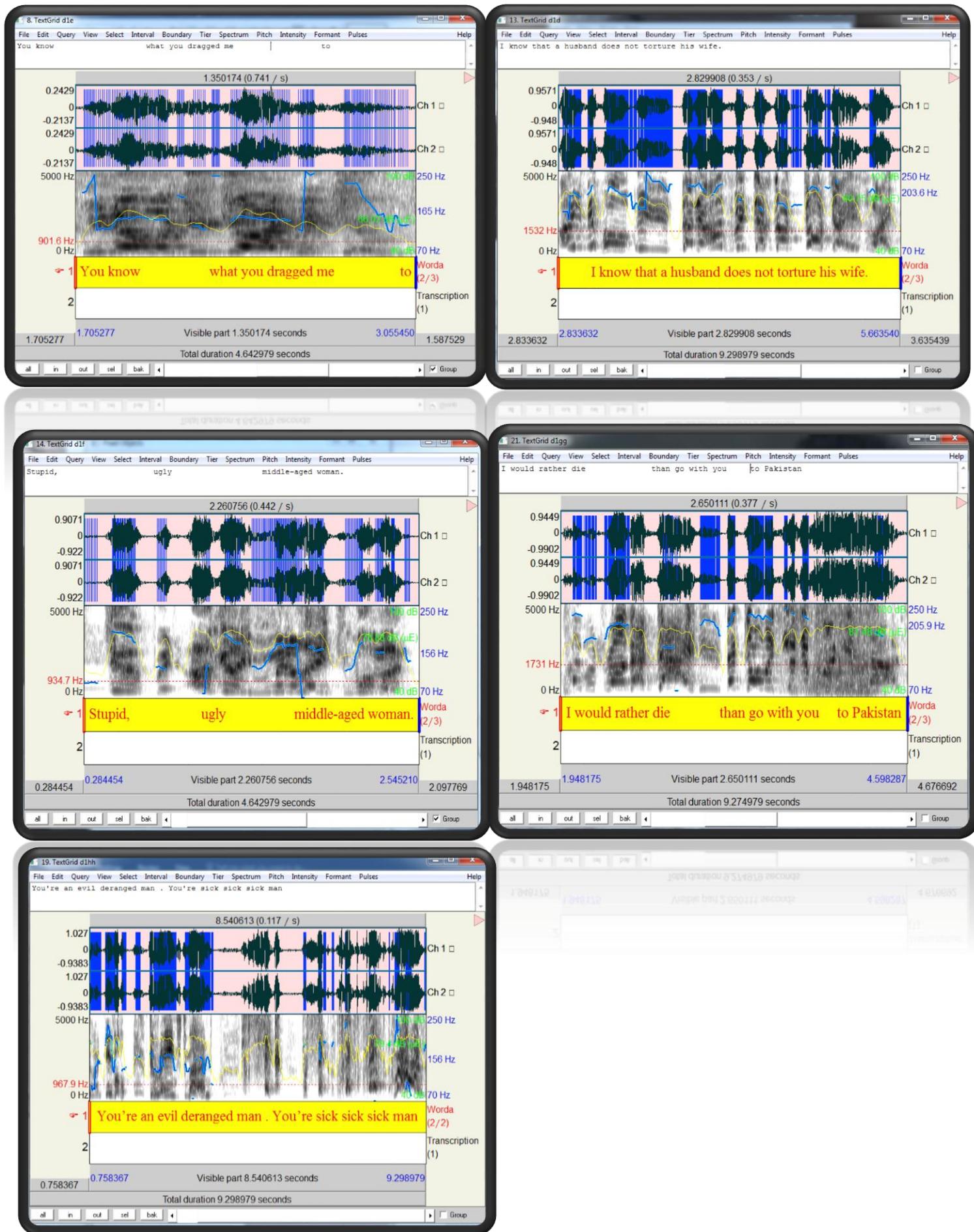
Figure (5): Praat Pictures of Utterances for Extract No. (2).

Table (15): Prosodic Analysis of Extract No. 2

Utterance	Key	Termi nation	Frequen cy	Intensity	Function of Intonation	Speech Acts
How many chances do you expect typically a child?	High	High	314.268	81.786	Contrastive	Obligative (directive)
Please, let me go please.	Mid	Mid	297.555	81.132	Additive	Obloigative (directive)
Still you're nothing!	Low	Mid	318.752	79.645	Equative	Expositive
Do I need to show you the scars?	High	mid	306.231	65.706	Contrastive	Obligative (directive)
You know what you dragged me to.	High	low	299.041	64.888	Contrastive	Expositive
You're stupid ugly middle-aged woman .	High	Mid	280.592	78.585	Contrastive	Expositive
I would rather die than go with you to. Pakistan.	High	Mid	212.117	81.493	Contrastive	Expositive
You're an evil deranged man. You're sick. sick, sick man	High	Mid	288.764	78.775	Contrastive	Expressive

The opening stage of the conversation involves certain prosodic patterns such as the high pitch, intensity and loudness through which the speakers can change what may on the surface appear to be a polite utterance into an impolite one, and vice versa. Pragmatically, Yosuf says "*How many chances do you expect typically a child*?" which involves a mock impoliteness strategy that is explicated by the use of the rhetorical question at the beginning of the quarrel in addition to a number of paralinguistic and non-verbal aspects such as gestures and kinesics that contribute to the creation of a threatening atmosphere. The speaker uses shouting to an almost inaudible growl to suggest hostility. The high key and

termination accompanied by the anger emotion has the meaning of the expectation on the part of the speaker of a contrastive: yes/no. The 'rising' of the voice normally involves both an increase in pitch and loudness and can have both internal and external motivation. It is noted that speech which is louder than physical distance warrants is perceived negatively and as an invasion of auditory space.

At the developing stage, Zainab reacts "*Please, let me go, please*" in which she uses the speech act of obligative which is realized by using the direct request that is inherently interpersonal and is characterized by the desire of the speaker that the addressee do something. It would fall under the category of directives. Then, the speaker, here, wants to mitigate the request by embedding the lexical modifier which is a politeness marker 'please' at the beginning and the end of the turn. Pragmatically, it is bald-on record politeness strategy employing the imperative form of the verb as a sub-strategy.

Zainab uses the opt out on record strategy which means that she tries to seal off the FTA and attack act. Acoustically, the mid key and termination has the meaning that there is a pressure from the speaker for a favorable response by the other interlocutors. Then, Yosuf continues to attack Zainab's face when he says "*All these things and still you are nothing*" which is a negative impoliteness strategy which is manipulated by the use of condescending, scorning and ridiculing sub strategy. The prosodic strategy for impoliteness here is called invade auditory space in which the emotions often run high, and the voices are raised. There is ample evidence that the invasion of space is motivated by anger but not distance. The prosody (raised pitch and loudness) combines with the expression of impoliteness which already exists in the utterance such as 'nothing'. Yosuf says "*You're STUPID , UGLY , MIDDLE–AGED woman*" wherein he exploits a negative impoliteness strategy which is illustrated by associating the addressee with a negative aspect explicitly such as " stupid" and "ugly" which are used to intensify impoliteness, as a sub-strategy. The prosodic strategy is

invading auditory space which constitutes an example of negative impoliteness. If it occurs in combination with insults and other strategies, the effect is compounded.

Yosuf continues to adopt the impoliteness strategies when he says "*Do I need to show you the scars?*" which is an off record impoliteness strategy realized by using the rhetorical question as a sub-strategy i.e. it implies negation that there is no need to show the scars because they are obvious. The prosodic strategy in this utterance is called 'threatening' which is considered a much more indirect strategy. Moreover, the first time it is said the prosody reinforces its commanding force. It carries the same contour i.e. high key and a remarkably low termination which intensifies the sense of finality. The intonation signals that it is not the speaker's intention to offer an 'out' to the addressee, but that the matter is closed. According to Ajimer (1996:211), a final rise on a request can operate as a mitigating device for more direct (or conventionally indirect) requests.

At the closing stage, Zainab tries to counter the face attack by adopting the offensive-defensive strategy when she utters "*You're an evil deranged man. You're sick*". This type of the defensive counter strategy is called 'escalation'. It is a negative impoliteness strategy, in particular associating the other with a negative aspect explicitly as it is obvious in the words 'evil' and 'deranged man'. The prosodic strategy in this utterance is called invading auditory space. Brazil (1985: 122) claims that in complaint behavior, speakers use relative pitch concord across turns. Here, the high key and mid termination can be exploited strategically by speakers to signal closeness. Acoustically, a wide pitch range is associated with the strong negative emotion i.e. anger in the British system is the choice between a high fall to indicate impolite effect. The rising of voice normally involves both an increase in pitch and loudness and can have both internal and external motivation. It may be motivated internally by the presence of extreme negative emotion which makes speech looks louder than physical distance warrants are perceived negatively and as an invasion of the auditory space.

Finally, the analysis of the prosodic parameters on this conversation in this emotion style, i.e. anger and sadness shows that the anger emotion uses a higher amount of short pauses (shorter than 250 ms) and fewer long pauses (longer than 400 ms) while sadness is very close to the neutral style (shorter than 400 ms). The anger emotion, which is associated with impoliteness, gives a preference to shorter prosodic groups compared to sadness which is close to the longest prosodic groups. The value of frequency when the speaker is angry is much higher than that when the speaker is sad.

Extract No.3

Kat and Zoe Slater "You ain't my mother"

Zoe: *Everyone! I've got an announcement to make!*

Kat: *Don't be soft, you're 18! What could you have to say?!*
Zoe: *Uncle Harry's asked me to work in his pub in Spain. And I said yes! I'm leaving Walford!*
Kat: *Yeah? Well let's go and ask him shall we, see what he says?! Look, just shut up, and sit down Zoe.*
Zoe: *No! You're always doing this to me, and I ain't having it! What's it got to do with you anyway?!*
Kat: *It's got everything to do with me.*
Zoe: *Fine! I'll go and ask Dad now then shall I! [storms out of the restaurant and quickly walks down the road]*
Zoe: *No! I'm fed up of you picking on me all the time! Embarrassing me in front of everyone!*
Kat: *Will you just listen to me?!*
Zoe: *No! I'm going! And there ain't nothing you can do about it!*
Zoe: *Why don't you just leave me alone! [KAT grabs Zoe by the arm]*
Kat: *You're not going to Spain and that's that!*
Zoe: *I have to do everything you say now do I?!*
Zoe: *You can't tell me what to do, [shouts] YOU AIN'T MY MOTHER.*

The conversation takes place in an Indian restaurant at Walford. The Slater family are celebrating Zoe's 18th birthday. Kat is the second eldest Slater's family sister and Zoe is her young sister. Zoe and Kat argue about Zoe's decision to move away from Walford to live with her uncle Harry. After the disputes, Kat tells Zoe she cannot go but Zoe walks out. Kat follows and blurts out that she is

Zoe's real mother. Kat, then, explains that she fell pregnant at 13 when Harry raped her, and she reveals that Harry is Zoe's real father.
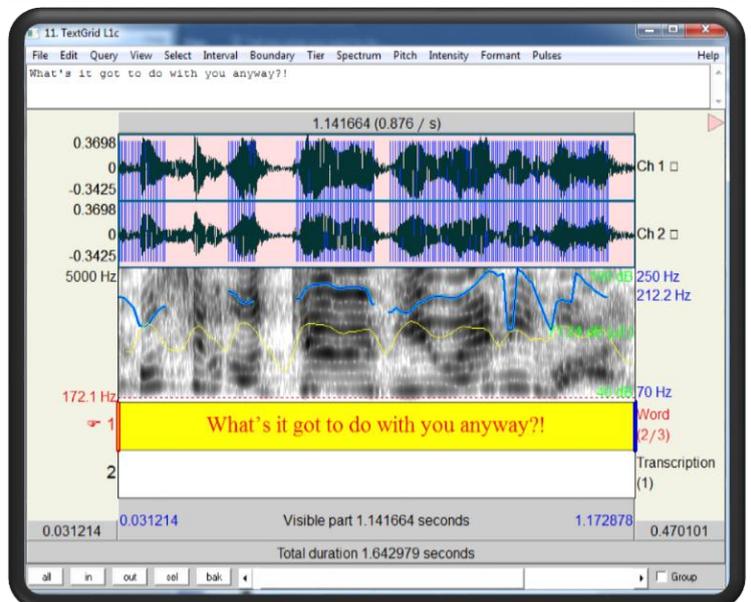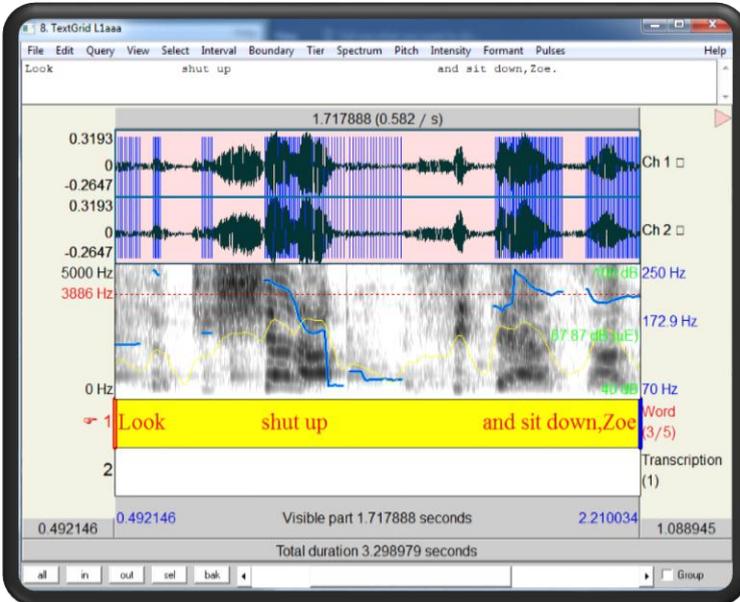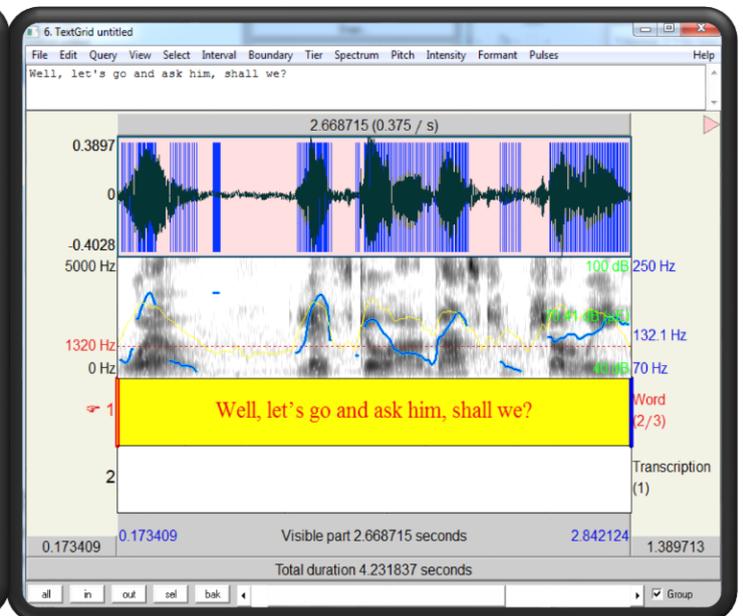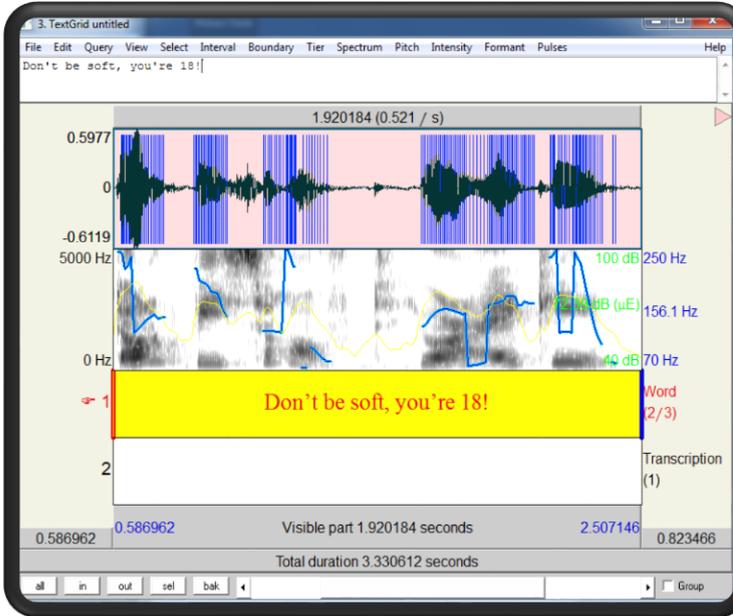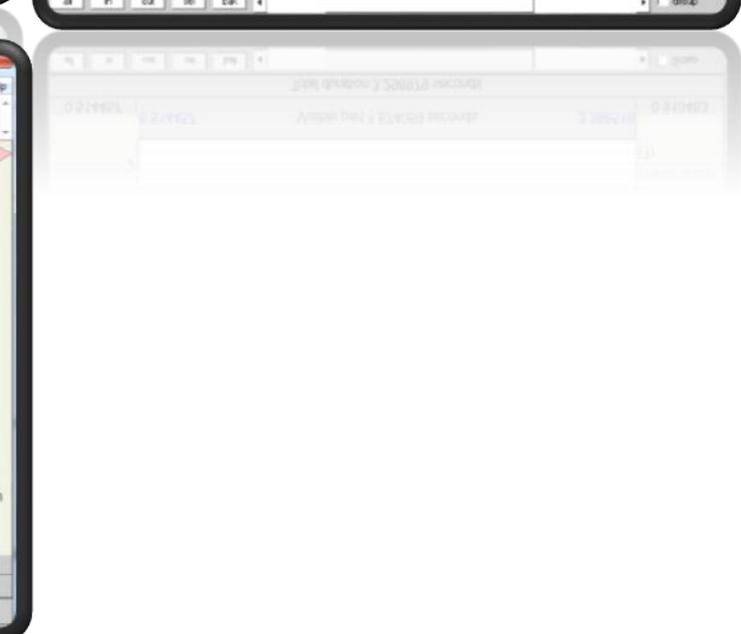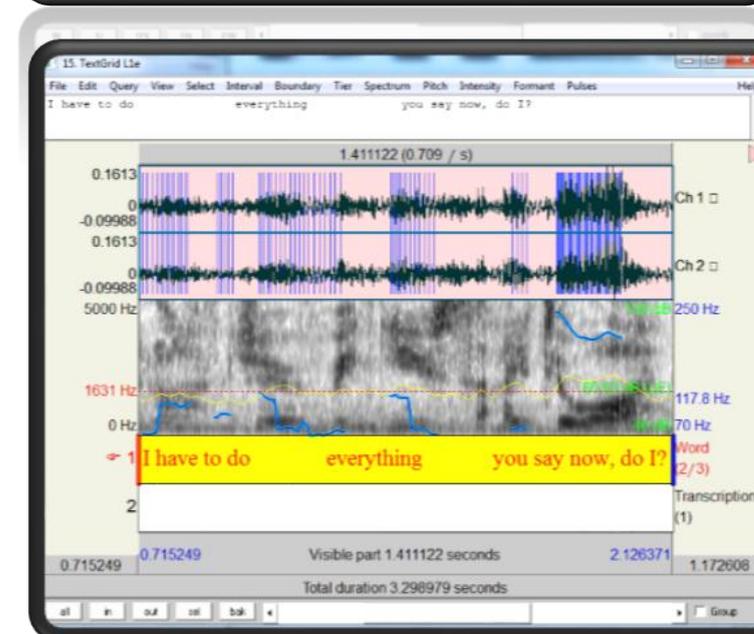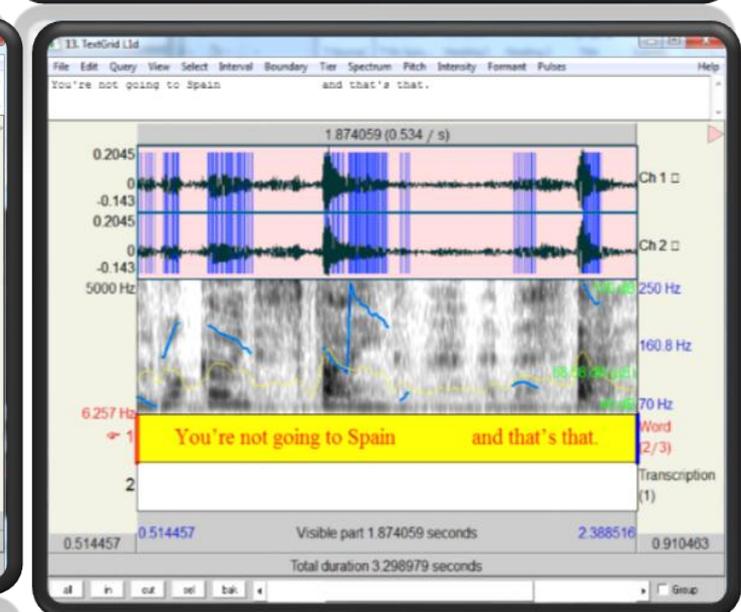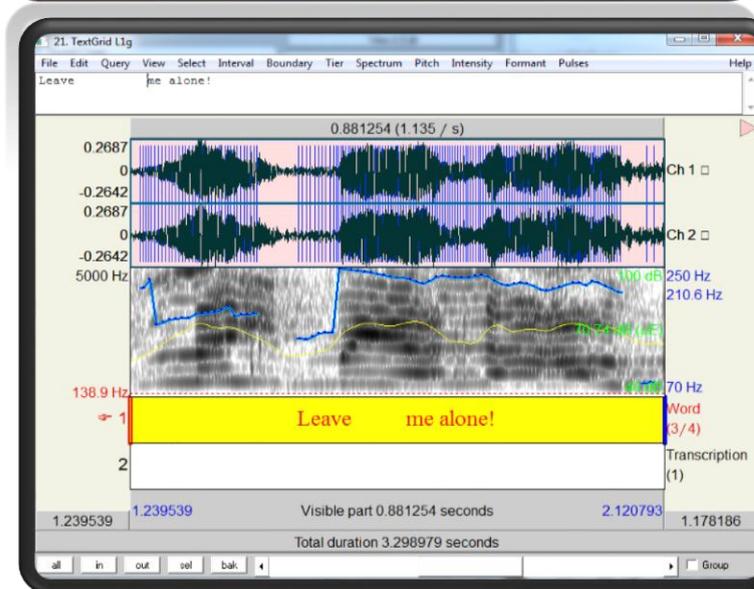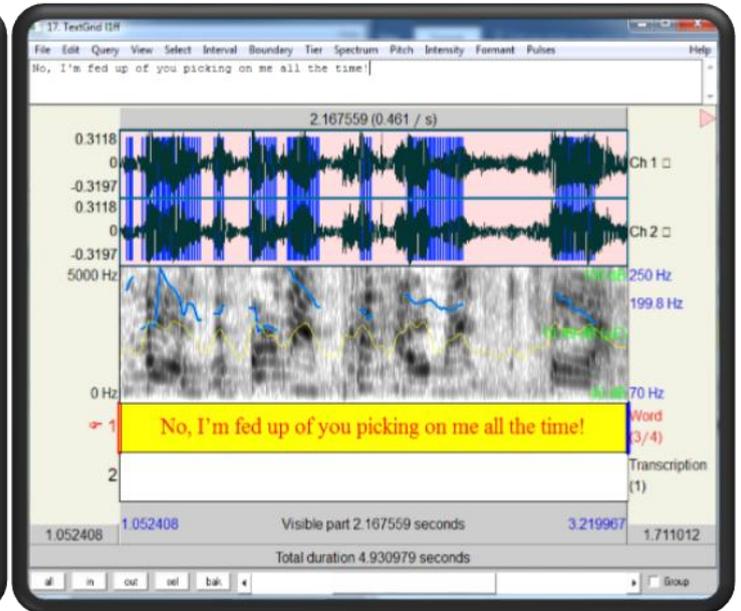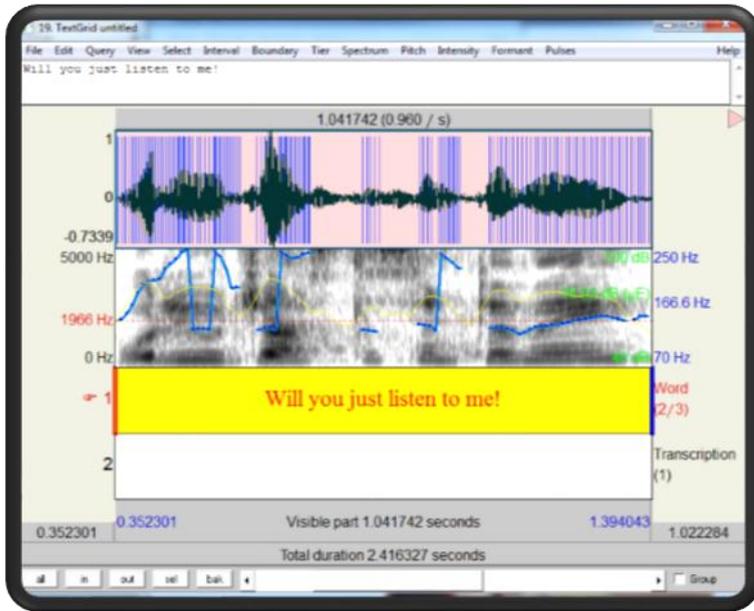
Figure (6): Praat Pictures of Utterances for Extract No. (3).

Table (16): Prosodic Analysis of Extract No. 3

Utterance	Key	Termin ation	Frequenc y	Intensity	Function of Intonation	Speech Act
Don't be soft, you're 18!	High	Mid	170.310	76.436	Contrastive	Obligative (directive)
Well let's go and ask him, shall we?	Mid	Mid	194.485	74.877	Additive	Obligative (directive)
Look, just shut up, and sit down Zoe.	High	Mid	272.524	69.084	Contrastive	Obligative (directive)
What's it got to do With you anyway?!	High	High	186.814	58.491	Contrastive	Obligative (directive)
Will you just listen to me?	High	Mid	143.613	76.620	Contrastive	Obligative (directive)
I'm fed up of you picking on me all the time!	High	Mid	193.817	70.492	Contrastive	Expressive
Leave me alone!	High	High	173.753	76.588	Contrastive	Obligative (directive)
You're not going to Spain and that's that!	Mid	Mid	254.940	58.427	Additive	Obligative (commisive)
I have to do everything you say now, do I?!	Mid	Mid	111.543	60.497	Additive	Expositive

The conversation is opened when Kat says "*Don't be soft, you're 18!*" wherein a bald on-record politeness strategy is made use of command to encourage the addressee to tell what she hides as a surprise. So Kat tends to employ the high key and mid termination as a pressure from the speaker for a favorable response by the addressee. Then, Kat continues to use the direct and clear politeness strategy when she uses the bald on-record politeness strategy implicated by giving suggestion; therefore, she utters "*Well, let's go and ask him, shall we?*". This strategy is used in situation where people know each other well

or in a situation of urgency i.e. when the threat to the addressee's face is very small. So, the speaker uses the prosodic features of mid key and high termination due to the tag question which gives the expectation on the part of the speaker of a contrastive answer: yes/no. Now, Kat is forced to change the prosodic features because of the sudden change in emotion; therefore, she uses the bald on-record impoliteness strategy when she says "*Look! Shut up and sit down, Zoe*" i.e. Kat adopts the sub-strategy of the imperative form of the verb. Kat clearly and directly attacks the addressee (Zoe) by telling her to shut up and sit down. The high key and mid termination has the meaning of finality. It is marked in the situation of 'refusal to argue', if the speaker is annoyed or angry, he will raise his voice i.e. the raising of the voice is a momentary lapse and it occurs as a result of having to speak over an interruption.

At the developing stage, Zoe reacts to the impoliteness strategies used by Kat and says "*You're always doing this to me, and I ain't having it!*" which is a negative impoliteness strategy that implicates condescending. It is noted that Zoe uses the direct contradiction of what Kat has said. This strategy to counter the face attack is called 'inversion'. Acoustically, it is characterized by using high pitch and short pauses due to the feeling of anger. Zoe continues "*What's it got to do with you anyway?*" which is a positive impoliteness strategy specifically disassociating from the other. The type of strategy used by Kat "*It's got everything to do with me*" to counter face attack is called 'escalation' where the speaker uses a stronger strategy than the previous one. Zoe uses sarcasm or mock impoliteness strategy when she says "*I'll go and ask Dad now then shall I!*" explicated in the use of the positive politeness strategy in particular offering as a sub-strategy.

Zoe returns to use the same positive impoliteness strategy which is disassociating from the other. Then, she changes into the bald on-record impoliteness strategy when she says *"leave me alone!"* shown by the use of

giving command sub-strategy because Zoe does not want to assault the addressee's face. It can be considered as an opt out on record strategy to counter face attack because she wants to seal off the FTA. The prosodic strategy followed in the utterance is called disassociating from the others and it is characterized by a raised pitch in the key and termination i.e. a person who shouts in anger is not only invading the auditory space of the addressee, but making sure that the addressee is aware of his or her anger.

At the closing stage of the conversation, Kat makes her final decision which is preventing Zoe from leaving Walford and putting an end to the argument when she says "*You're not going to Spain and that's that*!" which is also a positive impoliteness strategy implicated by the use of disassociating from the other as a sub-strategy. Zoe uses a new impoliteness strategy which is sarcasm or mock impoliteness i.e. it is a face threatening act performed through the employment of politeness strategy insincerely when she says "*I have to do everything you say now, do I?!*". The mid key and termination has the meaning that there is pressure from the speaker for a favorable response by the other interlocutors. The prosodic strategy is called 'hinder linguistically' in which the speaker can be impolite by depriving the addressee of his freedom to respond.

Extract No. 4

Phil and Sharon "I'm dying

Sharon: *I've come for my stuff. . You won't see me or Denny again.*
Phil: *Sharon, I ain't gonna let me. . we belong together.*
Sharon: *You're talking to me at the bottle.*
Phil: *don't you think I hate myself for what's happened? . Hey it's killing me seeing him lying in hospital bed because when I married you, Sharon, I took him on, as well. . didn't you know I look on him as mine, my own.*
Sharon: *after you set his father up to be murdered . . .do you know what it does to someone to be lied to again and again and then turning around and asking that person to trust you.*
Phil: *Sharon, we can get through this all right and I'll tell you why I mess up... I know I do that but we're made of each other. . I know sometimes I hurt you but I don't mean, so I want what's best for you.*

Sharon: *what do you think? I don't know that you think I don't blame myself and my son nearly died because I let you carry on drinking.*

Phil: *all right you. . you don't want me drinking. . I'll give up drinking all all right because I can't I couldn't give up drinking anytime I want, but the one thing I can't give up, Sharon, is you. and I'll concentrate on you and I'll get you back the other 100 percent of it and I'll preach you how much you mean to me.*

Sharon: *you're right, we are made for each other, made in the same mold and this is what we do.*

Phil: *Sharon, you can't leave me because I'm dying.*

Phil is led to believe by his wife Sharon Mitchel that she is pregnant with his child. This turns out to be false as Sharon is actually pregnant with Keanu Tylor's child, with whom she had an affair leaving husband Phil enraged. Phil revealed that Sharon is lying to him and the baby (Danny) wasn't his. He, then, discovers that Keanu is, in fact, the father Sharon's baby. Phil determined to give his marriage to Sharon another try and asked Sharon to return promising her that he will give up drinking because he is dying.
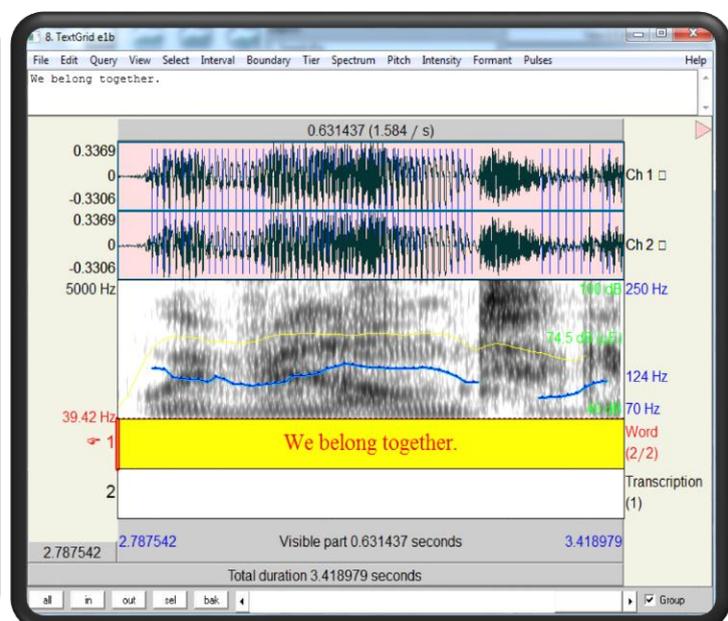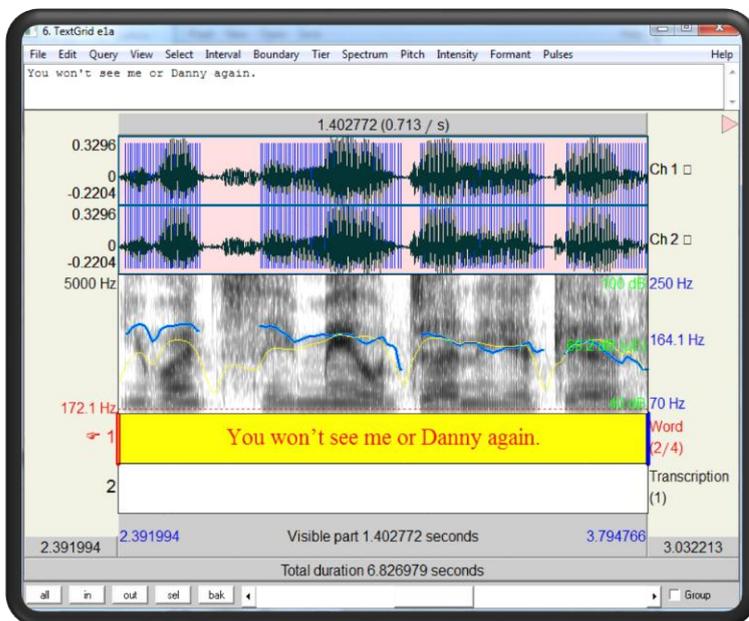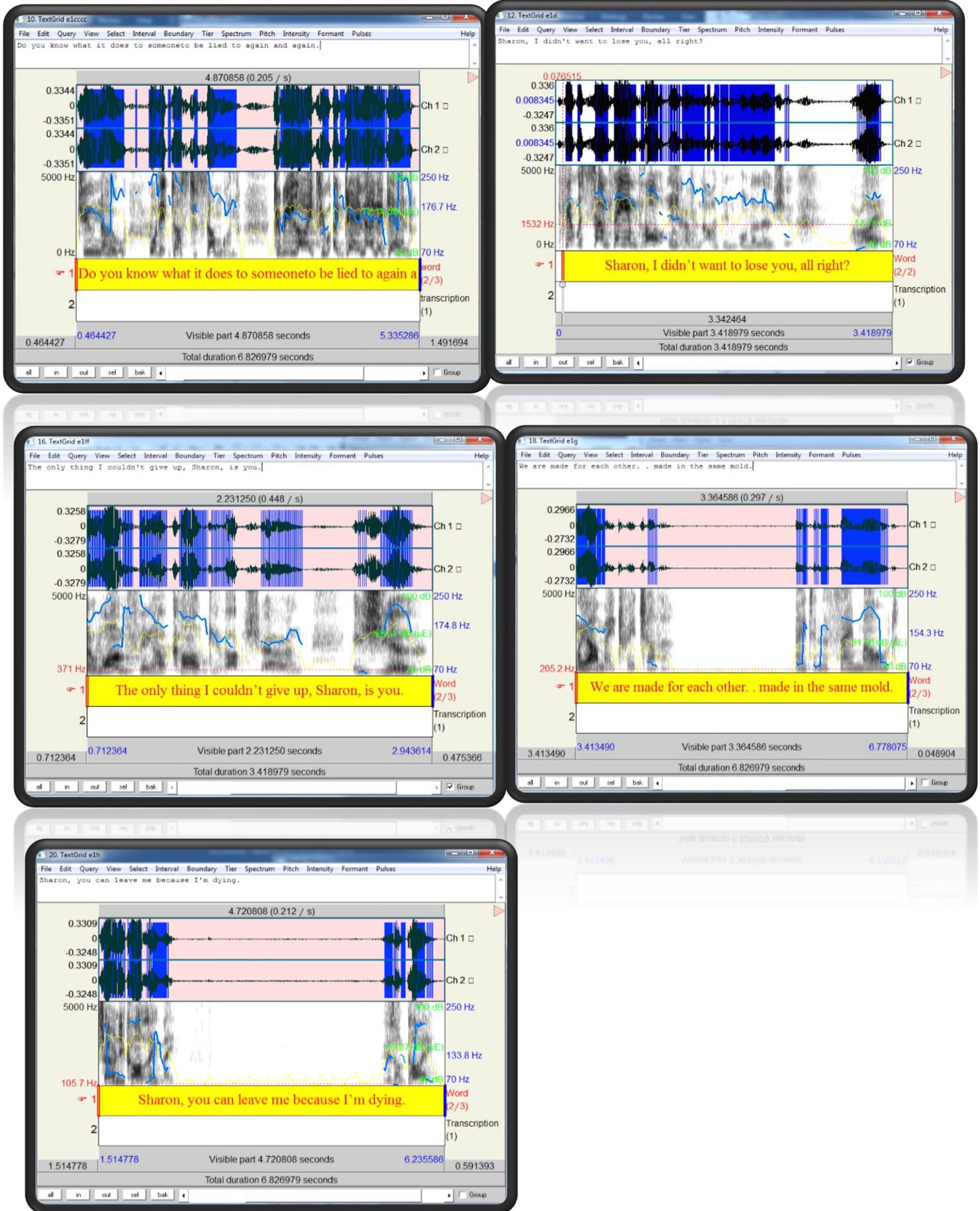
Figure (7): Praat Pictures of Utterances for Extract No. (4)

Table (17): Prosodic Analysis of Extract No. 4

Utterance	key	Termination	*Frequency*	*Intensity*	*Function of Intonation*	*Speech Acts*
You won't see me or Denny again	High	Mid	163.485	69.431	Contrastive	Expositive
We belong together.	Mid	Mid	125.169	74.459	Additive	Expressive
You are talking to me at the bottle.	Mid	Mid	181.919	69.258	Additive	Expressive
Do you know what it does to someone to be lied to again and again	Mid	High	272.975	71.787	Additive	Expositive
Sharon, I didn't want to lose you, all right?	*Mid*	*Mid*	183.147	66.884	Additive	Expressive
The only thing I couldn't give up, Sharon, is you.	*High*	*High*	191.901	69.455	Contrastive	Expressive
We are made for each other.. made in the same mold.	*Mid*	*High*	170.245	61.233	Equative	Expositive
Sharon, you can't leave me because I'm dying.	*Mid*	*High*	127.813	66.982	Additive	Obligative (commissive)

The conversation is opened with "*You won't see me or Denny again*" in which the speaker makes use of the positive impoliteness sub-strategy of disassociating from the other as a sub-strategy. The prosodic strategy followed here is called disassociate from the other i.e. the pitch range can be exploited by the speakers to signal both closeness and distance and the voice shifts down at the end of the utterance when Sharon has regained the floor. Since the last clause constitutes a threat, this shift down in pitch is highly marked. Phil reacts to the threatening by saying "*We belong together*" which is a positive politeness

strategy. It is realized by using in-group identity marker implicated in such words as 'we' and 'together'. Here, Phil uses these words to minimize the threat. Acoustically, the mid key and termination which has the meaning that there is a pressure from the speaker for a favorable response by the other interlocutors is made use of. Sharon reacts to Phil by saying "*You are talking to me at the bottle*" which is sarcasm or mock impoliteness in which Sharon expresses her opposite feeling as a reaction to Phil's use of politeness strategy. Sharon means that because of Phil's abusive behavior, he could not say a polite statement unless he is unconscious. The prosodic pattern of mid key and high termination implicates the meaning that there is an expectation on the part of the speaker of a contrastive answer: yes/no.

At the developing stage, Sharon continues "*Do you know what it does to someone to be lied to again and again?*" which is an off record impoliteness strategy explicating the use of rhetorical question as a sub-strategy. Sharon means that Phil does not know what happens to her when he lies to her all the time. However, the prosody triggers a different interpretation. Sharon heavily stresses the clause 'what it does. . .' and produces the remainder of the utterance with sharply falling intonation. This prosody is marked against the norms of yes-no questions which usually have rising intonation. It signals to the addressee that the speaker is not straightforward or innocent. It triggers the recovery of implicatures that Sharon is not asking a question but expressing an attitude towards that belief. Here, the prosodic features do more than disambiguate messages; they can over-rule conventional meanings associated with linguistic forms. It can be also considered as a mock impoliteness strategy explicated in using the conversational implicatures in the word 'again and again'. The type of strategy used to counter the face attack is called 'abrogation' adopted by Phil when he says "*Sharon, I didn't want to lose you, all right?*" which is a positive politeness achieved by intensifying interest to the addressee (Sharon). The prosodic pattern of the mid

key and termination has the meaning that there is a pressure from the speaker for a favorable response by the other interlocutors. This idea is reinforced by the following utterance "*The only thing I couldn't give up, Sharon, is you*" which is also a positive politeness strategy realized by claiming common ground employing the use of exaggerating the interest with the addressee. The high key and termination has the meaning that the expectation on the part of the speaker for a contrastive answer: yes/no.

At the closing stage, Sharon uses sarcasm or mock politeness strategy when she tries to employ insincere politeness by saying "*We are made for each other .. made in the same mold*". She sarcastically says the opposite meaning of what she feels i.e. in spite of using in-group identity markers such as 'we' and 'each other' the conveyed meaning is completely the opposite. Superficially, the mid key and high termination has the meaning that pressure from the speaker for a favorable response by the other interlocutors. This strategy enforces the addressee (Phil) to react so frankly by saying "*Sharon, you can't leave me because I'm dying*" which is a positive politeness strategy realized by conveying that the speaker and addressee are co-operators, in particular, including both the speaker and the addressee in the activity as a sub-strategy explicated in the words 'you' and 'me'. Acoustically, the mid key and high termination has the meaning that there is an expectation on the part of the speaker of a contrastive answer: yes/no, supported by the use of speech act of obligative (commissive).

Extract No.5

Lauren Says Sorry to Whitney

Lauren: *You need a hand?*

Whitney*: No, no outfit I do.*

Lauren*: I really need you to forgive cuz I'm really really sorry with me.*

Whitney*: I'm sorry. I'm sorry for what? which one is it smashing the window, hit him, no see . .
I'll slung you my boyfriend.*

 Lauren*: I know I've been really really bad friend . . . I've been too scared to come   and talk to
you cuz if you don't forgive me, Whitney, I don't know what I'm going to do. Now really miss
you.*

Ian*: You out!*

Lauren*: I'm just apologized . . .*

Ian*: All any trouble! Well it is one thing saying sorry it is not a feint proven, isn't it?*

Lauren*: May be right to be angry at me right but I just I want to cross I can change. . Just I need
a chance.*

Ian*: Forget it.*

Lauren falls out of Joey, who breaks up with her over behavior (alcoholic hepatitis). She applies for a job as a waitress with Whitney at Ian's new restaurant but Lucy gets Joey to be Lauren's test customer so Lauren will fail. Whitney gets the job but purposely withdraws so that Lauren gets the job instead. Lauren tries to make Joey jealous by kissing Tylor, who is engaged to Whitney, but it fails and Whitney ends their friendship and Lucy offers the job to Whitney. Lauren tries to buy more alcohol but the bar man refuses to serve her, following her mother's wishes, Lauren walks out and confides in Joey but Lucy sees this and start intimidating Lauren so she punches Lucy and smashes the café window. Lauren, now a recovering alcoholic, returns to Walford to apologize to her close friend Whitney.
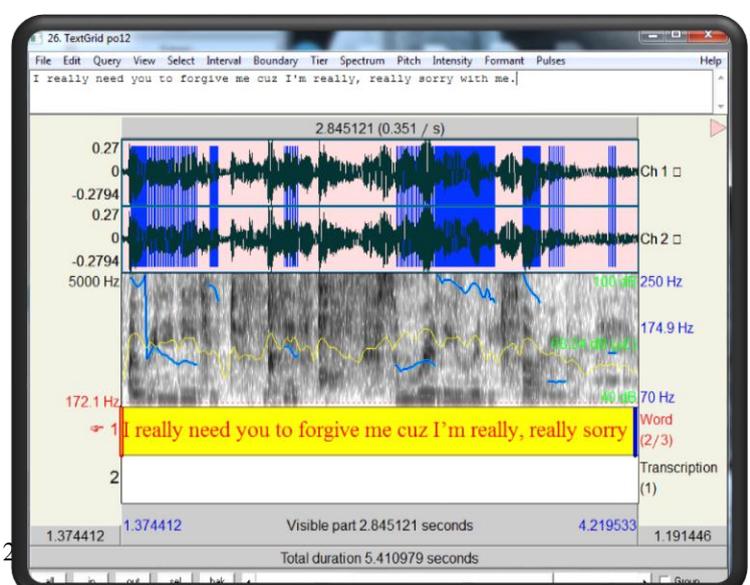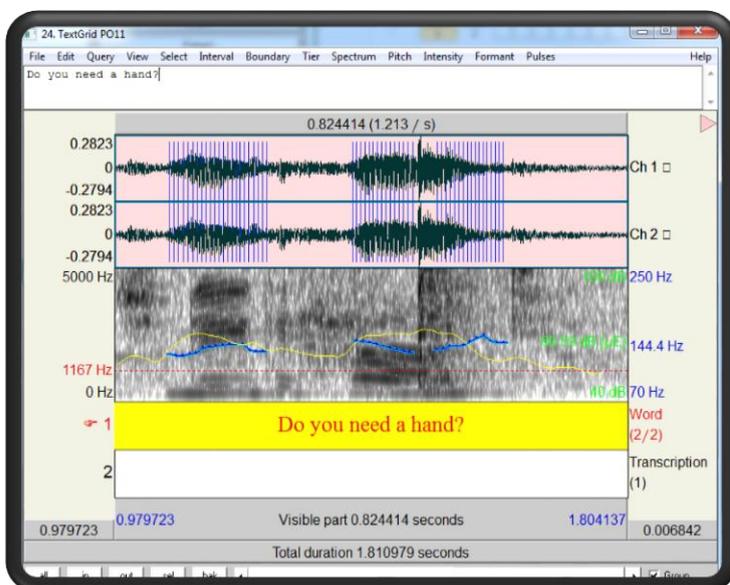
Figure (8): Praat Pictures of Utterances for Extract No. (5)

Table (18): Prosodic Analysis of Extract No. 5

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Act
Do you need a hand?	High	Mid	143.756	66.583	Contrastive	Obligative (directives)
I really need you to forgive me cuz I'm really really sorry with me.	High	Mid	143.742	68.036	Contrastive	Expressive
I've been too scared to come and talk to you.	Mid	Low	261.793	70.911	Additive	Expositive
You out!	High	Mid	145.488	70.148	Contrastive	Obligative (directive)
May be right to be angry at me, right ?	Mid	Mid	225.904	67.023	Contrastive	Obligative (commissive)
Forget it!	Mid	low	94.99	70.954	Equative	Obligative (directive)

The opening stage of the conversation begins when Lauren uses the obligative speech act of obligative, specifically the direct directive which performs the function of offering to prepare the floor with the addressee (Whitney) expecting that she will be confronted. The verbal offer spoken in a direct manner "*Do you need a hand?*" is known to convey polite impression on the addressee. It represents a negative politeness strategy and in particular the use of not coercing the addressee by giving deference. Acoustically, the pragmatic imposition of the offer manipulates the rising pitch contour at the end of the utterance to convey politeness i.e. (high key and termination) which has the expectation on the part of the speaker of a contrastive answer: yes/no. The speaker (Lauren) tends to show the purpose of the conversation when she uses the negative politeness strategy and the speech act of expressive communicating the

speaker's want to not impinge on the addressee by begging forgiveness sub-strategy when she says *"I really need you to forgive me cuz I'm really really sorry"*. The pragmatic imposition of the apology is formulated acoustically by the high key and mid termination when the function of intonation is additive and this can be considered as the developing stage of the conversation. The prosodic pattern of high key and mid termination has the meaning that pressure from the speaker for a favorable response by the other interlocutors.

In the developing stage, the expositive speech act of admitting is made use of wherein the speaker admits her faults *"I've been too scared to come and talk to you"* which is a negative politeness using the sub-strategy of 'not coercing the addressee'. Acoustically, it is manipulated by adopting mid key and low termination of the tone group with the additive function of intonation. This acoustic pattern has the meaning that the speaker enforces little or no constraint on the addressee. The speaker is confronted by using the speech act of obligative 'directive' *"You out!"* as a type of bald on-record impoliteness to attack the addressee's face which is conveyed acoustically by using the high key and mid termination with the intonation function of contrastive. It has the meaning that pressure from the speaker for a favorable response by the other interlocutors. Lauren seems to accept the face attack by uttering the apologetic expressions as a strategy of positive politeness when she says "*I'm just apologized ...*" but she was interrupted by Ian. This strategy is called 'being vague' or ambiguous: violating the manner maxim, in particular, being incomplete, using ellipsis as a sub-strategy.

The closing stage of the conversation is realized by using the speech act of obligative when Lauren says *"May be right to be angry at me, right?"* is accompanied acoustically by high key and mid termination with the contrastive function of intonation. Pragmatically, it is a negative politeness strategy

implicated by using hedges as a sub-strategy. The acoustic pattern has the meaning that pressure from the speaker for a favorable response by the other interlocutors. Ian, finally, says *"Forget it!"* which is a bald on-record politeness strategy implicated by using the imperative form of the verb as a sub-strategy. It can be considered as a strategy to seal-off the dispute to counter the face attack which is called opt out strategy to put an end to the disputes. Acoustically, the mid key and low termination has the meaning that speaker enforces little or no constraint on the next "turn taker".

Extract No.6

Martin confronts Ruby Allen

Rubby: *All right, you're feeling any better?*
Martin: *No,..*
Ruby: *Oh! I was gonna take you to lunch. I need to talk to you.*
Martin: *Yeah, you do. Why have you been lying to me, Ruby.*
Rubby: *About what . . . ?*
Martin: *I'd say pretty much everything from the day we first got together.*
Rubby: *Why don't we just . . . .?*
Martin: *Let's start with a robbery at the club. How I wound up in hospital. You don't hurt someone to make him stay with you. You do not lie to someone to make him love you I mean for god's sake, Ruby. All of them, Stacy, Kush, anyone who got close I mean even little Lily. They all called you out, didn't they? And every time I had your back, every single time. I took your side and you let me because that's what you wanted, wasn't it? You number one, you and only.*
Rubby: *Because not everyone has a mum to stick up for them or a sister around the corner or a place they belong. . .*
Martin: This is a yes or no answer. Did you set Stacy up? Did you leave my children without their Mum? And you are honest with me now Ruby, otherwise we are done. Tell me.
Ruby: Yeah, I caught Stacy sat down. I can't compete, can I? I'm not the type of person people just love.

Marin is Ruby's husband. Stacy was Martin's ex-beloved. The jealous Ruby accuses Stacy of plotting to win back Martin and warns her to stay away. As revenge on New Year Eve, Ruby offers Kush money to run away with his and Stacy's son Arthur. She then claims to be pregnant so to keep Martin with her. During a further confrontation with Stacy at the club, Ruby strips and falls on the stairs. She uses the fall as the explanation for losing the baby and accused Stacy of pushing her. Stacy is convicted of assault and sentenced to a year in prison.

Martin discovers the lies when he visited Stacy in prison. When he confronts her about it, Ruby confesses everything to him.
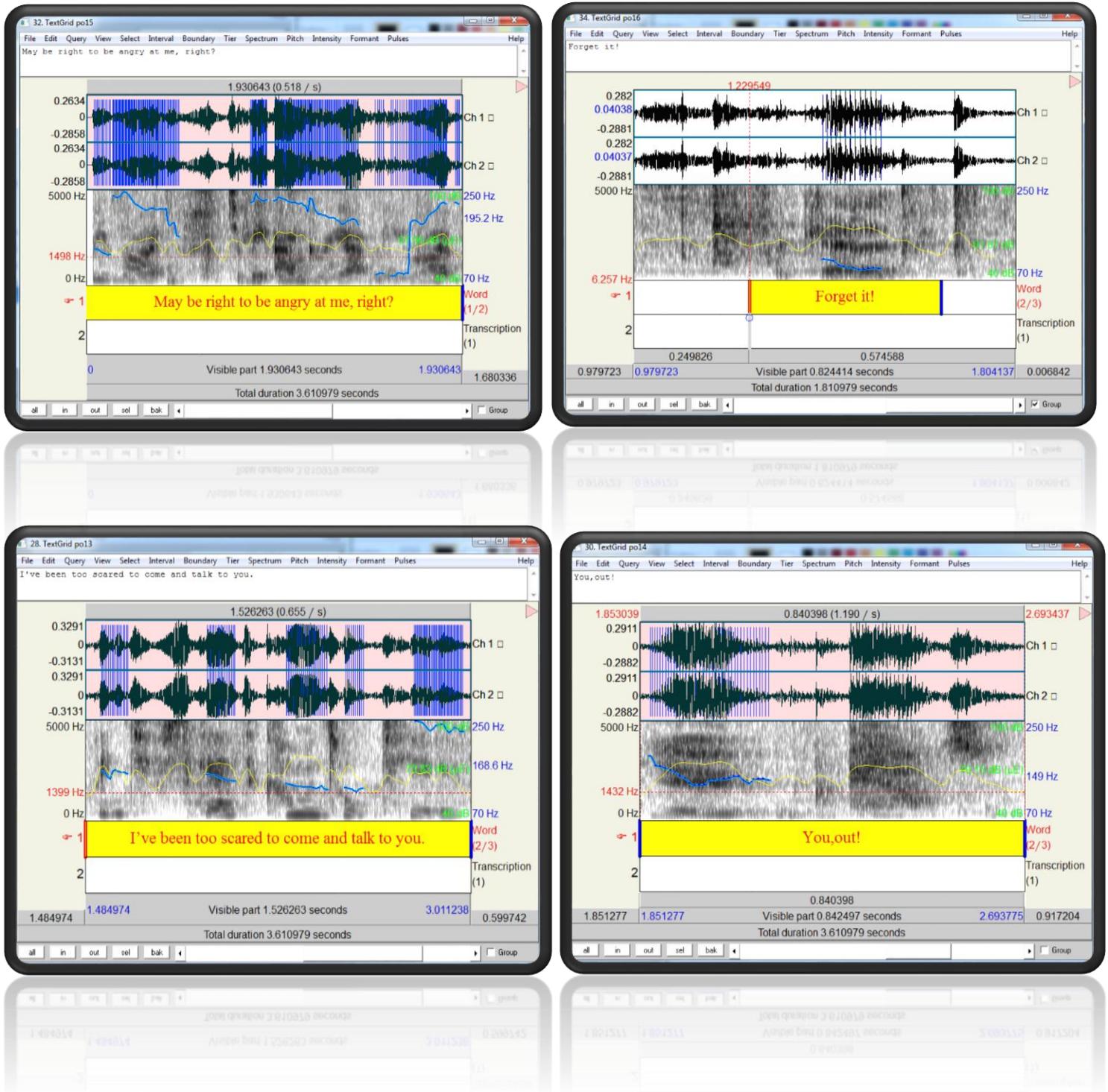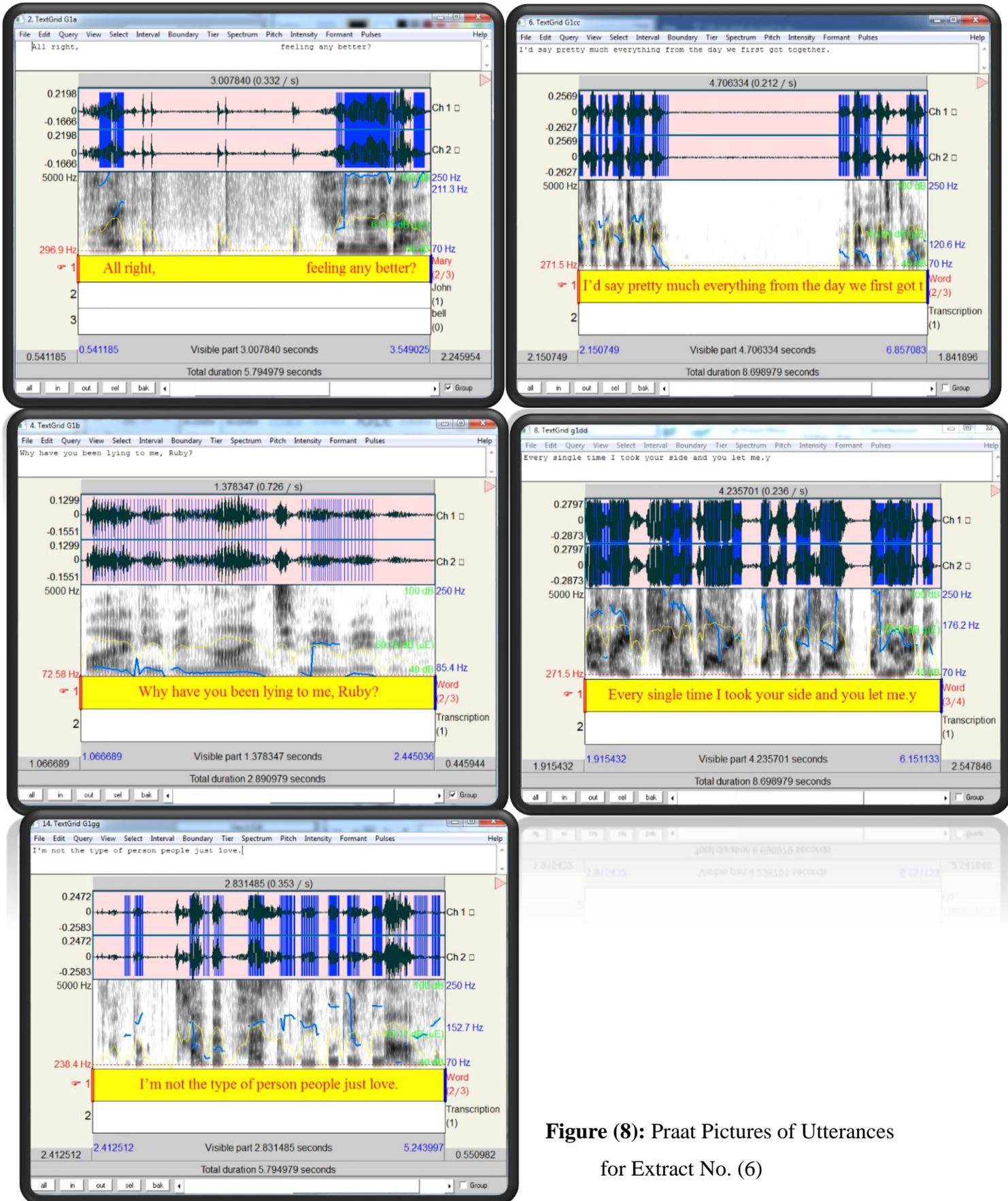

Figure (8): Praat Pictures of Utterances for Extract No. (6)

Table (19): Prosodic Analysis of Extract No. 6

Utterance	Key	Termination	Frequency	Intensity	Function of Intonat	Speech Act
All right, feeling any better.?	High	High	242.881	60.652	Contrastive	Obligative (directive)
I'd say pretty much everything from the day we first got together.	Mid	High	139.994	63.708	Additive	Expositive
Why have you been lying to me, Ruby?	High	Low	80.500	60.284	Contrastive	Obligative (directive)
Why don't we just . . ?	Low	Mid	190.921	72.482	Equative	Obligative (directive)
You don't hurt someone to make him stay with you.	High	Low	362.382	70.054	Contrastive	Expositive
Every single time I took your side and you let me.	High	Mid	288.193	72.363	Contrastive	Expressive
I'm not the type of person people just love.	Mid	Mid	156.808	62.567	Additive	Expositive

The opening stage of the conversation is initiated by Ruby when she says "*All right, feeling any better.?*" which is a positive politeness strategy indicated by intensifying interest to the addressee (Martin). The prosodic pattern has the meaning that there is an expectation on the part of the speaker of a contrastive answer: yes/no. The rising pitch along the utterance explicated in the high key and termination which gives the addressee the meaning of openness to talk and the impression of politeness. Martin exchanges the positive politeness strategy with another one when he says "*I'd say pretty much everything from the day we first got together*" which is revealed by using in-group identity markers such as 'we' and 'together'. The prosodic pattern of the mid key and low termination has

the meaning that the speaker enforces little or no constraint on the next "turn taker".

At the developing stage, Martin uses the bald on-record impoliteness strategy to convey the emotion of anger towards Ruby when he says "*Why have you been lying to me, Ruby?*" employing requesting as a sub-strategy. Acoustically, it is formulated by the low key and mid termination which has the meaning that pressure from the speaker for a favorable response by the other interlocutors. Ruby tries to minimize the face attack when she uses off record politeness strategy which is interrupted by the addressee (Martin). She says "*Why don't we just ...*" the type of the sub-strategy, here, is being vague or ambiguous: violating the manner maxim.

So Martin returns to use another impoliteness strategy which is the positive impoliteness strategy when he says "*Every single time I took your side and you let me*" which means that in spite of his positive behavior with her, she let him down. The speaker uses disassociating from the others sub-strategy. The prosodic strategy is also called disassociating from the other. This can be expressed prosodically by modifying overall pitch range (and conveying loudness). It is claimed that in compliant interaction, speakers use relative pitch concord across turns. Thus, pitch range can be exploited by speakers to signal both closeness and distance. The most prominent words in the utterance are "EVERY", "SINGLE", and "TIME". The high key and mid termination has the meaning that the speaker wants to get closure and distance from the addressee. Martin continues to use the negative impoliteness strategy when he says "*You don't hurt someone to make him stay with you*" employing invading the other's space sub-strategy. The prosodic strategy is called 'hinder linguistically' in which the speaker can be negatively impolite when he deprives someone of their freedom to speak. The high key and low termination has the meaning of finality or closure. The meaning of 'closure' associated with is contour conveys a succession of closed, or final,

statements, reinforcing the propositional content and the force of each one. This alone does not necessarily constitute impoliteness beyond that implied in the message itself.

At the closing stage of the conversation, Ruby is enforced to speak frankly to counter the face attack by saying "I'*m not the type of person people just love"* which is a negative politeness strategy, in particular, communicating the speaker's want to not impinge on the addressee sub-strategy. The prosodic pattern of mid key and termination has the meaning that there is pressure from the speaker for a favorable response by the other interlocutors.

Extract No.7

Ruby Allen is Arrested

Sarge: *You're the chief suspect in a serious drugs case, Miss Allen.*
Miss Allen: *I'm pregnant, I'm pregnant. I can't deal with this drugs, Martin.*
Martin (to the policeman): *My wife says she's pregnant . . . .*
Miss Allen: *because it's the truth.*
Sarge: *even pregnant woman has been known to deal drugs, Miss Allen.*
Miss Allen: *That's not mine. No.. no.. you see it's my step-daughter's. . well tell them. (to Martin)*
          Martin, please .. please.
Martin: [Silent]
Sarge: *How old is your daughter?*
Martin: *She's eleven.*
Sarge: *I think it's much more likely you were excising quality control of your product. Ruby Allen,*
          I'm arresting you for possession of controlled drugs would intend to supply. You
          don't have to say anything.
Ruby: *Martin, please.*
Martin: [Silent].
Sarge: *But you may harm your defense if you do not mention something you later rely on in court.*
          Anything you say may be given evidence. Do you understand everything I've just said?

The table has been turned and Ruby is arrested after drugs are found in the house. Ruby also reveals that she is pregnant again, but Martin doesn't believe her as he encourages her to go to the police station with him but tries to get off going. She later sells the house, applies for a divorce from Martin.
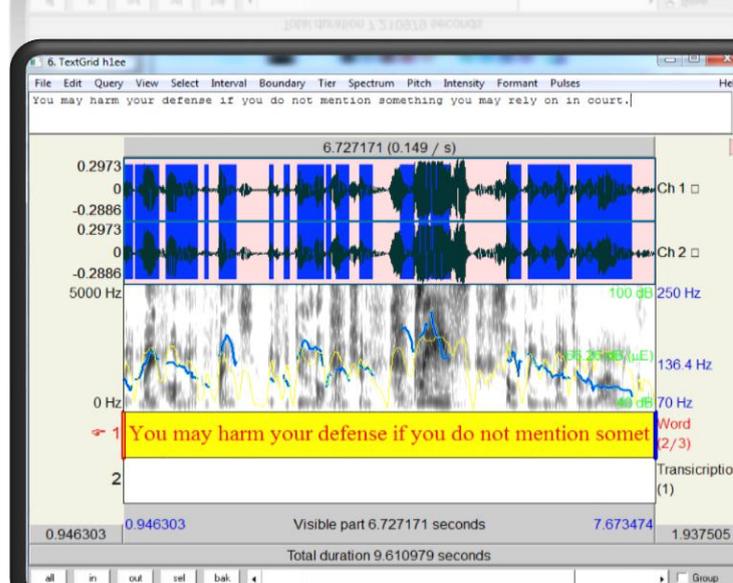
Figure (9): Praat Pictures of Utterances for Extract No. (7)

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Table (20): Prosodic Analysis of Extract No. 7

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
You're the chief suspect in a serious drugs case, Miss Allen.	Mid	Low	135.851	65.927	Additive	Obligative (exercitive)
My wife says she's pregnant	Mid	Low	88.032	52.839	Additive	Expressive
I think it much more likely you were excising quality control of your product.	Mid	High	127.049	65.846	Additive	Expositive
Ruby Allen, I'm arresting you for possession of controlled drugs would intend to supply.	Mid	Low	137.518	68.212	Additive	Obligative (exercitive)
You may harm your defense if you do not mention something you later rely on in court.	Mid	Low	134.083	66.249	Additive	Expositive

The opening stage of the conversation begins with "*You're the chief suspect in a serious drug case, Miss Allen*" in which the sarge employs a positive politeness strategy, specifically claiming common ground 'presupposing' sub-strategy. The speaker tends to use mid key and low termination to keep neutrality and also as a kind of courtesy because the government official holds and exercises some widely recognized authority. Acoustically, this prosodic pattern has the meaning that speaker enforces little or no constraint on the next "turn taker". Martin utters "*My wife says she's pregnant ...*" which is produced with hesitation indicated by the low key, termination, and intensity that ensures that the speaker

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is not fully convinced with what his wife says but he tries to take her side. It is also a positive politeness strategy which conveys that the speaker and the addressee are co-operators. Later on in the conversation, it is noticed that Martin tends to use the withholding impoliteness strategy for two times when he keeps silent and does not respond to the calls of Ruby because he begins to recognize that she is a sinner not a victim. In other words, Martin does not react to the politeness strategy adopted by Ruby and prefers to keep silent.

At the developing stage, the sarge continues to use the same prosodic features for the same reasons when he utters "*I think it much more likely you were excising quality control of your product*" which is a negative politeness strategy employing not presuming or assuming i.e using hedging sub-strategy. The mid key and high termination give the meaning that there is an expectation on the part of the speaker of contrastive answer: yes/ no and the medium intensity along utterance reflects a neutrality of the government official. Then, he says "*Ruby Allen, I'm arresting you for possession of controlled drugs would intend to supply*" which is a positive politeness strategy indicated by claiming common ground utilizing the use of notice, attending the addressee sub-strategy. Acoustically, the prosodic strategy is called denying common ground which can be expressed by modifying overall pitch range (and covarying loudness) mid key and low termination in the utterance. It is also marked that the 'refusal to argue' is reflected in the refusal to accommodate prosodically to the addressee.

At the closing stage, the sarge says "*You may harm your defense if you do not mention something you later rely on in court*" which is a negative politeness strategy explicated by not coercing the addressee i.e. being pessimistic. The prosodic pattern of mid key and low termination give the meaning that the speaker enforces little or no constraint on the next "turn taker".

Extract No.8

Gray Atkins Gets Questioned by the Police

Sarge: *Would you mind popping down the station?*

Gray: *Why?*

Sarge: *Really help us with our enquiries. (after a while)*

Sarge: *Right well, thanks again for volunteering a DNA sample.*

Gray: *That's no problem, happy to help. Tina was a very dear friend of mine.*

Sarge:*Yes, I'm here. We have also been told you assisted in her escape when she was accused of attacking him, Bill.*

Gray: *Well, that sounds like a question you should be asking me on the caution.*

Sarge: *Just gathering information.*

Gray: *Tina was cleared of charges when I helped her into that cab, told me that yourself.*

Sarge: *I told her as well, there is no reason for it to run*

Gray: *People's lives are complex and they run for all sorts of reasons, not just criminal. I'd like to save you a whole week of trouble. I've told you everything I know and I had nothing to do with Tina Carter's death. Excuse me, my family need me.*

Gray is questioned by the police about the discovery of Tina Carter's body. He provides a DNA sample before speaking to DCI Peter Arthur (sarge). Gray is annoyed that he has been brought to answer questions and believes that they want to make him a suspect. He abruptly leaves the interrogation room.
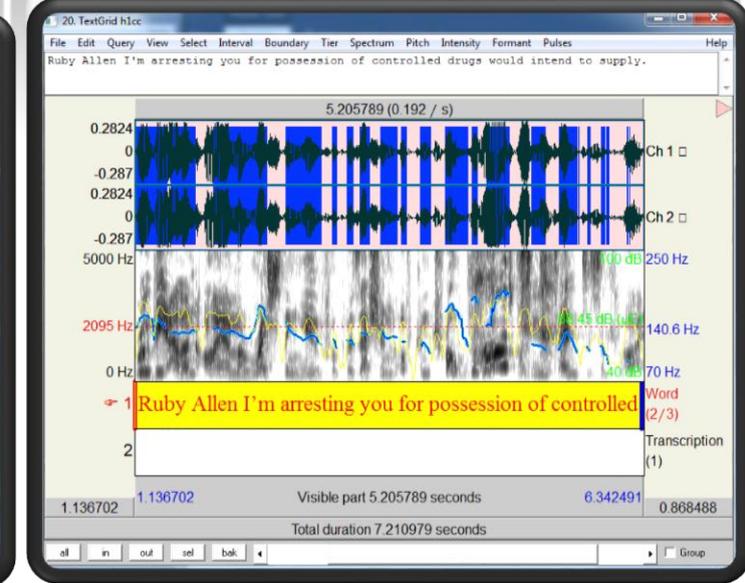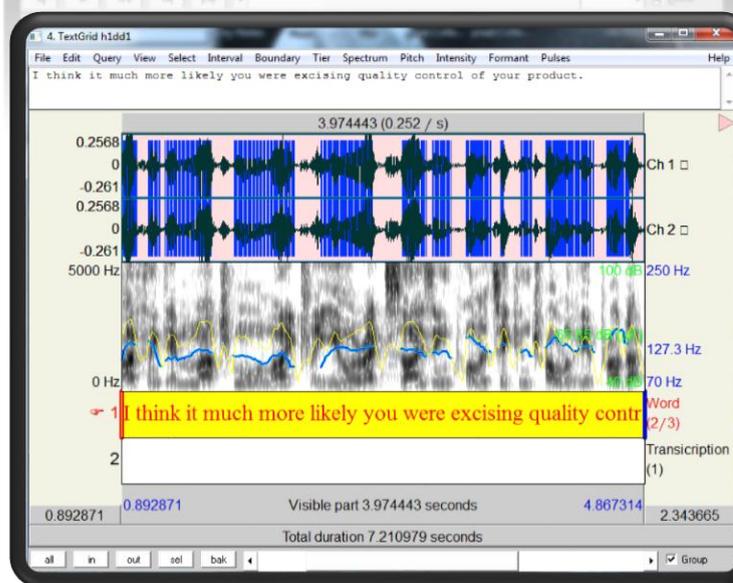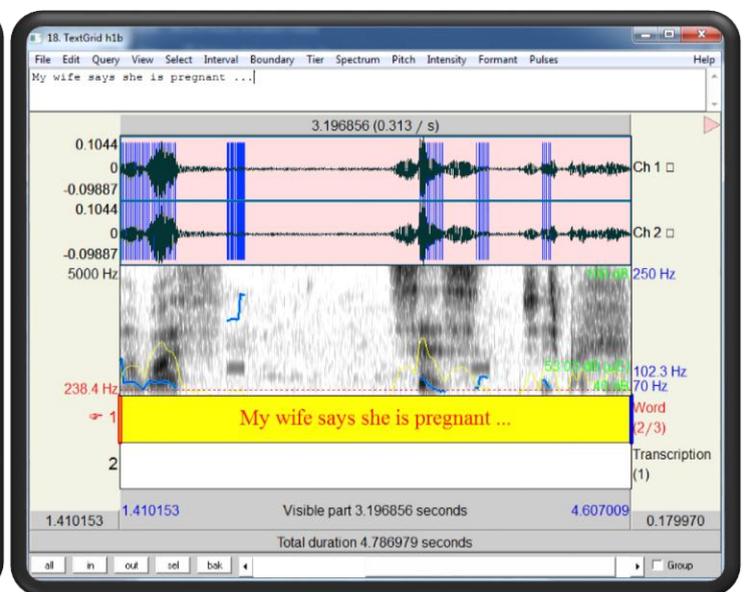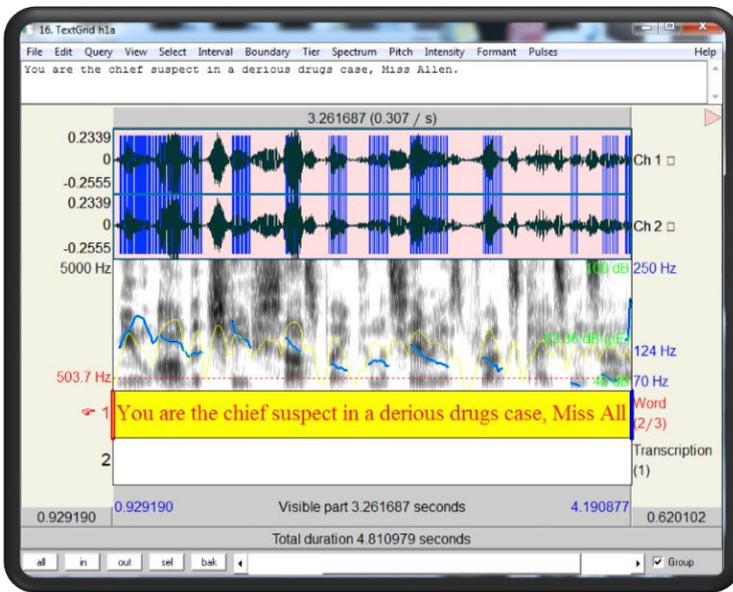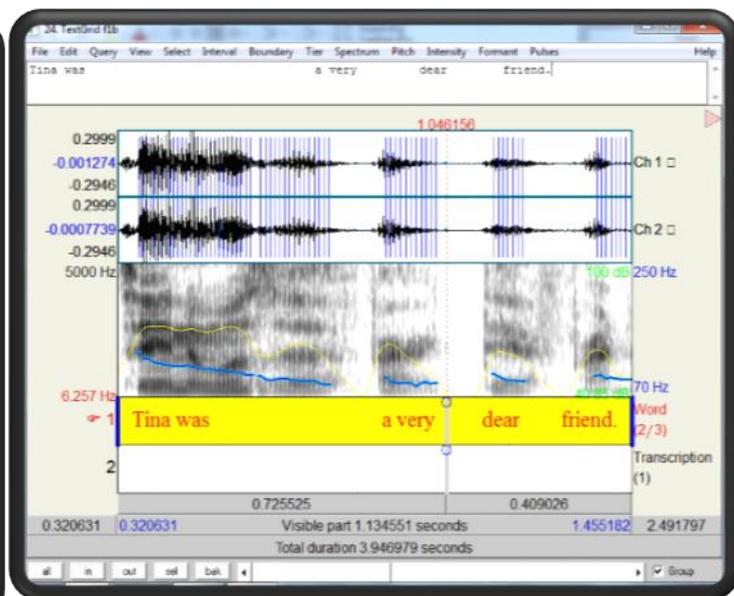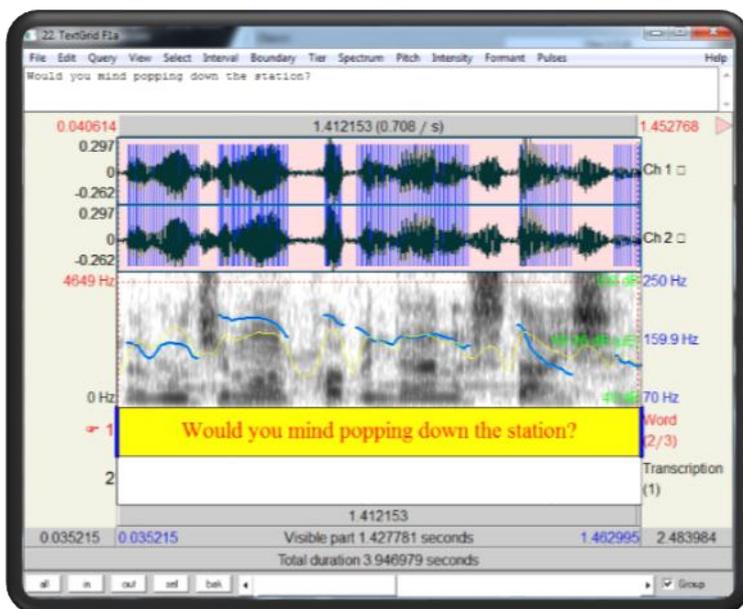
Figure (11): Praat Pictures of Utterances in Extract No. (8)

Table (21): Prosodic Analysis of Extract No. 8

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
Would you mind popping down the station?	Mid	Low	158.625	68.969	Additive	Obligative (directive)
Tina was a very dear friend of mine.	Mid	low	95.795	64.121	Additive	Expressive
Well, Thanks again for volunteering a DNA sample.	High	Mid	156.461	63.584	Contrastive	Expressive
I'd like to save you a whole week of trouble.	Mid	low	120.212	64.909	Additive	Expositive
Excuse me , my family need me.	Mid	Low	202.934	57.854	Additive	Expressive

The sarge opens the conversation saying "*Would you mind popping down the station?*" which is a negative politeness strategy achieved by not coercing the addressee (Gray) in particular and by minimizing the imposition. Acoustically, the high pitch signals politeness. The mid key and low termination have the meaning that the speaker enforces little or no constraint on the addressee. Gray responds "*Tina was a very dear friend of mine*" using a positive politeness strategy which is realized by exaggerating the interest with the addr*e*ssee as well as giving compliment as a sub-strategy. The prosodic pattern of mid key and low termination has the meaning that the speaker enforces little or no constraint on the addressee.

At the developing stage, the sarge continues to utilize the positive politeness strategy when he makes use of the expressive speech act of thanking when the sarge says "*Well, thanks again for volunteering a DNA sample*" and claims

common ground through the use of the sub-strategy of avoiding disagreement. Acoustically, the high key and mid termination has the meaning that there is a pressure from the speaker for a favorable response by the other interlocutors. Gray replies *"I'd like to save you a whole week of trouble"* which is a negative politeness strategy employing not coercing the addressee, in particular, being pessimistic as a sub-strategy. The mid key and low termination has the meaning that the speaker enforces little or no constraint on the next "turn taker".

At the closing stage, Gray tries to find an end of the enquiry when he manipulates the use of the polite phrase 'Excuse me' as pioneering to submit the acceptable excuse to leave *"Excuse me, my family need me"* which is an off record politeness strategy implicated by inviting conversational implicatures in particular, giving hints to the addressee as a sub-strategy. By saying this utterance, Gray wants to convey that he intends to leave the station because his children need him. The mid key and low termination has the meaning that the speaker enforces little for a favorable response by the other interlocutors.

Extract No.9
Jean Slater Attacks Stacy Slater

Stacy: *I'm gonna have to take her to an AE. She just tried to be sick and she can't.* [on phone]
Jean: *Are you phoning?*
Stacy: *Kat sees if she can leave work to come and look after you.*
Jean: *I don't need looking after and stop talking about me as if I'm a child.*
Stacy: *I talk about you anyway, I'm flaming like. Lily's just told me, said she has bipolar, you can see it in her.*
Jean: *Well I do.*
Stacy: *and you thought she should know that, did you? She is 11 years old. She's terrified. She is necking fistfuls of meds all because you can't keep your big mouth shut. My daughter is poisoning herself and it's your fault and you wonder why I want to send her to Marty.*

Jean discovers a lump in her breast and assumes that her cancer has returned. She announces that she does not want any further treatment. The symptoms she was experiencing was brought on by stress. Stacy becomes worried by Jean's ecstatic behavior and her speedy relationship with Harvey Monroe, and they clash when Stacy is concerned that Jean is unwell again. Jean soon becomes vile towards Stacy. Stacy prohibits her from being alone with her children unless Jean sees a doctor.
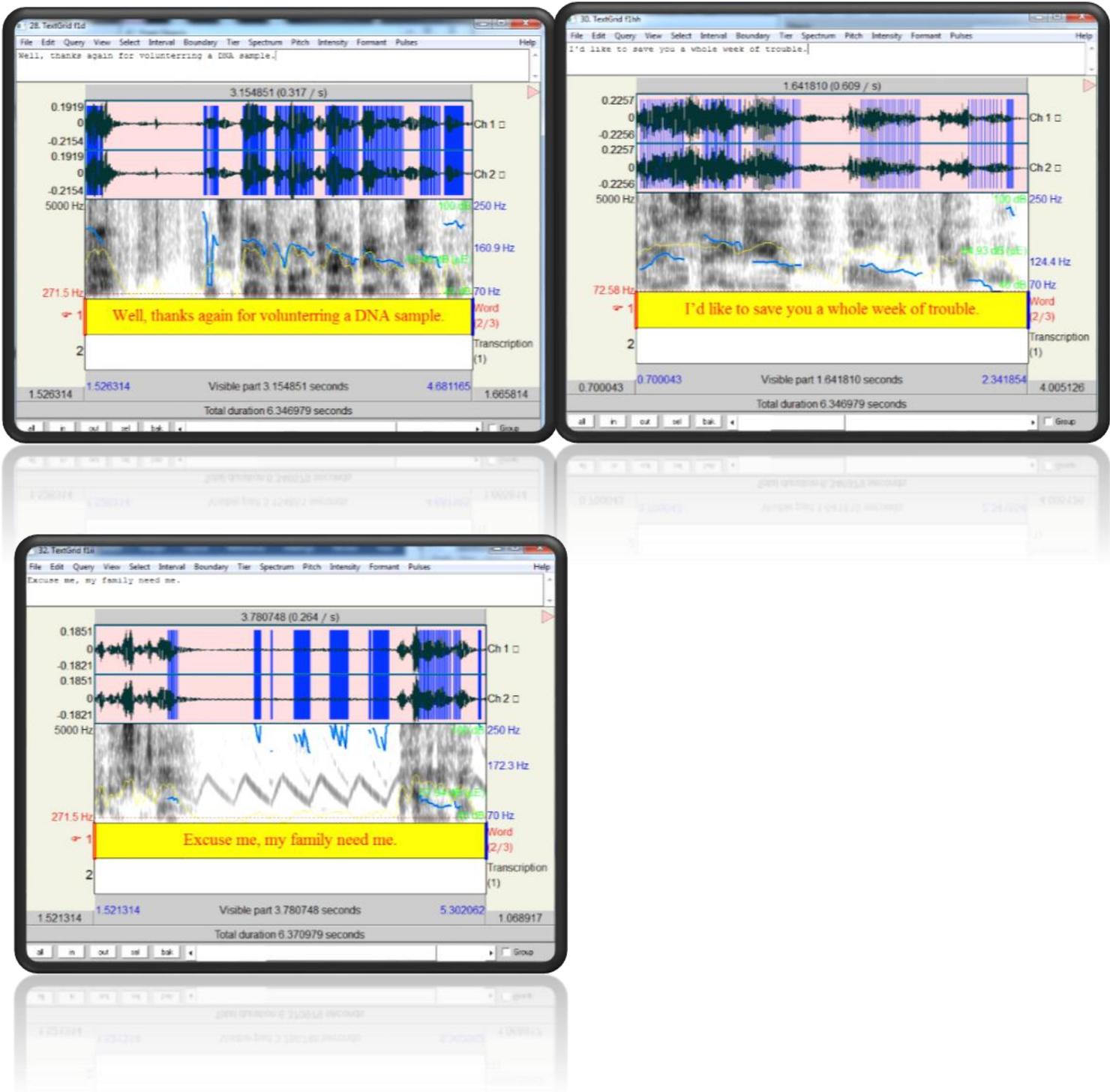

Figure (12): Praat Pictures of Utterances for Extract No. (9)

Table (22): Prosodic Analysis of Extract No. 9

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
Stop talking about me as if I'm a child.	High	Mid	158.674	64.022	Contrastive	Obligative (directive)
I talk about you anyway, I'm flaming like.	High	High	197.839	67.232	Contrastive	Expositive
You can't keep your big mouth shut.	High	High	209.087	65.713	Contrastive	Expressive
My daughter is poisoning herself and it's your fault	High	High	176.004	66.267	Contrastive	Expressive

In the opening stage of the conversation, Jean says "*Stop talking about me as if I'm a child*" which is a bald on-record impoliteness strategy wherein Jean admits clearly and directly that she is treated scornfully by the addressee (Stacy). This meaning is conveyed prosodically with the high key and mid termination accompanied with the speech act of obligative. The meaning of 'closure' associated with this contour conveys a succession of closed, or final, statements, reinforcing the propositional content and the force of command. Stacy tries to take the turn with the anger emotion when she says "*I talk about you anyway, I'm flaming like*" which is a positive impoliteness strategy realized by adopting being disinterested, unconcerned and unsympathetic sub-strategy. The prosodic strategy used in this utterance is called denying common ground. This can be expressed prosodically by modifying overall pitch range (covarying loudness). Accommodation of pitch range between participants has already been shown to be a feature of 'compliant' interaction. The utterance can also be regarded as an escalation strategy to counter the face attack.

At the developing stage, Stacy continues to adopt the negative impoliteness strategy, in particular associating the addressee with a negative aspect explicitly when she says "*You can't keep your big mouth shut*". It is conveyed prosodically by adopting high key and termination accompanied with the angry emotion which is characterized by rising pitch and loudness and the prosodic strategy is called invading auditory space.

In the closing stage, Stacy goes on to follow the blaming strategy and tries to accuse the addressee when she says "*My daughter is poisoning herself and it's your fault*" which is a positive impoliteness strategy employing disassociating from the others sub-strategy. The high key and termination with extreme loudness over the utterance can be seen as an invasion of auditory space and can be seen as a prosodic mean of increasing the distance between interlocutors.

Extract No. 10

Gray Apologies to Chantelle

Gray*: Hey, don't be like that. You sore?*

Chantelle: *A bit.*

Gray*: I'm sorry. You know I never mean it but how do you think I felt? My own wife laughing at me in public like that?*

Chantelle*: I wasn't laughing …*

Gray: *I've moved here for you, Chan. So you could be near your family. Do you think that's easy for me?*

Chantelle: *No.*

Gray: *Not like I've got a family of my own, is it? My dead mum isn't ringing me up every day, is she?*

Chantelle: *I'm sorry …*

Gray*: But I do my best to fit in with The Tylor clan, don't I? And it's hard work. Your mum sets my teeth on edge. And your dad is an absolute disgrace of a man. But I put up with them, don't I ? And it's all for you. All to keep you happy.*

Chantelle*: I appreciate that.*

Gray: *But what do I get in return? You turning on me, ganging up with them, make me feel like the outsider.*

Chantelle: *I wasn't laughing at you, Gray. I was laughing at my dad. He is ridiculous.*

Gray: *It's not just about that! You've been distant with me all week.*

Chantelle: *No, I haven't.*

Gray: *You spent all the time at the salon. You couldn't even be bothered to come to the photo shoot yesterday.*

Chantelle: *I told you, I got caught up with a customer…*

Gray: *I do everything for you , Chan. I give and I give, and I give, and you treat me like I'm nothing.*

Chantelle: *How can you say that? You know how much I love you.*

Gray: *Oh! Do you? It's a funny way of showing it.*

Chantelle: *I've palmed the kids off on mum. I cook your favorite dinner. I buy your favorite wine!*

Gray: *Please, don't start another fight! And please don't act the victim.*
Let's just put it behind us now, OK?

Gray is the husband of Chantelle. While Gray is seen to have a soft spot for others around him, he has a dark side to him, his abusive behavior. In the conversation, he apologizes to Chantelle because he abuses her after accusing her of laughing at him for losing the Walford 10k Race. Gray is an example of the domestic abusive character.
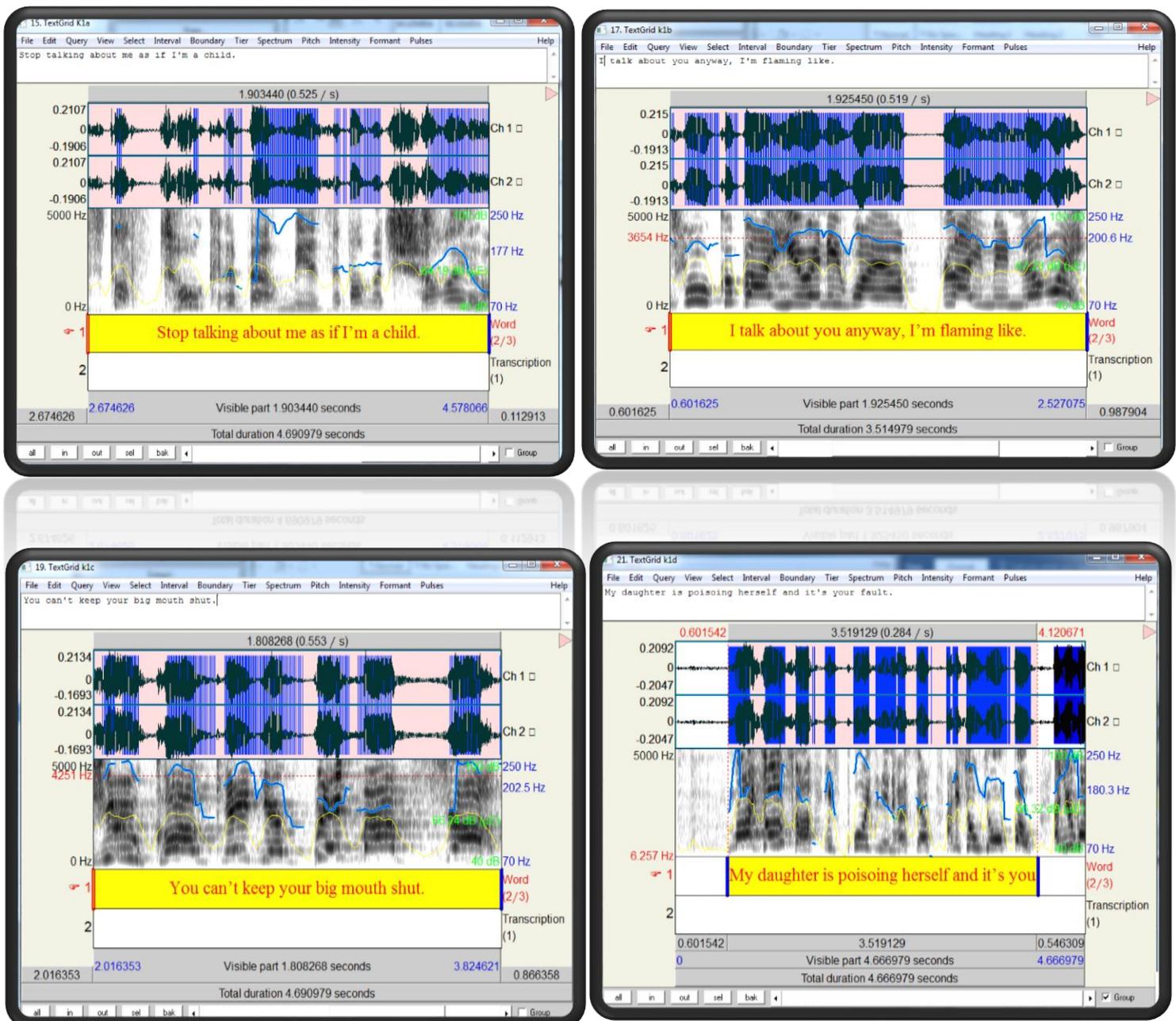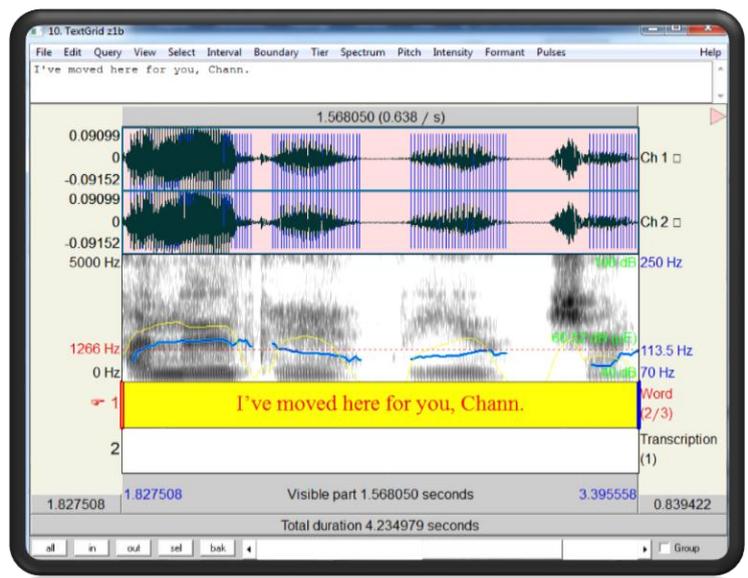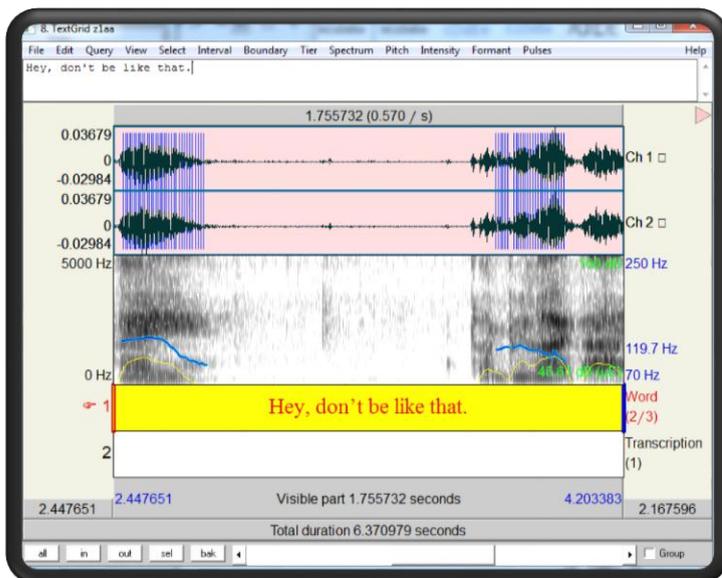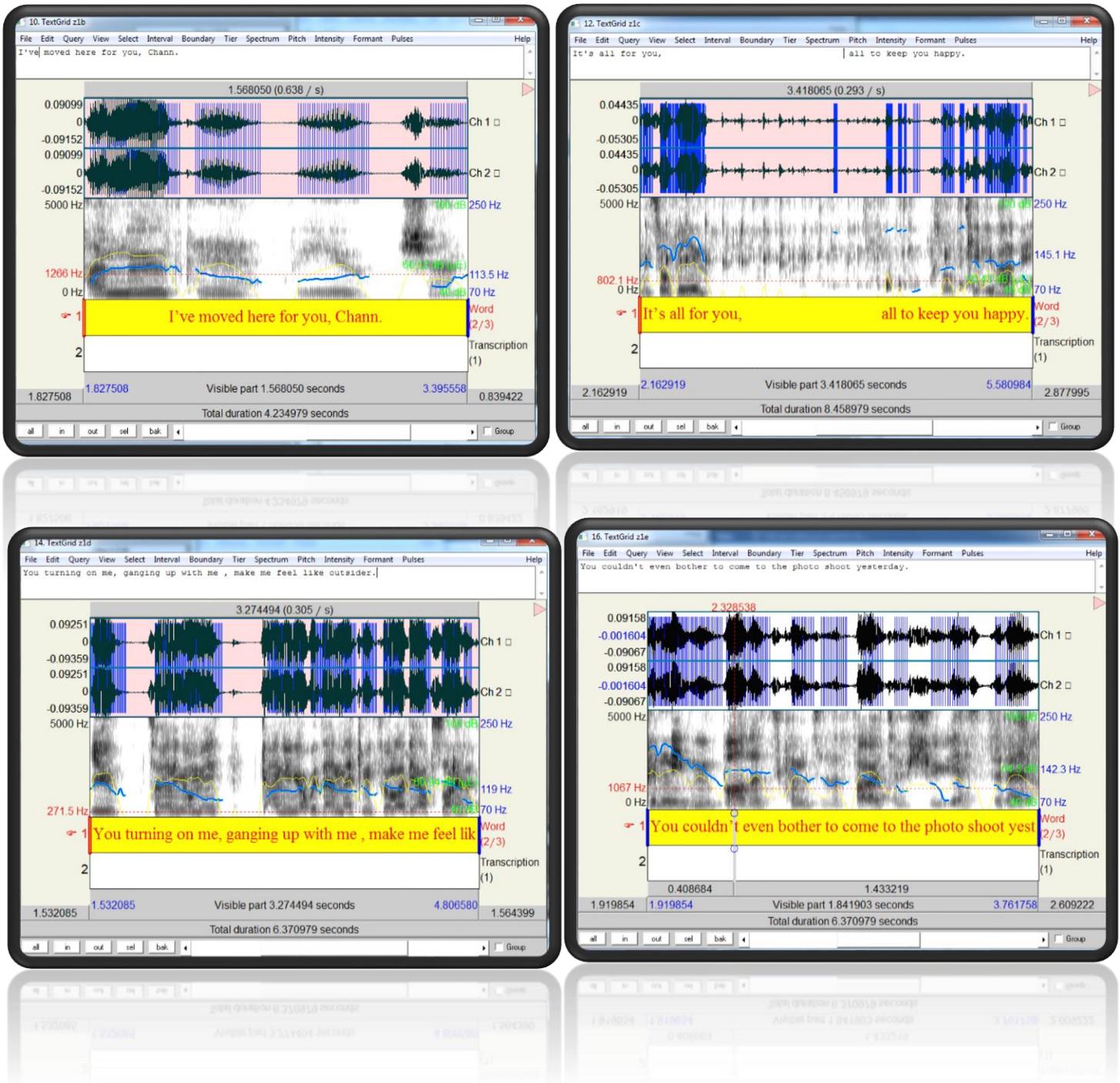
Figure (13): Praat Pictures of Utterances for Extract No. (10)

Table (23): Prosodic Analysis of Extract No. (10)

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Act
Hey, don't be like that.	Mid	Low	120.177	45.611	Additive	Obligative (directive)
I'm sorry, you know I never mean it but how do you think I felt?	Mid	Mid	118.114	54.724	Additive	Expressive
I've moved here for you , Chan.	Mid	Low	121.508	59.952	Additive	Expositive
It's all for you, all to keep you happy.	Mid	Mid	135.401	50.426	Additive	Expressive
You turning on me, ganging up with them, make me feel like the outsider	High	Mid	118.017	60.869	Contrastive	Expressive
You couldn't even bother to come to the photo shoot yesterday.	High	Mid	120.264	56.942	Contrastive	Expressive
I do everything for you, Chan.	Mid	Low	211.776	62.405	Additive	Expositive
You know how much I love you.	Low	Low	194.115	55.781	Equative	Expressive
You treat me like nothing.	Mid	Mid	173.769	61.849	Additive	Expressive
Please, don't start another fight!	High	Mid	271.921	62.466	Contrastive	Obligative (directive)
Let's just put it behind us now, OK?	Low	Mid	119.641	49.144	Equative	Obligative (commissive)

The opening stage of the conversation starts when Gray tries to comfort Chantelle to prepare the floor for apologizing when he says "*Hey, don't be like that*" which is a bald on-record strategy, particularly the sub-strategy of warning. This strategy is used in situations where participants know each other well or when the threat of the addressee's face is very small. Acoustically, the mid key and low termination have the meaning that the speaker enforces little or no constraint on the addressee. Then, Gray says "*I'm sorry, you know I never mean it, but how do you think I felt?*" which is a negative politeness strategy employing communicating the speaker's want to not impinge on the addressee sub-strategy. It is noted by using apologetic language 'I'm sorry' and the will to beg for forgiveness. The prosodic strategy of mid key and termination has the meaning that pressure from the speaker for a favorable response by the addressee. Gray continues to utilize politeness strategies when he says "*I've moved here for you, Chan*". It is a positive politeness implicated by claiming common ground, particularly, notice, attending to the addressee sub-strategy. Prosodically, the mid key and low termination has the meaning that the speaker enforces little or no constraint on the addressee. Then, he says "*It's all for you, all to keep you happy*" which follows the same strategy and sub-strategy of the previous utterance. The prosodic pattern of mid key and termination has the meaning that there is a pressure from the speaker for a favorable response by the addressee.

At the developing stage, Gray tries to justify the reasons behind his unacceptable or abusive behavior when he says "*You turning on me, ganging up with them, make me feel like the outsider*". It is a combination of a negative impoliteness sub-strategy of putting of the other's indebtedness on record and the positive impoliteness sub-strategy of disassociating from the others. The prosodic strategy followed is called invading auditory space which is characterized by rising voice and loudness accompanied with angry emotions. Gray uses negative impoliteness when he says "*You treat me like I'm nothing*", showing that he

supposes that Chantelle treats him badly and it is explicated by the word 'nothing'. Here, he adopts the use of condescending, scorning and ridiculing as a sub-strategy. Hinder linguistically is the prosodic strategy because the speaker tries to deprive the addressee of the freedom to speak; therefore, he adopts rising pitch at the beginning of the utterance then falling pitch at the end. This intonation gives the meaning of finality or 'closure' and the starting point of the fall conveys different degrees of finality. Pragmatically, after submitting his justifications, Gray returns to the positive politeness employing noticing and attending to the addressee sub-strategy when he says "*You know how much I love you*".

At the closing stage of the conversation, Gray uses the bald on-record impoliteness strategy preceded by the apologetic language 'please' to minimize the addressee's face attack when he says "*Please, don't start another fight*!". The prosodic strategy is called 'hinder linguistically' to give the meaning of finality. It is manipulated by the use of high key and mid termination employing making the words like 'DON'T' and 'ANOTHER' as the most prominent words in the utterance. Finally, he tries to arrive an end to the argument when he uses positive politeness conveying that the speaker and the addressee are co-operators sub-strategy. It implicates including both Gray and Chantelle in the activity as it has the words 'let's' and 'us' when he says "*Let's just put it behind us now, OK*?". Acoustically, the low key and mid termination has the meaning that the speaker enforces little or no constraint on the addressee (Chantelle).

Extract No.11

Chantelle Seems Scared by Gray

Chantelle: *Thanks for letting us stay.*

Gray: *Why wouldn't I?*

Chantelle: *I didn't mean anything by that.*

Gray: *I'm really not the bad guy, wasn't very nice the way you spoke to me earlier and your family wind me up but I put up with them , you mean so much to me , Why would you think otherwise?*

Keegan *[Chantelle's brother]: Dinosaur toys in my room again. Even your fridges nice huhhhhh.*

Chantelle: *Keegan, you have one already.*

Gray: *That's all right, you can spilt one with me.*

Keegan: *see that, he's one more children.*

Gray: *Oh! Go get somebody .*

Chantelle: *Oh, it's fine, I was little ...*

Gray: *Hey, be more chill like me.*

When Gray was about to hit Chantelle, she shouted that she was pregnant. Almost as if Gray completely forgets himself hitting Chantelle, he hugs her and tells her that it is brilliant news and acts happily about the situation, while Chantelle remains terrified. She thanks Gray for letting her and Keegan (Chantelle's brother) to stay at home. Gray tries to convince Chantelle that he wants help.
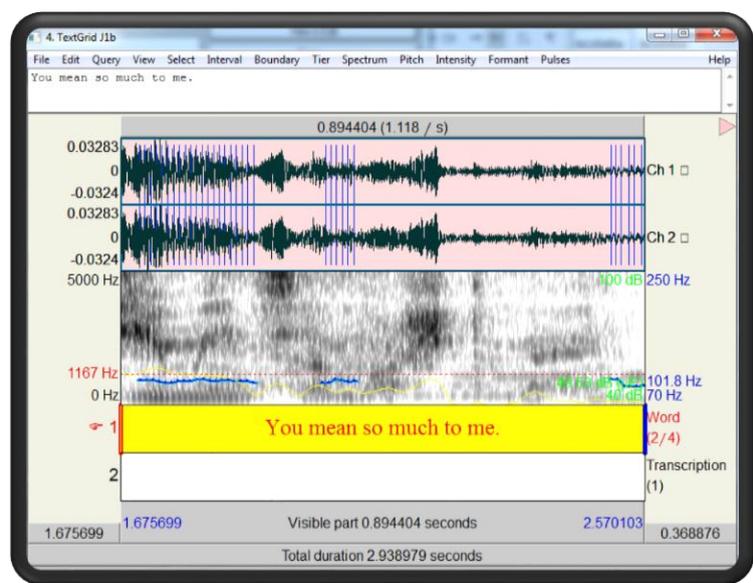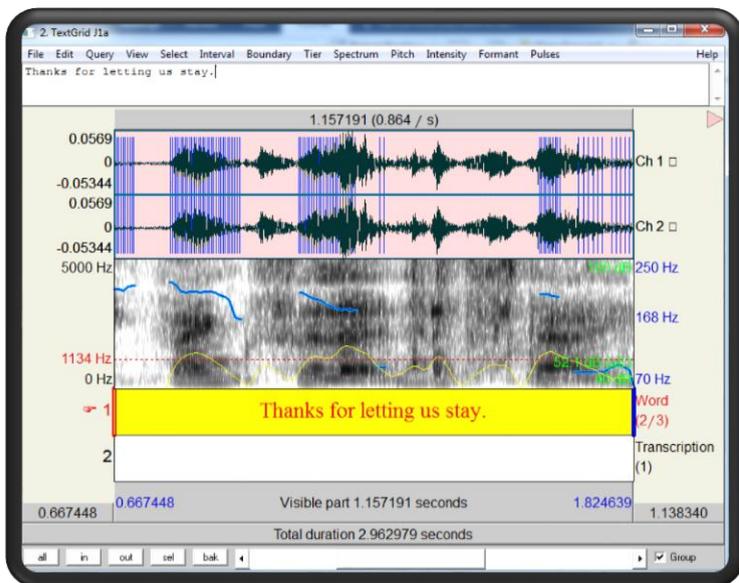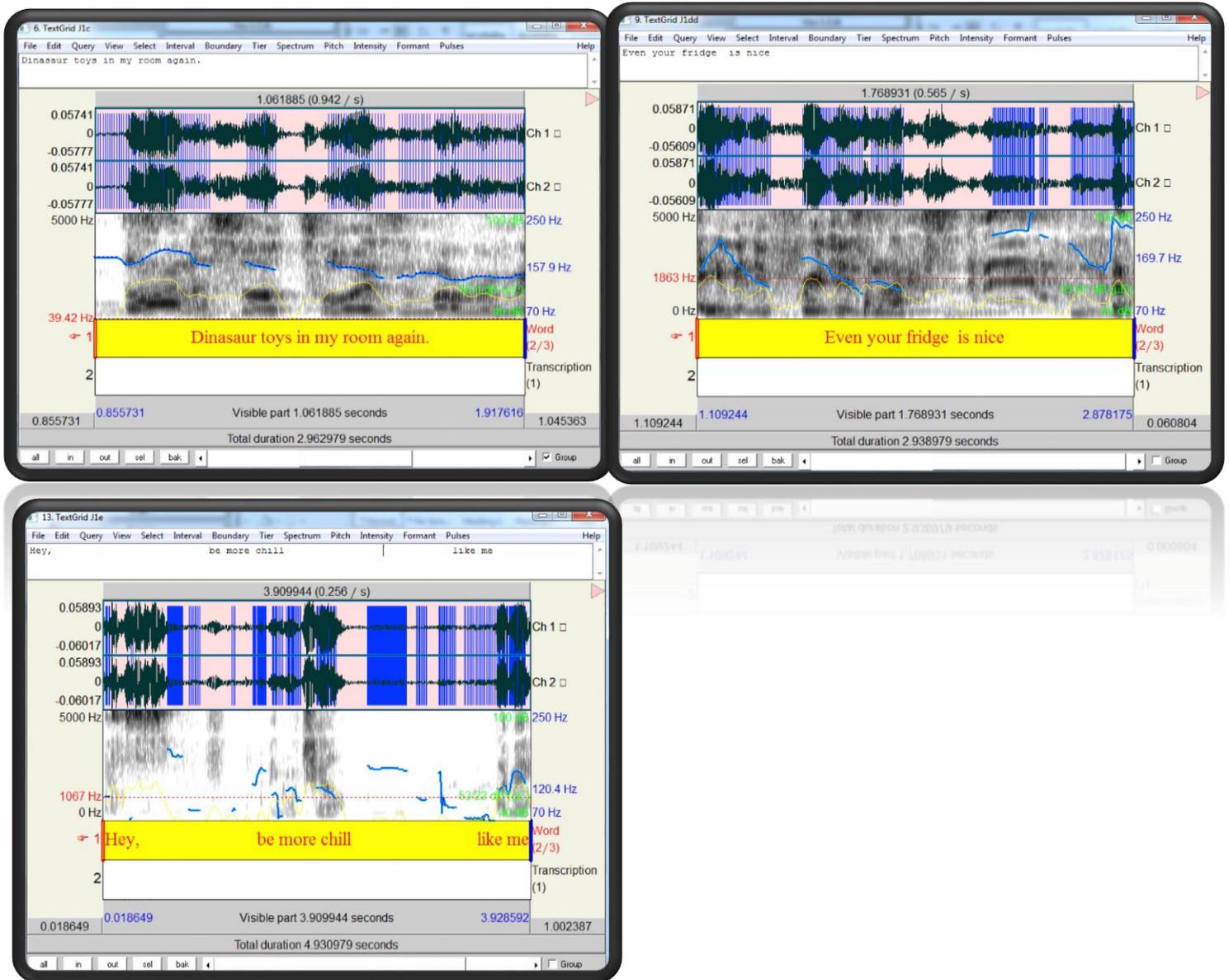
Figure (14): Praat Pictures of Utterances for Extract No. (11).

Table (24): The Prosodic Analysis of Extract No. (11)

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
Thanks for letting us stay.	*High*	*Low*	*190.064*	*50.833*	*Contrastive*	Expressive
You mean so much to me.	*Mid*	*Low*	*101.781*	*48.708*	*Additive*	Expositive
Dinosaur toys in my room again	*Mid*	*Mid*	*154.756*	*56.413*	*Additive*	Expressive
Even your fridge is nice,	*Mid*	*Mid*	*141.333*	*57.160*	*Additive*	Expressive
Hey, be more chill like me.	*High*	*Mid*	*118.171*	*53.157*	*Contrastive*	Obligative (directive)

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The opening stage of the conversation starts with the employment of a positive politeness strategy when Chantelle says "*Thanks for letting us stay*". This strategy is usually seen where the people in the social situation know each other fairly well. Here, the threat to face is relatively low and it also confirms that the relationship is friendly and the use of conveying that Chantelle and Gray as co-operators sub-strategy. Acoustically, high key and low termination with the emotion of joy and relaxation as well as the context and the expressive speech act of thanking give the addressee the impression of politeness. This strategy has pushed Gray to react to it with a relative standard of politeness as well, when he says "*You mean so much to me*" which is also a positive politeness strategy implicated by intensifying interest to the addressee (Chantelle). The speaker uses the mid key and low termination which have the meaning that the speaker enforces little or no constraint on the addressee.

In the developing stage, Keegan uses inviting conversational implicatures, in particular using metaphor as a sub-strategy of off record politeness strategy when he describes the couple (Gray and Chantelle) as "*Dinosaur toys*" . Then, he adopts the same strategy to create a comfortable atmosphere to renovate the couple relationship after an event where there has been tension. He uses the off record politeness when he says "*Even your fridges nice*" by using inviting conversational implicatures, i.e. giving hints. It is noticed that the speaker uses mid key and termination with this strategy to give the meaning of pressure from the speaker for a favorable response by the other addressee(s).

At the closing stage, Gray says "*Hey, be more chill like me*" which is a positive politeness strategy in particular conveying that the speaker and the addressee are co-operators implicated asserting or presuming the speaker's knowledge of and concerning for the addressee's wants. The high key and mid termination have the meaning that the pressure from the speaker for a favorable response by the other interlocutors.

Extract No.12

Gray Murders Chantelle

Gray*: What're you doing?*

Chantelle*: nothing ...*

Gray*: What's this? Your little escape fun. Secret phone, loads of cash, come on what's the plan?*

Chantelle*: Yes, I am . I can't do this another minute longer I can't stomach it. You can cancel my back card, you can push me around, you can beat me black and blue but you'll never win because I don't love you anymore. I lost your baby and I was glad. Look at you, look at you what woman would want to be with a man like you weak, pathetic, you know the only mistake I have ever made was staying this long, was not speaking up and telling everyone the truth. I kept my mouth because I thought what a good wife did. I didn't want any of this to be true so I stayed silent, I kept quiet, I'm not anymore, not anymore, I am leaving, I'm taking my children, I'm walking out that door and I swear if you try and stop me , I will start screaming and I won't stop until you're inside, now get out my way, get out my way.*

Gray*: Your place is here with me. [pushing forcefully]*

Chantelle*: I can't breathe.*

Gray*: Don't worry, I'm gonna call an ambulance.*

Chantelle: *Hey, Gray.*

Gray*: You're gonna be okay. I'm gonna go get help.*

After realizing Gray won't stop abusing her after Gray went back to his old ways and even got worse during the Coronavirus lockdown, Chantelle finally builds up the courage to tell him that she's leaving him and taking the kids with her. Distraught by this, Gray argues with her, threatening to strangle the kids if she leaves. They both keep on arguing Gray forcefully pushes Chantelle onto a loaded dishwasher, where she is impaled by kitchen knives. Gray tries to help her by calling an ambulance, however, knowing that she might ruin his reputation if she survives. He decides to leave her to die while he makes up an alibi. Finally, Chantelle Atkins was murdered by her abusive husband.

8. TextGrid S1aa

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses   Help

Your little escape fun

0.920877 (1.086 / s)

0.3043 / 0 / -0.3123 — Ch 1
0.3043 / 0 / -0.3123 — Ch 2

5000 Hz   100 dB 250 Hz
                                    175.5 Hz
0 Hz   40 dB 70 Hz

1 Your little escape fun   Mary (2/3)
2   John (1)
3   bell (0)

1.777350   Visible part 0.920877 seconds   2.698227
1.777350   2.208752

Total duration 4.906979 seconds

all in out sel bak ◄

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10. TextGrid S1b

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses   Help

I don't love you anymore.

1.966197 (0.509 / s)

0.2709 / 0 / -0.2828 — Ch 1
0.2709 / 0 / -0.2828 — Ch 2

5000 Hz   100 dB 250 Hz
                                    162.9 Hz
172.1 Hz   40 dB 70 Hz

1 I don't love you anymore.   Word (2/3)
2   Transcription (1)

1.752462   Visible part 1.966197 seconds   3.718859
1.752462   1.188321

Total duration 4.906979 seconds

all in out sel bak ◄   ☑ Group

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12. TextGrid S1c

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses   Help

I lost your baby and I was glad.

3.156735 (0.317 / s)

0.2707 / 0 / -0.2752 — Ch 1
0.2707 / 0 / -0.2752 — Ch 2

5000 Hz   250 Hz
                           192.7 Hz
138.9 Hz   70 Hz

1 I lost your baby and I was glad.   Word (2/3)
2   Transcription (1)

2.230265   Visible part 3.156735 seconds   5.387000
2.230265   4.439979

Total duration 9.826979 seconds

all in out sel bak ◄

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18. TextGrid S1ee

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses   Help

What woman would want to be with a man like you, weak, pathetic?

2.708146 (0.369 / s)

0.2662 / 0 / -0.2252 — Ch 1
0.2662 / 0 / -0.2252 — Ch 2

5000 Hz 4184 Hz   250 Hz
                           156.6 Hz
0 Hz   70 Hz

1 What woman would want to be with a man like you, weak   Word (2/3)
2   Transcription (1)

5.220856   Visible part 2.708146 seconds   7.929002
5.220856   1.897977

Total duration 9.826979 seconds

all in out sel bak ◄   ☑ Group

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28. TextGrid s1j

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses   Help

Get out of my way.

1.246080 (0.803 / s)

0.2425 / 0 / -0.2425 — Ch 1
0.2425 / 0 / -0.2425 — Ch 2

5000 Hz   100 dB 250 Hz
                                    192.5 Hz
138.9 Hz   40 dB 70 Hz

1 Get out of my way.   Word (2/3)
2   Transcription (1)

3.941548   Visible part 1.246080 seconds   5.187627
3.941548   4.639352

Total duration 9.826979 seconds

all in out sel bak ◄   ☑ Group

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30. TextGrid s1k

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses   Help

Don't worry, I'm gonna call an ambulance.

1.609461 (0.621 / s)

0.3158 / 0 / -0.2858 — Ch 1
0.3158 / 0 / -0.2858 — Ch 2

5000 Hz   250 Hz
1565 Hz   139.6 Hz
0 Hz   70 Hz

1 Don't worry, I'm gonna call an ambulance.   Word (2/3)
2   Transcription (1)

1.229802   Visible part 1.609461 seconds   2.839262
1.229802   2.067717

Total duration 4.906979 seconds

all in out sel bak ◄

Figure (15): Praat Pictures of Utterances for Extract No. (12)

Table (25): Prosodic Analysis of Extract No. 12

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Act
Your little escape fun	*Mid*	*Low*	170.983	68.951	*Additive*	Expresssive
I don't love you nymore.	*High*	*High*	160.110	70.781	*Contrastive*	Expositive
I lost your baby and I was glad.	*High*	*High*	200.694	65.995	*Additive*	Expositive
What woman would want to be with a man like you weak, pathetic?	*High*	*Mid*	282.373	68.908	*Contrastive*	Obligative (directive)
I swear if you try and stop me, I will start screaming.	*High*	*Mid*	175.520	66.359	*Contrastive*	Obligative (commissive)
I won't stop until you're inside.	*High*	*Mid*	193.317	66.380	*Contrastive*	Obligative (commissive)
Get out of my way	*High*	*Mid*	249.605	70.528	*Contrastive*	Obligatives (directives)
Don't worry, I'm gonna call an ambulance.	*Mid*	*Low*	134.992	64.225	*Additive*	Obligatives (directives)

150

The opening stage of the conversation begins when Gray discovers that Chantelle wants to run away. Gray begins to use positive politeness strategy "*Your little escape fun*" which is realized through joking as a sub strategy. The mid key and low termination has the meaning that the speaker enforces little or no constraint on the next "turn taker".

In the developing stage, Chantelle adopts the escalation strategy to counter face attack of impoliteness act by saying "*I don't love you anymore*" which is a positive impoliteness strategy in particular the use of disassociating from the addressee (Gray). The prosodic strategy adopted here is called disassociating from the other which can be expressed by modifying overall pitch range (and convarying loudness). It is a feature of 'compliant' interaction; therefore, she uses high key and termination to counter face attack. Then, she continues to follow the same strategy whether to counter the face attack or to employ the impoliteness strategy when she says "*I lost your baby and I was glad*". She adopts the prosodic strategy of denying common ground, i.e. if the speaker is annoyed or angry, he raises his voice which is a result of having to speak over an interruption. After that, Chantelle uses the negative impoliteness strategy by using the associating the addressee with a negative aspect explicitly as a sub-strategy when she says "*What woman would want to be with a man like you weak, pathetic?*". The invasion of space is motivated by anger. The prosody of high key and mid termination combines with the expressions of impoliteness already present in the utterance. She expresses this strategy by using many negative adjectives such as 'weak' and 'pathetic'.

At the end of the developing stage, Chantelle uses the positive impoliteness strategy employing disassociating from the addressee sub-strategy when she says "*And I won't stop until you're inside*". The high key and termination refers to the accommodation of pitch range between the participants which has already been

shown to be a feature of 'compliant' interaction. This prosodic strategy is called denying common ground which can be expressed by modifying overall pitch range. She changes her strategy to a more effective and stronger one to attack Gray's face by using the bald on-record impoliteness strategy when she says "*Get out my way*" which is explicated by using the imperative form of the verb. Acoustically, the high key and mid termination has the meaning of 'hider linguistically' which conveys a sense of extreme finality or closure, i.e. to bring the whole conversation to an end. It is noticed that Gray follows the withhold politeness or impoliteness when he prefers to keep silent to counter face attack.

At the closing stage, Gray adopts employing a politeness strategy to minimize the face threatening act of Chantelle when he says "*Don't worry, I'm gonna call an ambulance*" which is a bald on-record politeness strategy in particular requesting especially when he knows that she is dying. The prosodic pattern of mid key and low termination has the meaning that the speaker enforces little or no constraint on the addressee.

Extract No.13

Gray Murders Tina Carter

Tina*: You murdered your wife, all this time hiding right here.*

Gray*: You don't know what it was like.*

Tina*: Plain sight people bringing in lasagnas.*

Gray*: I just wanted us to be happy. She was my life.*

Tina*: Shirly told me you tried to kill yourself and take your kids with you.*

Gray*: My wife had had just died.*

Tina*: No, no. She didn't just die, you murdered her.*

Gray*: Oh, Sorry. [crying]*

Tina*: I with Shirly had left you. I wish you'd taken those gorgeous children and just let you die…*

Gray*: No idea what it feels like.*

Tina*: Oh, it's always about you in it eh, your hurt your pain.*

Gray*: I loved her.*

Tina*: You don't know what love is , look at you it's pathetic, you're pathetic.*

If Chantelle couldn't stop, you I will. I'm gonna tell everyone. I'm gonna tell Karen , I'm gonna tell your kids, I'm gonna make sure that everybody sees who you are.

Gray: *Your sister shouldn't have saved me. [KILL HER] You know something. You're right if I couldn't have her, no one else could. She is my everything but she didn't listen. You didn't listen. Didn't mean to hurt her, I love her. She is my world.*

Tina confronts Gray with his suspicious about his treatment towards Chantelle. Tina threatens Gray to tell everyone that he has murdered Chantelle. They both argue and Gray strangles Tina before she can leave his house.
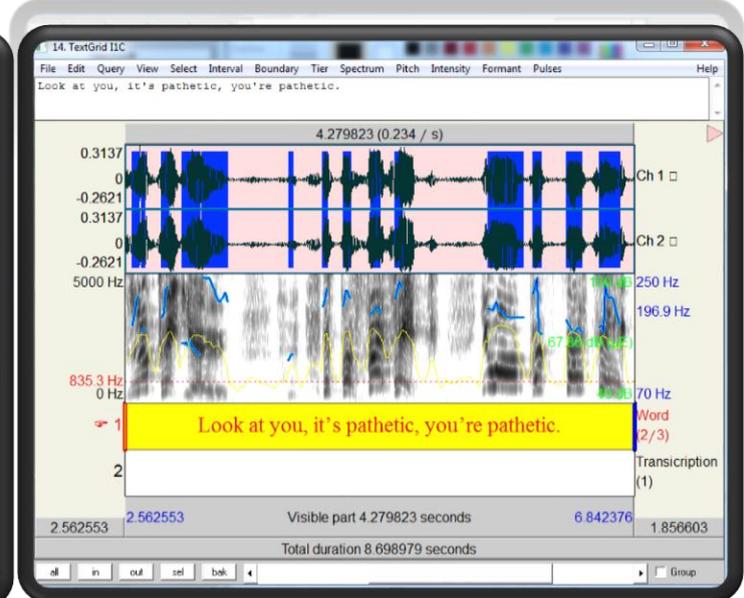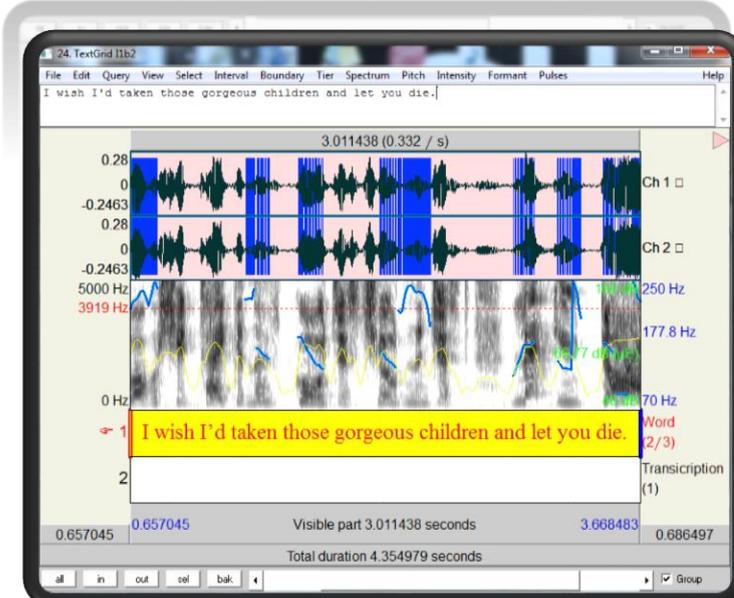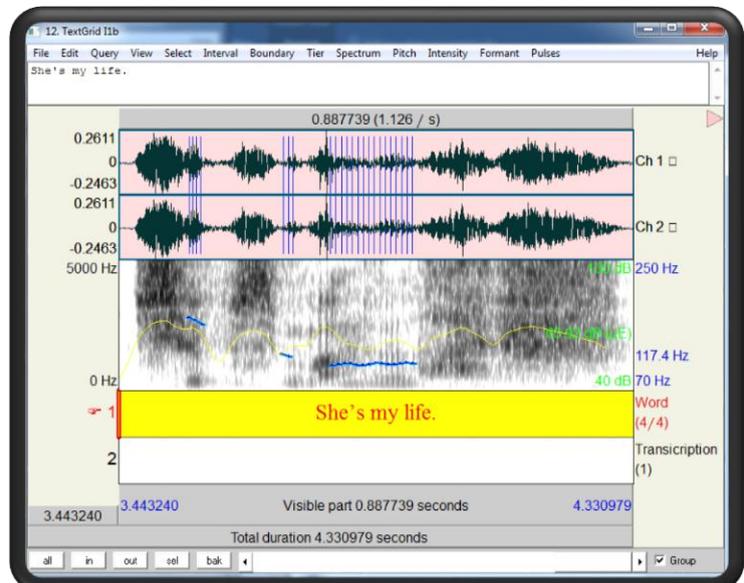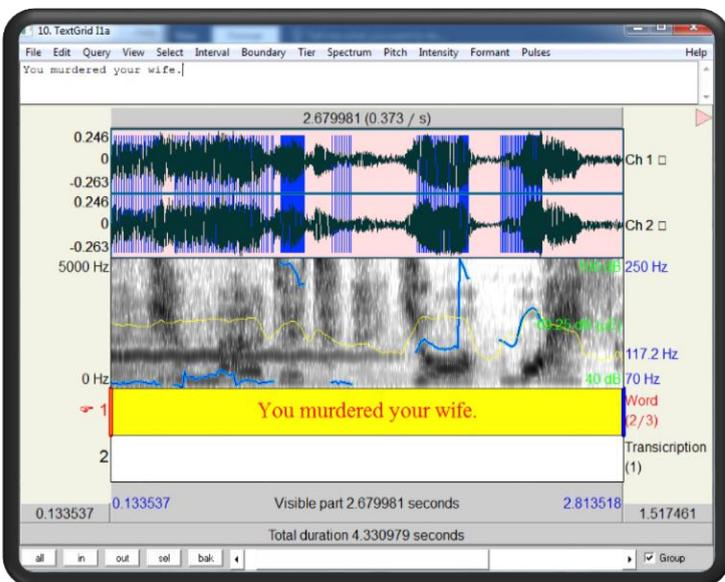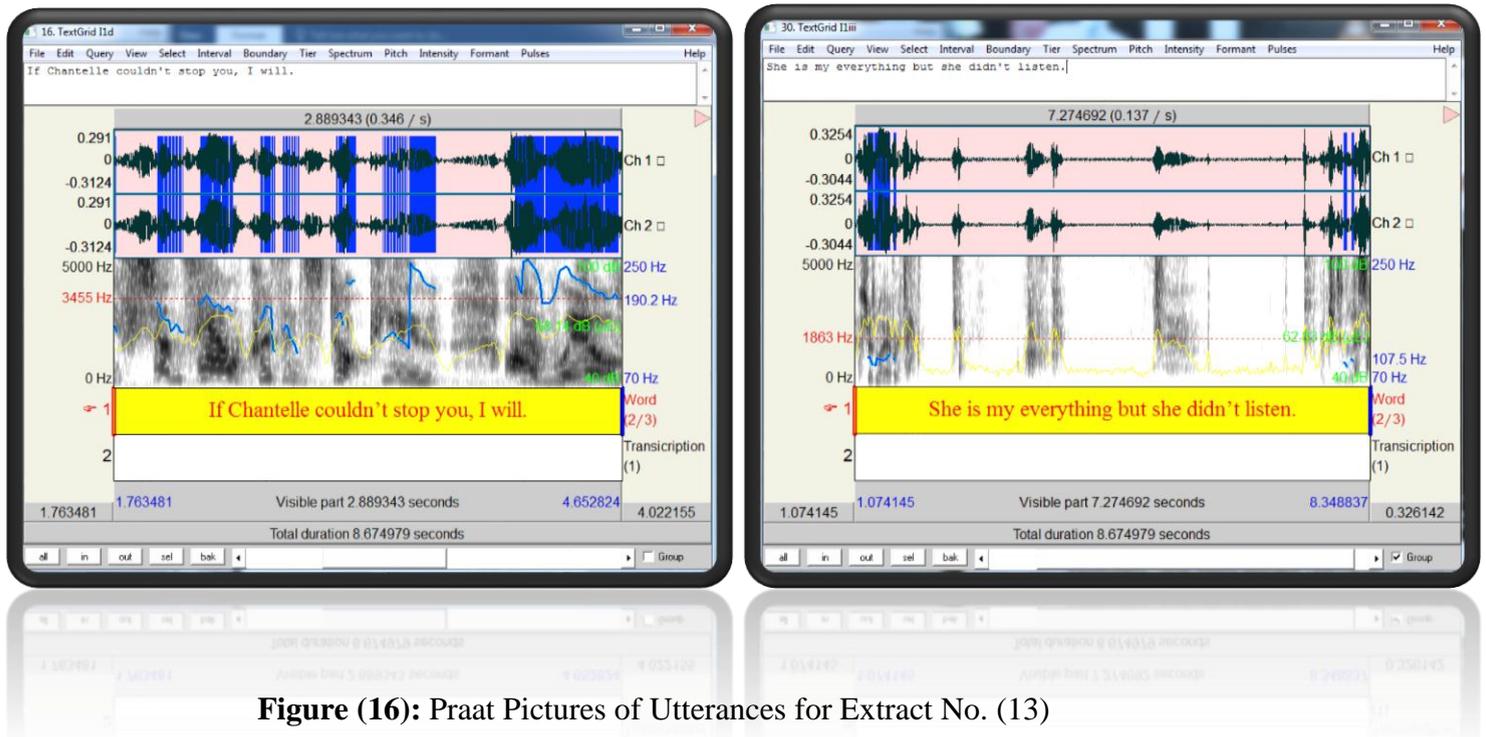
Figure (16): Praat Pictures of Utterances for Extract No. (13)

Table (26): Prosodic Analysis of Extract No. 13

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Act
You murdered your wife.	Low	Mid	88.324	69.245	Equative	Expositive
She was my life.	Mid	Low	171.544	54.597	Additive	Expressive
I wish I'd taken those gorgeous children and let you die.	High	Low	162.950	65.772	Contrastive	Expressive
look at you it's pathetic, you're pathetic.	High	High	298.168	67.738	Additive	Obligative (directive)
If Chantelle couldn't stop you, I will.	High	High	193.211	68.433	Contrastive	Obligative (commissive)
She is my everything but she didn't listen.	Mid	Low	108.544	68.544	Additive	Expressive

In the opening stage of the conversation, Tina uses the positive impoliteness strategy when she says *"You murdered your wife"* wherein Tina confronts Gray in a clear and direct accusation when she uses Ignoring and snubbing the addressee as a sub-strategy. The low key or narrowing of pitch range in this situation may suggest to the addressee a degree of restraint which is often more threatening than uncontrolled anger. The prosodic strategy of this positive impoliteness is called denying common ground. Gray tries to minimize the face attack, so he uses the positive politeness strategy which is realized through exaggeration as a sub-strategy when he says "she was my life". The mid key and low termination signals the meaning that the speaker enforces little or no constraint on the next "turn taker".

Tina says *"I wish I'd taken those gorgeous children and let you die"* which is a positive impoliteness employing disassociating from others sub-strategy. The raised voice (high key) is the result of having to speak over an interruption and the voice shifts down (low termination) again at the end of the utterance when she has regained the floor. This prosodic strategy is called disassociating from the other. Tina continues to adopts the bald on record impoliteness strategy when she says *"look at you it's pathetic, you're pathetic"* which is recognized by associating the addressee with a negative aspect explicitly sub-strategy. The invasion of space is motivated by anger. The prosody of high key and termination combines with the expressions of impoliteness already present in the utterance. It can be seen through the use of the negative adjective 'pathetic' to intensify impoliteness.

At the developing stage, Tina uses the negative impoliteness strategy when she says *"If Chantelle couldn't stop you, I will"* which is realized through implicated frighten by the act of threatening sub-strategy. The high key and termination have the meaning of intensifying the sense of finality. The intonation

signals that it is not the speaker's intention to offer an 'out' to the addressee, but that the matter is closed.

Finally, in the closing stage, Gray confesses in a soliloquy that he has loved Chantelle. This is done through the positive politeness strategy, showing fulfilling the addressee's wants for something when he says "*She is my everything but she didn't listen*". The mid key and low termination has the meaning that the speaker enforces little or no constraint on the next "turn taker".

Extract No.14

Dennis and Sharon Finally Reveal They are in Love

Sharon: *Don't let our present data.*

Den: *I just thought I'd give him something special seeing as this is their first Christmas together, It'd be nice to have some happy members of it. Welcome to the family properly Zoe.*

Dennis: *Barbados!*

Father: *Dennison, sorry, fly out first thing tomorrow.*

Zoe: *It's fantastic and it, Dennis, is very brilliant, What's the matter thought not in the Caribbean, you, please?*

Zoe: *But I can't everyone gets stuck in. What's going on? [looking at Dennis and Sharon]*

Father: *Well, I don't think there's anything going on.*

Zoe: *What do you keep looking at each other for?*

Father: *Look! Chrissy has spent all morning slaving over this hot turkey so that we can all have a nice lunch. You've got any arguments with each other, this isn't the right day, Okay?*

Sharon: *It's not an argument, dad.*

Dennis: *I really appreciate this but I'm sorry means everyone won't be able to go on holiday. I might be here tomorrow.*

Father: *Oh Dampier!*

Sharon: *Oh, we were gonna tell you tonight.*

Father: *You think your planet.*

Dennis: *Nothing, we're through playing games, we're deadly serious.*

Sharon: *Oh, anyway tomorrow don't worry we're in love, we have been for a very long time.*

Zoe: *You're not, you're lying, you're sick, you're obsessed with him, don't love you, tell her Dennis , tell you don't mean it , tell her you don't love her .*

Dennis: *Thank you, Zoe, I'm sorry but it's true. I do love Sharon and I want to spend the rest of my life with her.*

Father*: Over my dead body. How long had this lined up? You knew you were planning this morning when I was telling her what a great team we were gonna …*

Dennis and Sharon fell in love, but their romance is halted by Den (Dennis' father). Den resumes the position as the head of the Watts clan and is disguised to discover Sharon and Dennis's romantic relationship and blackmails Dennis into ending it. Dennis begrudgingly dates Zoe Slatter, but just before Christmas, he secretly reunites with Sharon. The couple plan to move to America on Christmas Day but Zoe announces she is pregnant; a ruse Den concocts to spilt up Sharon and Dennis. The conversation takes place at Christmas dinner, when Den gives a wedding present (tickets to Barbados) to Dennis and Zoe. The situation obliges the couple to reveal they are in love for a while.
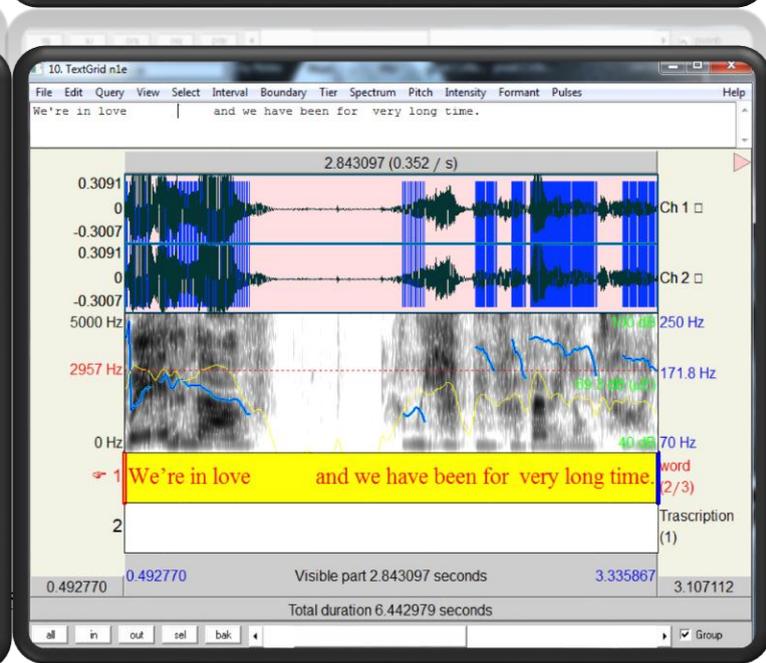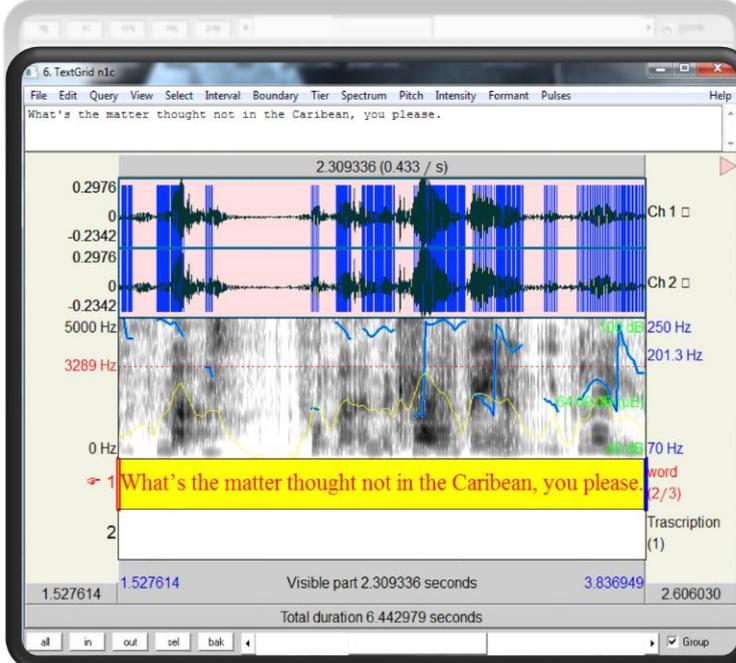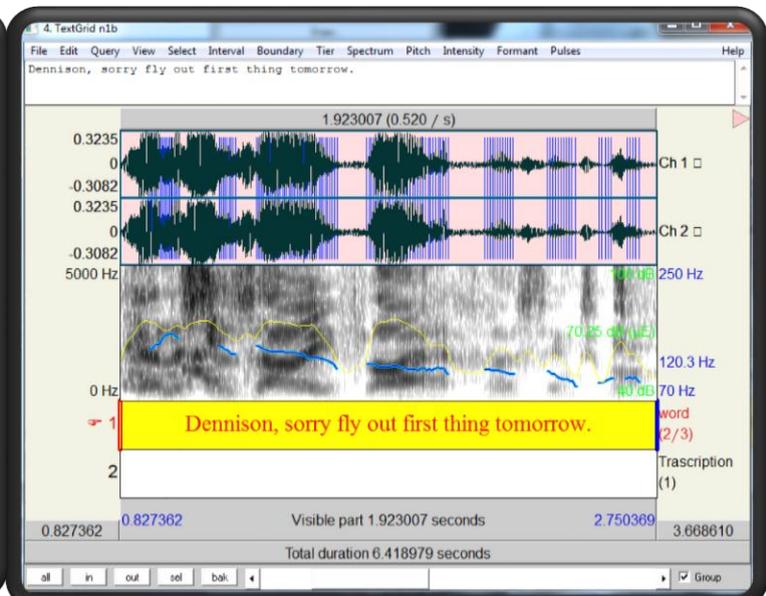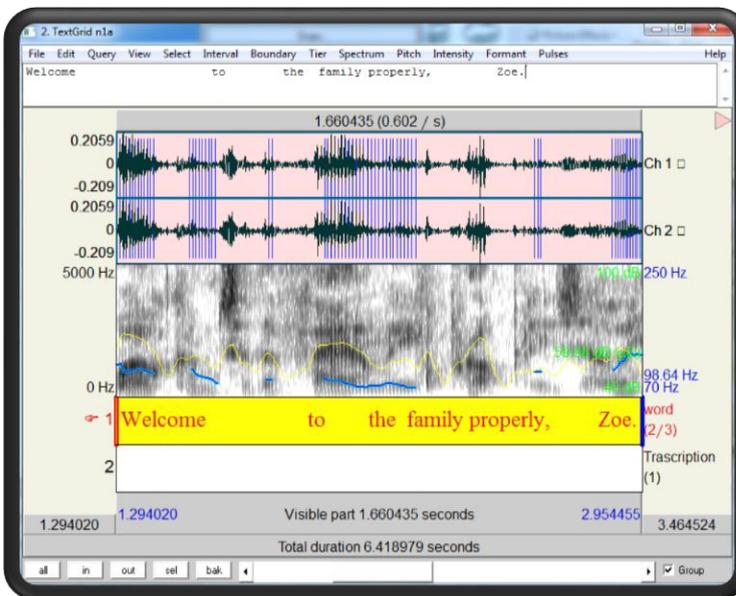
Figure (17): Praat Pictures of Utterances for Extract No. (14)**.**

Table (27) Prosodic Analysis of Extract No. 14

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
Welcome to the family properly Zoe.	Mid	Low	93.942	59.594	Additive	Expressive
Dennison, sorry fly out first thing tomorrow.	Mid	Low	119.633	69.811	Additive	Obligative (directive)
What's the matter thought not in the Caribbean, you, please?	High	High	219.414	64.105	Contrastive	Obligative (directive)
We're in love and we have been for a very long time.	Low	Mid	195.688	64.980	Equative	Expositive
You're lying, you're sick, you're obsessed with him	High	High	196.039	70.072	Contrastive	Expressive
Zoe, I'm sorry but it's true, I do love Sharon.	Mid	Mid	147.653	67.624	Additive	Expressive
I really appreciate this but I'm sorry .	Mid	Low	124.621	61.197	Additive	Expressive

The conversation starts when Den uses a positive politeness strategy when he says "*Welcome to the family properly Zoe*" which is realized by claiming common ground implicated by noticing and attending to the addressee (Zoe). The father (Den) continues to follow the politeness strategies when he says "*Dennison, sorry, fly out first thing tomorrow*" which is a bald on record politeness strategy implicated by command as a sub-strategy. The prosodic pattern for the two above utterances consist of mid key and low termination which have the meaning that the speaker enforces little or no constraint on the next "turn taker". Zoe asks "*What's the matter thought not in the Caribbean, you, please?*" which is a negative politeness strategy realized through not presuming or assuming in particular by questioning using hedge on illocutionary force. The

high key and termination have the meaning that there is an expectation on the part of the speaker of a contrastive answer: yes/no.

At the developing stage of the conversation, Sharon uses a positive politeness strategy when she says *"We're in love and we have been together for a very long time"* which is realized by claiming common ground to convey the idea of using in-group identity markers such as 'we' and 'together'. Acoustically, the low key and mid termination have the meaning that there is pressure from the speaker for a favorable response by the other interlocutors. Dennis follows the same politeness strategy when he says "I really appreciate this but I'm sorry means everyone won't be able to go on holiday" which is a negative politeness strategy realized by communicating Dennis's want to not impinge on the hearer and by using apologizing and begging forgiveness. Dennis reinforces the use of the negative politeness strategy when he says *"Zoe, I'm sorry but it's true, I do love Sharon."* which is recognized by communicating the speaker's want to not impinge on the addressee (Zoe) in particular using apologizing language i.e. he is admitting reluctance and begging forgiveness. The mid key and mid termination have the meaning that there is pressure from the speaker for a favorable response by the other interlocutors. This prosodic pattern reflects that the speaker wants to get an end to the argument. Den says *"Over my dead body"* which is an escalation strategy to counter face attack.

In the closing stage, Zoe confronts Sharon by saying *"You're lying, you're sick, you're obsessed with him"* in which Zoe adopts the negative impoliteness strategy of associating the addressees with negative aspects explicitly such as 'lying', 'sick' and 'obsessed'. The prosodic strategy is called invading auditory space which is characterized by high key and termination. The 'rising' of the voice normally involves both an increase in pitch and loudness and can have both internal and external motivation: internally by the presence of extreme emotions both positive and negative and externally by the need to communicate across a distance.

Extract No. 15

Gray Atkins Causes A Scene at Whitney Dean's Trial

Prosecutor*: Shouldn't be long now, Okay Mrs. Fowler? If you could just sit in the business gallery, please?*

Whitney*: [See Gray enters the court's hall] Gray, what's he doing here?*

Gray*: [silent]*

Prosecutor*: Members of the jury, this case is about one person.*

Gray*: Exactly.*

Prosecutor*: A person responsible for a veritable Valentine's Day massacre in their own home. Someone who callously left their victim to die, bleeding out on the kitchen floor and as the life ebbed away. They simply closed the door and walked away.*

Gray*: No, it wasn't like that.*

Judge*: Sit down.*

Gray*: This is a fuss.*

Prosecutor*: Now, you will hear Mr. King described as a stalker. Someone who threatened Miss Dean and made her life a misery, but the facts don't support that.*

Gray: *[smile sarcastically] : Like you, care about the facts.*

Judge*: Silence in my court or I will hold you in contempt.*

Prosecutor*: All we do know for sure is that on the night of the 14th of February, he was found dead on the kitchen floor of number 25 Albert Square and that Miss Dean has confessed to the killing. She claims it was an accident, so why didn't she call the emergency services.*

Gray*: How much are they paying you to defend that evil, monster?*

Judge*: Could the officers of the court, please, escort this gentleman out?*

Gray: *This isn't justice, it's a joke.*

Gray offers to represent Whitney who is questioned by the police because she is accused of killing Leo King in self-defense. Leo's mother, Michaela, confronts Whitney to find out what happened to Leo. She turns to Whitney, blaming her and saying that the whole situation is her fault. At court, Whitney is convinced that the jury will not believe her and that she will go to prison.
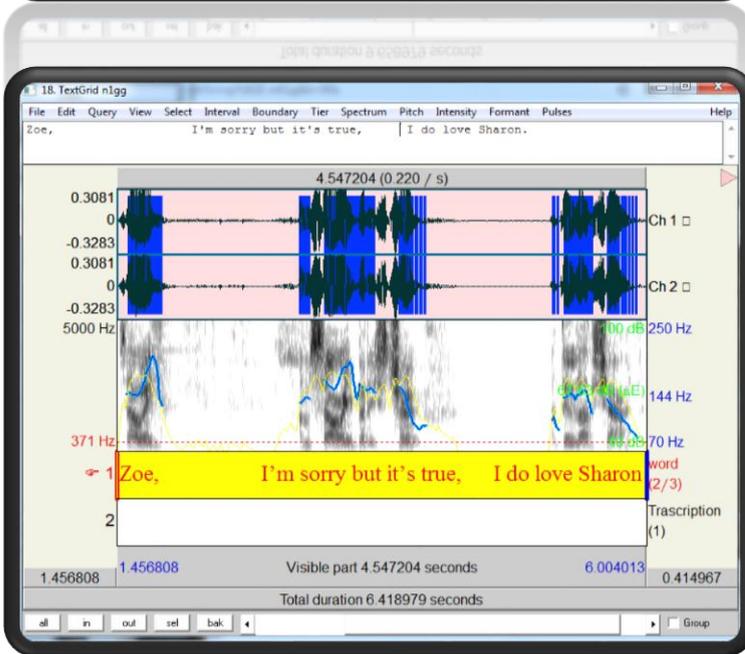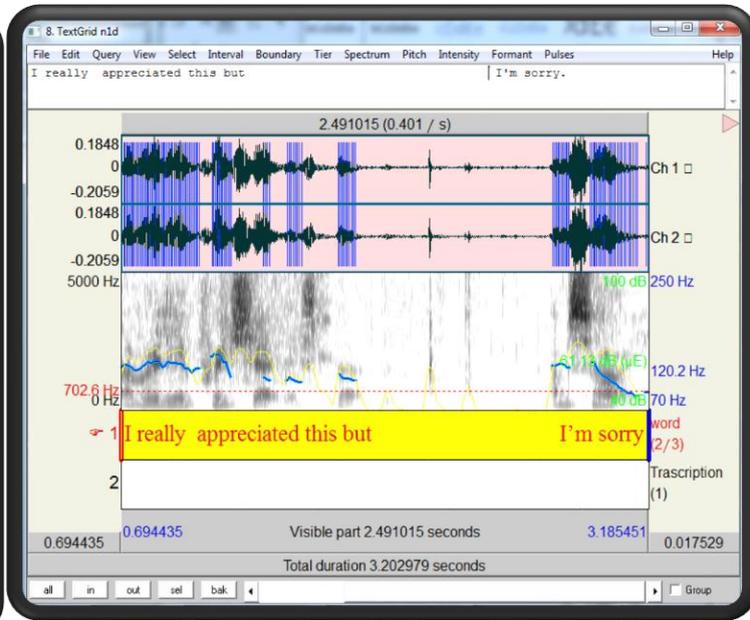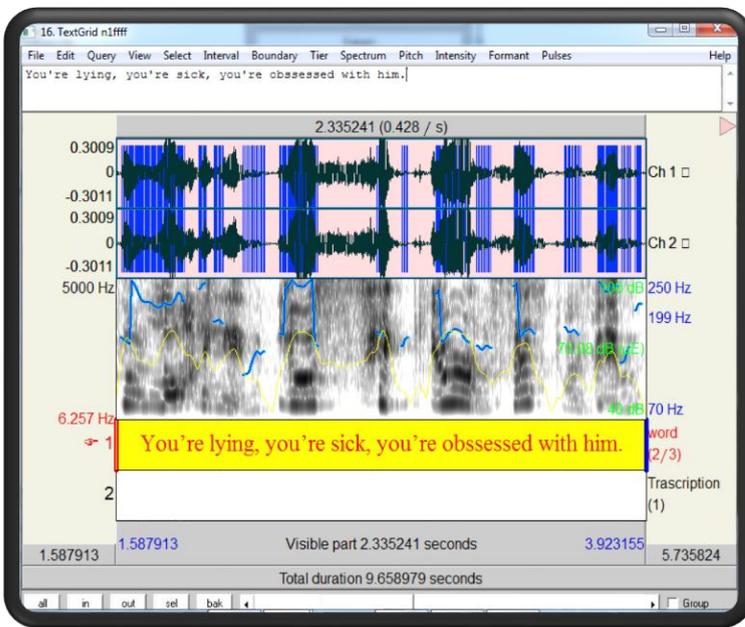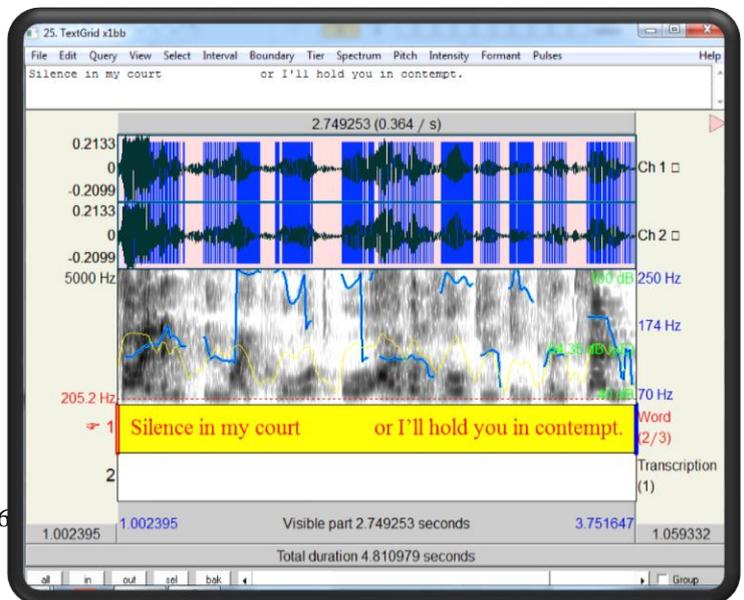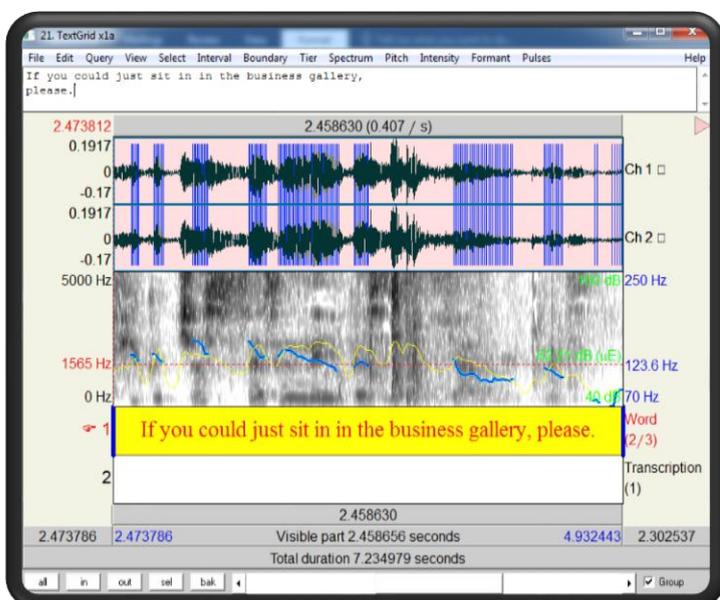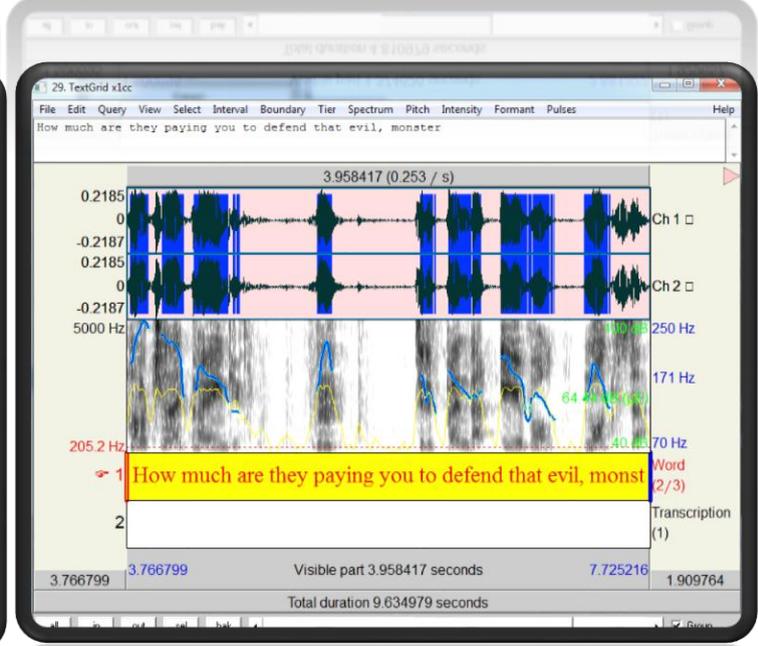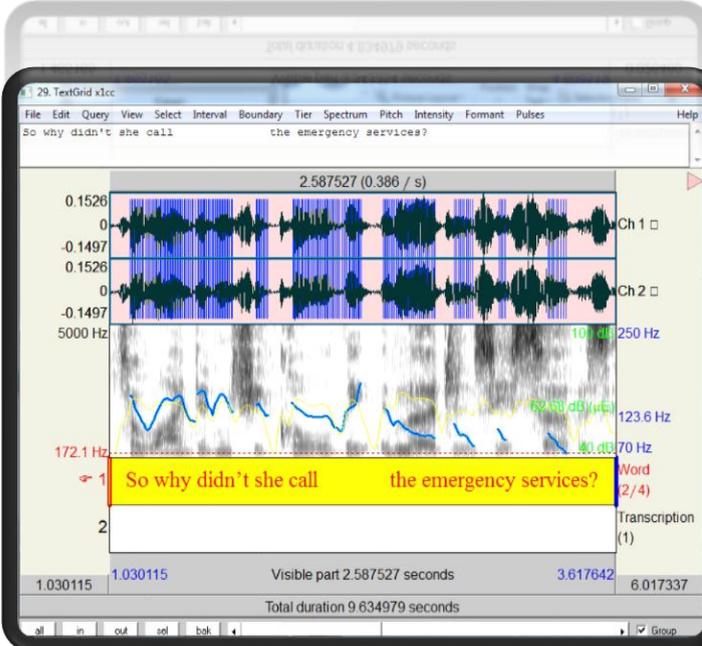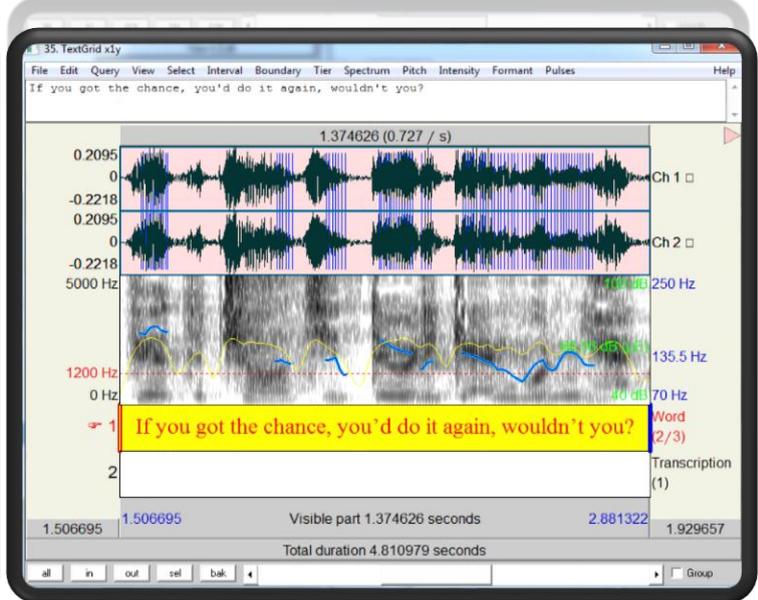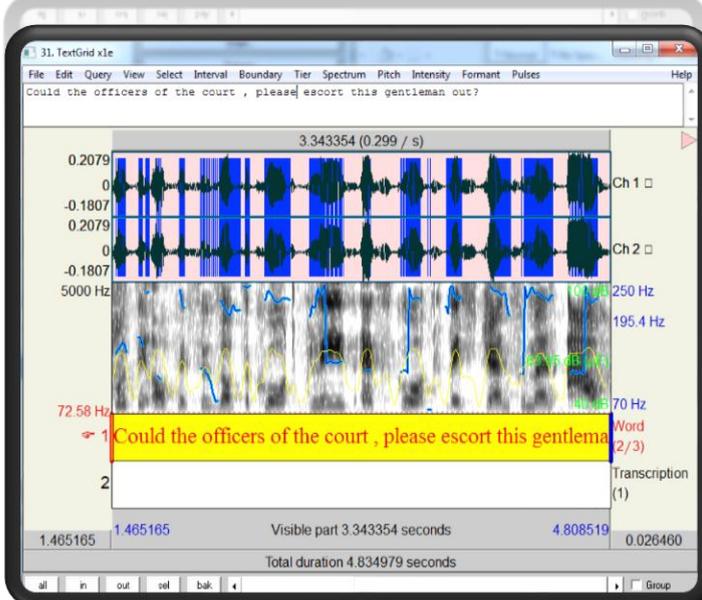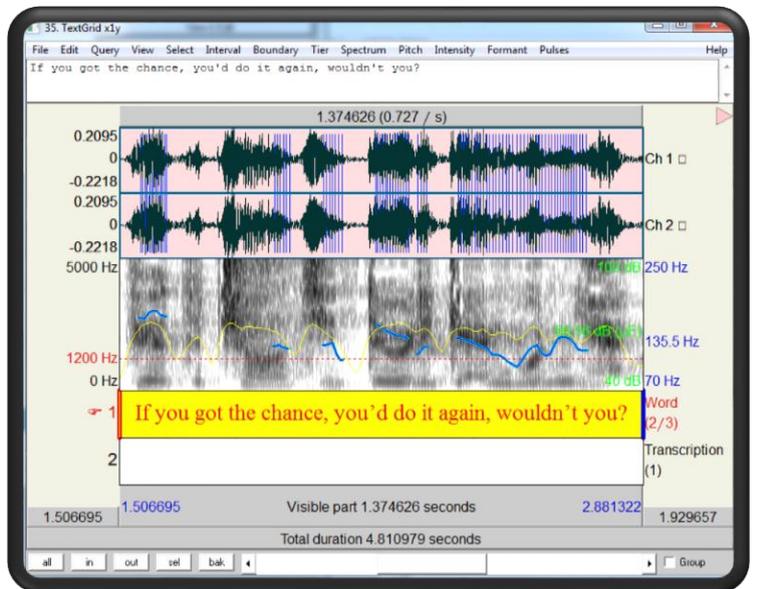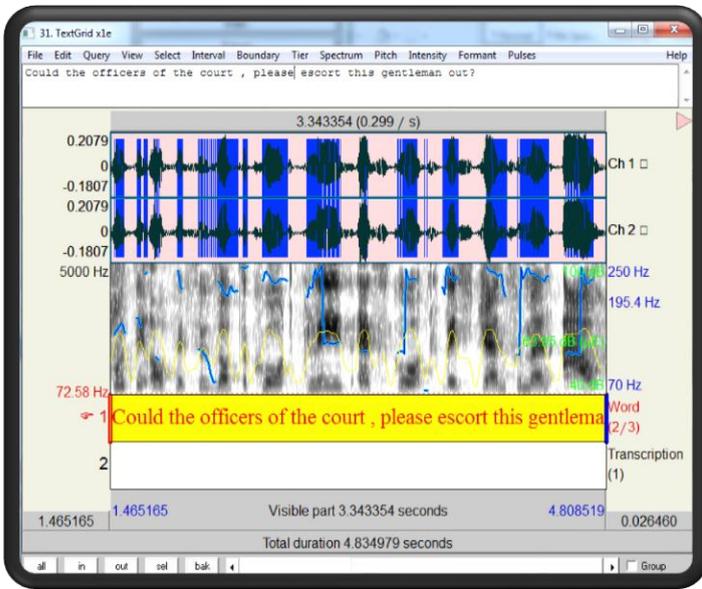
Figure (18): Praat Pictures of Utterances for Extract No. (15)

Table (28): Prosodic Analysis of Extract No. 15

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Act
If you could just sit in the business gallery, please?	*Mid*	*Low*	125.812	61.020	*Additive*	Obligative (directive)
Silence in my court or I will hold you in contempt.	*Mid*	*Mid*	152.557	64.347	*Additive*	Obligative (directive)
So why didn't she call the emergency services?	*Mid*	*Low*	125.616	62.829	*Additive*	Obligative (directive)
How much are they paying you to defend that evil, monster?	*High*	*Mid*	175.152	64.471	*Contrastive*	Obligative (directive)
Could the officers of the court, please, escort this gentleman out?	*Mid*	*High*	221.518	63.948	*Additive*	Obligative (directive)
If you had the chance, you'd do it again.	*Mid*	*Mid*	132.074	64.472	*Additive*	Obligative (commisive)

The conversation is opened when the prosecutor uses a negative politeness strategy saying "*If you could just sit in the business gallery, please?*". He uses the sub-strategy of redressing other wants of the addressee (Whitney). Acoustically, the mid key and low termination have the meaning that speaker enforces little or no constraint on the addressee. Then, the judge uses his authority to control the court when she uses bald on-record politeness strategy by explicating the imperative form of the verb when he says "*Silence in my court or I will hold you in contempt*" and the positive impoliteness strategy of ignoring and snubbing with addressee through the act of threatening. The prosodic pattern of mid key and termination have the meaning that there is pressure from the speaker for a favorable response by the other audience.

At the developing stage, Gray uses sarcasm and mock impoliteness strategy explicated by rhetorical question in addition to calling names sub-strategy when he says *"How much are they paying you to defend that evil, monster?"*. Gray uses the name of 'evil monster' referring to Leo King. The high key and mid termination have the meaning of insincere politeness that the speaker doesn't expect to get a response; he wants only to show his sarcastic perspective. Then, the judge employs a negative politeness strategy to dismiss Gray from the court when she says *"Could the officers of the court, please, escort this gentleman out?"* in which she adopts the use of not coercing the addressee sub-strategy to minimize the imposition especially when she uses the words 'please' and 'gentleman'. Acoustically, the mid key and high termination have the meaning that there is an expectation on the part of the speaker to be obeyed directly.

At the closing stage of the conversation, Whitney tries to put an end to the dispute inside the court and to minimize the face threat to Gray, so she uses the clear and direct politeness strategy which is the bald on-record when she says *"Gray, stop, please"*. This strategy is accompanied by anger emotions which pushes Gray to say *"If you had the chance, you'd do it again, wouldn't you?"*. It is a negative politeness strategy, in particular redressing the other wants of the addressee. The mid key and termination have the meaning that there is pressure from the speaker for a favorable response by the addressee.

Extract No. 16

Gray Atkins Explodes with Rage As He Is Sacked

Gray: It's good to be able to sort this out face to face.
Laura*: Of course, you know Glenn Tilson from HR.*
Gray*: You know I love my walk and I know I've made some mistakes but losing Chantelle hit me really hard.*
Laura*: You've a tough year and We've taken this into consideration when reviewing your suspension.*

Gray*: Thank you, I know you and I have our differences but I've always felt like we could talk things out.*

Laura*: Unfortunately, you're running with the police for public indecency this month was a step too far. So I'm afraid we have no choice but to terminate your employment.*

Gray*: You're not serious. I wasn't arrested.*

Laura*: Even so, hardly appropriate for criminal solicitor and definitely not a good look for the firm.*

Glenn*: I have a list of the foregrounds for your dismissal and the necessary papers for you to sign, we've revoked your access to the building and cleared your desk. I've got your things in the car.*

Laura*: We'll need your security pass. Please be assured your case was reviewed thoroughly. [sign the forms]*

Glenn: *Thank you, I 'll get your things from the car.*

Laura: *Thanks, Glenn. We thought it in your best interest to get it over with rather than you having to do the walk of shame in front of your colleagues, i.e. ex-colleagues.*

Gray*: You can't wait for this, could you? Always had it in for me since day one putting every tiny slipper I've ever made into that HR file.*

Laura*: I have high standards and you fall very, very short.*

Gray*: Yeah, we know ...*

Laura*: When I read those vile messages, you send me online...*

Gray*: I don't know what you're online about.*

Laura*: We both know it was you. So if you even think of appealing, I'll make sure everyone knows what kind of man you really are.*

Gray*: We've got no proof and I could have you done for unfair dismissal.*

Laura*: Oh, please go ahead. May be I'll get the police involved, let them investigate the messages. I'm sure they will find enough evidence to charge you.*

Gray: *Who do you think you are?*

Laura: *I'm somebody who sees you for exactly what you are. A man who thinks he's smarter than everybody else especially black women. You built this great front for yourself big house, nice car, expensive suits but with no job and no money there's gonna be nothing for you to hide behind. Everybody will see you for the nasty little misogynist, you really are threatened by woman especially woman like me.*

Gray*: Get out of my house.*

Laura: *With pleasure. Oh, and in light of the terms of your suspension, you won't be receiving your final month's bonus and I'm gonna make damn sure you never work again.*

Laura (Gray's boss) wants to remove Gray from Whitney's case because of his wife, Chantelle, has recently died, but Gray wants to continue regardless. Gray vents that he thinks Laura has a vendetta against him since she will not give him a promotion or any complex cases at work. Gray is later seen sending Laura a message on her Twitter account under the pseudonym Jasper, that says "people like you always get what's coming". Laura comes to Gray's house to fire him and whilst she is there, she confronts him saying she knows what kind of a man he really is what makes Gray angry.
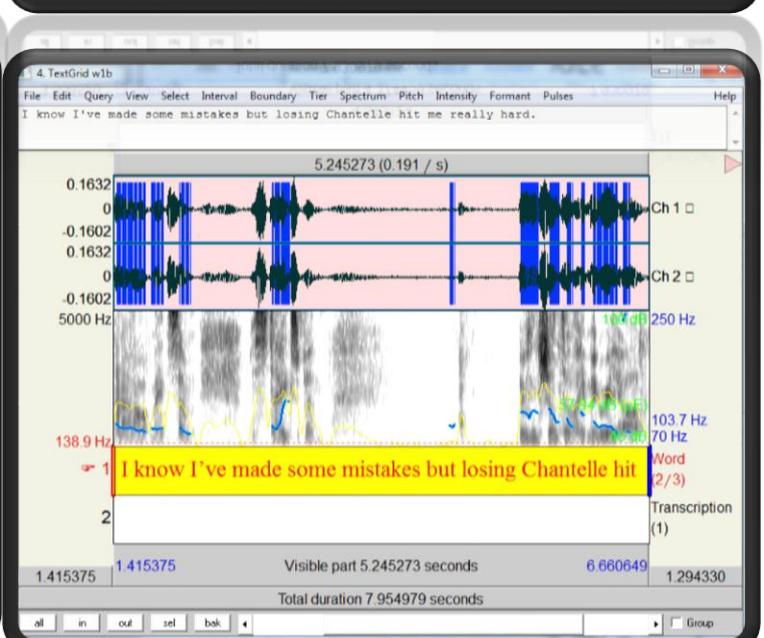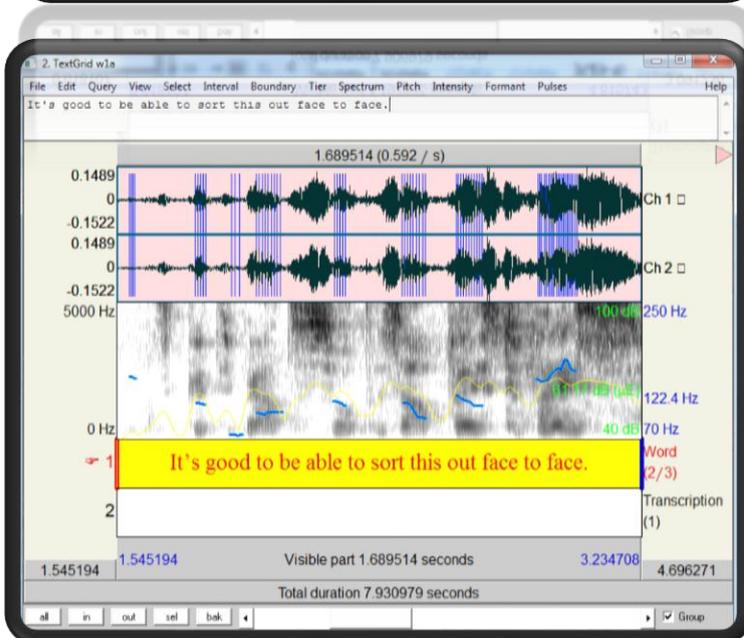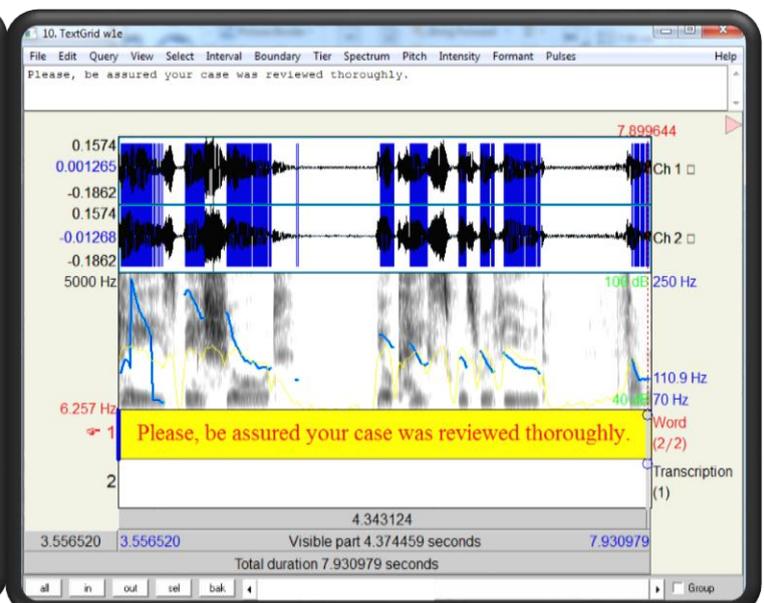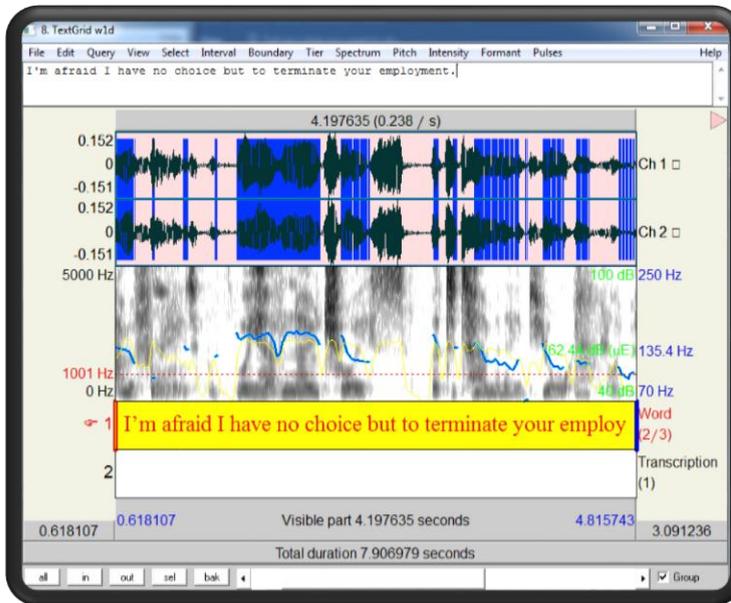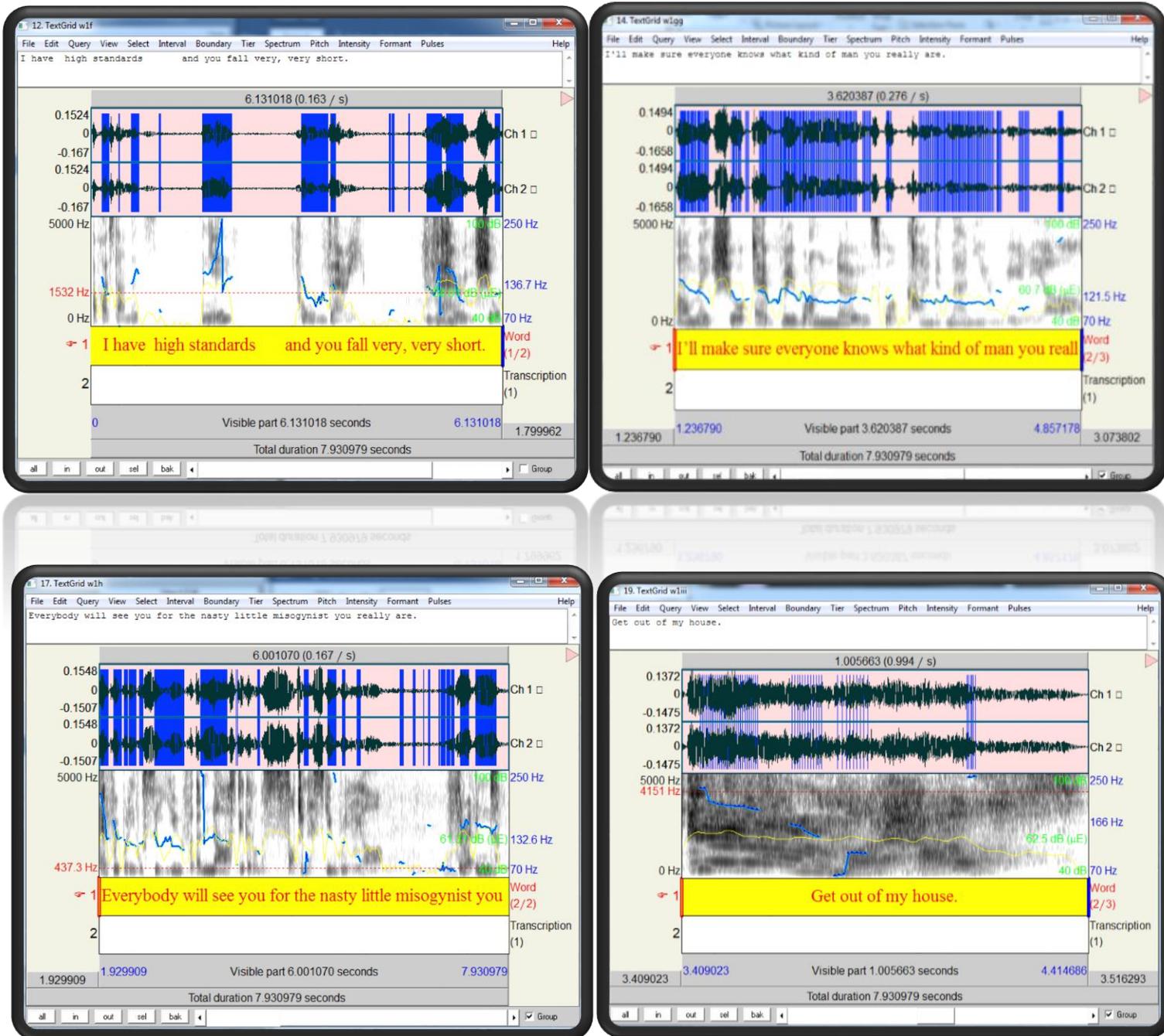
Figure (18): Praat Pictures of Utterances for Extract No. (16)

Table (29): Prosodic Analysis of Extract No. 16

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
It's good to be able to sort this out face to face.	Mid	Mid	116.351	61.053	Additive	Expositive
I know I've made some mistakes but losing Chantelle hit me really hard.	Low	Low	96.727	57.911	Equative	Expositive

I'm afraid we have no choice but to terminate your employment.	Mid	Low	136.753	62.440	Additive	Expressive
Please be assured your case was reviewed thoroughly.	Mid	Mid	137.205	61.718	Additive	Obligative (directive)
I have high standards and you fall very, very short.	Mid	Mid	136.072	58.037	Additive	Expressive
I'll make sure everyone knows what kind of man you really are.	*Mid*	*Low*	*118.276*	*59.669*	*Additive*	Obligative (commissive)
Everybody will see you for the nasty little misogynist you really are.	*High*	*Mid*	*131.724*	*61.716*	*Contrastive*	Expressive
Get out of my house.	*High*	*Mid*	*188.571*	*62.500*	*Contrastive*	Obligative (directive)

The opening stage of the conversation starts when Gray says "*It's good to be able to sort this out face to face*" which is a positive politeness strategy employing the use of noticing and attending to hearer sub-strategy. The prosodic pattern of mid key and termination have the meaning that there is pressure from the speaker for a favorable response by the addressee. Then, Gray tries to find excuses to avoid face threatening when he uses the negative politeness sub-strategy of communicating the speaker's want to not impinge on the addressee (Laura). He says "*I know I've made some mistakes but losing Chantelle hit me really hard*" which is a negative politeness, particularly using hedges sub-strategy. Acoustically, the low key and termination have the meaning that the speaker enforces little or no constraint on the addressee. Laura uses the negative

politeness when she says "*I'm afraid we have no choice but to terminate your employment*" which implicates suggesting instead of coercing, minimizing imposition, and showing difference and regard of territory sub-strategy. The utterance has an indication of awareness and concern for the addressee's positive image. The mid key and low termination has the meaning that the speaker enforces little or no constraint on the addressee. Laura, then, uses another politeness strategy when she says "*Please, be assured your case was reviewed thoroughly*" which is a bald on-record politeness strategy, in particular asserting or presupposing the speaker's knowledge of and concerning for the addressee's wants preceded by the apologetic language 'please'. Acoustically, the high key and mid termination have the meaning that there is pressure from the speaker for a favorable response by the addressee. The rising pitch, at the beginning of the utterance, signals the impression of politeness.

At the developing stage, Laura commences to use impoliteness strategies when she says "*I have high standards and you fall very, very short*". Here, she makes a comparison between Gray and herself. She humiliates Gray callously by using the negative impoliteness strategy employing the use of condescending, scorning and ridiculing as a sub-strategy. The meaning of 'closure' associated with this contour, mid key and termination convey a succession of closed, or final statements. The prosodic strategy followed is called 'hinder linguistically' in which the speaker can be negatively impolite to deprive the addressee of the freedom to speak.   Laura continues to adopt impoliteness strategies when she says "*I'll make sure everyone knows what kind of man you really are*" which is a negative impoliteness strategy realized by invading the other's space as sub-strategy. The prosodic strategy is 'threaten' i.e. the speaker attempts to close the hearing meet with the addressee stubborn refusal to comply. The prosodic pattern adopted is the mid key and low termination in which the final fall intensifies the sense of finality. The intonation signals that it is not the speaker's intention to

offer an 'out' to the addressee, but that the matter is closed. She says "*Everybody will see you for the nasty little misogynist you really are*" which is a positive impoliteness employing the use of calling the other names sub-strategy by using such a negative name as 'little misogynist'. The prosodic strategy followed is also 'threaten', i.e. the only possible interpretation of the rise (high key) in this context is an (insincerely veiled) threat.

At the closing stage, Gray tries to use a defensive strategy to counter the face attack when he says "*Get out of my house*" which is a bald on-record impoliteness strategy explicated by the use of the imperative form of the verb accompanied by the anger emotions and high loudness. The prosodic strategy is called invading auditory space. The speaker's voice rises due to the use of high key and mid termination.

Extract No.17

Laura Awoyinka Warns Gray Atkins

Boss: *Hey, you're talking to a woman who went without her desert for three weeks and started a riot and did a month in solitary trying to win the heart of diva princess. I mean that I get but Chelsea winning back Cody Harris as a client, I mean I'm stunned.*

Gray: *She could be very persuasive.*

Boss: *Oh, yeah. Persuasive women they've always been my downfall. Damn in those little miniature bottles of booze that they hand out on planes. Right, don't let little Miss Bunn in the oven distract you from going over Cody's file tonight, Okay? I will see you right and early [leaving the office].*

Gray: *Great.*

Boss: *Great visitor.*

Gray: *Laura, one unexpected pleasure, come to sing me a few verses of how come on you're faithful.*

Laura: *I understand that you've been bad-mouthing me to my clients.*

Gray: *And why would I do that?*

Laura: *You're on thin ice. I get that you must be just desperate for clients but please get your hands off mine.*

Gray: *AS far as I'm aware. It's you that's been bad-mouthing me, sticking your boot in, trying to kill me professionally. Did you think you could just fire me and I 'd run off with my tail*

between my legs? You threatened to make sure it'd never work again but here I am working.

Laura*: You only get one warning ...*

Gray*: I meant one. What are you gonna do sue me. We both know I'm the better lawyer.*

Laura*: We both know you're a lot of things. You carry on and I'll go to the police with those vile misogynistic posts you send me.*

Gray*: If you had any proof, I think you'd have gone to the police already.*

Laura*: You want the gloves off, they're off.*

Gray*: A very merry Christmas to you, too.*

Laura Awoyinka (Gray's ex-boss) visits Gray Atkins at Albert Square to tell him she knows he has been bad mouthing her clients and he only gets one chance before she goes to the police with the misogynistic post that Gray sent her. Gray says to her if she has proof she will have already gone to the police, Laura replies that if he wants the gloves off, they will be off. She, then, walks out.
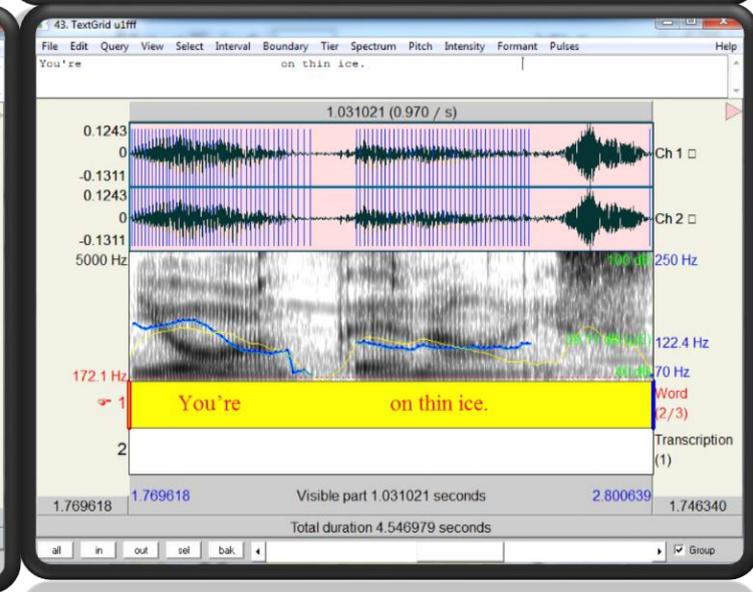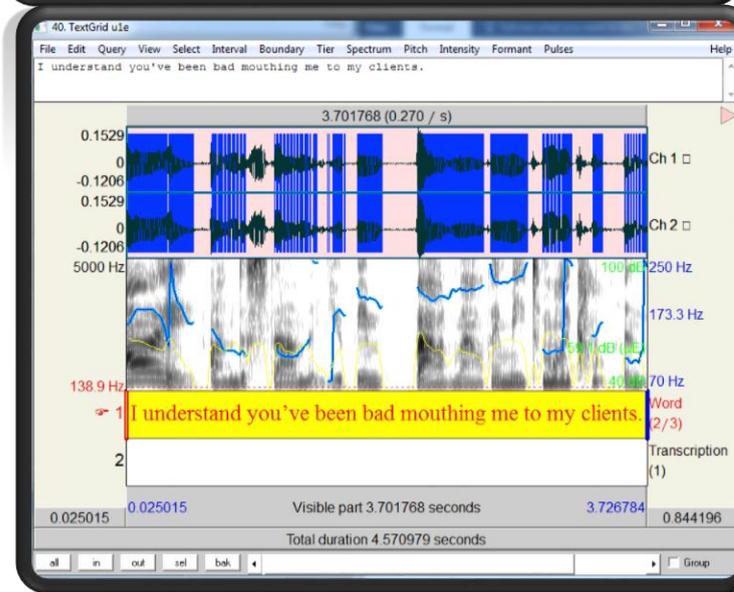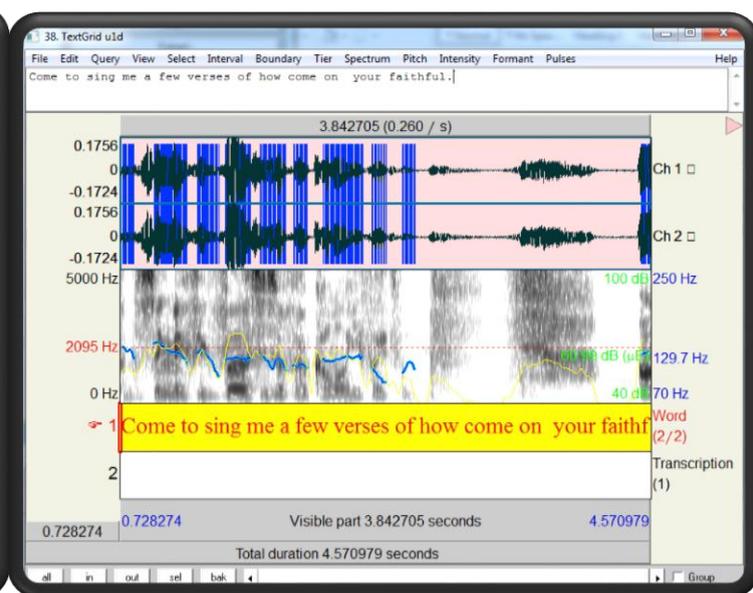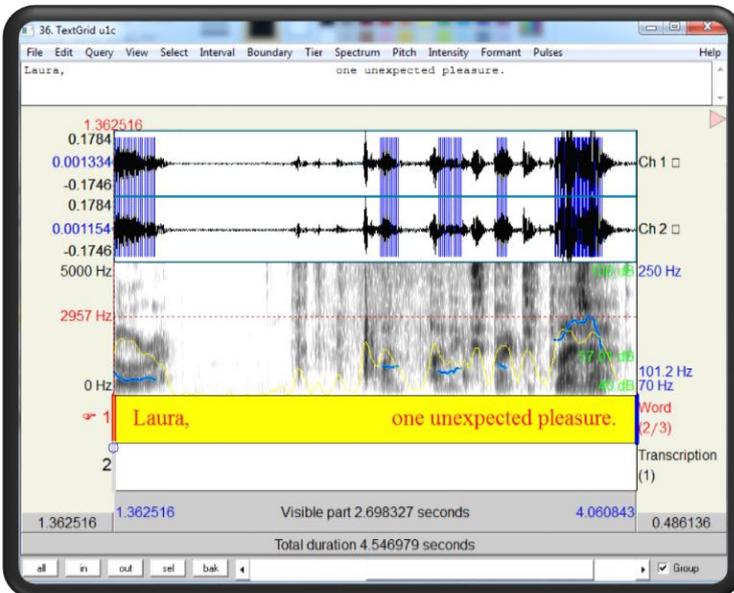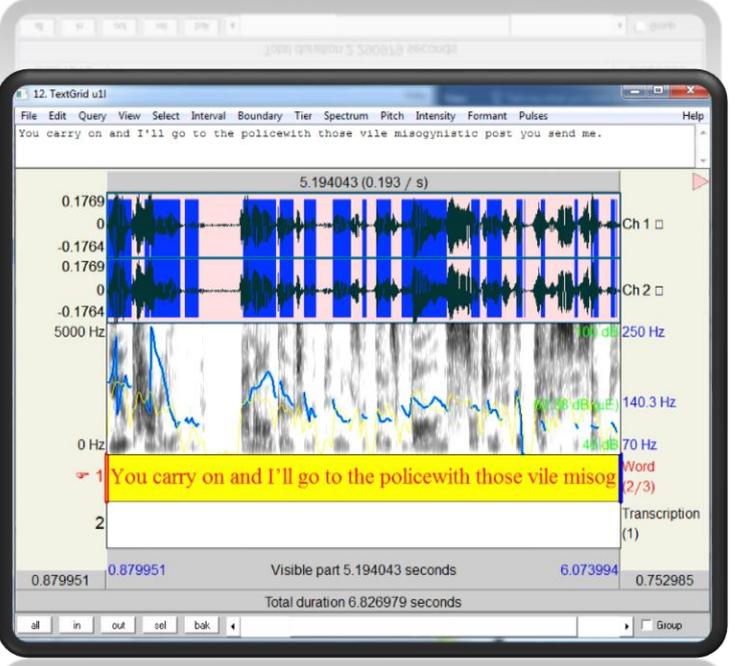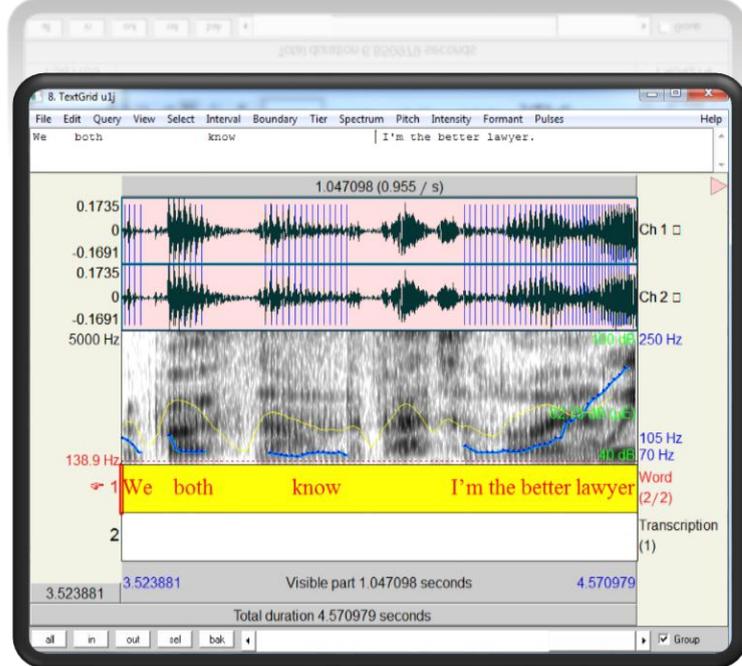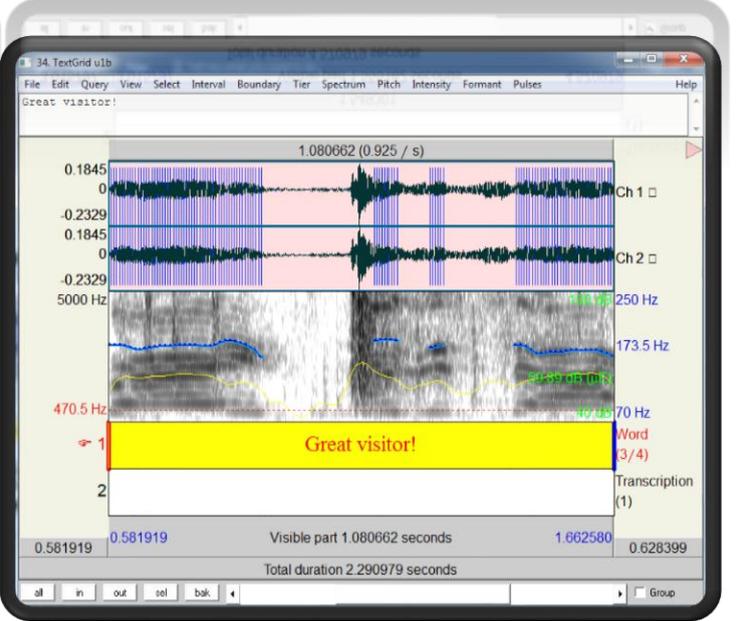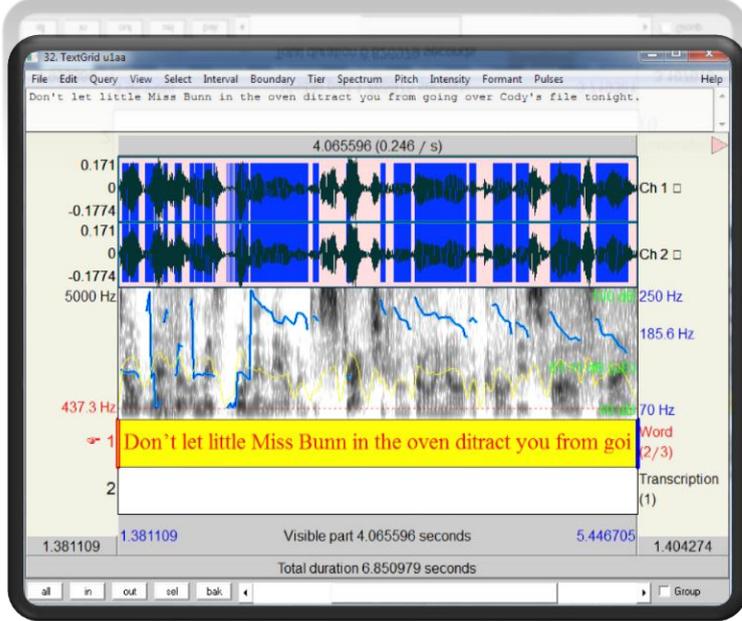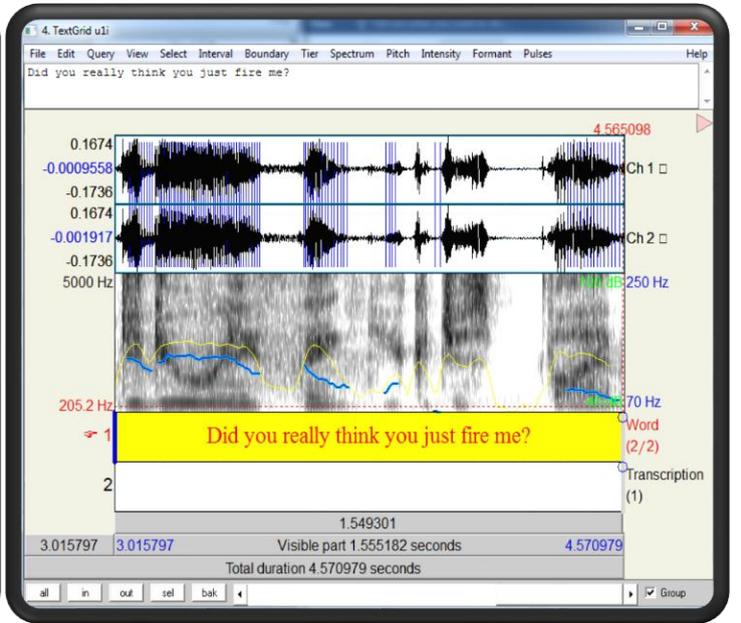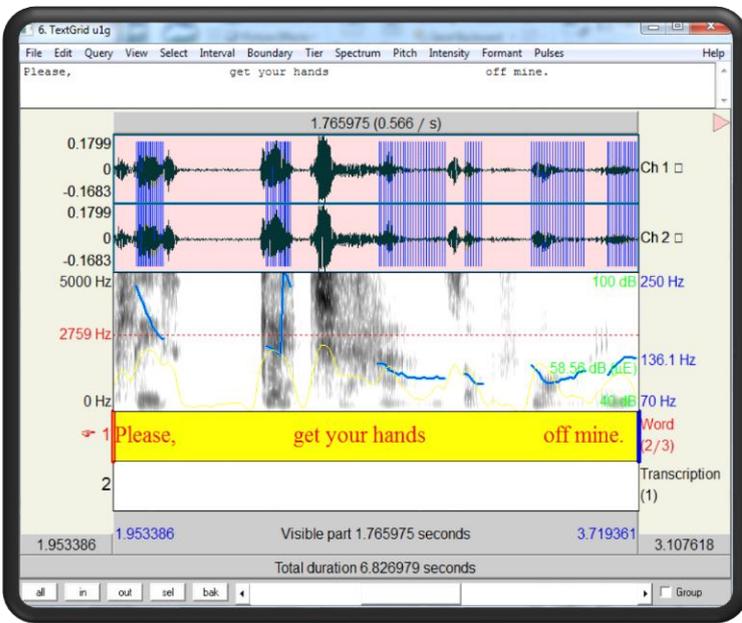
Figure (20): Praat Pictures of Utterances for Extract No. (17)

Table (30): Prosodic Analysis of Extract No. 17

Utterance	Key	Termi nation	Frequen cy	Intensi ty	Function of Intonation	Speech Act
Don't let little Miss Bunn in the oven distract you from going over Cody's file tonight.	Mid	Mid	213.092	62.582	Additive	Obligative (directive)
Great visitor.	High	Mid	348. 052	59.787	Contrastive	Expositive
Laura, one unexpected pleasure	Low	Mid	122.509	60.584	Equative	Expositive
Come to sing me a few verses of how come on your faithful.	Mid	Low	130.872	61.192	Additive	Obligative (directive)
I understand you've been bad-mouthing me to my clients.	High	Low	197.911	58.880	Contrastive	Expressive
You're on thin ice.	High	Mid	117.000	57.828	Contrastive	Expositive
Please, get your hands off mine.	High	Mid	121.475	59.468	Contrastive	Obligative (directive)
Did you really think you could just fire me?	Mid	Low	122.501	64.215	Additive	Obligative (directive)
We both know I'm the better lawyer.	Low	Mid	88.520	62.855	Equative	Expressive

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We both know you're a lot of things	Mid	Low	122.363	62.394	Additive	Expressive
You carry on and I'll go to the police with those vile misogynistic posts you send me.	High	Mid	137.181	62.380	Contrastive	Obligative (directive)
You want the gloves off, they're off.	High	Low	254.601	63.250	Contrastive	Obligative (Commissive)
A very merry Christmas to you, too.	Mid	Low	153.273	67.190	Additive	Expressive

At the opening stage of the conversation, the Boss uses bald on-record politeness strategy when she says "*Don't let little Miss Bunn in the oven distract you from going over Cody's file tonight*" in which she uses warning as a sub-strategy. The prosodic pattern of mid key and termination have the meaning that there is pressure from the speaker for a favorable response by the addressee. Then, she employs overstating as a sub-strategy when she welcomes Laura at the office door. In other words, she uses the off-record politeness strategy in particular what is called inviting conversational implicatures when she says "*Great visitor*". The high key and mid termination have the meaning that there is an expectation on the part of the speaker is that the addressee will be surprised, i.e. this prosodic strategy is used to prepare the addressee for the coming surprise. Gray tries to respond to this politeness strategies with a tricky one when he uses sarcasm or mock impoliteness strategy to convey his message. Gray uses sarcasm for expressing his opposite feeling which is not the real meaning of what he says in employing insincere politeness when he says "*Laura, one unexpected pleasure*". Acoustically, the low key and mid termination have the meaning that there is pressure from the speaker for a favorable response by the addressee. He continues to follow the bald on record strategy when he says "*Come to sing me a few verses of how come on you're faithful*". He uses the imperative form of the verb as a sub-

strategy of the bald on- record politeness strategy. Gray wants to convey his message in a mocking way when he employs some of the words related to the religious rituals in the church such as 'sing me', 'few verses' and 'your faithful'. He resembles the priest's deeds to his ex-boss warning as if they are holly orders. Acoustically, the mid key and low termination convey the meaning that the speaker enforces little or no constraint on the addressee.

At the developing stage, Laura starts attacking Gray's face when she says "*You've been bad-mouthing me to my clients*" when she uses the positive impoliteness strategy of disassociating from the addressee for the sake of reproaching. The prosodic pattern of high key and low termination has the meaning that there is an expectation on the part of the speaker of a contrastive: yes/no. Laura continues to adopt the face attack when she says "*You're on thin ice*". This is sarcasm and mock impoliteness strategy employing metaphor to invite conversational implicature as sub-strategy. She uses this metaphor to mean that Gray is in a precarious or risky position which can be used to convey the act of threatening. The mid key and termination have the meaning that there is pressure from the speaker for a favorable response by the addressee, i.e. she wants to mean that Gray should stop his bad behavior. She tries to finish her turn by using the clearest and most direct politeness strategy which is the bald on-record impoliteness realized by the use of the imperative form of the verb preceded by apologetic language 'please' to mitigate face threat, when she says "Please*, get your hands off mine*". The prosodic strategy followed is called 'threaten', it carries the contour of high key and mid termination. The intonation signals that it is not the speaker's intention to offer an 'out' to the addressee, but that the matter is closed. Gary exchanges "*It's you that's been bad-mouthing me*" which is a strategy to counter the face attack called 'repetition. It is an offensive-offensive one and a 'tit for tat' strategy because it occurs mostly in children's disputes. Gray uses the positive politeness strategy in particular claiming common ground which implicates avoiding disagreement when he says "*We both*

know I'm the better lawyer". Laura's response "*We both know a lot of things*" is a sarcasm or mock impoliteness and the same time it can be considered an 'escalation' strategy to counter face attack. The prosody adopted here is the mid key and low termination which are related to the notion of openness. The openness meaning ascribed to arise suggestions that there is something unsaid. Gray says "*Did you really think you could just fire me?*" which is sarcasm or mock impoliteness strategy realized through the rhetorical question sub-strategy. Gray wants to convey that Laura could not just fire him. The prosodic strategy is called invading auditory space which is characterized by the raising of a voice which normally involves both increase in pitch and loudness. Laura uses the negative impoliteness sub-strategy of associating the addressee (Gray) with a negative aspect explicitly when she says "*You carry on and I'll go to the police with those vile misogynistic posts you send me*". Acoustically, the high key and mid termination has the meaning that the only possible interpretation of the high key in this context is not as politeness but as an (insincerely veiled) threat.

At the closing stage of the conversation, Laura uses the sarcasm or mock impoliteness strategy when she says "*You want the gloves off, they're off*" in which the metaphor of gloves is used here to refer to people who have decided to compete aggressively with each other. Prosodically, the high key and low termination have the meaning of finality or 'closure' i.e. it signals that no further discussion is expected and the matter is closed. In "*A very merry Christmas to you, too*" Gray adopts using the opt out on record strategy to counter face attack in order to close the conversation and put an end to the act of threatening. It can be considered as a sarcasm and mock impoliteness strategy implicated by employment of politeness strategy insincerely. The prosodic pattern of mid key and low termination has the meaning the speaker enforces little or no constraint on the addressee.

Extract No. 18

Special Appearance

Camilla: *Oh, Patrick.*

Patrick: *Welcome you're right?*

Camilla: *How are you?*

Patrick: *I'm very nice.*

Camilla: *What a nice little bottle!*

Patrick: *Yes, it's rum especially from Trinidad. That's how you think and as they say a drop a day keeps the doctor over here.*

Camilla: *So I've tried that in Trinidad.*

Patrick: *You've tried it in Trinidad? pretty good and you're still standing.*

Camilla: *I've stopped doctor.*

Patrick: *It's me before you leave mum, can I interest you in a little?*

Camilla: *You can.*

The Special Scene saw Prince Charles and Camilla who walk through the market as Mick Carter introduced them to various Walford residents on the first day of Queen's Platinum Jubilee weekend. The Duchess of Cornwall spoke with soap favorite Patrick Truman, as he said to him: "How are you? You've got a nice little bottle there … .
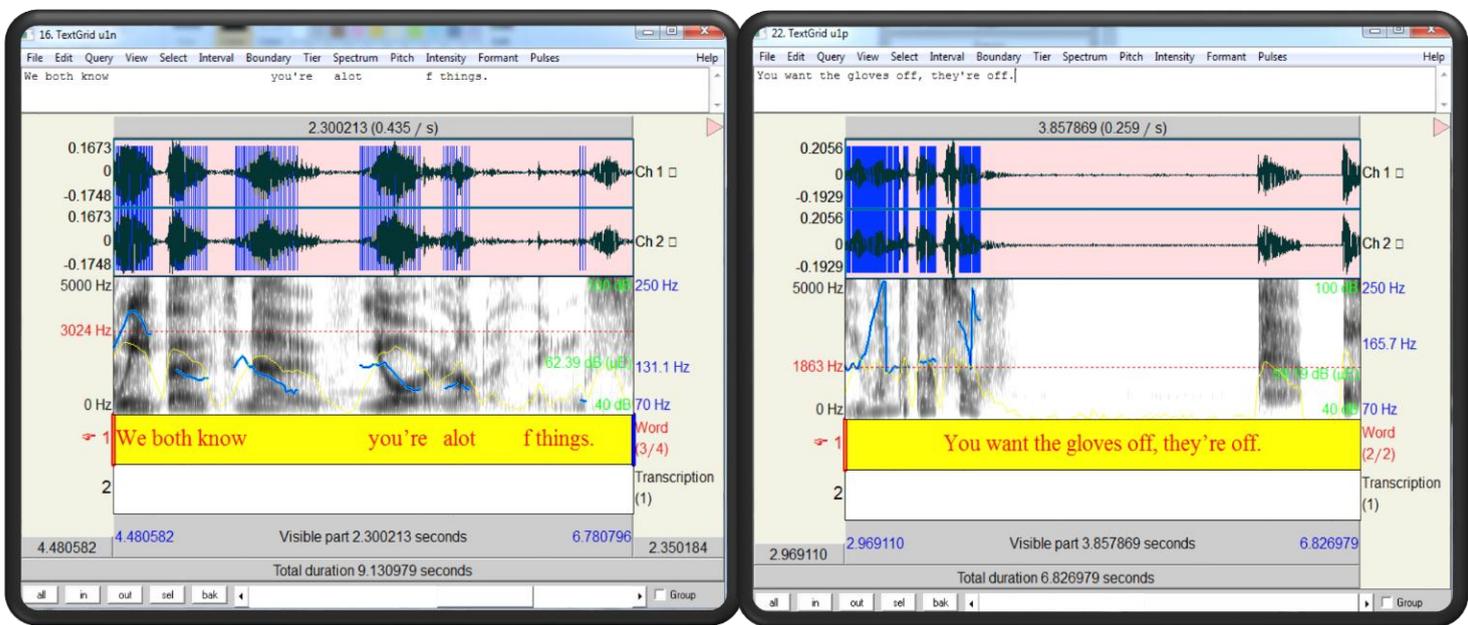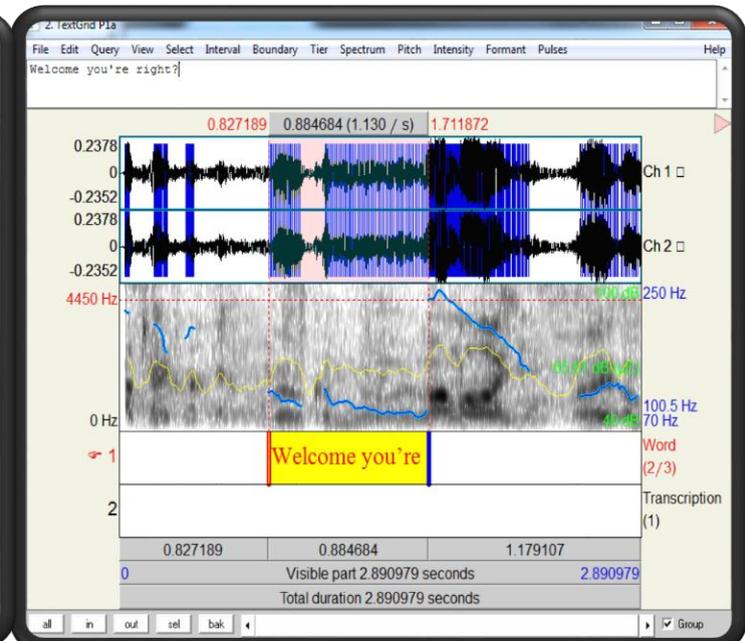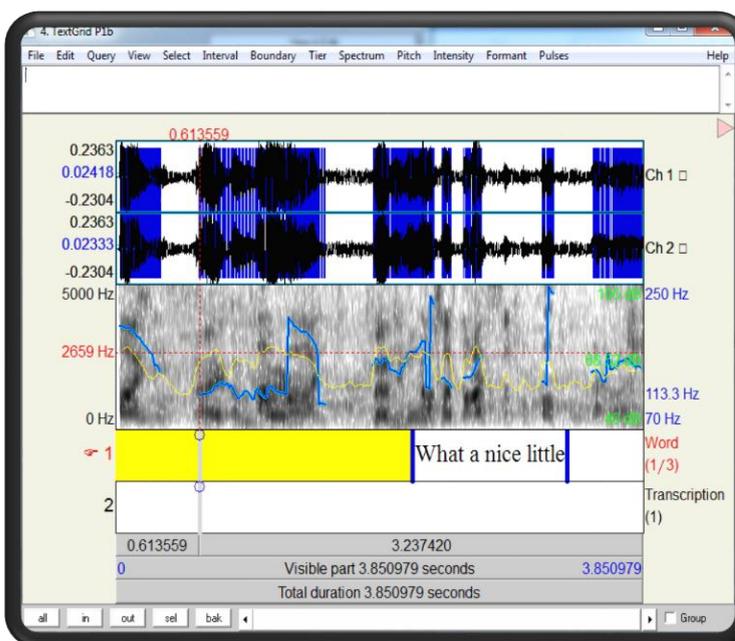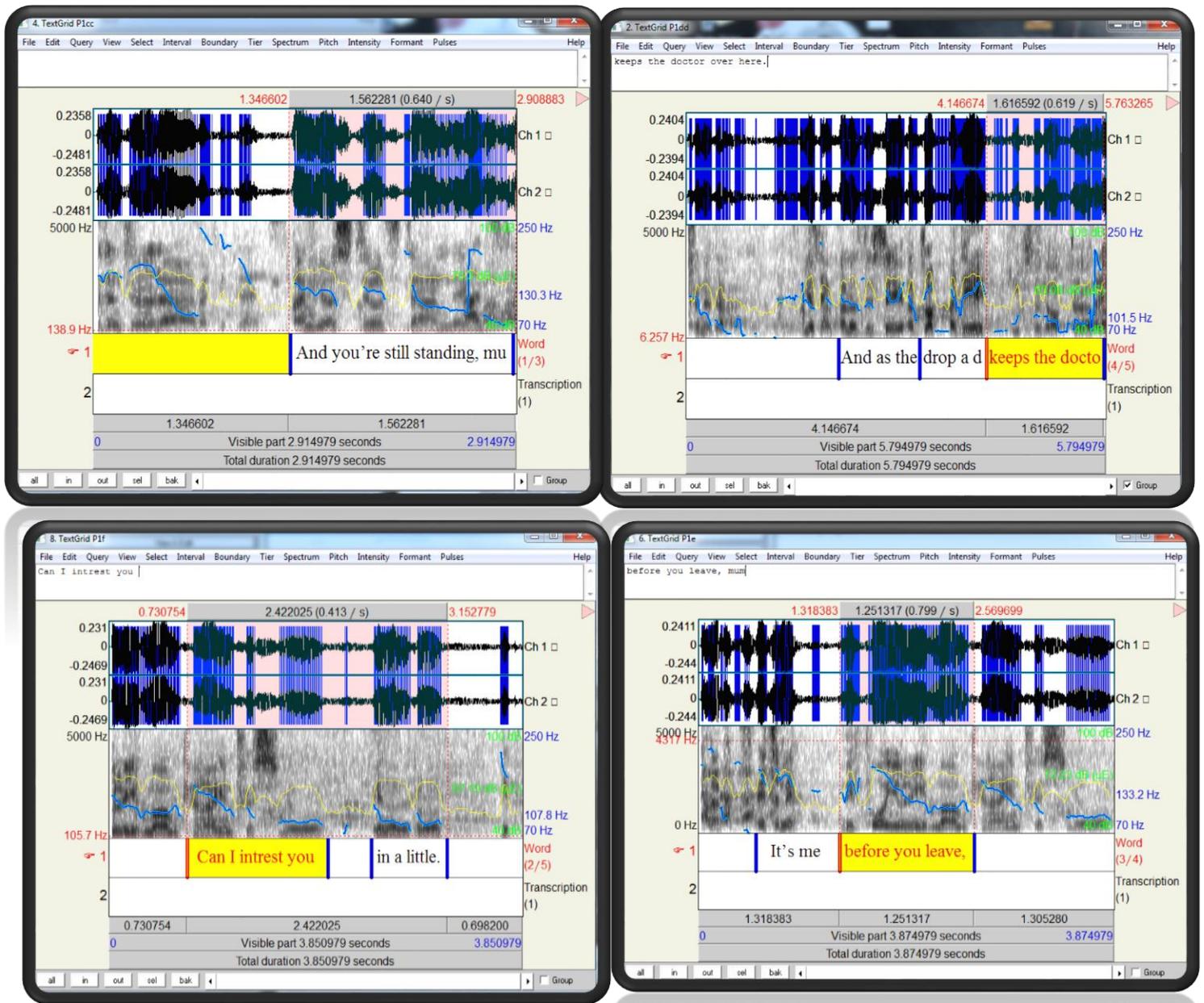
Figure (21): Praat Pictures of Utterances for Extract No. (18)

Table (31): Prosodic Analysis of Extract No. (18)

Utterance	Key	Termination	Frequency	Intensity	Function of Intonation	Speech Acts
Welcome you're right?	Mid	Mid	98.855	65.614	Additive	Expressive
What a nice little bottle!	High	High	146.555	67.118	Contrastive	Expressive
As they say a drop a day keeps the doctor over here.	Mid	High	118.518	68.072	Additive	Expositive

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And you're still standing	Mid	High	130.240	70.298	Additive	Expositive
It's me before you leave mum.	Mid	Low	138.815	71.243	Additive	Expressive
Can I interest you in a little?	Mid	Low	98.855	67.193	Additive	Obligative (directive)

At the opening stage of the conversation, Patrick uses the positive politeness strategy when he greets Camilla to show respect when he says "*Welcome you're right?*". It is realized acoustically by the mid key and termination which have the meaning that there is pressure from the speaker for a favorable response by the other interlocutors. Camilla wants to exchange the greeting and respect by adopting the off record politeness strategy when she says "*What a nice little bottle!*". She adopts inviting conversational implicatures by giving a hint which is an indirect or implicit speech act; what is meant by Camilla's utterance is not part of what is explicitly said. She gives a compliment to the bottle to show her willing to have some drink. She manipulates the high key and termination due to show the feeling of exclamation as well as using the expressive speech act of exclamation which also signals the meaning of politeness and the meaning on the part of the speaker of a contrastive answer: yes/no.

At the developing stage, Patrick tries to create a funny and comfortable atmosphere to respond the off record politeness strategy by using the positive politeness strategy when he says "*That pretty good and you're still standing*" and "*As they say a drop a day keeps the doctor over here*". It is called claiming common ground by using the joking as a sub-strategy. It is found that the mid key and high termination are used acoustically to express the politeness in particular joking and the meaning of the expectation on the part of the speaker of a contrastive answer.

Eventually, in the closing stage, Patrick wants to show the highest level of respect when he uses the positive politeness strategy by claiming common

ground in particular the exaggerating interest with the addressee (Camilla) when he says "*It's me before you leave, mum*". Patrick tends to use the off record politeness strategy by giving hints which can be the more indirect strategy to offer some drink when he says "*Can I interest you a little?*" which has more than one interpretation and it allows for plausible deniability on the part of the speaker if the intended recipient takes offence in the utterance. He uses the mid key and low termination which has the meaning that the speaker enforces little or no constraint on the next "turn taker".

4.3.2 The Quantitative Analysis

This section deals with the quantitative analysis in order to statistically support the findings of the phono-pragmatic analysis that is presented in (4.3.1). The analysis involves one type of statistics; namely descriptive statistics which includes the frequencies as well as the percentages in order to describe, show, and summarize the data in a meaningful way. This type of statistics is conducted in order to make inferences from the phono-pragmatic analysis to arrive at general conclusions on the basis of evidence and reasoning. The statistical analysis is used to answer some of the questions of the present study.

In terms of sequence, the statistical analysis in this section will adopt the following procedures:

1. It examines the phonetic-phonological strategies of im/politeness in the selected extracts quantitatively to determine the prosodic pattern(s) that are adopted to convey im/polite messages.

2. It deals with the quantitative analysis of the pragmatic strategies and sub-strategies of im/politeness

3. Then, a quantitative comparison between the types of speech acts that are often used to express politeness with those that are used to express impoliteness.

Table (32): The Statistical Analysis of the Phonetic-phonological Strategies in the Extracts

Phonetic-phonological Strategies		Ex1		Ex2		Ex3		Ex4		Ex5		Ex6		Ex7		Ex8		Ex9	
		F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
KEY	High	1	11.1	6	66.6	6	66.6	2	25	3	50	4	57.1	0	0	1	20	3	75
	Mid	8	88.8	2	22.2	3	33.3	6	75	3	50	2	28.5	5	100	4	80	1	25
	Low	0	0	1	11.1	0	0	0	0	0	0	1	14.2	0	0	0	0	0	0
Termination	High	0	0	1	11.1	2	22.2	4	50	0	0	2	28.5	1	20	0	0	3	75
	Mid	5	55.5	6	66.6	7	77.7	4	50	4	66.6	3	42.8	0	0	1	20	1	25
	Low	4	44.4	2	22.2	0	0	0	0	2	33.3	2	28.5	4	80	4	80	0	0
Intensity	High	2	22.2	6	66.6	5	55.5	2	25	3	50	3	42.8	0	0	0	0	4	100
	Low	7	77.7	3	33.3	4	44.4	6	75	3	50	4	57.1	5	100	5	100	0	0
Functions of Intonation	Additive	8	88.8	1	11.1	3	33.3	5	62.5	1	16.6	2	28.5	5	100	4	80	0	0
	Contrastive	1	11.1	6	66.6	6	66.6	2	25	4	66.6	4	57.1	0	0	1	20	4	100
	Equative	0	0	2	22.2	0	0	1	12.5	1	16.6	1	14.2	0	0	0	0	0	0

Phonetic-phonological Strategies		Ex10		Ex11		Ex12		Ex13		Ex14		Ex15		Ex16		Ex17		Ex18	
		F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
KEY	High	3	27.2	2	40	3	37.5	2	33.3	4	57.1	1	16.6	2	25	4	33.3	1	16.6
	Mid	6	54.5	3	60	5	62.5	3	50	3	42.8	5	83.3	5	62.5	6	50	5	83.3
	Low	2	18.1	0	0	0	0	1	16.6	0	0	0	0	1	12.5	2	16.6	0	0
Termination	High	0	0	0	0	2	25	2	33.3	2	28.5	1	16.6	0	0	0	0	3	50
	Mid	7	63.6	3	60	4	50	1	16.6	2	28.5	3	50	5	62.5	6	50	1	16.6
	Low	4	36.3	2	40	2	25	3	50	3	42.8	2	33.3	3	37.5	6	50	2	33.3
Intensity	High	0	0	0	0	5	62.5	4	66.6	2	28.5	0	0	2	25	4	33.3	0	0
	Low	11	100	5	100	3	37.5	2	33.3	5	71.4	6	100	6	75	8	66.6	6	100
Functions of Intonation	Additive	6	54.5	3	60	6	75	4	66.6	3	42.8	5	83.3	5	62.5	6	50	5	83.3
	Contrastive	3	27.2	2	40	2	25	1	16.6	3	42.8	1	16.6	2	25	4	33.3	1	16.6
	Equative	2	18.1	0	0	0	0	1	16.6	1	14.2	0	0	1	12.5	2	16.6	0	0

Table (33): The Statistical Analysis of the Prosodic Patterns and Functions of Intonation

Prosodic Patterns		Politeness		Impoliteness		Functions of Intonation	Politeness		Impoliteness	
Key	Termination	F	%	F	%		F	%	F	%
High	High	0	0	11	21.5	Additive	61	78.2	2	3.9
High	Mid	10	12.8	26	50.9					
High	Low	0	0	4	7.8	Contrastive	10	12.8	41	80.8
Mid	Mid	28	35.8	0	0					
Mid	Low	33	42.3	2	3.9	Equative	7	8.9	8	15.6
Low	Mid	7	8.9	8	15.6					
Total		78	100	51	100	Total	78	100	51	100

The statistical analysis of the data reflects that polite utterances are mostly accomplished through the use of the prosodic patterns of the mid key and mid or low termination accompanied with the moderate or low intensity (less than 65.00 db) as well as the additive function of intonation. This prosodic patterns of politeness can be divided into two types: first, the mid key and mid termination which is found considerably with the percentage of (35.8%) and expressed pragmatically via the positive politeness strategy; the justification for this fact is that this strategy is usually seen in the group of friends or where the people in the social situation know each other fairly well. The characters in the data often know each other well; therefore, it has got the biggest share in realizing the polite utterances in the conversations.

According to Brazil's (1997) model, the meaning of this pattern implies that there is pressure from the speaker for a favorable response which can mostly be considered as a reaction to the submitted politeness by the other interlocutors; it may be given the name of the moderate politeness. Second, the mid key and low termination prosodic pattern scores the percentage of (42.3%) accompanied with moderate or low intensity (less than 65.00 db) as well as the additive function of intonation which is realized mostly in the negative politeness strategy. The

discourse intonation model of Brazil (1997) shows that this pattern has the meaning that the speaker tries to enforce little or no constraint on the addressee because the speaker does not want to constitute any imposition on the addressee. The other two prosodic patterns are affected by other sources of information such as the context, gestural cues, emotional status of the interlocutors; for example, the prosodic pattern of high key and mid termination, which scores the percentage of (12.8%), is mostly dominant in the polite utterances inserted in the quarrel situations. The reason, as the researcher assumes, is because in such situations the interlocutors try to accommodate their levels of voices. The last prosodic pattern of politeness is produced with low key and mid termination which scores the lowest percentage of (8.9%). The researcher has elicited that this pattern may be bounded with high ratios by the contextual factors and emotional state of the speaker (often in joy or relaxation expressions).

 Impolite utterances are associated with the prosodic pattern of high key and high or mid termination accompanied with higher intensity (more than 65.00 db) as well as the contrastive function of intonation especially in the bald on record, positive and negative impoliteness strategies because these strategies are mostly related to the expression of anger or discomfort. The high key and mid termination occupy the biggest share of the percentage (50.9%) of impolite utterances. In the second rank comes the prosodic pattern of high key and termination which receives the percentage of (21.5%). The last two prosodic patterns are the low key and mid termination witch score (15.6%) and is often used to express the mock impoliteness out of confrontational situations and the high key and termination in the middle of the confrontational situations.

According to Brazil's (1997) model, the prosodic pattern has the meaning that there is expectation on the part of the speaker of a contrastive answer: yes/no. Culpeper (2003) describes two strategies for signaling impoliteness: First, the

speaker uses the prosodic pattern of high key and a markedly low termination to convey a sense of closure, interrupting or denying another's turn in a conversation which is called 'Hinder Linguistically'. Second, the speaker may increase the pitch and loudness of an entire segment of speech to achieve similar goals 'Invade Auditory Space'. It is also noted that sarcasm or mock impoliteness cannot be detected by this pattern, it needs another paralinguistic sources of information such as gestural cues, context, and emotional state of the speaker to determine whether it is a polite or an impolite utterance.

Table (34): The Statistical Analysis of the Pragmatic Strategies of Politeness in the Extracts

PSs	Ex1		Ex2		Ex3		Ex4		Ex5		Ex6		Ex7		Ex8		Ex9	
	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
BOP	1	12.5	0	0	2	22.2	0	0	1	16.6	0	0	0	0	0	0	0	0
PP	5	62.5	0	0	0	0	4	50	0	0	2	28.5	3	60	2	50	0	0
NP	2	25	0	0	0	0	0	0	0	0	1	14.2	2	40	2	50	0	0
OFP	0	0	0	0	0	0	1	25	0	0	0	0	0	0	1	25	0	0
Total	8	100	0	0	2	22.2	5	75	1	16.6	3	42.7	5	100	5	100	0	0

PSs	Ex10		Ex11		Ex12		Ex13		Ex14		Ex15		Ex16		Ex17		Ex18	
	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
BOP	2	18.1	0	0	1	12.5	0	0	1	14.2	2	33.3	1	12.5	2	15.3	0	0
PP	5	45.4	3	60	0	0	2	33.3	2	28.5	0	0	1	12.5	1	7.6	3	60
NP	1	9.09	0	0	0	0	0	0	3	42.8	3	50	2	25	0	0	0	0
OFP	0	0	2	40	0	0	0	0	0	0	0	0	0	0	2	15.3	2	40
Total	8	72.7	5	100	1	12.5	2	33.3	6	85.7	5	83.3	4	50	5	38.4	5	100

Politeness in Extracts	F	%
BOP	13	18.5
PP	33	47.1
NP	16	22.8
OFP	8	11.4
Total	70	100

In relation to the pragmatic strategies of politeness, the statistical analysis shown in Table (34) indicates that polite utterances rely heavily on positive politeness strategy with the percentage of (47.1%). The recurrent use of positive politeness is due to the fact that the characters in the British soap opera 'EastEnders' mostly know each other well. This type of strategy is usually seen in the groups of friends or where the people in the social situation know each other fairly well, so the threat to face is relatively low. Negative politeness strategy occupies the second rank with the percentage of (22.8%). The recurrent use of this strategy is attributed to the fact that the characters of the soap opera recognize the addressee's face but at the same time, they recognize that in some way the speakers are imposing on the addressees. So, this can be done by using hedges or questions, minimizing imposition and apologizing. Bald on-record strategy records the percentage of (18.5%). The justification for the frequent use of this strategy is that the characters sometimes tend to deploy an indirect illocutionary act which has more than one interpretation and, thus, allow for plausible deniability on the part of the speaker.

Table (35): The Statistical Analysis of the Pragmatic Sub-strategies of Politeness in the Extracts

Politeness strategies		Ex1		Ex2		Ex3		Ex4		Ex5		Ex6		Ex7		Ex8		Ex9	
		F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
BOP	a. Giving Suggestion/ Advice	1	12.5	0	0	1	12.5	0	0	0	0	1	14.2	0	0	0	0	0	0
	b. Requesting	0	0	0	0	0	0	0	0	1	16.6	1	14.2	0	0	0	0	0	0
	c. Warning; threatening	0	0	0	0	1	12.5	0	0	0	0	0	0	0	0	0	0	0	0
	d. Using Imperative Form	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Total	1	12.5	0	0	2	25	0	0	0	0	2	28.5	0	0	0	0	0	0
PP	a. Claiming Common Ground	4	50	0	0	0	0	2	25	0	0	1	14.2	2	40	2	40	0	0
	b. Conveying That S and H are coo operators	1	12.5	0	0	0	0	2	25	0	0	1	14.2	1	20	0	P0	0	0
	c. Fulfilling H's want for some X	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Total	5	62.5	0	0	0	0	4	50	0	0	2	28.5	3	60	2	40	0	0
NP	d. Being Indirect	0	0	0	0	0	0	0	0	1	16.6	0	0	1	20	0	0	0	0
	e. Not Coercing H	1	12.5	0	0	1	12.5	0	0	1	16.6	0	0	1	20	2	40	0	0
	f. Communicating S's want to be Impinge on H	1	12.5	0	0	0	0	0	0	1	16.6	0	0	0	0	0	0	0	0
	h. Redressing Other wants of H's	0	0	0	0	0	0	0	0	1	16.6	0	0	0	0	0	0	0	0
	Total	2	25	0	0	1	12.5	0	0	4	66.4	0	0	2	40	2	40	0	0
OFRP	i. Inviting Conversational Implicatures	0	0	0	0	0	0	1	12.5	0	0	0	0	0	0	1	20	0	0
	j. Being Vague or Ambiguous	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Total	0	0	0	0.	0	0	1	12.5	0	0	0	0	0	0	1	20	0	0

Politeness strategies		Ex10 F	Ex10 %	Ex11 F	Ex11 %	Ex12 F	Ex12 %	Ex13 F	Ex13 %	Ex14 F	Ex14 %	Ex15 F	Ex15 %	Ex16 F	Ex16 %	Ex17 F	Ex17 %	Ex18 F	Ex18 %
BORP	a. Giving Suggestion/ Advice	0	0	0	0	0	0	0	0	1	14.2	0	0	1	12.5	0	0	0	0
	b. Requesting	1	9.09	0	0	1	12.5	0	0	0	0	0	0	0	0	0	0	0	0
	c. Warning; threatening	1	9.09	0	0	0	0	0	0	0	0	0	0	0	0	1	8.3	0	0
	d. Using Imperative Form	0	0	0	0	0	0	0	0	0	0	2	33.3	0	0	1	8.3	0	0
	Total	2	18.18	0	0	0	0	0	0	1	14.2	2	33.3	1	12.5	2	16.6	0	0
PP	a. Claiming Common Ground	4	36.36	1	20	0	0	1	16.6	2	28.5	0	0	1	12.5	1	8.3	3	60
	b. Conveying That S and H are coo operators	1	9.09	2	40	0	0	0	0	0	0	0	0	0	0	0	P0	0	0
	c. Fulfilling H's want for some X	0	0	0	0	0	0	1	16.6	0	0	0	0	0	0	0	0	0	0
	Total	5	45.45	3	60	0	0	2	33.3	2	28.5	0	0	1	12.5	1	8.3	3	60
NP	d. Being Indirect	0	0	0	0	0	0	0	0	1	14.2	1	16.6	1	12.5	0	0	0	0
	e. Not Coercing H	1	9.09	0	0	0	0	0	0	1	14.2	1	16.6	1	12.5	0	0	0	0
	f. Communicating S's want to be Impinge on H	1	9.09	0	0	0	0	0	0	1	14.2	0	0	0	0	0	0	0	0
	h. Redressing Other wants of H's	0	0	0	0	0	0	0	0	0	0	1	16.6	0	0	0	0	0	0
	Total	2	18.18	0	0	0	0	0	0	3	42.8	3	50	2	25	0	0	0	0
OFRP	i. Inviting Conversational Implicatures	0	0	2	40	0	0	0	0	0	0	0	0	0	0	2	16.6	2	0
	j. Being Vague or Ambiguous	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Total	0	0	2	40	0	0	0	0	0	0	0	0	0	0	2	16.6	2	40

Politeness Sub-strategies		F	%
BOP	a. Giving Suggestion/ Advice	5	7.1
	b. Requesting	4	5.7
	c. Warning; threatening	3	4.2
	d. Using Imperative Form	3	4.2
Total		15	21.4
PP	a. Claiming Common Ground	26	37.1
	b. Conveying That S and H are co-operators	8	11.4
	c. Fulfilling H's want for some X	1	1.4
Total		35	50
NP	a. Being Indirect	5	7.1
	b. Not Coercing H	9	12.8
	c. Communicating S's want to be Impinge on H	4	5.7
	d. Redressing Other wants of H's	2	2.8
Total		20	28.5
OFP	a. Inviting Conversational Implicatures	8	11.4
	b. Being Vague or Ambiguous	0	0
Total		8	11.4

In terms of the politeness sub-strategies that the characters of the British soap opera 'EastEnders' exploit to convey polite messages, the statistical analysis shown in Table (36) reveals that claiming common ground sub-strategy scores the highest frequency with the percentage of (33.3%) out of all of the polite utterances in the extracts and (74.2%) out of positive politeness sub-strategies. The characters tend to use this sub-strategy to express either a general appreciation of the addressee wants, or similarity between the wants of the

speaker and addressee. The second rank is occupied by the use of not coercing the addressee sub-strategy which records the percentage of (12.8%). The recurrent use of this sub-strategy is due to the fact that it is used to indicate awareness and concern for the addressee's positive self-image such as minimizing imposition, showing deference and regard for territory. Inviting conversational implicatures sub-strategy of off record politeness strategy has got the third rank of frequency with the percentage of (11.4%).

Table (37): The Statistical Analysis of Impoliteness Strategies in the Extracts

IMPS	Ex1		Ex2		Ex3		Ex4		Ex5		Ex6		Ex7		Ex8		Ex9	
	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
BOIMP	0	0	1	11.1	2	22.2	0	0	1	16.6	1	14.2	0	0	0	0	1	25
PIMP	0	0	0	0	1	11.1	1	12.5	0	0	1	14.2	0	0	0	0	2	50
NIMP	0	0	5	55.5	2	22.2	0	0	4	66.6	1	14.2	0	0	0	0	1	25
MIMP	0	0	2	22.2	1	11.1	2	25	0	0	0	0	0	0	0	0	0	0
WIMP	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	8	88.8	6	66.6	3	37.5	5	83.2	3	42.6	0	0	0	0	4	100

IMPS	Ex10		Ex11		Ex12		Ex13		Ex14		Ex15		Ex16		Ex17		Ex18	
	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
BOIMP	0	0	0	0	0	0	1	16.6	0	0	0	0	1	12.5	1	8.3	0	0
PIMP	0	0	0	0	3	37.5	2	33.3	0	0	0	0	1	12.5	1	8.3	0	0
NIMP	3	30	0	0	2	25	1	16.6	1	14.2	0	0	2	25	0	0	0	0
MIMP	0	0	0	0	1	12.5	0	0	0	0	1	16.6	0	0	5	41.6	0	0
WIMP	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	3	30	0	0	6	75	4	66.5	1	14.2	1	16.6	4	50	7	58.2	0	0

Impoliteness in Extracts		%
BOIMP	9	15.7
PIMP	12	21
NIMP	22	38.5
MIMP	12	21
WIMP	2	3.5
Total	57	100

Concerning the pragmatic strategies of impoliteness, Table (37) shows that impolite utterances are mainly realized through negative impoliteness strategy with a percentage of (38.5%). The recurrent use of this strategy by the characters of the British soap opera 'EastEnders' reflects that it is intended to attack the addressee's negative face wants. Sometimes, it is used when the speaker wants to degrade or underestimate the addressee. Positive impoliteness strategy occupies the second rank which also reveals a similar tendency in using this strategy to detract from the speaker's positive image. It is also found that sarcasm or mock impoliteness and positive impoliteness are used with equal percentages recording (21%) for each. This frequent use of sarcasm or mock impoliteness strategy reveals that the characters in 'EastEnders' use courteous acts or words, but the meaning behind them is blatantly false or dishonest. It can also be used to show the contrast meaning of people's feeling. Bald on-record impoliteness strategy scores (15.7%) which reflects the characters' want to use a direct, clear, straightforward and concise manner and this strategy, according to Brown and Levinson (1987), occurs in a very specific time. The lowest frequency is for withholding impoliteness strategy which records a percentage of (3.5%). It is utilized when the speaker does not follow the politeness strategy requested by the addressee, or when the speaker simply remains silent.

Table (38): The Statistical Analysis of Impoliteness Sub-strategies in the Extracts

IMPS		Ex1		Ex2		Ex3		Ex4		Ex5		Ex6		Ex7		Ex8		Ex9	
		F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
BOIMP		0	0	1	12.5	2	25	0	0	1	16.6	1	14.2	0	0	0	0	1	25
Total		0	0	1	12.5	2	25	0	0	1	16.6	1	14.2	0	0	0	0	1	25
PIMP	a. Disassociating from the Others	0	0	0	0	1	12.5	1	12.5	0	0	1	14.2	0	0	0	0	2	0
	b. Calling the Other Names	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	c. Utilizing Taboo Words	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	d. Using Inappropriate Identity Marker	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		0	0	0	0	1	12.5	0	0	0	0	1	14.2	0	0	0	0	2	50
NIMP	e. Condescending, Scorning or Ridiculing	0	0	2	25	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	f. Associating the Other with A Negative Aspect Explicitly	0	0	1	12.5	0	0	0	0	0	0	0	0	0	0	0	0	1	0
	g. Invading the Other's Space	0	0	2	25	1	12.5	0	0	0	0	1	14.2	0	0	0	0	0	0
Total		0	0	5	62.5	1	12.5	0	0	0	0	1	14.2	0	0	0	0	1	25
MIMP		0	0	2	25	1	12.5	2	25	0	0	0	0	0	0	0	0	0	0
Total		0	0	2	25	1	12.5	2	25	0	0	0	0	0	0	0	0	0	0
WIMP		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

IMPS		Ex10		Ex11		Ex12		Ex13		Ex14		Ex15		Ex16		Ex17		Ex18	
		F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
BOIMP		0	0	0	0	1	12.5	1	16.6	0	0	0	0	1	12.5	1	8.3	0	0
Total		0	0	0	0	1	12.5	1	16.6	0	0	0	0	1	12.5	1	8.3	0	0
PIMP	a. Disassociating from the Others	0	0	0	0	3	37.5	2	33.3	0	0	0	0	0	0	1	8.3	0	0
	b. Calling the Other Names	0	0	0	0	0	0	0	0	0	0	0	0	1	12.5	0	0	0	0
	c. Utilizing Taboo Words	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	d. Using Inappropriate Identity Marker	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		0	0	0	0	3	37.5	2	33.3	0	0	0	0	1	12.5	1	8.3	0	0
NIMP	e. Condescending, Scorning or Ridiculing	1	9.09	0	0	0	0	0	0	1	14.2	0	0	1	12.5	0	0	0	0
	f. Associating the Other with A Negative Aspect Explicitly	0	0	0	0	1	12.5	0	0	0	0	0	0	0	0	0	0	0	0
	g. Invading the Other's Space	1	9.09	0	0	1	12.5	1	16.6	0	0	0	0	1	12.5	0	0	0	0
Total		2	18.18	0	0	2	25	1	16.6	1	14.2	0	0	2	25	0	0	0	0
MIMP		0	0	0	0	1	12.5	0	0	0	0	1	16.6	0	0	5	62.5	0	0
Total		0	0	0	0	1	12.5	0	0	0	0	1	16.6	0	0	5	62.5	0	0
WIMP		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Table (39): The Statistical Analysis of Impoliteness Sub-strategies

IMP Sub-strategies		F	%
BOIMP		9	15.7
Total		9	15.7
PIMP	a. Disassociating from the Others	11	19.2
	b. Calling the Other Names	1	1.7
	c. Utilizing Taboo Words	0	0
	d. Using Inappropriate Identity Marker	0	0
Total		12	21
NIMP	e. Condescending, Scorning or Ridiculing	15	26.3
	f. Associating the Other with A Negative Aspect Explicitly	4	7
	g. Invading the Other's Space	3	5.2
Total		22	38.5
MIMP		12	21
Total		12	21
WIMP		2	3.5
Total		2	3.5

As far as impoliteness sub-strategies are concerned, the statistical analysis indicates that the use of condescending, scorning or ridiculing sub-strategy of negative impoliteness scores the highest percentage (26.3%). The recurrent use of this strategy reflects that the characters of the soap opera use condescending when the speaker feels smarter or stronger than others. Scorning is used when the speaker does not have a respectful feeling to others. Meanwhile, ridiculing happens when someone does something in a rude way and it can make the addressee seem foolish. Disassociating from the others occupies the second rank with a percentage of (19.2%) which is realized when the speaker wants to disassociate from the others or reject association with the addressee. Associating the addressee with a negative aspect explicitly sub-strategy records a percentage of (7%) which is realized through using, for example, the pronoun 'I' and 'you' to the addressee as a minimized vocative.

Table (40): The Statistical Analysis of Speech Acts in the Extracts

Speech Acts		Ex1		Ex2		Ex3		Ex4		Ex5		Ex6		Ex7		Ex8		Ex9	
		F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
Obligatives	Directive	2	22.2	3	33.3	7	77.7	0	0	3	50	3	42.8	0	0	1	20	1	25
	Commissive	0	0	0	0	0	0	1	12.5	1	16.6	0	0	0	0	0	0	0	0
	Exercitive	0	0	0	0	0	0	0	0	0	0	0	0	2	40	0	0	0	0
Total		2	22.2	3	33.3	7	77.7	1	12.5	4	66.6	3	42.8	2	40	1	20	1	25
Expressives		4	44.4	2	22.2	2	22.2	4	50	1	16.6	1	14.2	1	20	3	60	2	50
Total		4	44.4	2	22.2	2	22.2	4	50	1	16.6	1	14.2	1	20	3	60	2	50
Expositives		3	33.3	4	44.4	0	0	3	37.5	1	16.6	3	42.8	2	40	1	20	1	25
Total		3	33.3	4	44.4	0	0	3	37.5	1	16.6	3	42.8	2	40	1	20	1	25

Speech Acts		Ex10		Ex11		Ex12		Ex13		Ex14		Ex15		Ex16		Ex17		Ex18	
		F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
Obligatives	Directive	2	18.18	1	20	3	37.5	1	16.6	2	28.5	5	83.3	2	25	5	38.46	1	16.6
	Commissive	1	9.09	0	0	2	25	1	16.6	0	0	1	16.6	1	12.5	1	7.69	0	0
	Exercitive	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		3	27.27	1	20	5	62.5	2	33.3	2	28.5	6	100	3	37.5	6	46.15	1	16.6
Expressives		6	54.54	3	60	1	12.5	3	50	4	57.1	0	0	3	37.5	4	30.76	3	50
Total		6	54.54	3	60	1	12.5	3	50	4	57.1	0	0	3	37.5	4	30.76	3	50
Expositives		2	18.18	1	20	2	25	1	16.6	1	14.2	0	0	2	25	3	23.07	2	33.33
Total		2	18.18	1	20	2	25	1	16.6	1	14.2	0	0	2	25	3	23.07	2	33.33

Table (41): The Statistical Analysis of Speech Acts of Im/politeness

Speech Acts		Politeness		Impoliteness	
		F	%	F	%
Obligatives	Directive	22	28.2	20	43.13
	Commissive	4	5.1	5	9.8
	Exercitive	2	2.5	0	0
Expressives		32	41.02	11	21.5
Expositives		18	23.07	15	29.4
Total		78	100	51	100

Concerning the employment of speech acts, the statistical results in Table (41) reveal that most of the polite utterances are realized by expressive speech acts (apologizing, greeting, thanking and boasting) with the percentage of (41.02%) followed by the speech act of obligatives, particularly directives which score the biggest share with the percentage of (28.2 %). The commissives have got the second rank of the obligatives with the percentage of (5.1%) which are recognized by the speech acts of promising, pledging, vowing and betting. The last rank of the obligatives is for exercitives with the percentage of (2.5%) which are actualized in the speech acts of christening, marrying and voting. In terms of occupations. expositives (describing, insisting, conceding and asserting) have got the third rank with the percentage of (23.07%).

As far as the statistical analysis of impolite utterances is concerned, Table (41) reveals that obligatives records the percentage of (52.9%). The obligatives are classified into three types: directive speech acts which are realized through question, demand, command, and threaten. It has got the highest share with the percentage of (43.13%) out of the impolite utterances in the extracts. Expositives occupy the second rank with the percentage of (29.4%) followed by the lowest frequency speech acts which are expressives scoring the percentage of (21.5%).

CHAPTER FIVE

Conclusions, Recommendation, and Suggestions for Further Research

5.0 Introductory Remarks

This chapter is devoted to putting forward the conclusions arrived at by the researcher, assuming related recommendations, and suggesting some titles for further research.

5.1 Conclusions

Based on the results of the qualitative and quantitative analyses of the data in the current study, several conclusions, drawn in accordance with the aims of the study, are presented as follows:

1. Key, termination, and intensity are considered as the phonetic-phonological strategies used to realize im/politeness (See Table No.36). As for the pragmatic strategies used to realize im/politeness, they include bald on-record politeness which can be realized by showing agreement, giving suggestion/advice, requesting, warning, and using the imperative form of the verb, positive politeness which is achieved by claiming common ground, conveying that the speaker and the addressee(s) are co-operators, and fulfilling the addressee's wants for something, negative politeness which can be achieved by being indirect, not presuming/assuming, not coercing the addressee, and communicating the speaker's wants not to impinge on the addressee, and off record politeness which can be conveyed by either inviting conversational implicature or being vague /ambiguous (See Table No. 34). In relation to impoliteness strategies, they can be divided into bald on-record impoliteness which is achieved by using direct, clear and unambiguous statements, positive impoliteness which can be fulfilled by disassociating from the others, calling the other names, utilizing taboo words, and using inappropriate identity markers, negative

impoliteness which is realized by condescending, scorning or ridiculing, associating the other with a negative aspect explicitly, and invading the other's space. The third impoliteness strategy is sarcasm or mock impoliteness which is implicated by employing insincere politeness. The last impoliteness strategy is withholding politeness which can be done by being silent or failing to thank. All these strategies, whether phonetic-phonological or pragmatic, are considered the phono-pragmatic strategies used to realize im/politeness in the conversational interactions in the British soap opera 'EastEnders' (See Table No.34).

2. There are several prosodic patterns for politeness which are relatively different from those for impoliteness. Prosodically, politeness can be divided into moderate and extreme politeness. Moderate politeness can be expressed acoustically by the mid key and mid termination with the additive function of intonation. The meaning of this prosodic pattern implies that there is pressure from the speaker for a favorable response which can mostly be considered as a reaction to the submitted politeness. Pragmatically, moderate politeness can be mostly found in bald on-record and positive politeness strategies. Extreme politeness can be prosodically expressed by the mid key and low termination with the additive function of intonation. The meaning of such a prosodic pattern shows that the speaker enforces little or no constraint on the addressee and this does not constitute any imposition on the addressee. Pragmatically, extreme politeness can be realized in negative and off record politeness strategies (See Table No. 35). Impolite utterances are prosodically associated with the high key and mid or low termination accompanied with the contrastive function of intonation. While impolite utterances are detected easily through prosody alone, mock impoliteness needs the addition of gestural cues to the prosodic cues to be successfully assessed such as the smile, shaking of the head, as well as a slightly raised hand up. The emotional state of the character in a certain

context can determine whether he will produce a polite utterance or an impolite one which can be considered as the paralinguistic factors to restrict the type of utterance. In other words, the high key and high or mid termination accompanied with high louder intensity can play important contributions in producing impoliteness which is especially vivid in the positive impoliteness strategy and its sub-strategies such as disassociating from the other, and calling the other names. There is no clear distinction between the prosodic factors that accompany impoliteness concerning sarcasm or mock impoliteness and bald on-record impoliteness because they can share the same grammatical structures and so, they can be differentiated by the context and speech rate or other paralinguistic factors (See Table No.35).

3. There is no specific prosody associated with im/politeness, but there are many prosodic cues that interact with other sources of information such as context, social factors, gestures, and the emotional status which allow the listeners to generate inferences about im/politeness. It is observed that intonational meanings are very general, but they are part of a system with a rich interpretative pragmatics, which gives rise to a very specific and often quite vivid nuances in specific contexts. If the contextual factors which give rise to such specific meanings have been identified, there is still much to be done in the study of intonation and discourse.

4. The additive function of intonation accompanied with moderate or low intensity (less than 65.00 db) is the most distinctive prosodic strategy used to produce polite utterances, while the contrastive function of intonation associated with higher intensity (more than 65.00 db) is the most dominant prosodic strategy for producing impoliteness. Higher intensity in combination with increased pitch can be considered as a prosodic strategy for transmitting impoliteness, while moderate intensity accompanied with

moderate pitch can be regarded as a prosodic strategy for conveying politeness (See Table No.36).

5. The most dominant politeness strategy used by the British participants in the soap opera 'EastEnders; is the positive politeness strategy. The researcher has concluded that the tendency for using such a strategy is due to the fact that this type of strategy is usually used among groups of friends or where the people in the social situation know each other fairly well i.e. the threat to face is relatively low (See Table No.38). Claiming common ground sub-strategy occupies the highest share followed by the use of conveying that the speaker and hearer are co-operators (See Table No.40). Negative impoliteness is the mostly used strategy to realize impoliteness and the use of condescending, scorning and ridiculing sub-strategy has got the highest frequency followed by disassociating from the other (See Table No. 41).

6. The whole discourse of politeness in the British soap opera 'EastEnders' seems to be heavily based on the employment of the speech act of expressives which is realized by apologizing, greeting, and thanking (See Table No.44). Impoliteness relies mainly on the exploitation of the speech act of obligatives, in particular directives, such as questioning, demanding, and commanding followed by expositives which are realized by describing, insisting, conceding, and asserting (See Table No.44).

5.2 Recommendations

In accordance with the aforementioned conclusions, it can be recommended that:

1. Phono-pragmatists should investigate im/politeness in different genres with a special focus on the inclusion of the emotional states of the participants.

2. Pragmatists have to establish a corpus linguistic approach for the phono-pragmatic strategies and prosodic patterns in order to be used in both quantitative and qualitative analyses.

3. The researcher recommends the pragmatists to compare the phono-pragmatic aspects of different forms of im/politeness in oral and digital forms.

4. Phono-pragmatists should concentrate on other phonetic aspects such as auditory measurements in addition to the acoustic ones in the study of im/politeness and other pragmatic theories.

5. Contrastive pragmatists are recommended to conduct comparative phonological and pragmatic studies about im/politeness in English and other languages.

6. Curriculum designers should shed light on the phonological factors that accompany the production of utterances since the phonological modulation has a great effect in helping the addressees convey the intended meaning.

7. Teachers should be trained regularly in specialized courses on the value of the phono-pragmatic approach.

8. Students should acquaint themselves with the phonological aspects that accompany the pragmatic meaning of im/politeness strategies and formulae.

5.3 Suggestions for Further Research

In order to widen the scope of the current work and consolidate its findings, the following are suggestions for further research:

1. A phono-pragmatic study of im/politeness in English and Arabic literary works: A contrastive study.

2. A phono-pragmatic study of politeness in British and American talk shows.

3. A psycho- pragmatic study of im/politeness in American political speeches.

4. A phonetic study of im/politeness in British poetic discourse.

5. A socio-pragmatic study of im/politeness as a strategy for convergence and divergence in the English community.

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الخلاصة

تبحث الدراسة في العلاقة بين المجالات الصوتية والتأدب و الفضاضة الكلامية و كيفية توليدها وادراكها من قبل المتكلم والمتلقي من وجهة نظر صوتداولية . فهي تستكشف الطريقة التي يستخدمها المتكلمون البريطانيون للخصائص الصوتية و الإستراتيجيات التداولية لإيصال رسائل التأدب و الفضاضة الكلامية . وتهدف الدراسة الى الاتي:(١) تحديد الإستراتيجيات الصوت تداولية التي تستخدم لإصدار و تلقي رسائل التأدب والفضاضة ، (٢) تبيان الصيغ او الأنماط الصوتية التي تستخدمها المتكلم لإيصال رسائل التأدب والفضاضة المقصودة، (٣) البحث عن امكانية وجود خصيصة صوتية محددة تستخدم لمساعدة المتكلم والمتلقي لإيصال رسالة التأدب والفضاضة ، (٤) التعرف على وظائف التنغيم و مستويات حدة الصوت التي تستخدم عند نطق ألفاظ التأدب والفضاضة ، (٥) تعيين الإستراتيجيات الرئيسية والثانوية للتأدب والفضاضة في المحادثات اليومية للمتحاورين البريطانيين ، و (٦) تسليط الضوء على الاصناف الأكثر شيوعا من الافعال الكلامية والتي تستخدم في الالفاظ المقصودة للتأدب والفضاضة في المسلسل المذكور.

وفقا للأهداف المذكورة أعلاه، تم صياغة الفرضيات التالية: (١) المطلع والاختتام للوحدة الصوتية للمنطوق و حدة الصوت بالاضافة الى إستراتيجيات التأدب والفضاضة السلبية والإيجابية و الصريحة المباشرة و أفعال الكلام هي إستراتيجيات صوتداولية تستخدم في التفاعلات الحوارية في المسلسل البريطاني "سكان الحي الشرقي" (٢) ان الصيغ أو الأنماط الصوتية العالية والمتوسطة والواطئة يتم توظيفها من قبل المتكلمين لإيصال رسائل التأدب والفضاضة المقصودة ، حيث ان المطلع الصوتي العالي قد اقترن مع الإستراتيجية التداولية المباشرة الصريحة للفضاضة ، (٣) ان لكل نوع من الخصائص الصوتية يساعد المتكلم لنطق او إدراك اللفظ المؤدب أو الفض و يوجد مصادر معلوماتية أخرى مثل الحركات الإشارية و السياق والحالة الشعورية التي تسمح للمتلقي ان يكوّن إستنتاجات حول التأدب والفضاضة ، (٤)إن الوظائف الجمعية للتنغيم المتزامنة مع مستوى حدة صوت (متوسط أو منخفض) توظف لنطق او إدراك اللفظ التأدبي بينما تكون الوظيفة المخالفة للتنغيم ذات المستوى العالي من حدة الصوت تكون مقترنة بمنطوق الفضاضة الكلامية ،(٥) إن إستراتيجيات التأدب والفضاضة الايجابية والسلبية والاستراتيجية الثانوية المتضمنة إدعاء أرضية او أساس مشترك للمتكلم والمتلقي هما الإستراتيجيتان الرئيسية والثانوية الأكثر إستخداما من قبل المتحدثين البريطانيين في مسلسل "سكان الحي الشرقي"،(٦) إن أفعال الكلام التعبيرية والالزامية (على وجه الخصوص التوجيهية منها) هما النوعين الأكثر إستخداما في المسلسل البريطاني سالف الذكر.

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لتحقيق أهداف الدراسة وتأكيد أو تفنيد أو تأكيد فرضياتها ، قام الباحث بتبني الإجراءات التالية (١) تقديم خلفية نظرية حول حقل الصوتداولية و نظريات التأدب والفضاضة ، (٢) إختيار عشوائي لمجموعة من المحادثات من حلقات متنوعة للمواسم من ٢٠١٩-٢٠٢١ من المسلسل البريطاني " سكان الحي الشرقي" ، (٣) إعتماد نموذج توليفي لتحليل البيانات صوتداوليا ، (٤) تحليل البيانات سمعيا بواسطة برنامج برات للتحليل الصوتي للمنطوق، (٥) الإستعانة بالتحليل الإحصائي ، (٦) مناقشة نتائج التحليل للوصول الى الإستنتاجات.

فكانت الإستنتاجات الرئيسية للدراسة كالتالي: (١) ان المطلع المفتاحي والإختتام للوحدة الصوتية مع درجة حدة الصوت بالإضافة الى الإستراتيجيات التداولية للتأدب والفضاضة سواءا الإيجابية منها أو السلبية وكذلك الصريحة المباشرة هي من الإستراتيجيات الصوتي تداولية التي تستخدم من قبل المتحاورين لإيصال رسائل التأدب والفضاضة ، (٢) يمكن تقسيم التأدب سماعيا الى معتدل وحاد ، الأول يمكن أن يعبر عنه بالمطلع والإختتام المتوسط مع الوظيفة الجمعية للتنغيم الصوتي أما الحاد يمكن ان يعبر عنه بالمطلع المتوسط والإختتام المنخفض ، بينما تقترن الفضاضة صوتيا بالمطلع العالي والإختتام المتوسط أو المنخفض المتزامن مع الوظيفة المخالفة للتنغيم ، (٣) وجود العديد من التلميحات الصوتية التي تتفاعل مع مصادر معلوماتية أخرى مثل السياق و العوامل الاجتماعية و التلميحات الإشارية و الحالات الشعورية لإيصال رسالة التأدب أو الفضاضة و عدم وجود خصيصة صوتية واحدة معينة تقترن بمنطوق التأدب والفضاضة الكلامية ، (٤) الوظيفة الجمعية للتنغيم بالاضافة الى حدة الصوت المتوسط أو المنخفض مع العلو المتزايد للصوت غالبا مايستخدم عند نطق ألفاظ التأدب الكلامي ، بينما تقترن الوظيفة المخالفة للتنغيم مع حدة الصوت العالي لتوظف للتعبير عن الفضاضة الكلامية .

دراســة تداوليــة صوتية للتـــأدب والفضاضة
في المسلسل البريطاني "سكان الحي الشرقي"

رسالة قدمها الى

مجلس كلية التربية للعلوم الإنسانية∕جامعة بابل

كجزء من متطلبات نيل درجة الماجستير

في اللغة الإنجليزية∕علم اللغة

الطالب

علاء نوري جبار فارس

بإشراف

الاستاذ المساعد الدكتور نسائم مهدي العادلي