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A Socio-pragmatic Study of Expressive Speech Acts in Selected British and American Plays

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بِسْمِ اللهِ الرَّحْمنِ الرَّحِيمِ

﴿ وَمِنْ آيَاتِهِ خَلْقُ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافُ أَلْسِنَتِكُمْ وَأَلْوَانِكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِلْعَالِمِينَ ﴾

صَدَقَ اللهُ العلي العَظِيم

سورة الروم:(22)

In the name of Allah, the most Beneficent, the most Merciful.

"And one of His signs is the creation of the heavens and the earth and the diversity of your tongues and colours; most surely there are signs in this for the learned."

(Surah Rum: 22)

(The Qur'an, 1974, 30:22)

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I certify that this thesis which is entitled **"A Socio-pragmatic Study of Expressive Speech Acts in Selected British and American Plays"** has been prepared by **Murtadha Mohammed Hilal** under my supervision at the College of Education for Human Sciences/ University of Babylon in partial fulfilment of the requirements for the Degree of Master in Education/ English Language and Linguistics

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

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We certify that we have read the thesis which is entitled "**A Socio-pragmatic Study of Expressive Speech Acts in Selected British and American Plays**" and, as Examining Committee, examined the student **"Murtadha Mohammed Hilal"** in its content, and that, in our opinion, it is adequate as a thesis for the Degree of Master in Education/ English Language and Linguistics.

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To
Every Innocent Soul Killed
In My Country

Murtadha,
2022

Acknowledgements

Abstract

Expressive speech acts can be influenced by the social variables. For instance, the variable of ethnicity can influence the way with which people express the expressive speech act of thanking. Thus, the influence of the social variables on the choice of expressive speech acts and politeness is the main area of the field of sociopragmatics. The present study attempts to abide a gap in linguistic research as it aims at finding out the influence of the social variables on the expressive speech acts of greeting and thanking, and the politeness maxims.

The aims of this study are described as follows: (1) investigating the influence of social power on the choice of expressive speech acts and showing the frequency of its occurrence in both of the selected plays; (2) finding out how ethnic groups have an impact on the choice of expressive speech acts and finding why these choices are made; (3) pointing out whether there are significant differences in the way male and female characters utilize expressive speech acts and the adopted strategies; (4) identifying the most frequently used expressive speech acts of the selected ones in the selected plays; (5) finding out the type of strategies adopted when performing the expressive speech acts of thanking and greeting; (6) identifying the most frequent politeness maxims in both of the plays; (7) Discussing whether American English or British English is more influenced by the social variables.

The hypotheses of the study are: (1) social power influences the choice of expressive speech acts in both of the plays and it is less influenced in *Moon on a Rainbow Shawl*; (2) Afro-Americans use expressive speech acts more frequently than Afro-British. They choose to use more of the expressive speech acts; (3) there are big differences in the way male and

female characters use expressive speech acts and the adopted strategies of these speech acts; (4) the expressive speech act of greeting is more frequently used than the other expressive speech acts; (5) direct strategy is utilized mostly to perform the expressive speech acts of thanking and greeting; (6) politeness can be influenced by expressive speech acts in some ways and the most frequent maxim of politeness is the modesty maxim; (7) American English is, as far as the characters of the selected plays are concerned, more influenced by the social variables of social power, ethnicity, and gender.

For data collection, the study involves two British and American plays. As for data analysis, the study adopts Searle's (1969) model. Furthermore, the selected expressive speech acts will be conducted according to the politeness maxims which are suggested by Leech (1983).

The conclusions shows that (1) the variable of social power influences the level of directness; (2) the variable of ethnicity also influences the choice of speech act strategies to a great extent; (3) males utilize expressive speech acts more frequently than females; (4) explicit thanking strategies are more frequent than implicit thanking; (5) direct greeting is more frequent than indirect greeting; and (6) British characters of the analyzed plays are more polite than the American characters.

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List of Abbreviations

Abbreviated Form	Full Form
AmE	American English
BrE	British English
CP	Cooperative principle
EC	Essential Condition
Epf	Ephraim
ESAs	Expressive speech acts
FCs	Felicity Conditions
PC	Preparatory Condition
PCC	Propositional Content Condition
PP	Politeness principle
PV	Performative verb
SA	Speech Act
SAs	Speech Acts
SASs	Speech Act Strategies
SC	Sincerity Condition
SPs	Selected plays

Chapter One
Introduction

The aim of this chapter is to present the problem around which the study is revolved, the aims of the study, its hypotheses, the procedure followed to achieve its aims, in addition to the limits this study will abide by and finally its significance.

1.1 The Problem

Language is a form of behavior governed by certain rules and this is the idea upon which speech act theory is based. Speech acts are considered to be as acts of communication. Communicating is the act of expressing one's attitude, and the sort of speech act used depends on the attitude being communicated. Hence, expressive speech acts are communicative acts because they are intended to express certain attitudes. As such, expressive speech acts (ESAs) can be influenced by the social variables. For instance, ethnicity can influence the way with which people express thanking. Moreover, expressives can carry certain politeness maxims which can also be influenced by the social variables (Bach, 1998).

Accordingly, the impact of the social factors on the choice of expressive speech acts and politeness is the main area of the field of sociopragmatics. Crystal (2008, p. 441) defines sociopragmatics as "a term sometimes used within the study of pragmatics to refer to the way conditions on language use derive from the social situation." Consequently, sociopragmatics emphasizes social circumstances. In other words, it is the field that is concerned with the interaction between pragmatics and sociolinguistics.

To the researcher's best knowledge, expressive speech acts, particularly greeting and thanking, have not been thoroughly investigated sociopragmatically. Therefore, the present study attempts to abide this gap in linguistic research as it aims at finding out the influence of the social variables on expressive speech acts and the politeness maxims. As such, this study is carried out to answer the following research questions:

1. To what extent can the variable of social power influence the choice of the expressive speech acts (ESAs) strategies of thanking and greeting in the selected British and American plays?
2. What is the degree to which the social variable of ethnicity can influence the choice of the strategy within the selected ESAs?
3. What are the differences in the way male and female characters use the targeted ESAs and their strategies in the selected plays (SPs)?
4. What is the most frequently used SA among the targeted ESAs in the SPs?
5. What type of strategy do the characters in the SPs utilize to perform the ESAs of greeting and thanking?
6. What is the most frequent politeness maxim associated with the targeted ESAs?
7. Which language variety is more influenced by the social variables, as far as the characters in the SPs are concerned, the British or the American?

1.2 The Aims

The study attempts to achieve the following aims:

1. Investigating the influence of social power on the choice of the targeted ESAs in both of the SPs.

2. Finding out whether ethnicity have an influence on the choice of those ESAs and finding why these choices are made.

3. Pointing out the differences in the way male and female characters utilize those ESAs and what strategies are used.

4. Identifying the most frequently used SA among the selected ESAs in the SPs.

5. Finding out the type of strategies used when performing the ESAs of thanking and greeting.

6. Specifying the most frequent politeness maxim associated with these ESAs in both of the plays.

7. Discussing whether American English or British English is more influenced by the social variables, as far as the characters in the SPs are concerned.

1.3 The Hypotheses

In accordance with its aims, the study adopts the following hypotheses:

1. Social power influences the choice of the targeted ESAs strategies in both of the SPs and it is less influenced in *Moon on a Rainbow Shawl*.

2. Afro-Americans use more direct SA of greeting and explicit thanking than Afro-British.

3. Female characters choose to be more direct when expressing the targeted ESAs of greeting and thanking than male characters.

4. The ESA of greeting is more frequently used than thanking.

5. Direct strategy is utilized mostly to perform the ESAs of thanking and greeting.

6. Politeness can be influenced by the ESAs to a big extent and the most frequent maxim of politeness is the modesty maxim.

7. American English is more influenced by the social variables of social power, ethnicity, and gender – as far as the characters of the SPs are concerned.

1.4 The Procedure

The following steps are used to fulfill the aims of the study:

1. Providing a theoretical background that surveys the relevant literature of pragmatics, sociolinguistics, and sociopragmtics.

2. Discussing the ESAs of thanking and greeting. In addition, highlighting the social variables of power, ethnicity, and gender.

3. Presenting an eclectic model that comprises both pragmatic and sociolinguistic dimensions upon which the empirical part of the study is based.

4. Analyzing the data of the two selected British and American plays. The extracts of the data will be analyzed sociopragmatically, both qualitatively by means of the eclectic sociopragmatic model and quantitatively by some statistical means so the findings will be confirmed.

5. Making a comparison between the British and the American plays.

6. Discussing the findings of data analysis.

1.5 The Limits

The study is limited to the following:

1. The study is limited to two ESAs namely: thanking and greeting. The model according to which the study will be conducted is an eclectic model composed of pragmatic and sociolinguistic dimensions. For the pragmatic dimension, Searle's (1969) model is

used. In addition, the selected ESAs will be conducted according to the politeness maxims which are suggested by Leech (1983).

2. The study is limited to the social variables of social power, gender, and ethnicity.

3. The data to be analyzed is limited to two British and American plays; namely, Errol John's ***Moon on a Rainbow Shawl (1957)*** and August Wilson's ***Fences (1986)***. The time setting of both of these plays is in the 1950s.

1.6 The Significance

The present study is hoped to be of significance both theoretically and practically. Theoretically, it can be of benefit to those who study linguistics and those who are interested or specialized in the fields of pragmatics, sociolinguistics, and sociopragmatics. Additionally, it can be of benefit to syllabus designers and textbooks writers. Practically, this study aims at examining the influence of the social variables on the choice of ESAs and politeness in dramatic texts—for they greatly reflect real life situations.

Chapter Two
Literature Review

This chapter aims at providing a theoretical background for the study. It starts by discussing the domains of pragmatics, sociolinguistics, and sociopragmatics. Then it approaches some notions of pragmatics including; speech act theory, its classifications, the felicity conditions, and politeness theories. Furthermore, context and the relation between language and drama are highlighted. The chapter ends up with reviewing previous studies.

2.1 Pragmatics

Every utterance has a meaning and can be interpreted in a particular way, but how can these utterances be interpreted? The answer might be easy and straightforward, which is by looking at the meaning of each word in the utterance. However, there is so much beyond what is literally uttered. What deals with what is beyond the literal meaning is the domain of pragmatics. The field of pragmatics is initiated in the 1930s by Morris, Carnap, and Peirce. Morris (1938, p. 30) defines pragmatics as "the relation of signs to their interpreters." However, in modern linguistics, pragmatics is broadly defined as the study of language use in context.

Huang (2007, p. 4) points out that contemporary pragmatics has two main schools of thought: the Cognitive-Philosophical (Anglo-American) and the Sociocultural Interactional (European Continental). The first school is referred to as the 'component view,' and it examines the "systematic study of meaning by virtue of, or dependent on, the use of language" (p. 341). It is concerned mainly with central topics of pragmatics such as presupposition, implicature, speech acts, reference, and deixis. The latter one, the Sociocultural Interactional, is considered to have a functional perspective and interfaces with disciplines such as sociolinguistics, psycholinguistics, discourse analysis, pragmatic variation, and some other social sciences. This functional school or perspective is also known as "empirical pragmatics."

Leech (1983, p. 1) proposes a broad definition to pragmatics stating that it is the study of how language is actually used in communication. Similarly to some extent, Thomas (1997, p. 22) views the study of pragmatics as meaning in interaction. For her, "making meaning is a dynamic process, involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social and linguistic) and the meaning potential of an utterance."

Levinson (2000, p. 29), on his part, states that one of the basic ideas of pragmatics is that "inference is cheap, articulation expensive." To put it in another way, language users typically tend to lessen the cost of saying, writing, or even typing sentences through deliberately relying on context, letting listeners infer information beyond what otherwise needs more elaboration.

In accordance with Leech's definition, Crystal (2008, p. 379) defines pragmatics as "the study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication."

Pragmatics is a basic tool to be used within a number of fields as a form of analysis that focuses on speaker meaning. It covers a wide range of topics ranging from studying speech acts to the interpretation of pragmatic meaning within the framework of sociolinguistics, conversation analysis, and ethnography of speaking (LoCastro, 2010, p. 13).

Within the same vein, Yule (2010, p. 127) affirms that pragmatics is the notion that deals with what speakers mean by what they say. It is concerned with what is beyond the literal meaning of the words. As such, it is the study of what speakers mean or "speaker meaning." Communication is based on not only knowing the meaning of the individual words, but also on getting what speakers mean by what they say. It is sometimes characterized as dealing with the effects of context. This is equivalent to stating that it deals with utterances, if one collectively refers to all the facts that can vary from utterance to utterance as "context." One must be careful, however, for the term is

often used with more limited meanings.

Birner (2013, p. 2) roughly defines pragmatics as the study of language use in context – as compared with semantics, which is the study of literal meaning independent of context. Thus, semantic meaning is a matter of competence, while pragmatic meaning is a matter of the performance. However, like all of our linguistic knowledge, our knowledge of pragmatics is rule-governed.

Viewing it in a different perspective, Kecskes (2013, p. 7) explores pragmatics from an intercultural pragmatic perspective, and adopts a socio-cognitive approach in intercultural interactions. According to Kecskes, the socio-cognitive approach puts an emphasis on the idea that both prior experience and knowledge, and emergent, actual situation experience and knowledge co-constructed by interlocutors are involved in language production and comprehension. It claims that the meaning of linguistic expressions, involving prior contexts of experience, play as significant role in the meaning construction and comprehension as the actual situational context.

Recently, it has been shown that pragmatics is a field of linguistics which is concerned with what a speaker implies and a listener infers depending on contributing factors such as situational context, the mental states of the individuals, the preceding context, and other elements. It is concerned with utterances, by which specific events are meant, the intentional acts of speakers at times and places, normally involving language (Korta & Perry, 2019).

Drawing special attention to **speech act theory**, it is stated that mentioning speech act theory reminds of pragmatics and vice versa. Pragmatics is typically paralleled with speech act theory to the degree that it is impossible to talk about pragmatics without referring to speech act theory and the reverse is true. Consequently, it can be argued that the titles speech acts and pragmatics have become almost synonymous (Brinton, 2001, p. 140).

In the same context, Austin's (1962) and Searle's (1979) conceptualizations of speech act theory have paved the way for exploring

ordinary language in pragmatics changing the focus of investigation from the strict framework of formal semantics to the action m-theoretic premises intentionality, rationality, and communication.

The second and central topic that pragmatics deals with is **deixis**. Deixis is a Greek word that means "pointing". It is directly concerned with the relationship between the structure of a language and the context in which the language is utilized. It is the phenomenon in which features of context of utterance or speech event are encoded by grammatical or lexical means in a language. Linguists such as Lyons (1977) and Fillmore (1997) have classified deixis into three major types: (1) person deixis, (2) place deixis and (3) time deixis. This is shown in (2.1), (2.2), and (2.3) respectively.

(2.1) When will **you** start?

(2.2) I will see you **there**.

(2.3) The meeting will be **tomorrow**.

Later on, Levinson has added two more types of deixis: discourse and social deixis (Al-Tekreeti, 2016, p. 12). These types are illustrated in (2.4) and (2.5) respectively.

(2.4) He has failed the exam three times. **Therefore**, he must do his best to pass it now.

(2.5) Would you like it, **Sir**?

The third important topic in pragmatics is **implicature**. It is a term derived from the work of the philosopher H. P. Grice. Mey (2004, 45) asserts that "the term implicature is derived from the verb imply which means to fold something into something else." It is then the job of pragmatics to explain the tools and mechanisms by which speakers infer what is implied. Implicature consists of two types which are (1) conversational implicature and (2) conventional implicature. The former refers to implications that are inferred from utterances depending on Grice's maxims of the cooperative principle. They are classified into two types: (1) generalized which is context-independent, and (2) particularized which is context-dependent. Conventional implicature is defined as an implicature that is part of a lexical item's or expression's agreed meaning. These are clearly illustrated in (2.6) and (2.7) below respectively.

(2.6) Harry: What is this species of bird called in English?

   Irene: This is a widgeon.

(2.7) Some students came to the class. [not all of them]

However, the domain of pragmatics includes other aspects like politeness and presupposition. (**see 2.6 and 2.7**)

To conclude, pragmatics, as demonstrated by Holmes, J. (2018), explains how individuals utilize linguistic resources to produce and interpret meaning in interaction, and sometimes to change relationships. The field of sociolinguistics is going to be presented, followed by sociopragmatics, and there will be a demonstration of the relationship between sociolinguistics and pragmatics.

2.2 Sociolinguistics

Wardhaugh (1986, p. 12) defines sociolinguistics as the study that is concerned with investigating the relationship between language and society with the goal of a better understanding of the structure of language and of how languages function in communication.

It is affirmed that sociolinguistics has been acknowledged as an independent scientific study that accounts for the relationship between language and society during the last forty years or so, as it has become one of the most vital of the hyphenated fields of linguistics (Spolsky, 1998, p. 3).

Sociolinguists asserts that language exists in context, dependent on the speaker who is using it, and dependent on where it is being used and why. Speakers mark their personal history, relationships, and identity in their speech as well as their sociocultural, economic, and geographical coordinates in time and space (Tagliamonte, 2006, p. 3).

Llamas et al. (2007) state that the field of sociolinguistics in the early twenty-first century has become a mature, assertive, and vital discipline. Fundamentally, there is a concern with the observable facts of language variation and systematic thinking about the reasons and consequences of this change and variation. Language change is, by all the means, unpreventable and undeniable. In addition to that, the fact that this change is spread across time and space leads to linguistic variation.

Sociolinguists investigate how language and society interact. They are concerned with identifying the social purposes of language and the means through which it is utilized to express social meaning. They are interested in

understanding why we speak differently in various social circumstances. A great deal of knowledge about language functioning, social interactions in a community, and how people express and construct aspects of their social identity through their language may be learned by observing how people use language in various social circumstances.   Holmes (2013, p. 1)

Sociolinguistic interest in variation and change can consequently be drawn in a straight line back to the earlier traditional concerns of dialectology and philology.

Hence, providing a precise and comprehensive definition for any field is definitely not an easy task. What complicates the task more is when the field to be defined is a bi-disciplinary one such as sociolinguistics. As shown in the title, sociolinguistics is the field of study which deals with two notions; namely, language and society. These two phenomena themselves are very hard to be defined in scope and coverage. Any examination of the relationship between language and society, or of the different functions of language in society, has to begin with an attempt to characterize each of these terms (Wardhaugh, 2010, p. 1). The difficulty of defining sociolinguistics becomes more evident when considering that the two notions it deals with are in continual change, the matter which further complicates the task of defining them thoroughly.

Contrastively, it seems that some sociolinguists have a tendency to avoid defining the term sociolinguistics in an explicit way (Bloome and Green, 2002, p. 396), a remark that at first glimpse seems to be difficult to understand. However, an explanation which is no less bizarre than the remark itself, is given by Labov (1972, p. 183) who believes that the term sociolinguistics is 'oddly redundant' because language is 'always social' as described by the majority of linguists. Hudson (1996, p. 3) states that there are 'particularly good reasons': (1) language presupposes society, to put it in another way, the notion of "language X" cannot be taken for granted since this in itself a social notion that is defined in terms of a group of people who speak X; and (2) language has a social function both in that it is a means of communication and a way of identifying social groups.

To summarize, it can be stated that the field of sociolinguistics has

been developing until the recent years. Its scope broadens and becomes more involved in precisely identifying the aspects of language and society that form this field.

As for its scope, it has been found that it is appropriate to try to introduce a distinction between sociolinguistics or micro-sociolinguistics and the sociology of language or macro-sociolinguistics. Sociolinguistics, in this distinction, is concerned with scrutinizing the relationships between language and society with the goal being a better understanding of the structure of language and of how languages function in communication; the corresponding goal in the sociology of language is attempting to make out how social structure can be better understood through the study of language (Wardhaugh, 2006, p. 13).

Hudson (1996, p. 4), on his part, has described the difference as follows: sociolinguistics is "the study of language in relation to society," while the sociology of language is "the study of society in relation to language."

Coulmas (1997, p. 2) reports the difference between micro-sociolinguistics and macro-sociolinguistics as such: micro-sociolinguistics, on the one hand, is intended to investigate how social structure have an effect on the way people talk and how language varieties and patterns of use correlate with social attributes such as social power, gender, and age. Macro-sociolinguistics, on the other hand, is concerned with what societies do with their languages, particularly, attitudes and attachments that account for the functional distribution of speech forms in society, maintenance, language shift, and replacement, the delimitation and interaction of speech communities.

2.3 Sociolinguistics and Pragmatics

Regarding the relationship between sociolinguistics and pragmatics, Holmes J. (2018), states that sociolinguists describe the linguistic resources available in speech communities, and provide a systematic account of how social factors affect linguistic choices from among those resources. Pragmatics, on the other hand, explains how individuals utilize linguistic resources in order to produce and interpret meaning in interaction. Particular aspects of each discipline are generally recognized as distinct, but there are also some areas of overlap.

In contrast to Holmes, Thomas (1995, p. 185) indicates that sociolinguistics is seen as quite distinct from pragmatics, arguing that:

"Pragmatics is parasitic upon sociolinguistics", and characterizing sociolinguistics as giving a description of the linguistic resources that an individual has at his disposal while pragmatics provide an account of how those resources are deployed in interaction.

2.4 Sociopragmatics

Leech (1983) introduced his point of view concerning one aspect of human language which he names general pragmatics. He divides it into two categories: (1) sociopragmatics and (2) pragmalinguistics, a distinction which he adopts from Thomas' (1981) M.A. thesis. The distinction between them is indeed to focus on methodological approaches to pragmatic analysis. For Leech (1983, p. 10), the term "pragmalinguistics" refers to the knowledge of the strategies for realizing speech intentions and the linguistic items used to express these intentions, whereas the term "sociopragmatics" refers to the knowledge of the social conditions governing language use. A great amount of the work which has taken place in conversational analysis has been limited in this sense, and has been bound to local conversational data. The term pragmalinguistics, on the other hand, can be applied to the study of more the linguistic end of pragmatics. Sociopragmatics is described by Leech (1983, p. 10) as "the sociological interface of pragmatics," referring to the social perceptions underlying participants' interpretation and performance of communicative action. The difference is illustrated in Figure (2.1).

Figure 2.1

General Pragmatics (Leech, 1983, p. 11)
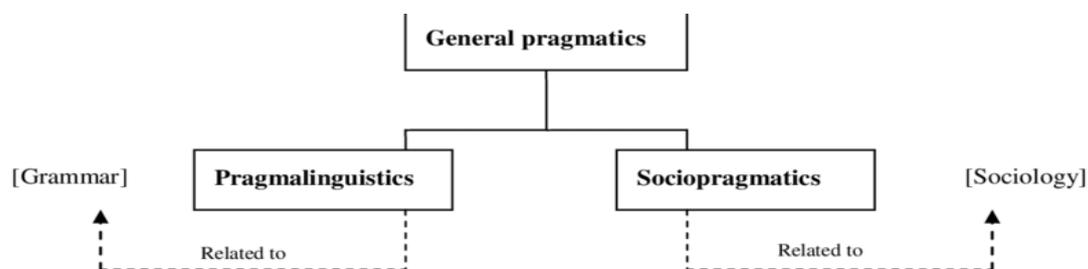
Within the same frame of reference, Thomas (1983, p. 104) holds the view that sociopragmatics covers the social and cultural components in

language use, particularly the use of language appropriate to different social contexts. In line with this definition, Bonikowska (1988) states that the judgements and processes involved in performing speech acts can be grouped into two broad categories: deciding whether to perform sociopragmatics and how to perform pragmalinguistics.

Brown and Levinson (1987, p. 96), on their part, point out that sociopragmatics is the social part of communication between language users as it refers to the social conditions governing language use such as perception of relative power, status, social distance and degree of imposition as well as mutual rights and obligations, taboos and conventional procedures that indicate the speaker's knowledge of what is socially or culturally appropriate and accepted in a certain speech community. It also involves appreciation of politeness, social conventions, taboo topics, and non-verbal factors.

Trosborg (1995, pp. 37-38), on his part, states that sociopragmatics is concerned with the analysis of significant patterns of interaction in certain social situations and/ or certain social systems. For instance, speech acts can be realized differently in different social contexts and situations as well as in different social groups within a speech community. Thus, she asserts that sociolinguistic competence is the sociocultural rules of use, i.e. the system of rules which determines the appropriateness of a given utterance in a given social context. This area of competence was divided into two aspects: pragmalinguistic competence (appropriateness of form) and sociopragmatic competence (appropriateness of meaning in social context).

Kasper and Rose (2001, p. 51) state that sociopragmatics refers to the links between action-relevant context factors and communicative action (e.g., deciding whether to request an extension, complain about the neighbor's barking dog) and does not necessarily require any links to specific linguistic forms at all. That is, sociopragmatics focuses essentially on the social rules of speaking – the expectations about interactional discourse viewed by members of speech community as normal and appropriate behavior.

LoCastro (2012, p. 159) states that sociopragmatics focuses mainly on the social rules of speaking, those expectations about interactional discourse held by members of a speech community as appropriate and 'normal' behavior. She asserts that a major thread through the study of sociopragmatics is how communication of pragmatic meaning involves speakers' presentation of their identities. The choice of a cell phone or an intonation contour is as significant as a greeting or lack of one in signaling to other community members who the speaker sees her/himself to be.

All of the categories that are often utilized to describe features of human beings, such as ethnicity, race, gender, socioeconomic background/class, are abstractions. Those abstractions become real or clear as they are enacted through our choices of clothing, hairstyles, posture, lifestyles, and most assuredly how we use language. The components of sociopragmatics are word choice, prosody, tone of voice, degree of grammatical complexity, and interactional routines.

Holmes (2018) defines pragmatics as the field concerned with identifying and analyzing evidence for such societal norms in interaction, and scrutinizing whether they are subscribed to or contested. Like sociolinguistics, sociopragmatics is hospitable to the diverse range of theoretical approaches and frameworks utilized by a number of researchers, including the social constructionist we hold along with critical realism.

To summarize, it can be stated that sociopragmatics aims at showing how social and cultural features are influential in language practices, and how they influence the pragmatic strategies that are manifested by linguistic forms in particular communicative contexts. Thus, sociopragmatics does not view pragmatic phenomena, such as speech acts, inference, presupposition, deixis, etc., as just theoretical constructs or as cognitive phenomena, but aims to account for their realizations in empirical sociocultural contexts and to present cultural, social, and situational differences in their manifestation.

2.5 Speech Act Theory

Speech act theory is one of the main aspects of interlanguage

pragmatics that has been studied in philosophy, anthropology, and linguistics. The study of SAs is originated in the philosophy of language where the British philosopher Austin (1962) and his student Searle (1969) formulated the theory of SAs and showed its significance. Kasper (2004, p. 105) explains that although a satisfactory definition of the nature and scope of pragmatics may be a challenging matter, it is unquestionable that SAs have a central and important place in the field. Drawing attention to its importance in communication studies, Searle (1969, p. 39) asserts that the basic unit of communication is SA.

Austin (1962) states, when introducing the theory of SAs, that in many times when speakers use language, they do not merely utter words but rather they do things. Hence, Austin (1962, pp. 3-7) fundamentally introduces a distinction between performatives and constatives. The former refers to the use of words performs actions, that is, the 'saying' and the 'doing' elements are combined while the latter words are utilized just for saying something and they can either be true or false (Sadock, 2006, p. 54). In a short time, Austin discovers that this distinction is problematic since, he himself argues, saying something is also considered an act of doing.

Accordingly, Austin (1962) suggests that in uttering any sentence, a speaker is actually performing two kinds of acts: the first is a locutionary act, which is the act of stating something, and the second is an illocutionary act that contains the force of the utterance. In addition to the two kinds of acts, in uttering a sentence, a speaker performs a perlocutionary act which designates the influence of the illocutionary act on the hearer. Thus, these three elements of speech acts can be defined briefly as follows:
(1) The locutionary act is the act of stating the words (i. e. the literal meaning encoded in the uttered words).
(2) The illocutionary act is the act performed in stating the words (i. e. the intention or force behind the words).
(3) The perlocutionary act is the act achieved by stating the words (i. e. the effect the utterance has on the hearer).

This three-categories distinction of an utterance has given the

theory of speech act its "formal" shape which works as the solid foundation of speech act theory, as originally presented by Austin and afterwards developed by Searle as well as many other scholars.

As a consequence to the new threefold distinction, Searle (1969) proposes that a speech act can be either direct or indirect. This last proposal has contributed a lot to how linguists should analyze and interpret speech and give a real enhancement to the theory of speech acts.

2.5.1 Felicity Conditions

Austin (1962, pp. 14-15) states that for the performance of a SA to be recognized as intended, there are certain expected conditions or circumstances, technically known as felicity conditions. These conditions were first proposed by Austin. They are described as follows:

(A) An accepted conventional procedure having a certain conventional effect must exist, that procedure to include the uttering of certain words by certain people in certain circumstances.

(B) The particular people and circumstances in a given situation must be appropriate for invocation of the particular procedure invoked.

(C) The procedure must be executed by all participants both correctly and,
(D) Completely
(E) Where the procedure is designed for use by people having certain feelings and thoughts, or for inauguration of specific consequential conduct on the part of any participants, then a person participating in and so invoking the procedure must in fact have those thoughts or feelings, and the participants must intend so to conduct themselves and,

(F) must actually conduct themselves subsequently.

Searle (1969) classifies the felicity conditions as follows:

1. The propositional content conditions: they are specification of a

future state of affairs.

2. The preparatory conditions: they are conditions in which the speaker/ writer has adequate information to form a 'valid' opinion about the future state of affairs.

3. The sincerity conditions: they are conditions in which the writer/ speaker believes that the future state of affairs will indeed be as described.

4. The essential conditions: they are conditions in which the utterance considered as an act of committing the speaker/ writer to the likelihood of the future state of affairs to be as described.

Yule (1996, p. 50) develops Searle's felicity conditions. He suggests the following classification:

1. General conditions: they presuppose the participants' realization of the language being used.
2. Content conditions: they are concerned with the appropriate content of an utterance. The content of an utterance must be related to a future action.
3. Preparatory conditions: they deal with differences of diverse illocutionary acts.
4. Sincerity conditions: these conditions state that speaker has the intention to carry out a certain act. In other words, the speaker genuinely intends to carry out a future action.
5. Essential conditions: the essential condition combines with a specification of what must be in the utterance content, the context, and the speaker's intentions, in order for a particular speech act to be performed appropriately.

2.5.2 Direct and Indirect Speech Acts

The distinction Searle (1975a) makes between direct and indirect SAs is one of the main contributions he has made to speech act theory. It has a real boost on speech act theory. Yule (1996, p. 54) states that Searle depends on a different approach to distinguishing types of speech acts which can be made on the basis of structure. He explains that there are three basic sentence types in English which are interrogative,

imperative, and declarative that are typically associated with three basic communicative functions labeled question, command/ request, and statement respectively. When an interrogative is used to ask a question, an imperative to issue a command/request or a declarative to make a statement, the resulting speech act is described as a direct speech act. Thus, (2.8) below is a direct speech act if it is merely utilized to state a fact:

(2.8) It's cold outside.

Another case in which speech acts are considered direct is when the sentences include verbs such as request, apologize, complain, insist, advise, etc. When utilized performatively, such verbs are called performative verbs because they name the speech act they are found in. So, whenever there is a direct relationship between a structure and a function, there will be a direct speech act.

If, in contrast, a sentence form does not match the usual function it is associated with or it does not include a performative verb it is considered as an indirect speech act. Thus, a declarative utilized to make a statement is a direct speech act, but a declarative utilized to make a request is an indirect speech act. If the sentence in example (2.8) is produced as a request for someone to close the door. It is definitely not utilized as just a statement of fact. It would rather be interpreted as an indirect speech act that denotes a request. This means that direct speech acts are found either in utterances that have a consistent relationship between certain structural forms and their corresponding communicative functions or they include a performative verb.

Searle (1975a, p. 61) affirms that, in indirect speech acts, speakers constantly impart to their hearers more than they really pronounce through depending on the background knowledge they mutually share, whether linguistic and nonlinguistic, in addition to the hearer's rationality and inferring ability. Consequently, Allan (1994, p. 1654) describes the utterance in (2.9) below, in the appropriate context of course, as an indirect speech act of request:

(2.9) Can you open the door?

This is because the communicative function which is intended by the speaker (i. e. request) is achieved by a structural form (i. e. interrogative) that is normally associated with questions. It could be concluded that indirect speech acts exist in performatives that characterize a dissimilar relationship between structural forms and communicative functions.

Searle (1975a, p. 60) explains that examples such as (2.9) above are conventionally indirect in the sense that convention has it that it is always, in similar contexts, utilized to achieve (polite) request as opposed to (2.10) which, though also indirect, utterly depends on the context to be interpreted as an indirect request.

(2.10) It's hot in here.

Yule (1996, p. 56) states that indirect speech acts are normally associated with greater politeness in English than direct speech acts. Why these are considered to be more polite is exactly based on some complex social assumptions.

All in all, direct and indirect are the first classification of speech acts. However, there are also other classifications for speech acts that are highlighted in the following section.

2.5.3 Classification of Speech Acts

Speech acts are first classified by Austin (1962). He classifies them into locutionary, illocutionary, and perlocutionary acts. Then, Austin (1962) presents a five-way taxonomy of illocutionary acts. They are classified as: verdictives, commissives, exercitives, behabitives, and expositives. Later on, Searle (1969) introduces another classification. It is more general than Austin's. Searle's classification involves: representatives, directives, commissives, expressives, and declarations. More recently, Leech (1983) presents a rather different classification for speech acts. He classified them into: competitive, convivial, collaborative, and conflictive.

2.5.3.1 Austin's Classification of Speech Acts

Austin (1962, pp. 3-7) introduced the distinction between performatives and constatives. Constatives, on the one hand, are described as the descriptive sentences that until Austin were the main concern of philosophers of language-sentences that seem to be employed essentially for saying something rather than doing something (Sadock, 2006, p. 54).

Performatives, on the other hand, refer to those sentences the utterance of which denotes performing an action. Thus, they are either unhappy or happy decided by wether they match a set of "happiness" or "felicity" conditions (Jacobs, 2002, p. 231).

After all, it can be argued that an act is being performed in the case of constatives utterances as well. Accordingly, Austin substituted a three-way contrast among the types of acts that are done when language is put to use. Namely, the distinction between locutionary, illocutionary, and perlocutionary acts.

According to Austin, **locutionary acts** are acts involved in the construction of speech such as uttering certain words, or making certain sounds or marks, utilizing particular words and utilizing them in conformity with the grammatical rules of a certain language and with particular sentences and language particular references as determined by the rules of the language from which they are drown.

Illocutionary acts are Austin's central innovation. They are acts performed in speaking, including and especially that kind of act that is the apparent purpose for utilizing a performative sentence.

Perlocutionary acts are a consequence or by-product of speaking, whether intended or not. They are acts performed by speaking. It is necessary to emphasize the idea of the reaction to an illocution, the so-called uptake that leads to a perlocution, can differ depending on the situation.

Austin (1962) presents an initial, intuitive, five-way taxonomy of illocutionary acts that Austin himself admitted was neither especially well motivated nor always unambiguous in its application to certain examples. These five classes are defined briefly as follows:

1. Verdictives are acts that consist of conveying a finding, e.g., acquit, read something, etc.
2. Commissives are acts whose point is to commit the speaker to do an action, e.g., contract, give one's word, declare one's intention, etc.
3. Exercitives are acts of making a decision for or against a course of action, e.g., appoint, dismiss, order, sentence, etc.
4. Behabitives are expressions of attitudes towards the conduct, fortunes, or attitudes of others, e.g., thank, apologize, welcome, etc.
5. Expositives are acts of expounding of views, conducting of arguments, and clarifying, e.g., deny, refer, concede, etc.

A considerable number of attempts to develop Austin's taxonomy have been led due to the ungrounded nature, unclarity, and overlap of these classes (Sadock, 2006).

2.5.3.1.1 Performatives

The name "performative" is clearly derived from 'perform', the usual verb with the noun 'action': it indicates that the issuing of the utterance is the performing of an action – it is not normally thought of as just saying something. (Austin, 1962, pp. 6-7).

Performatives are defined as the first kind of speech acts to be tackled in the theory of speech acts. Austin (1962, p. 107) explains that performatives are utterances which contain a special kind of verb (a performative verb) by which it performs an action. To put it in another way, they mean to act something by utterance.

Austin (1962, p. 107) mentions that a performative is unlike a constative, cannot be true or false (it can only be felicitous or infelicitous) and that it does not describe, or report anything. Austin (1962) also claims that, grammatically speaking, a performative is the

first person active sentence in the simple present tense. Wardhaugh (1992, p. 283) demonstrates that in using performatives, a person is not just saying something but he is actually doing something by words.

In performative utterances, some kind of action is being done at the moment of uttering something by the person who utters it. Austin provides the following characteristics of performative utterances:

(1) They are utterances which belong to the grammatical category of 'statement'.
(2) Grammatically, they occur in the first person singular present indicative active.
(3) They are utterances which do not 'describe', 'report' or constate anything; and which cannot undergo a 'true or false' categorization.
(4) The uttering of the 'statement' carries out the act named by the verb, that is, it implies something more than just saying some words.

Austin (1962) has a set of verbs which he calls performative verbs. These verbs are used to perform an act directly. For instance:

(2.11) "You are sentenced five years in prison."
(2.12) "I warn you to stop smoking."
(2.13) "I beg you to help me with the laundry."

In the above mentioned examples, the speaker performs the intended acts by using the performative verbs explicitly. Performatives are of two kinds: they can be explicit or implicit. As Cook (1989, p. 36) exemplifies that in ordering someone to do something the verb 'order' is utilized. As such, the utterance becomes an explicit performative as in:

(2.14) "I order you to stop talking."

While an implicit performative is shown in the following example:
(2.15) "Stop talking!"

The assumption is that underlying each utterance there is a clause containing a performative verb (PV) which makes the function explicit.

2.5.3.2 Searle's Classification of Speech Acts

Searle (1969) introduces five types of speech acts to develop

Austin's classification. Searle's five classes of speech acts are: representatives, directives, commissives, expressives, and declarations. He classifies speech acts in such a way according to the principle of illocutionary force of speech acts.

(1) *Representatives:* they are acts which commit the speaker to the truth of the expressed proposition (e.g. asserting).

(2) *Directives:* they are acts which are attempted by the speaker to get the addressee to do something (e.g. requesting).

(3) *Commissives:* they are acts which commit the speaker to some future action (e.g. promising).

(4) *Expressives:* they are acts which express a psychological state (e.g. thanking).

(5) *Declarations:* they are acts which can make immediate changes in the institutional state of affairs and which tend to rely on elaborate extra-linguistic institutions (e.g. firing from employment).

2.5.3.3 Leech's Classification of Speech Acts

Leech (1983, p. 104) suggests that illocutionary acts are based on their functions. These classes depend on how illocutionary acts relate to the social goal of establishing and maintaining comity. He classifies illocutionary functions into the following four types:

(A) Competitive: the illocutionary goal is to compete with the social goal; e.g., asking, ordering, begging, etc.

(B) Convivial: the illocutionary goal is meant to concede with the social goal; e.g., inviting, offering, thanking, etc.

(C) Collaborative: the illocutionary goal is meant to be indifferent to the social goal; e.g., reporting, instructing, asserting, etc.

(D) Conflictive: the illocutionary goal is meant to conflict with the social goal; e.g., accusing, threatening, etc.

All in all, the first two types of the aforementioned classifications primarily involve politeness.

2.6 Presupposition

Presupposition plays a crucial role in the production and comprehension of speech acts. It is defined from different points of view, these definitions are similar to each other in some way or another. Hudson (2000, p. 321) states that "a presupposition" is something assumed (presupposed) to be true in a sentence which asserts other information".

Yule (1996, p. 25), on his part, defines presupposition as something the speaker assumes to be the case prior to making an utterance. That is to say speakers, not sentences, have presuppositions. Hence, it identifies some of the potentially assumed information.

According to Verschueren (1999, p. 27), there are linguistic forms that work as indicators of potential presuppositions which can only become actual presuppositions in contexts with the speakers.

Yule (2000, p. 27) mentions that presupposition has been associated with the use of a large number of words, phrases, and structures. These linguistic forms are considered to be indicators of potential presupposition, which can only become actual presupposition in context with speakers. As such, he states six types of presuppositions which are: *(1) the existential, (2) the factive, (3) the non-factive, (4) the lexical, (5) the structural and (6) the counterfactual.*

1. *Existential presuppositions:* they presuppose the existence, at a given place and/or time, of entities in a 'real' world. Examples would be possessives "your car is broken" presupposes "you have a car", and more generally any definite noun phrase. This is demonstrated in the following example (Yule, 2000):

(2.16) The Cold War has ended. (There was a Cold War.)

2. *Factive presuppositions:* they involve a number of verbs, such as: know, realize, regret, or phrases involving be aware, be glad, have factive presuppositions.

(2.17) We regret telling him. (We told him.)

3. *Non-factive presuppositions:* Yule (2000, p. 29) mentions that there are instances of non-factive (presuppositions assumed not to be true) presuppositions associated with a number of verbs such as: dream, imagine, pretend, etc.

(2.18) I dreamed that I was rich. (I was not rich.)

4. *Lexical presuppositions:* Yule (2000) states again that the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. For instance, verbs like manage (presupposing tried), stop and start as in the following:

(2.19) Adam stopped running. (He used to run.)

5. *Structural presuppositions:* Some sentence structures have been analyzed as conventionally presupposing that part of the structure is already assumed to be true. For instance, the wh-question constructions in English are interpreted with the presupposition that the information after the wh-form is already known.

(2.20) When did Huda travel to Canada? (She travelled.)

6. *Counter-factual presupposition:* It means what is presupposed is not only not true, but it contrasts the facts, and it is generally called a counterfactual conditional presupposition that usually associated with if-clause, it is not true at the time of producing the utterance as in the following example:

(2.21) If you were my son, I would not allow you to do this. (You are not my son.)

2.7 Politeness Theory

People usually know for certain with what they mean when they describe someone's behavior as polite. Their usual way of describing it by means of giving examples of behavior, which we consider polite. For instance, people behave politely when they show respect towards their superior; they are always helpful; they speak really well or they use

polite language etc. In English, polite language may be characterized by the use of indirect speech, the use of respectful forms of address systems such as Sir, Madam, or the use of formulaic utterances such as please, sorry, thank you, etc (Brown and Levinson, 1987).

Eelen (2001) states that politeness is a well-established scholarly concept, basic to 'politeness theory' – one of the more popular branches of contemporary pragmatics, and a widely used tool in studies of intercultural communication. Additionally, politeness research is carried out from the perspective of linguistics pragmatics and sociolinguistics within the Anglo-Saxon scientific tradition. Hence, linguistic politeness has occupied a central place in the social study of language. A lot of linguistic scholars have carried out studies on linguistic politeness in different number of cultures.

As a result of this, a number of theories have been proposed on linguistic politeness and have been established as scholarly concept.

2.7.1 Robin Lakoff's Politeness Theory (1973)

Robin Lakoff is associated with the development of a semantic-based model of generative grammar commonly referred to as "generative semantics" and with the integration of speech act theory into generative models of language in the late 1960s. The impact of Grice's cooperative principle (CP) has shifted Lakoff's interests to the direction of Gricean Pragmatics. She, at the same time, has become increasingly involved in the American feminist movement of the late 1969s and 1970s which led her to the publication of language and gender entitled "Language on Woman's Place." Politeness has got a prominent place here (Watts, 2003, p. 58).

Lakoff's roots in Generative Semantics has affected her conceptualization in the theory politeness. Her rules of politeness are viewed as part of a system of pragmatic rules which resemble those of syntactic rules. Also, just as syntactic rules belong to the domain of linguistic theorizing, politeness rules are primarily seen as a linguistic tool to capture the systematic of the process. Therefore, the rules are part of the scientific way of capturing the systematicity of language use.

This is clear in the integration of politeness rules with the Gricean CP and its maxims.

Grice's CP was the cornerstone of models that explain polite utterances. This model simultaneously recognizes that such utterances appear to violate one or more of Gricean maxims. Polite language is a form of cooperative behavior but does not seem to abide by Grice's CP. To correct this anomaly, Lakoff adopts Grice's suggestion that politeness principle might be added to the CP and suggests that maxims of CP are subordinated to those of the politeness Principle.

Lakoff also attempts to set up pragmatic rules to complement synthetic and semantic rules to Grice's CP, which she redefines as the rules on conversation. Looking up for pragmatic rules would have to be grounded in a notion of pragmatic competence (Watts, 2003, p. 59).

When people converse, they typically adhere to culture norms, showing that they are competent speakers. She suggests two overarching rules of pragmatic competence, both composed of a set of sub rules, namely: (1) be clear and (2) be polite. Then she adds a set of rules of politeness.The second rule is "Be clear." It is really the Grecian CP in which she renames the rules of conversation. This maxim is dominated by the rules of politeness. CP simply means that when people are engaged in a conversation they will state something suitable at that point of the development of the talk. When speaking, our talk exchanges do not normally consist of a series of disconnected remarks. These are cooperative efforts. Each participant recognizes common purposes or goals at each stage. Generally, participants are expected to follow the principles, which are labeled the cooperative principle.

The first rule is "Be Polite." It consists of a sub set of three rules which are: (1) don't impose, (2) give options, (3) make A feel good – be friendly. These rules are deceptively precise, but they are actually complex because language provides multiple forms for expressing them. For instance, passive construction such as "Dinner is served" is more polite than a direct question "Would you like to eat?" The first sentence is in compliance with the first rule, that is, avoid instructing into the addressee's wants or needs and is therefore interpersonally distancing

(Watts, 2003, p. 60).

In the second rule (give options) speakers can use hedges and mitigate expressions that allow learners to form and hold their own opinions. Speakers can provide hearers with options to respond either affirmatively or negatively as in "I guess it's time to leave" or "It's time to leave, isn't it?" Rule three (make A feel good – be friendly) is the most variable in terms of cultural meanings. It implies that co-participants share similar models and norms for behavior and that they evaluate speech accordingly to the same presupposed areas (Watts, 2003, p. 60).

2. 7. 2 Brown and Levinson's (1978) Politeness Theory

Brown and Levinson's theory of politeness appeared first in 1978. The theory is the most influential since it came out to witness a considerable number of reactions, applications, critiques, modifications, and revision. The theory is associated with Gricean framework in that politeness strategies are seen as "rational deviation" from the Gricean Cooperative Principle (CP). CP is a presumptive strategy which is unmarked and socially neutral (Brown and Levinson, 1987).

Politeness, according to Brown and Levinson (1987), is related to face work. This form of behavior accomplishes the aims of social interaction and communication in which the interlocutors try to sustain or enhance each other's face.

In studying politeness linguistically, the most relevant concept is "face." One's face, in pragmatics, is his public self-image. Politeness is showing consideration and awareness of another person's face (Yule, 2010, p. 135).

Brown and Levinson classifies acts mainly as follows*: (1) face-threatening acts* and *(2) face-saving acts.*
(1) Face-threatening act is when you state something that represents a threat to another person's self-image. For instance, if you use direct speech act to get someone to do something (Give me that book!), you are behaving as if you are having more social power than the other person. Yule (1996, p. 61) states that the speaker is sometimes forced to

do "face-threatening acts" in order to get what they want.

(2) Face-saving act is when you state something that lessens the possible threat to another's face. For instance, when you use indirect speech act to get someone to do something such as:

(2.22) Could you pass me that book?

In example (2.21), the assumption of social power is removed. The question is just concerning if that is possible. Thus, this makes your request less threatening to the other person's face.

Brown and Levinson suggest two kinds of face: **(A) positive face** and **(B) negative face.**

(A) *Positive face* is defined as the need to be connected, to belong, to be a member of the group.
(B) *Negative face* is defined as the need to be independent and free from any imposition.

2.7.3 Other Politeness Theories

There are other politeness theories such as Leech's (1983) politeness theory (**see Chapter 3, section 3.2**).

2.8 The Cooperative Principle (CP)

Generally speaking, people cooperate with each other in order for a conversation to work. To have a harmonious conversation in which people engage every day, they adhere to certain rules. The CP was introduced by Paul Grice. The CP basically states that one has to make his conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which we are engaged (Grice, 1975, p. 45).

Grice's basic idea is that the conversation can work only because both people are trying to cooperate with each other – trying to make their contribution appropriate to the impending conversation. Even when

one may assume that the participants are in fact being uncooperative – say in a bad argument, in which neither wants the other to get any ground – they are in fact conversationally cooperating: They stick to the topic, they say understandable things in a reasonably concise way, and they try to complete their thoughts while not distracting the other person with irrelevant details. A really uncooperative interlocutor would be nearly impossible to have a successful argument with; such a person would state something irrelevant on the weather, or fail to respond entirely. In short, it is only because the participants are attempting to be cooperative that the conversation can proceed whether the conversation is a hostile or friendly on (Grice, 1975).

2.8.1 Grice's Maxims

The CP consists of four "maxims" or "rules," each of which covers one aspect of linguistic interaction and describes what is expected of a cooperative speaker with respect to that maxim. The four maxims are described as follows (Grice, 1975):

1. *The maxim of Quantity*
The maxim of quantity has two required parts:
a. For the current purposes of the exchange, make your contribution as informative as is required.
b. Do not make your contribution more informative than is required; do not state what is not required.

2. *The maxim of Quality*
The maxim of quality is composed of two required parts:
a. Do not state what you believe to be false.
b. Do not state something for which you lack adequate evidence.

3. *The maxim of Relation*
This maxim is sometimes called the maxim of relevance because it has only one required part:
a. Be relevant to the preceded utterances.

4. *The maxim of Manner*
This Grice's last maxim and is the least straightforward. The maxim state:
a. Avoid obscurity of expression.
b. Avoid ambiguity; be clear.

c. Be brief; avoid unnecessary redundancy.

d. Be orderly; state what you would like to state in the required order.

According to Grice (1975), in order to reason what undergoes in the hearers' mind, ask the question, "What invention on the part of the speaker would allow this to count as a cooperative utterance?" The answer to this question suggests to the hearer the probable intentions of the speaker. There are four ways in which the speaker can behave with respect to the CO and these are:

a. Observe the maxim.

b. Violate the maxim.

c. Flout the maxim.

d. Opt out of the maxim.

2.8.2 Implicature

Implicature is the main concept that highlights pragmatics as a branch of linguistics (Levinson, 1991, p. 97). The conversational implicature was proposed at first by the philosopher Paul Grice in 1967. An article called "Logic and Conversation" was proposed mainly to solve the problems of language meaning which cannot be explained by any theories of general linguistics (Grice, 1975, p. 41).

Every utterance is usually considered to have a specific meaning. That meaning of utterance is referred to as implicature by Grice (1975, p. 44), which then is formulated with the term non-natural meaning, while the indications are referred to as implicature. This term normally has a relationship with the word implication which means intention, understanding or involvement (Echols and Hassan, 1999, p. 313). In the study of pragmatics and discourse, implication means something is involved in the conversation. In addition to that, Kridalaksana (2011, p. 91) states that implicature is what logically the conclusion of a speech, as well as the shared background of knowing between the speaker and the hearer in a given context or situation.

Hence, implicature shows the differences between what is said from what is meant. These differences, however, are not problematic in the conversation because the interlocutors have already understood each

other. That is, implicature does not need to be expressed explicitly (Wijana, 1996, p. 68). To have a better understanding of this, the followings are examples of utterances where the differences occurred.

(2.23) A: What time is it?
     B: The newspaper has not arrived yet.

Structural-conventionally, both of these two sentences seem to be unrelated. Yet there are extralinguistic factors involved in reconstructing the stated sentences. If the sentences are extended and fully stated, it will be like the following.

(2.24) A: (could you tell me) what time is it (as it is shown in the watch, and if you could please tell me).

    B: (I don't know exactly what time it is now, but I can tell you a habit where you can guess what time it is, that is) the newspaper (commonly delivered) has not arrived yet.

In the conversation above, the information of the answer required is not given directly and completely in the dialogue (1), but the statement given in (2) can be understood by the person who asked. Hence, the speaker (2) can only guess about what time the newspaper comes. This guessing should be based on the context, which includes the issues, interlocutors and their background (Nadar, 2009, p. 60). The difference between (1) and (2) is quite large and cannot be explained by using conventional theory of semantics. To solve these problems we need a system, and the concept of conversational implicature is the solution.

According to Brown and Yule (1983, p. 27), implicature is the elements outside of the utterances or speech. If it is returned to the initial concept, it can be understood that the relationship between the two prepositions - speech and the implication – is not an absolute consequence (Parker, 1986, p. 21). The absence of such a relationship can, in fact, connect conversational act so that the conversation can run smoothly and succeed more effectively.

Based on what is mentioned earlier, implicature can be defined with

the following characteristics: (1) the implication is not stated explicitly, (2) does not have any absolute relationship with utterances realized, (3) includes extralinguistic elements, (4) is open interpretation, and (5) occurs due to obedience or disobedience to the cooperative principles in the conversation.

2.9 Context

Context is basically a core notion of linguistic theory. However, while there are numerous attempts at explaining single aspects of the notion of context, these attempts are rather diverse and do not easily converge to a unified theory of context.

Mey (2004, p. 39) defines context as "a dynamic process all through every communication". Horn and Yale (2006, p. 115) state that any sentence or utterance with its appropriate meaning can be regarded as a function from a context that includes time, place, and possible world. Context is the other face of pragmatics, as Pragmatic aspects of meaning involve the interaction between an expression's context of utterance and the interpretation of elements within that expression. On the whole , Hymes (1972, p. 198) is the first linguist who suggests a theory of context in terms of his famous **SPEAKING** model in which each letter stands for eight parameters of the communicative situation:

-*Setting:* It is represented by time, place, physical circumstances.
 -*Participants:* They include speakers and hearers of different identities or categories.
-*Ends:* They mean goals and purposes of a communicative event.
-*Act sequence:* It involves format and order of parts of the communicative event.
-*Key:* It is represented by tone, manner or spirit of a communicative act.
-**Instrumentalities:** They include forms and styles of speech.
-*Norms:* They mean social rules or norms governing the event.
 -*Genre:* It is represented by the kind or type of communicative event.

Hymes (1972, p. 198) recognizes these communicative situation properties in order to indicate the fact that language users not only need to learn the rules of grammar or discourse, but they also need to know

how to communicate correctly.

Van Dijk (1977, p. 38) recognizes the first property of context to be emphasized which is the 'dynamic' character, stating that context is not just a static world, but it is a sequence of events, as the situations do not remain identical.

Furthermore, Mey (2004, p. 40) makes clear that communication depends on the successful interpretation of the whole context of the produced expression. He (2004) emphasizes that context has an initial , intermediary and final state. These states must have limits since contexts must be theoretically identifiable.

To relate pragmatics to context, Panevovˊa and Hana (2011) denote that pragmatics as "the study of how language is used and of the effect of context on language", and they delimit the types of context into:

1. Physical context: refers to objects surrounding the communication, place and time of the communication.
2. Linguistic context: refers to what has been said before in the conversation.
3. Social context : it is the social relationship of the people involved in communication.
4. Epistemic context: (Epistemic: from Greek episteme "knowledge").
  It refers to what is known by both speaker and hearer.

The context of the present study deals with dramatic language particularly two selected American and British plays. As such, it is essential to collect the factors which are regarded important in viewing the context of the selected data.

2.10 Language and Drama

This section is dedicated to presenting the relation between language and drama. It starts by presenting a definition of drama and how it is started. Then, the elements and the structure of plays are highlighted. In addition, speech acts and drama are introduced.

2.10.1 Language and Drama

Drama is first initiated in ancient Greece. Aristotle was one of the first to

write about drama and describe its three components: beginning, middle, and end. Aristotle believed that every piece of drama or poetry must have a beginning, middle and end. The majority of the plays are written to be performed. However, sensitive understandings can be arrived at through "a mere reading." To put it differently, in 'recipe for pretence', as Searle (1975b, p. 328) puts it: the author of a play gives "directions as to how to enact a pretence which the actors then follow."

2.10.1.1 The Elements of Plays

Aristotle states, in The Poetics, that tragedy consists of six elements: plot, character, diction, thought, spectacle, and song. Concerning song, however, Aristotle states almost nothing. He just observes that song, or music by itself, sometimes occurs in drama and that it is pleasurable. Regarding spectacle, the philosopher also states little. What he does state is disparaging. Of all the elements of tragedy, spectacle has the least to do with poetry. He asserts that, "the power of tragedy is independent both of performance and of actors." Aristotle makes this point repeatedly in The Poetics, emphasizing that a tragedy can elicit pity and fear whether the play is read, seen, or heard. Thought is, for Aristotle, the content of language; diction, the decoration thereof. Aristotle directs the reader to his treatise on rhetoric; for an analysis of the thought in language more properly belongs to the study of rhetoric. Byron's use of the element of thought in a way that Aristotle would call tragic depends on whether the play awakens pity and fear. As for diction, Aristotle dismisses it, stating, "the poet's art is not seriously criticized according to his knowledge or ignorance of these things." Of the six elements of tragedy, Aristotle considers character the second most important element only to plot. Referring to character, Aristotle states that a man of wealth and reputation, the tragic hero must be conspicuous for neither virtue nor vice, but must fall because of some error (Edward, 1991, pp. 40-58).

2.10.1.2 The Structure of Plays

According to Aristotle, the structure of the plot of plays are classified as follows (Hochman, 1984):

1. Introduction: This part of the play includes exposition which is a backstory information about the place and the protagonist, or main

character. After introducing the key elements of the play, present an exciting force that disrupts the status quo of the play and sets the plot into motion.

 2. Rising action: Following the inciting incident, the main character enters a new world and moves towards a plain goal. The action rises along with the stakes as the protagonist finds out obstacles and trials.

3. Climax: The rising action culminates in a climax, or the turning point of the play. At this time, the protagonist faces their main conflict head-on, opposing the antagonistic force of the play.

4. Falling action: Immediately following the climax, the conflict between the protagonist and the antagonist unravels, creating suspense about the final outcome of the play. The falling action is almost always out of the protagonist's control.

5. Resolution: It is sometimes called the denouement, the resolution of a play concludes the plot, tying up loose ends and answering final questions.

2.10.2 Speech Acts and Drama

Drama is one form of literary texts. The presence of speech acts within literature is demonstrated by many linguists. Miller (2001, p. 19) has pointed out that although the founding text of speech act, J.L. Austin's How to Do Things with Words, repeatedly expels literature from the domain of felicitous speech acts; thus, literature has an indispensable presence within Austin's book. It has many literary references, but also uses as essential tools literary devices of its own. Miller (2001, p. 1) explains the significance of the employment of speech acts in literary writing stating that:

> The author's act of writing is a doing that takes the form of putting things in this way or that …. the narrators and characters in a work of fiction may utter speech acts that are away of doing things with words - promises, declaration, excuses, denials, lies, and the like. Such speech acts make up crucial moments in the narrator's or in the characters conduct of life … literature as conduct can refer to the way writing literature is a form of conduct, or to the representation of conduct within literature fictions, or using Conduct as a verb, to the way literature may conduct readers to believe or behave in new ways.

Cook (1994, p. 44) emphasizes that people often view literary works as objects rather than communicative acts – because literary works have the form of written text. In contrast, Halliday and Hasan (1985, p. 10) state that text is "language that is functional", they highlights the meaning that language is doing some job in some context, as opposed to isolated words or sentences. Text is viewed as an interactive event, a social exchange of meaning for them. Additionally, a text may be spoken or written, prose or verse, dialogue or monologue. It could be anything from a single proverb to a whole play (Halliday, 1973, p. 1).

Widdowson (2007, p. 4) adds "text" can be defined as an actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis. He mentions that a written text is not jointly constructed and construed on-line. It is normally designed and recorded unilaterally in the act of production by one of the participants, the writer, as a completed expression of the intended message (Widdowson, 2007).

Halliday (1979, p. 143) tries to relate the written text to contextual factors. He points out some semantic aspects of the context of situation. These aspects are field, tenor, and mode. The social context of language is structured as a field of an important social action, a tenor of role relationship between the narrator and his readership, and a mode of symbolic structure of the situation.

Like all communicative activities, literary works are context-bound. As such, literature is itself a speech context. Understanding literary works depends very much on "unspoken, culturally-shared knowledge of rules, conventions, and expectations that are in play when language is used in that context" (Pratt, 1977, p. 26). Cook (1994, p. 134) mentions that the function of certain texts is to challenge and alter existing schemata in the reader, and literary texts typically involve this function. Pratt (1977, pp. 89-90) sheds some light on Ohmann's (1971) argument on the interpretation of literary works.

For Ohmann (1971), literature corresponds to the traditional category of imaginative literature (novels, stories, poems, plays), and the reader specifically imagines a speaker and a set of situations to accompany the quasi-speech act. Then, it is made felicitous or infelicitous. Furthermore, the speaker remarks on the fact that a literary work is a discourse whose illocutionary forces are mimetic. Hence, a literary work imitates a series of

speech acts, "a literary work leads the reader to imagine a situation, a set of ancillary events, and so on."

Eventually, Miller (2001, p. 76) continues that there are certain factors which influence the interpretation of literary works: the nature of speech acts, their role in and out of literary texts, and their theoretical implications.

2.11 Greeting and Thanking Formulas

2.11.1 Greeting Formulas

Crystal (2003, p. 187) states that the term formulaic language is "used in grammar to refer to utterances which lack normal synthetic or morphological characteristics." Sentences such as, 'How do you do?' do not typically contrast with other sentences such as, 'How will you do?'. However, these sentences are stated to be fixed, fossilized, frozen, set, or routine structures. They are normally utilized in limited social situations such as greeting exchanges in what is called 'formulaic discourse'.

Greeting formulas are classified according to the level of formality by linguists. They can be 'causal', 'colloquial', and 'formal'. However, what is formal in one culture might be informal or colloquial in another. According to Quirk et al. (1985, p. 852-3), in British English (BrE) forms such as, 'Hello', 'Hi', 'How are you?', and 'Glad to meet you' are labeled as *familiar* in the degree of their formality. Greeting formulas such as, 'Good morning', 'Good afternoon', 'Good evening', and 'How do you do?' are labeled as formal greetings. 'Merry Christmas', 'Happy New Year', 'Happy Birthday', 'Many Happy returns', and 'Happy Anniversary' are labeled as seasonal greetings. These levels of formality of greeting are classified according to BrE.

As for American English (AmE), Redman & Zwier (2010, p. 40) classifies greeting as neutral, informal, and formal. Expressions such as, 'Good morning', 'How do you do', 'Nice to meet you', and 'pleased to meet you' are labeled as formal greetings. 'Hi', 'Hello', and 'How are you?' are marked as neutral greetings. Expressions such as, 'Hi', 'Hey', 'How's it going?', 'How're you?', and 'What's up?' are characterized as informal greetings. These classifications are according to AmE.

2.11.1 Thanking Formulas

The most normal realizations of expressions of gratitude include the verb 'thank' which displays their potential illocutionary force, but it is not sufficient to describe their diverse functions. As for BrE, Quirk et al. (1985) classifies thanking formulas as such: formal, informal, slang, and familiar. Expressions of gratitude such as, 'Thank you', and 'Thank you very much' are considered to be formal. 'Many thanks', and 'Ta' are labeled as slang. The expressions 'Thanks a lot' and 'cheers' are marked as familiar.

For AmE, the expressions of gratitude such as, 'thank you' and 'thanks very much' are labeled as formal. The expressions 'Thanks' and 'Thanks a lot' are marked as informal (Redman & Zwier, 2010, p. 40).

2.12 Previous Studies

This section is dedicated for reviewing previous studies relevant to the present study. The previous studies are reviewed in terms of the following aspects: the aims of the study, the data of analysis, the model of analysis, and the results and conclusions of the study. They are presented chronologically. There will be a comment at the end of this section on the previous studies and their relevance to the present one.

Al-Shamiri, S. (2011) has tackles greeting in English and Arabic religious texts. This study aims at: (1) investigating the kind of register of the religious texts and their contexts of situation, (2) identifying types and functions of the metapragmatic discourse of greeting, (3) interpreting the dialogic greeting texts on the following pragmatic aspects: (1) preference organizations of adjacency pairs of greeting, (b) speech act of greeting, (c) politeness strategies behind the act of greeting. The following hypotheses are suggested to achieve the aims of the study: (1) the distinctive registers of both texts have provided distinctive contexts of situations of greeting, (2) both texts include explicit and implicit metapragmatic discourses of greeting, (3) both religious texts match the conversational principles of the adjacency pair of greeting, yet they differ in the preference organization of such pairs, (4) both religious texts employ "contentful" speech act of greeting, (5) greeting in both texts is capable of expressing some kinds of positive and negative politeness

strategies. The findings of the study have validated its hypotheses. Furthermore, some other additional findings are due to the multi-dimensional analysis of these texts and the interrelationships among these dimensions.

Within the same year, Mezher, M. S. (2011) carries out a contrastive study of the speech act of thanking in English and Arabic dramatic texts. The study aims at finding out the similarities and differences in English and Arabic regarding the speech act of thanking. It also aims at searching the acts that overlap with thanking and investigating the theoretical part practically by analyzing selected English and Arabic dramatic texts. The selected English dramatic texts are Henrik Ibsen's A Doll's House and The Wild Duck. The selected Arabic dramatic texts are Yosif Al-Ani's Ana Umak Ya Shakir (I am Your Mother, Shakir) and Ra'sul Shalila (The Gang's Boss). The results of this study have shown that explicit and implicit acts of thanking exist in both English and Arabic dramatic texts. The study has also shown that (1) there is a strong relation between thanking and politeness principle; (2) there is a good deal of linguistic information about thanking in English in comparison to Arabic where the major treatment of the topic is presented from a religious perspective; (3) speakers of English and Arabic prefer to use abbreviated forms of thanking such as thanks, شكراً when they would like to express little amount of gratitude while tending to utilize the intensified forms when revealing a considerable amount of heartfelt gratitude; (4) implicit thanking is expressed by similar means in both languages. Praising and mentioning the favor of the thankee are utilized as ways of expressing implicit thanking; (5) Arabic responses to thanking, unlike English, have received less attention by Arab linguists; and (6) both English and Arabic are similar in utilizing thanking expressions for nearly the same main as well as additional functions.

Just recently, Mirzaei, A. et al. (2012) conducts a study with the aim of exploring the sociopragmatic and pragmalinguistic variations in the expression and realization of three speech acts of apology, request, and refusal by American native speakers and Iranian EFL learners. The number of participants were 100 graduate and undergraduate Iranian students and 50 American native speakers. For collecting the data, a written discourse completion test was utilized. The results have shown that considerable variations emerged in the semantic formulae, sociopragmatic content, and pragmalinguistic forms the participants employed in realizing the speech acts in relation to the contextual variables and individual differences. The results shows that American

participants employed more (pragmalinguistic) formulaic strategies and were generally more direct than the Iranian L2 learners. In the participants' choice of sociopragmatic appropriacy formulae, further variability was also noticeable in order to mitigate their speech acts and avoid offending their interlocutors. The findings have shown that there is an intricate reciprocity between the sociopragmatic values and the variant forms or strategies that language users utilize on the pragmalinguistic level of language use. Therefore, it is suggested that pragmatic variation be traced and probed on the two pragmalinguistic and sociopragmatic planes of language use in real-life (or simulated) contexts.

More freshly, Mubarak, A. S. (2015) investigates the influence of the social variables of relative power, social distance, and sex on Iraqi EFL university students' choice of the appropriate strategy in the speech acts of request, apology, and complaint. For data analysis, the population of the study comprises (104) Iraqi EFL students (seventy fourth-year undergraduates, fourteen MA, and twenty PhD postgraduates), and sixteen native speakers of English. The study employed a discourse completion task designed by the researcher in the form of open-ended questionnaire for data collection. The results of the study have indicated that (1) Iraqi EFL students are generally able to appreciate the influence of social variables on strategy choice; (2) male and female speakers employ directness level in the same way; (3) academic progression has no influence on the students' appropriate choice of speech acts strategies in the EFL contexts; (4) the students generally fail to appropriately modify the force of their illocutionary acts; and (5) the type of speech act influences the level of directness.

In another study, Permatasari, A. I. (2017) carries out a sociopragmatic study about expressive utterances of women in Bad Moms movie. The aims of the study were (1) describing the intentions of women expressive utterance, and (2) describing the politeness strategies of women expressive utterances in Bad Moms movie. For data analysis, the data of this study were women utterances that occurred in Bad Moms movie by Jon Lucas and Scott Moore. The results of this study have indicated that (1) angry characteristic that is dominant used by men, it is dominant too at women in this movie. Women characters in this movie based on different contexts and situations usually utilize the feeling of being upset and annoyed, and (2) women are not always more polite in utilizing language than men. Women do not attempt to minimize the threat to the hearer's face because the addresser wishes to maximize the efficiency of the utterance.

Similarly to some extent, Mazidah, N. Y. (2018) conducts a study with the aim of investigating the kinds of expressive speech acts used in EFL classroom interaction. Yule's theory (2006) and Norrick's theory (1978) for the functions of expressive speech acts are utilized. The study aims at displaying the various kinds and functions of expressive speech acts that might be used in EFL psycholinguistic class interaction relied on the context. The analysis is done qualitatively. For data collection, the data is collected as follows: transcribing the EFL students' utterances, investigating the data, and presenting the data based on expressive speech acts. The result of the study shows that there are two kinds of expressive speech act found in the EFL students' classroom interaction namely (1) direct, and (2) indirect. There are also six functions of expressive speech acts that are utilized in the EFL classroom interaction: (1) apologizing (2) thanking (3) condoling (4) congratulating (5) deploring, and (6) welcoming. The findings of the study indicate that direct speech acts are the most frequently utilized and the speech of welcoming is the most frequently utilized function of expressive speech acts.

Most recently, Al-Sudani (2019) does a sociopragmatic study with the aim of (1) finding out how courtesy is classified pragmatically, (2) investigating the frequency of occurrence of the speech acts utilized to show courtesy in American political interviews, (3) exploring the most frequent politeness maxim utilized to express courtesy in American political interviews, and (4) finding whether male or female American politicians vary in presenting courtesy in American political interviews. For data analysis, the data of this study is limited to eight interviews, divided as four with American male politicians and four with American female politicians. The number of the extracts is thirty four. The data is analyzed according to Searle's (1969) speech acts model and Leech's (1983) politeness maxims. The study concludes the following: (1) courtesy is, pragmatically speaking, an action which can be expressed by different speech acts; (2) the approbation and the modesty politeness maxims are associated with the expressive speech acts that are utilized to show courtesy and American political interviewees mostly reflect their approbation to others by displaying considerations and respect to the addressees; (3) the political interviewees, in American political interviews, have shown more tendency to utilize courtesy by performing the speech act of praising more than the other three speech acts (thanking, compliment, and greeting), since American political interviewees highly praise either politicians or people to display their positive impression

about them; (4) male and female American politicians have shown courtesy with exactly the same frequency of occurrence in American political interviews.

The aforementioned studies deals with different kinds of data including; American political interviews, EFL classrooms, movies, Iraqi EFL university students, American native speakers and Iranian EFL learners, and English and Arabic dramatic texts. However, the current study deals with American and British plays – African American in particular. The studies tackles different kinds of speech acts such as request, apology, complaint, thanking, refusal, greeting, and praising. However, this study deals with expressive speech acts of thanking and greeting in a different way. For the model of analysis, the studies utilizes different models for the analysis, but the current study adopts Searle's (1969) model of analysis for it is more general and adequate as it fulfills the aims of the study. The study examines the influence of the social variables of social power, gender, and ethnicity on the choice of the expressive speech acts of thanking and greeting. African Americans are the main concern of the data.

Chapter Three
The Model of the Study

This chapter is intended to develop the eclectic model of the study and discuss its main dimensions. First, it presents expressive speech acts and more precisely the expressive speech acts of thanking and greeting. The felicity conditions and strategies of each of the expressive speech acts are also introduced. Then, it highlights Leech's (1983) politeness theory which is going to be adopted in the analysis. Finally, it introduces the social variables and the variables of social power, gender, and ethnicity.

3.1 Expressive Speech Acts

Searle (1976) identified ESAs as one of the five basic kinds of illocutionary speech acts. Yule (1996) states, "Expressives are those kinds of speech acts that state what the speaker feels. They express psychological states and can be statement of pleasure, pain, likes, dislike, joy, or sorrow. They can be caused by something the speaker does or hearer does, but they are about the speaker's experience." This means that ESAs include one of speech acts classification that is utilized to show the feeling of the speaker or the addresser. Searle (1997), then, mentions that expressive speech acts involve the words or the utterances that state what individuals feel. This category of speech acts, as emphasized by Searle, involves "the psychological state specified in the sincerity condition about a state of affair specified the proportional content."

According to Norrick (1978, p. 279), ESAs are intended to express psychological conditions, and therefore not beliefs or intentions, which appear to provide states of affairs. While Taavitsainen and Jucker (2010, p. 159) demonstrate that expressive is expressing the state of mind, the feelings, and the attitudes of the speakers or addressers. In other words, expressive is an expression of the speaker's feeling which is relevant to the psychological state of the speaker.

In contrast to other categories of SAs, this category of ESAs has traditionally proven fugacious of definition. This can demonstrate why this group of SAs has been less researched.

Clark (1996, p. 134), on his part, affirms that ESAs refer to the speech acts of thanking, greeting, congratulating, and apologizing. There are four different circumstances of speaker-hearer interaction that lead to the use of ESAs. The first situation is a hearer being offended by something, which calls for the ESA of apologizing. The second one is a hearer accomplishing something positive that leads to the SA of congratulating. The third one is a hearer is doing a favour to the speaker that leads to the act of thanking. Lastly, a hearer approaching the speaker that leads to the EA of greeting.

3.1.1 Thanking

Lakoff (1973, p. 298) insists that the SA of thanking is similar to other polite formulas, it aims to affirm and enhance the bonds between the interlocutors. The choice of thanking expressions depends on how the speaker appreciates what the interlocutor does for them and how the expressions function.

Searle (1979 [1975a]) puts thanking under the classification of expressives. They have the function of expressing, or making known, the speaker's psychological attitude towards a state of affairs which the illocution presupposes; e.g. thanking. They tend to be "convivial," and thus intrinsically polite.

According to Leech (1983, p. 104), the SA of thanking falls under the "convivial" type of illocutionary function. The illocutionary goal of this type essentially coincides with the social goal – which is, in this case, thanking. The expressions such as "thanks" and "thanking" are the most common ways of expressing feelings, gratitude, politeness in English.

The act of thanking is concerned with how we convey our gratitude in speech. The speaker conveys their appreciation for an earlier deed the listener committed. The speaker makes a statement to show their appreciation because they feel they gained something from the action and are grateful to or owe the hearer (Eisenstein and Bodman, 1986). Gratitude can be shown in a number of contexts, such as after receiving a gift, favor, reward, service, or when assisting others.

Bodman and Eisenstein (1988, p. 1) assert that the expression of thankfulness is an important and fundamental pragmatic task to corroborate social bonds, which can be seen in the relationship made between that function and politeness or good manners in the eyes of many English native speakers. Eisenstein and Bodman (1993, p. 64) give an emphasis to the significance of the social values of the expression of thankfulness in American English in this way: the fact that it is one of the few functions that the majority of speakers can recall being explicitly taught as children is one indicator of its importance. This function, which is frequently used in a variety of interpersonal connections, can foster emotions of warmth and solidarity among interlocutors when it is properly expressed. On the other hand, expressing gratitude inadequately can have negative results for the relationship of interlocutor and speaker.

3.1.1.1 Strategies of Thanking SA

(1) Explicit Thanking

They refer to expressions of gratitude that include verbs like "thanks" or "appreciate." In other words, the words "thank" and "appreciate" explicitly reflect the pragmatic purpose of expressing gratitude.

(2) Implicit Thanking

They relate to the verbs that do not overtly imply appreciation, but rather the language expressions that speakers employ to convey their thankfulness. One popular implicit thanking strategy in English is to applaud the work or efforts of others as a way for speakers to convey their gratitude. There are two forms of implicit gratitude:

(A) Complimenting

Complimenting (or praising) is the first strategy of implicit gratitude in English. Speakers employ this tactic to show their thanks. Such expressions of gratitude include two most frequently used complimenting words: nice and kind. For instance, "It is very nice/kind of you."

This type of strategy in American English is comparatively formulaic, according to previous studies (Bi, 1996; Li, 2004). Therefore, it is

advised that language users develop a repertoire of complimenting and thanking techniques for use in everyday communication.

(B) Expressing Subjective Feelings

The second kind of implicit thanking strategy involves conveying subjective feelings. Speakers frequently use subjective emotions like pleasure, like, or surprise to convey their gratitude. In American English, this strategy is frequently employed. The phrases "I'm really going to miss you so much" and "I had a beautiful time here," for example, are frequently used by American speakers to convey their thanks (Eisenstein and Bodman, 1986).

3.1.1.2 The Felicity Conditions of Thanking

The SA of thanking requires the fulfillment of some conditions to be done successfully. Searle (1969, pp. 66-67) believes that for the SA of thanking to be felicitous, it should abide by the following rules or conditions:

a. Propositional content: Past act A is done by H.
b. Preparatory condition: A benefits S and S believes A benefits S.
c. Sincerity condition: S feels grateful or appreciative for A.
d. Essential condition: A counts as an expression of gratitude or appreciation.

3.1.2 Greeting

Searle (1979, p. 10) calls the greeting attitudes as expressives to differentiate them from other kinds of illocutionary acts by the sorts of psychological conditions they express. Norrick (1978, p. 279) indicates that expressives do not express beliefs or intentions, but emotions. Searle and Vanderveken (1985, p. 215) define greetings as illocutionary acts since they have no propositional contents. For instance, in saying "hi", one denotes identification in a polite way. As such, greeting is defined as a polite indication of recognition, with the presupposition that the speaker has just encountered the hearer. This kind of greeting is used among close people as an informal way.

Schottman (1995, p. 489) mentions that "Greetings are the essential 'oil' of encounters of all types and a reassuring confirmation of human sociability and social order". So greetings have been described as an important aspect of human interactions. Holmes (1992, p. 308), on her part, explains that "Greeting formulas universally serve an affective function of establishing none, threatening contact and rapport but their precise content is clearly culture specific." Thus, a foreigner may face difficulties in using certain greeting terms appropriately. Akindele (1990, p. 2) defines greetings as the exchange of expressions, pleasantries or good wishes between two people interacting for the purpose of fulfilling social obligations, or for the establishment of interpersonal relationships.

 Goffman (1972, p. 79), on his part, states that greeting exchanges as "access rituals" consisting of two types, passing greetings and engaging greetings, which function as a switch that opens or closes relations. Goffman says that greeting exchanges serve to re-establish social relations, acknowledge status, and guarantee for safe passage when performed between strangers. Goody (1972, p. 40) argues that "greeting is a means of defining and affirming both identity and rank".

According to Firth (1973), greetings are rituals which consist of verbal and non-verbal forms. Verbal forms may be one of three linguistic units; question (How do you do?), interjection (Hi) or affirmation (Good afternoon).

3.2.1.1 Greeting Strategies

There are two main strategies of greeting which are direct and indirect. An indirect SA has been viewed by Searle (1975) under the concept of "additional meaning". The indirect illocutionary act or the additional meaning is of the main significance when a sentence has two illocutionary acts (Al-Hindawi, 1999, p. 34). Carroll (2008, p. 142), on his part, states that in such acts "the intended meaning does not correspond to the literal meaning of the sentence".

Duranti (1997, p. 5) mentions that greetings take the form of questions about a person's health in many societies, e.g. "How are you?" Some of these linguistic expressions, as explained by Watts (2003, p. 180), have become "pragmaticalized to single procedural meaning", e.g. "greetings". Thus, formulas such as "How is everything?" and (How are you?" are not in fact questions about the state of someone's life.

Salmani-Nodaushan (2007, p. 358) states that, "One should remember that when he reads that Americans do this or that or think this or that, not all Americans do so. This holds true with regard to greetings and their exchanges in the US community." English greetings could be divided into two, time-free and time-bound.

This way of categorization corresponds with Hang who says that, "In English, there are some main formulaic expressions frequently used in informal contexts such as "Hi"+ and "Hello"+ (first name). In addition to that, people tend to greet each other according to the time of a day."

3.a) Time-free Greetings:

    (3.1)How do you do?

    Hello.

    Hi.

    Nice to meet you!

b) Time-bound Greetings:

    (3.2) Morning: Good morning.

       Afternoon: Good afternoon.

       Evening: Good evening.

       Night: Good night

c) Seasonal (in) formal Greetings

    (3.3) Happy new year!

       Happy Anniversary!

       Happy Easter!

       Happy birthday (to you)!

       Merry Christmas (to you)!

3.1.2.2 The Felicity Conditions of Greeting

Leech (1983) gives the convivial class special attention as for it contains greetings. The convivial class involves acts in which the illocutionary goal accepts the social goal. In addition, convivial class covers other acts such as offering, inviting, thanking and congratulating. All these acts are basically polite and take the form of positive politeness. As with congratulating or complimenting, greeting somebody indicates that the speaker adheres to the listener's positive face. As such, Searle(1969) suggests the following felicity conditions of the speech act of greetings:

1. Propositional Condition: S expresses his context of A .
2. Preparatory condition: S expresses pleasure at meeting or seeing by A.
3. Sincerity condition: S must feel with sincere evaluation of A.

4. Essential condition: A counts as courteous recognition of H by S.

3.2 Geoffrey Leech's (1983) Politeness Theory

Leech (1983), in contrast to Lakoff (1960), does not attempt to account for pragmatic comptence. In an effort to establish a model of what he refers to as general pragmatics, or an account of how language is employed in actual conversation, he has taken a particular approach to the phenomenon of linguistic politeness. He suggests two additional pragmatic systems in addition to general pragmatics: (1) pragmalinguistics and (2) sociopragmatics.

The approach Leech utilizes to investigate general pragmatics is known as rhetorical, and it refers to the efficient application of language in its broadest sense, with emphasis on casual conversation and minimal consideration of more formal and public contexts. Leech distinguishes between (1) *textual and (2) interpersonal* rhetorical systems. The processibility principle, the clarity principle, the economy principle, and the expressivity principle are the four sets of principles that make up textual rhetoric. While the cooperation principle, the politeness principle, and the irony principle are among the three sets of principles that make up interpersonal rhetoric. As a result, he believes that the CP and PP of Grice simply make up the interpersonal rhetorical principle (Leech, 2014).

With the help of Leech's theory of politeness, interpersonal rhetoric has been used to frame politeness. According to Leech, the major goal of the politeness principle (PP) is to create and preserve a sense of camaraderie among social group members. We can presume that our words are being cooperative because the PP controls the social equilibrium and amicable relations. Similar to Lakoff, Leech provides further justifications for establishing a PP in addition to a CP, namely, to provide an interpretation of conversational data when the CP alone seems to fail. The cost-benefit scale of politeness, which is related to both the speaker and hearer, is the core component of Leech's PP model. Minimizing expenses and boosting benefits to the speaker or listener are both components of being polite. Leech lists seven maxims: tact, generosity, approbation, modesty, agreement, sympathy, and consideration. All of these are tied to the idea

of cost and benefit. Minimizing expense while maximizing value to the hearer are key considerations in tact. Being generous is educating others so that they can maximize the benefit of what they hear while minimizing their own. Approbation involves reducing criticism and increasing the listener's praise. Modesty includes reducing self-praise and increasing self-dispraise. Agreement includes reducing differences of opinion between oneself and another. The goal of sympathy is to increase sympathy between oneself and another while decreasing hostility. The final factor to take into account is how to maximize the hearer's comfort and minimize their discomfort. According to Leech, the seven maxims share the same status as Grice's CP and are crucial in explaining how sense and force interact in human communication. These are the maxims' descriptions:

(1) *The Tact Maxim:*
- Minimize cost to the speaker.
- Maximize benefit to the hearer.

(2) *The Generosity Maxim:*
- Minimize benefit to self (benefit to the S).
  - Maximize cost to self.

(3) *The Approbation/Praise Maxim:*
-Minimize dispraise of the H.
- Maximize praise of the H.

(4) *The Maxim of Modesty:*
- Minimize praise of self (S).
- Maximize dispraise of self (S).

(5) *The Maxim of Agreement:*
- Minimize disagreement with the H.
- Maximize agreement with the H.

(6) *The Maxim of Sympathy:*
- Minimize antipathy towards the H.
- Maximize sympathy towards the H.

(7)*The Maxim of Consideration:*
- Minimize the hearer's discomfort/displeasure.
 - Maximize the hearer's comfort/pleasure.

In addition, Leech recommends that each of the PP maxims must be applied along three scales of delicacy: cost/benefit, optionality, and indirectness. The Cost/Benefit Scale is concerned with the importance with which a speaker must balance the cost to herself/himself and the benefit her/his speech will bring to the listener. The Optionality Scale calculates how much the speaker's illocutions give the addressee a degree of option. The indirectness scale determines how much effort the listener expends to interpret the speech acts performed by the speaker (Watts, 2003, p. 68). E.g. figure (3.1) shows Leech's scheme of Rhetoric.

Figure 3.1

Leech's scheme of Rhetoric   .

```
                              Cooperative Principle      Quantity Maxim
         ┌──────────────                                 Quality Maxim
         │                         (CP)                  Maxim of Relation
         │                                               Maxim of manner
         │
         │
         ├── Interpersonal Rhetoric  (Politeness Principle)  Maxim of Tact
         │                                                    Maxim of generosity
Rhetoric │                                                    Maxim of approbation
         │                                                    Maxim of Modesty
         │                                                    Maxim of Agreement
         │                                                    Maxim of Sympathy
         │                                                    Maxim of Consideration
         │
         │                        Irony and Banter
         │                        Pollyanna Principle
         └── Textual Rhetoric      Processibility Principle
                                   Clarity Principle
                                   Economy Principle
                                   Expressivity Principle
```

(Leech, 1983, p. 67)

The politeness principle of Leech (1983) is adopted for the analysis. The study adopts only the approbation and modesty maxims because these are only involved in the ESAs.

3.3 The Social Variables

Fasold (1990, pp. 223-4) states that the social variables are defined as a set of alternative ways of saying the same thing, although the variants have social significance. To put it in another way, a sociolinguistic

variable is a linguistic element that co-varies not only with other linguistic elements, but also with a number of extralinguistic independent variables such as social power, age, sex, ethnic group or contextual style. Labovian methodology attempts to isolate variables at the levels of core features and to derive rules for their distribution, making correlations with social variables.

The significance of the social variables is that for speakers to successfully articulate illocutionary acts, they have to consider their positions in relation to their interlocutors. This is possible by taking into consideration their (1) positions, such as their statues and the roles they play; (2) properties, such as their age and sex; (3) relations, such as authority and dominance; and (4) functions, for instance a teacher, a friend, a colleague, etc (Van Dijk, 1977, p. 221).

Meyer (2009, p. 17), on his part, states that the significance of the social variables is manifested in the different kinds of efforts speakers exert when they request something from an addressee which is highly decided by the different sorts of social roles addressees play: their social power, sex, age, ethnicity, level of education, the social distance between speakers and addresses, etc.

Bluma-Kulka et al. (1989) mention that the social variables are categorized into two groups: the first one results in individual variation, while the second one produces a situational variation. The first group, the individual variation, includes variables such as sex, level of education, age, and occupation. This group is not context-sensitive. It has fixed values that do not change when the context changes. The second group, the situational variation, involves variables such as social power, social distance, degree of imposition, and offense. This group is context-sensitive. The value of each variable an addressee has in a certain context most probably changes when the context changes.

3.3.1 Social Power

Brown and Gilman (1960, p. 255) define social power as "the ability of one individual person to control the behaviour of another". Power means a relationship between at least two interlocutors and it is non-

reciprocal in the sense that both cannot have power in the same area of behaviour.

Brown and Levinson (1978, p. 82), on their part, define social power as the symmetric social dimension that represents the extent to which the hearer can impose his own plans and self-evaluation (face) at the expense of the speaker's plan and self-evaluation. In the same vein, Enochs and Yoshitake-Strain (1999, p. 30) explain that social power has to do with the degree to which the speaker's will can be executed on the hearer – for one reason or another. In this respect, they hold that power is to be viewed in terms of control, emphasizing that people have power if they can control the acts and minds of other people. They believe that "control" is the result of force, position, money, status, fame, knowledge, etc. Social power is considered as one of the most influential variables in deciding the type of language to be used in each context. It is particularly significant in studies on cross-cultural pragmatics where it is identified as an independent and culturally sensitive variable that incorporates most, if not all, of the other variables and plays a major role in speech acts realization (Hudson et al., 1995, p. 4).

Hence, social power is mostly an asymmetric relation that holds between the interlocutors: one is of a higher rank and the other is, as a result, of lower rank. Nevertheless, the interlocutors, in some cases, might be of an equal rank. As such, the variable of social power produces three different types of role relationships between the speaker and the addressee, which are adopted in the empirical work of the present study. Olshtain and Cohen (1983) explain that there are three kinds of relations between the interlocutors; first, the addresser is in a high rank (that means the addressee is in a low rank); second, the addressee is in a high rank (that means the addresser is in a low rank); third, both the addresser and the addressee are in the same rank (indicates both are equal). The present study will consider the up mentioned three types of power in the practical chapter.

Thomas (1997, p. 124), regarding indirectness, maintains that speakers generally use a higher level of indirectness when talking to people of more power than to those of less power. She mentions that an employee would be more indirect about expressing annoyance to his employer about the latter's continual late arrival than expressing the same

idea to his brother. The rationale behind this is the fact that an employer can influence his employee's career either positively or negatively. These two kinds of influence are recognized to generate two main types of power that are particularly evident in hierarchical situations. French and Raven (1959, p. 152) uses the term reward power for the positive influence and coercive power for the negative influence.

Additionally, French and Raven (1959, p. 155) identify the following three other types. The first one is the legitimate power which is observed when a person has the right to prescribe or request certain things by virtue of their role, age, or power, like when a father asks his son (not) to do something. The second type is the expert power which is where someone may temporarily have power over another, just like the employer and the employee. The third and last type, there is the referent power which is observed in cases where a person has power over another who admires and wants to be like them in some respect, an obvious example is the top footballers.

3.3.2 Gender

Eckert and McConnell-Ginet (2003, p. 10) state that sex is a biological categorization based chiefly on reproductive potential, whereas gender is the social elaboration of biological sex. Gender builds on biological sex, it exaggerates biological difference and, it certainly carries biological difference into domains in which it is completely irrelevant. There is no biological reason, for instance, why women should mince and men should swagger, or why women should have red toenails and men should not. Hence while we think of sex as biological and gender as social, this distinction is actually not clear-cut. People tend to think of gender as the result of nurture – as social and hence fluid – while sex is simply given by biology. However, there is no clear point at which sex leaves off and gender begins, partially because there is no single objective biological criterion for male or female sex. Hence, the definitions of the biological categories male and female, and people's understanding of themselves and others as male or female, is fundamentally social.

Lakoff (1975) argues that men and women speak differently. She entails that there are differences and tendencies in what men and women

do and say. Women's speech is full of hedges such "I suppose" and "I think." Lakoff (1975) indicates that hedges occur frequently in speech than in writing, a thought that has later been asserted "for many of the pragmatic particles she identified or 'at least in highly informal style." Lakoff (1975) suggests that "women are likely to use more forms expressing uncertainty and politeness than men." According to Holmes (1985, p. 59) they employ "more intensifiers or strengthening particles than men." Holmes (1990) then goes on to mention findings by Crosby and Nyquist (1977), who showed that there was a "tendency for women to use more hedges to women, while male–male transactions elicited fewest."

Tannen (1990, p. 23) argues that women and men have different linguistic styles and ways of communication. Women's style tends to be cooperative in character in that women can be involved in more than one activity such as listening to what women value, intimacy and solidarity, so they are more likely to insist on the commonality of their "skill", not its "uniqueness" in speaking. On the other hand, men tend to have many expressions peculiar to them which can be understood, but not said by women. Furthermore, women tend to have specific words and expressions which men never use, or would be laughable to them. Cameron (1998, p. 280) states that "men and women are members of cultures in which a large amount of discourse about gender is constantly circulating." They do not like to know and then automatically be able to reproduce ways of speaking appropriate to their own sex; they have a broader set of generated meanings that are put in rather complex ways to different ways of speaking. As such, they produce their own behavior in the light of these meanings which vary in the degree of politeness.

Holmes (1995, p. 120) states, in regard to the differences of gender politeness in speech, that because they are more sensitive to the positive face, women are much more likely than men to show positive politeness or kindness in private communication. Women's speech shows more evidence for the feelings of the people than men do. However, women in public tend to use the extremes of negative politeness more frequently than men.

Wardhaugh (2006, pp. 326-7) explains the reason behind the differences between women and men in ways of interacting as it may be

the result of different socialization and acculturation patterns. If the ways of talking are essentially learnt in single sex peer groups, then the patterns that have been learnt are most likely to be sex specific. The kind of miscommunication which happens between men and women will also be different because the variant expectations each gender has of the function of the interaction and the ways it is appropriately conducted.

Lakoff (1990, p. 204) has shown the findings of his study concerning the characteristic features of women's speech in comparison to men's:

1. Women often times seem to hit phonetic points less precisely than men.

2. Women's intonational contours show more variety than men's.

3. Women use diminutives and euphemism expressions more than men.

4. Women make use of expressive forms (adjectives, not nouns or verbs, and in that category those expressing emotional rather than intellectual evaluation such as lovely, cute, divine) more than men.

5. Women use forms that deliver impreciseness (e.g. so,).

6. Women use hedges such as "I think," "I suppose" more than men.

7. Women tend to use intonation patterns that resemble questions, indicating uncertainty or need for approval.

8. Women's voices tend to be breathier than men's.

9. Women are more indirect and polite than men.

10. Women will not commit themselves to an opinion.

11. Women are more likely to be interrupted and less likely to introduce successful topics than men.

12. Women's communicative style tends to be collaborative rather than competitive.

13. Women use more nonverbal communication (such as gesture, facial expressions, intonation, etc.) than men do.

14. Women are more careful to be "correct" when they speak, using better grammar and fewer colloquialisms than men.

However, the above mentioned findings have received much controversy from different researchers. In another study, Holmes (1998) has set out a list of what is called "sociolinguistic universal tendencies" offering some testable claims:

1. Women and men differ in developing the patterns of language use.

2. Women focus more on the affective functions of an interaction than men do.

3. Women focus on using linguistic devices that stress solidarity more often than men do.

4.Women interact in ways which can keep and increase solidarity, while (especially in formal contexts) men interact in ways that can maintain and increase their social power and status.

5. Women are "stylistically more flexible than men".

  These findings have also received some criticism and some controversy. Trudgill (1995, p. 69) argues that women as opposed to men are more likely to speak in a more prestigious way. It has often been noted that women use more of the standard forms than men do especially in western societies.

3.3.3 Ethnicity

   Both ethnicity and race have potential definitions that have been examined from a variety of angles. The majority of studies on race and ethnicity recognize the crucial roles played by both one's own self-identification and others' views and attitudes in the formation of ethnic identity. The classifications of race and ethnicity are somewhat imposed by others and partially self-selected, as Smelser et al. note (2001, p. 3). It is simple to revert to the idealistic notion that a person's race or ethnicity is whatever he or she declares it is in modern countries that strongly value self-determination and accept the ability of each individual to define themselves. Although this may be true on one level, one cannot be completely free on that level. Numerous references to the stated desire of community members to be able to classify people as ethnically can be found in the literature (and in other ways). According to Omi and Winant (1994, p. 59), this is especially true for race: When we first meet someone, along with their sex, one of the first things we notice about them is their race. When we come across someone who we are unable to simply identify ethnically, such as someone who is racially "mixed," this truth becomes brutally vivid.

   Race is a large family of people who share more or less vividly imagined ideas of what it is to live (Du Bois 1897/2000, p. 110). These

people typically share shared blood and language, as well as common history, traditions, and impulses.

Omi and Winant (1994) defined race as "a concept which signifies and symbolizes social conflicts and interests by referring to different types of human bodies" (1994, p. 55).

In other cases, race and ethnicity are consciously distinguished by some criteria, the most common of which are aspects of physical appearance: "Race" is a social category based on the identification of (1) a physical marker passed down through reproduction and (2) individual, group, and cultural characteristics linked to that marker.

Therefore, race is a type of ethnicity, but it differs from other types of ethnicity by being associated with distinctive physical traits that, among other things, make it harder for group members to change who they are (Smelser et al. 2001, p. 3).

The following definition from Bobo (2001, p. 267) connects these two terms: A common misconception about "race" is that it refers to physical characteristics like skin color, hair texture, eye shape, and other physical characteristics that are based on biological distinctions between human groups. On the other hand, "ethnicity" is more often connected to culture and refers to things like language, religion, and nationality. Bobo then adds that, "although perceived racial distinctions often result in sharper and more persistent barriers than ethnic distinctions, this is not invariably the case, and both share elements of presumed common descent or ascriptive inheritance" (2001, p. 267).

In conclusion, a variety of viewpoints have been used to approach the concepts of ethnicity and race. While there are some recurring aspects in the conversation, each researcher tends to focus on these terms in a slightly different way. For example, the fourth factor in Barth's definition, which he describes as "essential" to defining ethnicity, acknowledges the importance of contact between groups in defining and emphasizing ethnicity (Barth, 1969, p. 13).

Cohen (1978, p. 389) simply states, "Ethnicity has no existence apart from interethnic connections," but Zelinsky suggests that there should also be "friction" between different ethnic groups. This description of the

ethnic "self" in opposition to the ethnic "other" aligns well with what we know about other identities and how they are formed. For example, to be masculine, at least according to the dominant ideology, means not to exhibit feminine qualities.

In many senses, race is gendered and gender is racialized Omi and Winant (1994, p. 68) writes in the second edition of a widely referenced book on the sociology of race. We must recognize how race influences how gender is created (and vice versa), as is the case with the African-American drag queens Barrett (1999) researched who link playing feminine gender with portraying whiteness.

3.4 The Procedure of Using the Model

The model that is adopted in the present study is an eclectic model. It is based on Searle's (1969) model for classifying SAs and Leech's (1983) for politeness. This eclectic model is the one used for classifying and the analyzing the data to fulfill the aims of the study. According to Searle's (1969) model, SAs are classified into five categories which are representatives, directives, commissives, expressives, and declaratives. The present study deals with the category of expressive speech acts. It is limited to expressive speech acts of thanking, and greeting. The data is analyzed depending on the felicity conditions of each SA introduced by Searle (1969).

For politeness, each of the selected speech acts is analyzed according to Leech's politeness principle (1983). The maxims that are involved in expressive speech acts are the Approbation Maxim and the Modesty Maxim. For this reason, these are the selected maxims for the model.

As for the sociolinguistic dimension, the selected social variables are gender, social power, and ethnicity. These variables are going to be investigated in order to examine their influence on the kind of the selected speech acts. The data to be analyzed are two American and British plays. The extracts of the plays are analyzed depending on some factors such as the context of the utterances, the situation in which those utterances are taking place, the intention of the speakers, the listener, the social variables involved, and the way with which those utterances are expressed. Figure (3.2) represents the eclectic model of the study.

Figure 3.2

The Model of Analysis

```
                    A Socio-pragmatic Analysis of Expressive Speech Acts

          Pragmatic Dimension                          Sociolinguistic Dimension

   Texts      Expressive Speech Acts    Politeness      Social Power    Gender      Ethnicity

Moon on a    Fences        FCs    Strategies   →Approbation Maxim  →Superior   →Female   →African American
Rainbow      (1986)
Shawl (1957)                               →Modesty Maxim       →Inferior   →Male     →White

          →Setting                                                →Equal

          →Participants          →Greeting  →Direct

          →End                              →Indirect

          →Act Sequence          →Thanking  →Explicit

          →Key                              →Implicit

          →Instrumentalities

          →Genre
```

Chapter Four
Data Collection and Analysis

This chapter introduces the practical part of the study, the steps followed to accomplish its aims and to verify its hypotheses. Thus, it presents a description of the data of analysis. It, then, discusses the qualitative and quantitative types of analyses. Then, the data analysis is presented to achieve the aims of the study. The results of the analysis of each play are introduced. Finally, a comparison is conducted between the two plays (**see section 4.3.3**).

4.1 Data Description

The data of the present study involve two twentieth century plays: the first one is representative for British English and the second is representative for American English.

4.1.1 The British Data (*Moon on a Rainbow* Shawl 1957)

The selected play to represent British English is ***Moon on a Rainbow*** which is a modern play written in 1957 by a Trinidadian playwright Errol John. He emigrated to the United Kingdom in 1951. Errol John wrote ***Moon on a Rainbow Shawl*** after becoming disillusioned about the lack of good roles for black actors on the British theatre scene. The play is described as "ground-breaking" and a "breakthrough in Britain for black writing," and has been produced and revived worldwide since its premiere at London's Royal Court Theatre. Thus, it has become the most revived black play in Britain (Goddard, 2017).

In Port of Spain, Trinidad, in the middle of the 1940s, a black community of people lived in poverty in a run-down tenement yard. *Moon on a Rainbow Shawl* shows how each character had dreams of leaving to build a better life for themselves and their families. The play, *Moon on a Rainbow Shawl*, depicts the lives of black community living in poverty in a shard tenement yard in Port of Spain, Trinidad, in the mid of the 1940s, showing how each of the characters carries dreams of escaping to create better lives for themselves and their families. The main themes of the play focuses on portrayal of the migration stories that led many Caribbean people to leave their homes on the islands and immigrate to England in the years following World War II. The play addresses the yard play structure and worries about migration as

perceived differently by gender and generation through examination of the play's key themes and production history (Goddard, 2017).

Moon on a Rainbow Shawl gains its popularity partly from its engagement with the theme of migration, and its examination of some of the reasons that pushed Black Caribbean immigrants to move to England during post-war time. Stories of migration are constantly found in Black theatre with many playwrights of the first, second, and third generation highlighting the motivations, tensions, and lasting effects of migration. However, John's play ***Moon on a Rainbow Shawl*** is exceptionally significant as one of the earliest dramatic contemplations of Black Caribbean migration (Goddard, 2017).

4.1.2 The American Data (*Fences 1986*)

The selected play to represent American English is ***Fences*** which is a modern play written in 1985 by American playwright, August Wilson, who is commonly regarded as one of the most important voices in modern theatre. Wilson has won acclaim from theatre and literary critics for his plays, which depict African Americans lives and experience in the twentieth century, one decade at a time. ***Fences***, which is a two-act play, set in Pittsburgh, PA in the 1950s-1960s and follows the Maxson family with Troy Maxson as the protagonist. The play manifests many struggles faced by Black Americans during the era. These struggles included discrimination, racism, lack of opportunity, and more. Wilson has won the Pulitzer Prize in 1987 for ***Fences***. Hence, the play is considered to be Arguably August Wilson's most renowned work (Bradford, Wade, 2021).

The main themes of ***Fences*** are race, men and masculinity, morality, the American dream, family, betrayal, and dissatisfaction. However, race is the most dominant theme in the play. ***Fences*** has particularly portrayed racial discrimination and prejudice often initiated by the Whites against Blacks (Voss, 2021).

Furthermore, August Wilson's ***Fences*** is so significant to Americans' theatre and is taught at schools. It is regarded as the most beloved unit in which students quickly sympathize with the complicated and tragic character of Troy Maxson, an African American man in the 1950's, who helps pave the way for his children to have opportunities under circumstances he was never free to experience (Bogumil, 1999).

The reason behind choosing particularly Errol John's ***Moon on a Rainbow Shawl (1958)*** and August Wilson's ***Fences (1985)*** to be the

data of this study is due to the fact that both of these plays are modern tragedies and are the best representative for that period of time. The time setting of both of these plays is in the 1950s after World War II. In addition to that, both of these plays are written by African British and African American playwrights who are writing about African British and Americans lives. Each one of these two plays was considered one of the best plays targeting African British and African Americans. Structurally speaking, Moon on a Rainbow is a three-act play while *Fences* is a two-act play.

4.1.3 Criteria of Data Selection

The criteria are considered when selecting the data of the study:

1. The plays are selected intentionally.

2. They fit the study and, thus, fulfill its aims.

3. The data is composed of two British and American plays in order to make a balance between two cultures having the same social variables.

4. Concerning time and place setting, the plays are set in the 1950s. As for place setting, *Moon on a Rainbow Shawl* is set in Britain whereas *Fences* is set in America.

5. Thematically, both of the plays have the same themes – one of which is on the lives of African British and African Americans.

6. Dramatic texts are selected particularly for they reflect real life situations and drama, as described by Shakespeare, is the mirror of life. As a result, these dramatic texts are best to be tackled to investigate the influence of the social variables on the choice of the ESAs.

4.2 Methods of Analysis

The model presented in chapter three is used for analyzing the expressive speech acts of greeting and thanking in the two plays under study (**see chapter three, Figure (3.2)**). The data of analysis are represented by two British and American plays. Thus, the choice of the extracts depends on the situations in which the selected expressive speech acts occur in each of the selected plays. To calculate the results of the analysis, the percentage method is utilized as a statistical tool. So the analysis is conducted both qualitatively and quantitatively.

4.3 Data Analysis

Before embarking straight on analyzing the data of this work, it must be mentioned that the data are analyzed according to Searle's model (1969) for the expressive speech acts and Leech's politeness maxims (1983).

4.3.1 Qualitative Analysis

4.3.1.1 The British Play (*Moon on a Rainbow Shawl*)

4.3.1.1.1 The Speech Act of Greeting

This section presents the analysis of how greeting is used in *Moon on a Rainbow Shawl* with special reference to the five strategies of greeting: a bald on record strategy, negative face strategy, positive face strategy, off-record strategies, and neutral strategies. Searle's (1969) suggested felicity conditions are adopted for analyzing the expressive speech act of "greeting" found in the extracts in the selected play.

Extract (1):

Epf: ***"Ketch!"***

Ketch: "Eh-heh. Yer home, boy? I didn't know."

Epf: "I just come in."

Ketch: "It hot, eh?"

Epf: "Like hell!"

<div align="right">(John, 1958, p. 15)</div>

1. Pragmatic Dimension

Ephraim (Epf) comes into the yard from the street and his shirt is damp with sweat after a hard, hot day. He walks towards the gate and calls Ketch in order to greet him to ensure that he is listening to him, or to engage him in the conversation. Epf wants, through their meeting for the first time in the play, to state that he likes Ketch's song.

(A) Speech Act (henceforth: SA):

Extract (1) involves a SA of greeting represented by the expression "Ketch!" for the purpose of getting the attention of the addressee to be

involved in the conversation. To identify the aforementioned utterance as a greeting, Searle's felicity conditions are adopted:

(i)The Felicity Conditions (henceforth: FCs):

1. The Propositional Content Condition (henceforth: PCC)
a. EPF is addressing Ketch.
b. EPF expresses his greeting through calling Ketch.

2. The Preparatory Condition (henceforth: PC)

Epf expresses pleasure at seeing Ketch.

3. The Sincerity Condition (henceforth: SC)

Epf feels with a sincere evaluation of Ketch.

4. The Essential Condition (henceforth: EC)

Greeting counts as a courteous recognition of Ketch by Epf.

(ii)Speech Act Strategies (henceforth: SASs)

An indirect greeting strategy is used in the utterance mentioned above for the purpose of having the listener, Ketch, engaged in the conversation. This strategy also indicates the close friendship between Epf and Ketch.

(B) Politeness

The approbation maxim is involved within the ESA of greeting because Epf is minimizing dispraise of Ketch and maximizing praise of Ketch. In this utterance, Epf tries to avoid saying unpleasant things about his friend, Ketch.

(2) Sociolinguistic Dimension

(A) Social Power

The addresser (Epf) represents an equal rank to the addressee represented by Ketch. Their greeting clarifies clearly that they are having an equal position. The social power someone has over the other can determine the choice of the type of the ESA strategy.

(B) Gender

The male character Ephraim (Epf) presents a greeting towards another male character called Ketch. Gender can play a crucial role in deciding the most suitable ESAs in the plays.

(C) Ethnicity

Both Epf and Ketch are African-British. As such, Epf who is African-British directs his greeting towards Ketch who is also African-British. Being with someone of the same ethnic group can be the reason behind the indirect strategy of greeting.

Discussion:

Epf's greeting to Ketch suggests that they are friends. Moreover, his first appearance and greeting show that he is bothered and pensive about something which he has not shared with anyone yet. His use of the indirect strategy of greeting is because of his suffering of his race and this is vivid from the first moment of his meeting with Ketch. Being involved in a male-to-male conversation might push him to be freer.

Extract (2):

*Sailor: **"Hi, Bud!"***

Epf: "Hi!"

Mavis. "Go inside."

"Sailor starts toward Ephraim's door."

"No! Not that one ..."

[Indicating her door]

"That one ..."

<div align="right">(John, 1958, p. 17)</div>

1. Pragmatic Dimension

This meeting occurs when Mavis and a young American Sailor come into the yard from the street. Mavis is a thin, wiry young woman. She looks up to flash a smile at Epf.

(A) SA:

Extract (2) involves a SA of greeting represented by the expression "Hi!". To identify the SA as a greeting, Searle's felicity conditions are going to be adopted:

(i) The FCs

1. The PCC

The sailor is greeting Epf.

2. The PC

The sailor expresses pleasure at seeing Epf.

3. The SC

The sailor feels with a sincere evaluation of Epf.

4. The EC

Greeting counts as a courteous recognition of the sailor by Epf.

(ii) SASs

A direct greeting strategy is used by the sailor.

(B) Politeness

The approbation maxim is used. The sailor minimizes dispraise of Epf and maximizes praise of Epf.

(2) Sociolinguistic Dimension

(A) Social Power

The sailor has a higher social rank than Epf. The power that the sailor has over Epf is clear from the use of the direct strategy of greeting.

(B) Gender

The sailor is a male character who greets another male character represented by Epf.

(C) Ethnicity

The sailor is white whereas Epf is African-British.

Discussion:

The sailor's direct greeting to Epf evinces that power play a crucial role in deciding the strategy being used. In addition, the male-to-male dialogue can lead to the direct strategy as well. Moreover, belonging to a white ethnic group might also instigate the sailor to choose this strategy.

Extract (3):

*Sophia: **"Like yer doing chauffeur work again tonight, Mr. Mack?"***

Old Mack: "Always ready to oblige, Mrs. Adams."

Sohpia: "I know!"

<div align="right">(John, 1958, p. 24)</div>

1. Pragmatic Dimension

For the setting of this meeting, Old Mack and Rosa come into the backyard from the street. Sophia addresses Old Mack. Through this meeting, Old Mack tries to be close and intimate to Rosa because he likes her. They continue their conversation after leaving Sophia.

(A) SA:

Extract (3) involves the SA of greeting which is represented indirectly by the expression "Like yer doing chauffeur work again tonight, Mr. Mack?"

(i) The FCs

1. The PCC

Sophia is greeting Old Mack.

She stated this to Old Mack because she saw him with Rosa coming into the backyard from the street.

2. The PC

Sophia expresses pleasure at seeing Old Mack.

3. The SC

Sophia feels with a sincere evaluation of Old Mack.

4. The EC

Greeting counts as a courteous recognition of Sophia by Old Mack.

(ii) SASs

An indirect greeting strategy is utilized by Sophia. Sophia's greeting indicates the close relationship between Sophia and Old Mack, and that Old Mack is who has rented his shacks to them.

(B) Politeness

The approbation maxim is utilized. Sophia minimizes dispraise of Old Mack and maximizes praise of Old Mack.

(2) Sociolinguistic Dimension

(A) Social Power

Old Mack is higher in rank than Sophia. He is wealthy and has rented his rooms to Mrs. Adams'.

(B) Gender

Sophia, who is a female character, directs her greeting to Old Mack who is male character.

(C) Ethnicity

Old Mack and Sophia are both African-British.

Discussion:

Sophia's indirect strategy of greeting Old Mack gives the impression that they are close to each other although Old Mack has a higher social power. Being a female character might push Sophia to express her indirect greeting to a male character, Old Mack, this way. Belonging to the same ethnic group also suggests that they are close to each other.

Extract (4):

*Policeman: **"Miss Otero?"***

Rosa: "Yes."

Policeman: "The sergeant wants yer back at the cafe."

(John, 1958, p. 32)

1. Pragmatic Dimension

When Rosa and Sophia are talking to each other, a young policeman comes into the yard. He comes to talk to Rosa to get her back at her work.

(A) SA:

Extract (4) includes a SA of greeting represented by the expression "Miss Otero?". The felicity conditions are going to be adopted to identify the expression as a SA of greeting.

 (i) The FCs

1. The PCC

The policeman is greeting Rosa.

He asked her to come back to work as his sergeant asked.

2. The PC

The policeman expresses pleasure at seeing Rosa.

3. The SC

The policeman feels with a sincere evaluation of Rosa.

4. The EC

Greeting counts as a courteous recognition of the policeman by Rosa.

(ii) SASs

The policeman uses an indirect greeting strategy with the goal of ensuring that Rosa listens to him. By calling her name, he wants her total attention towards them and follow the conversation.

(B) Politeness

The modesty maxim is used. The policeman minimizes dispraise of self and maximizes cost of self.

(2) Sociolinguistic Dimension

(A) Social Power

The policeman is higher in rank than Rosa.

(B) Gender

The policeman is a male character while Rosa is a female character.

(C) Ethnicity

The policeman is white whereas Rosa is African-British.

Discussion:

The policeman's greeting to Rose indicates that he has power over Rosa. It also demonstrates that the male-to-female conversation has impacted the way the policeman greets Rosa greatly. The policeman

belongs to a white ethic group whereas Rosa belongs to an African-British ethnic group and this influences the strategy with which the policeman greets Rosa.

Extract (5):

Prince: **"Good mornin', Miss Lady. Mavis there?"**

Sophia: "To hell with you!"

(John, 1958, p. 57)

1. Pragmatic Dimension

The prince comes quietly in from the street, ducks under the clothes-line and calls softly: 'Mavis' … He meets Sophia asking about Mavis and where she could be.

(A) SA:
Extract (5) comprises the SA of greeting which is expressed clearly by the expression "Good morning". This formula of greeting suggests that the addressee is familiar to the addresser.
(i) The FCs

1. The PCC

The prince is expressing his greeting to Sophia.

He is asking about Mavis and where she was.

2. The PC

The prince expresses pleasure at seeing Sophia.

3. The SC

The prince feels with a sincere evaluation of Sophia.

4. The EC

Greeting counts as a courteous recognition of the prince by Sophia.

(ii) SASs

Direct greeting strategy is utilized by the prince. He greeted Sohpia for the purpose of asking if Mavis was there.

(B) Politeness

The modesty maxim is used. The prince minimizes dispraise of self and maximizes cost of self.

(2) Sociolinguistic Dimension

(A) Social Power

The prince is higher in rank than Rosa.

(B) Gender

The prince is a male character while Rosa is a female character.

(C) Ethnicity

The prince and Rosa are both African-British. Therefore, the prince who is originally African-British character directs his greeting to an African-British character.

Discussion:

The prince's greeting to Sophia shows that they are familiar to each other. The prince is higher in position than Sophia and this has not influenced the chosen strategy of greeting. His gender might have an influence on his choice of the greeting strategy.

Extract (6):

Epf: "Hey, fella! Gimme a cigarette."

Prince: "A cig—sure, sure."

He offers a pack of American cigarettes.

(John, 1958, p. 71)

1. Pragmatic Dimension

Ephraim comes to the door with an empty cigarette packet in his hand. He meets the prince. Epf is asking the prince for a cigarette.

(A) SA:

Extract (6) involves a SA of greeting represented by the expression "Hey, fella!". This expression of greeting is counted as an informal kind of greeting.

(i) The FCs

1. The PCC

Epf is greeting the prince.

Epf is asking the prince for a cigarette.

2. The PC

Epf expresses pleasure at seeing the prince.

3. The SC

Epf feels with a sincere evaluation of the prince.

4. The EC

Greeting counts as a courteous recognition of Epf by the prince.

(ii) SASs

A direct greeting strategy is used by Epf with the aim of making a request.

(B) Politeness

The approbation maxim is used. Epf minimizes dispraise of the prince and maximizes praise of the prince. As such, Epf shows respect, approbation, and consideration to the addressee (Prince).

(2) Sociolinguistic Dimension

(A) Social Power

Epf and the prince are both of equal rank. Nobody is higher in rank than the other.

(B) Gender

Both Epf and the prince are male characters. So, a male character (Epf) greets another male character (Prince).

(C) Ethnicity

Epf who is African-British greets Prince who is also African-British.

Discussion:

Epf's greeting to the prince counts as direct informal greeting. Both Epf and the prince are male characters and are both African-British. In addition to that, they are both of equal position. These three variables

have influenced his choice of greeting strategy as well as the politeness maxim.

Extract (7):

Prince: [going up the steps] "Esther! Esther!"

  Esther comes to the door.

  "Hi!"

Esther: "Hi!"

Prince: "That girl there want to akse yer something."

<div align="right">(John, 1958, p. 73)</div>

1. Pragmatic Dimension

Prince comes back around the side of the house and wants to move closer. Prince and Esther are meeting there.

(A) SA:

Extract (7) includes a SA of greeting represented by the expression "Hi!". This expression of greeting is within the level of familiarity – they are both familiar to each other.

(i) The FCs

1. The PCC

The prince is greeting Esther.

The prince wants to state to Esther that a girl wants to ask her for something.

2. The PC

The prince expresses pleasure at seeing Esther.

3. The SC

The prince feels with a sincere evaluation of Esther.

4. The EC

Greeting counts as a courteous recognition of The prince by Esther.

(ii) SASs

The strategy of the ESA of greeting is direct. It is direct because of the explicit use of the word "Hi".

(B) Politeness

The approbation maxim is used. Prince minimizes dispraise of Esther and maximizes praise of Esther. Thus, Prince shows respect, approbation, and consideration to the addressee (Esther in this case).

(2) Sociolinguistic Dimension

(A) Social Power

The prince and Esther are of the same rank. Nobody has a higher position than the other.

(B) Gender

The prince is a male character while Esther is a female character. As such, the male character (prince) greets the female character (Esther).

(C) Ethnicity

Prince and Esther are both African-British.

Discussion:

The prince's greeting to Esther demonstrates that they are of the same social power. They are also both African-British. For gender, having a male-to-female dialogue leads to the choices of this strategy of greeting.

Extract (8):

Esther: "Ephraim?"

Epf: [from inside] "Hi."

Esther: "I can't find anybody home. Ma. Nobody. She told me to be home by three. Now she herself not here."

<div align="right">(John, 1958, pp. 73-74)</div>

1. Pragmatic Dimension

After the conversation between Prince, Mavis, and Esther, Mavis goes inside the house and Prince follows her. As for Esther, she remains for a moment on the veranda and then crosses to Ephraim's door. Thus,

Esther addresses Epf. Esther is looking for her family and cannot find any of them inside.

(A) SA:

Extract (8) includes a SA of greeting represented by the expression "Ephraim?".

 (i) The FCs

1. The PCC

Esther is greeting Epf.

Esther informs Epf that there is nobody home.

2. The PC

Esther expresses pleasure at seeing Epf.

3. The SC

Esther feels with a sincere evaluation of Epf.

4. The EC

Greeting counts as a courteous recognition of Esther by Epf.

(ii) SASs

Esther uses an indirect greeting strategy to greet Epf with the purpose of getting her total attention and to be engaged with her in the conversation.

(B) Politeness

The modesty maxim is utilized. Esther minimizes praise of self and maximizes dipraise of self.

(2) Sociolinguistic Dimension

(A) Social Power

Esther and Epf are of the same rank. Nobody has a higher position than the other.

(B) Gender

Esther is a female character while Epf is a male character. As such, the female character (Esther) greets the male character (Epf).

(C) Ethnicity

Esther and Epf are both African-British.

Discussion:

Esther's greeting to Epf demonstrates that they are close. Epf's response to Esther's greeting is more polite. As such, being a female character influences the choice of her strategy of greeting to Epf who is a male character. Thus, the modesty maxim suggests that the female character is being more polite.

Extract (9):

*Esther: [goes to the door] **"Oh! … Hi!"***

Boy: "Hi. Is your daddy in?"

Esther: "No. Ma isn't here, either. Yer came for the bats?"

Boy: "Ya. I'm going up to practice. And I wanted to try the new one this afternoon."

<div align="right">(John, 1958, p. 74)</div>

1. Pragmatic Dimension

A boy of seventeen calls as he comes into the yard from the street. The boy is meeting Esther. The boy is asking if Esther's dad is there.

(A) SA:

Extract (9) comprises a SA of greeting which is represented directly by the expression "Oh! … Hi!".

(i) The FCs

1. The PCC

The boy is greeting Esther.

The boy is asking if Esther's dad is home.

2. The PC

The boy expresses pleasure at seeing the boy.

3. The SC

The boy feels with a sincere evaluation of Esther.

4. The EC

Greeting counts as a courteous recognition of the boy by Esther.

(ii) SASs

A direct greeting strategy is used in the aforementioned utterance.

(B) Politeness

The modesty maxim is used. The boy minimizes praise of self and maximizes praise of the other (Esther) by greeting her.

(2) Sociolinguistic Dimension

(A) Social Power

The boy and Esther are of equal rank. Nobody has more power over the other.

(B) Gender

The boy is a male character while Esther is a female character. Thus, the male character (the boy) greets the female character (Esther) by calling on her.

(C) Ethnicity

The boy and Esther are both African-Americans African-British.

Discussion:

Esther's greeting to the boy points out that they are of equal position. Being a female character pushes Esther to utilize such a strategy of greeting. In addition to that, having the same ethnic group might lead Esther to use a direct strategy of greeting.

Extract (10):

Boy: "Hello."

Epf: "Hi, fella!"

The boy looks up at the sky.

Boy: "I hope it doesn't rain. It just might though."

(John, 1958, p. 75)

1. Pragmatic Dimension

When Esther runs up the veranda steps and into the house, Epf comes down the yard and picks up the magazine and the empty cigarette packet. The boy looks at Epf and nods. Hence, they boy meets Epf.

(A) SA:

Extract (10) involves a SA of greeting which is portrayed by the use of the expression "Hello".

(i) The FCs

1. The PCC

The boy is greeting Epf.

The boy hopes that it does not rain.

2. The PC

The boy expresses pleasure at seeing Epf.

3. The SC

The boy feels a sincere evaluation of Epf.

4. The EC

Greeting counts as a courteous recognition of the boy by Epf.

(ii) SASs

The boy utilizes a direct greeting strategy to greet Epf and this is clear because of the explicit use of the word "Hello".

(B) Politeness

The approbation maxim is used. The boy minimizes dispraise of Epf and maximizes praise of Epf. Thus, the boy shows respect, approbation, and consideration to the addressee (Epf in this case).

(2) Sociolinguistic Dimension

(A) Social Power

Both the boy and Epf are of equal rank. Therefore, nobody is higher in position than the other.

(B) Gender

The boy and Epf are both male characters.

(C) Ethnicity

The boy and Epf are both African-British.

Discussion:

The boy's greeting to Epf evinces that having the same gender, ethnic group, and social position makes the boy freer to choose this strategy of greeting.

4.3.1.1.2 The Speech Act of Thanking

This section is intended to present the ESA of thanking in ***Moon on a Rainbow Shawl***. To analyze the extracts which involve the ESA of thanking, Searle's (1969) felicity conditions are adopted. The ESA of thanking can be done explicitly and implicitly.

Extract (1):

Ketch: "Yer like it?"

Epf: "Fer so!"

Ketch: "Is a new one I jest workin' on."

Epf: "Carriso, fer so!"

*Ketch: **"Thanks, pal."***

(John, 1958, p. 16)

1. Pragmatic Dimension

Epf lowers his voice when Adam's baby cries out suddenly. Dogs bark in the close by alley. Epf has a conversation with Ketch at the very beginning of the first scene of act I.

(A) SA:

Extract (1) includes a SA of thanking which is portrayed by the use of the expression "Thanks, pal."

(i)The FCs

1. The PCC

Ketch is, after opening the play with his song, thanking Epf for he has stated that he likes the song.

2. The PC

As the song is liked by Epf, Ketch believes that being a singer benefits Epf.

3. The SC

Ketch feels appreciative for Epf for he likes the song.

4. The EC

Thanking counts as an expression of appreciation and gratitude.

(ii) SASs

Explicit thanking strategy is used because the situation includes the verb "thanks" and explicitly reflects the pragmatic purpose of expressing gratitude.

(B) Politeness

The approbation maxim is used. Ketch is minimizing dispraise of Epf and maximizing praise of Epf.

(2) Sociolinguistic Dimension

(A) Social Power

Both Ketch and Epf are of equal rank. Therefore, nobody is higher in position than the other.

(B) Gender

Ketch and Epf are both male characters.

(C) Ethnicity

Ketch and Epf are both African-British.

Discussion:

Ketch's thanking to Epf suggests that they are close friends. They are of the same gender and ethnic group. In addition to that, they are equal in position.

Extract (2):

Mavis: "Yer could of at least say good night!"

Sailor: "Go to hell!"

Mavis: [running to the gate] **"Thanks. I will see and don't take you fer company again tho'. Not till yer get a little more experience."**

<div align="right">(John, 1958, p. 22)</div>

1. Pragmatic Dimension

Mavis' light is on, and her door is open. The sailor hurries out towards the street. Mavis appears at the door dressed in kimono and calls after him.

(A) SA:

Extract (2) involves a SA of thanking which is represented explicitly by the use of the expression "Thanks".

(i) The FCs

1. The PCC

Mavis expresses her thanks to Sailor after he refuses to say good night to her.

2. The PC

Mavis benefits the sailor and the sailor believes Mavis benefits him for letting him go.

3. The SC

Mavis feels thankful to the sailor for leaving and that she will not take him with her for company again though.

4. The EC

Thanking counts as an expression of appreciation even in this context. Mavis has appreciated the sailor's leaving and rejection of not saying good night.

(ii) SASs

Explicit thanking strategy is adopted because the utterance includes the verb "thanks" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The modesty maxim is used because Mavis is minimizing praise of self and maximizing dispraise of self.

(2) Sociolinguistic Dimension

(A) Social Power

The sailor is higher in position than Mavis.

(B) Gender

Mavis, who is a female character, expresses her thanks to the sailor, a male character.

(C) Ethnicity

Mavis is African-British whereas the sailor is white American.

Discussion:

Mavis' thanking is highly influenced by the social variable of power. The sailor has more social power than Mavis. In addition to that, belonging to an African-British ethnic group leads her to choose this strategy of thanking towards the sailor. Moreover, Mavis is, by adopting the modesty maxim, being more polite than the sailor.

Extract (3):

Sophia: "I don't know. I was only pulling yer leg just now. I don't think you would steal. Least not from Ole Mack."

*Epf: **"Thank you."***

<div align="right">(John, 1958, p. 34)</div>

1. Pragmatic Dimension

Sophia's door bursts open as Esther follows Epf, and Sophia meets Epf there.

(A) SA:

Extract (3) comprises a SA of thanking which is explicitly represented by the use of the expression "Thank you".

(i)The FCs

1. The PCC

Epf expresses his thanks to Sophia. She states that she does not think Epf would steal.

2. The PC

Being with Sophia, Epf believes being not a stealer benefits Sophia.

3. The SC

Epf feels appreciative for Sophia for stating that he would not steal and especially from Old Mack.

4. The EC

Thanking counts as an expression of appreciation and gratitude. Epf has appreciated what is stated by Sophia.

(ii) SASs

Explicit thanking strategy is utilized because the utterance includes the verb "thank you" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The modesty maxim is used. Epf is minimizing praise of self and maximizing dispraise of self.

(2) Sociolinguistic Dimension

(A) Social Power

Both characters Epf and Sophia are of equal rank.

(B) Gender

Epf is a male character whereas Sophia is a female character. The male character directs his thanks to the female character.

(C) Ethnicity

Epf and Sophia are both African-British characters.

Discussion:

Epf's explicit thanking suggests that their relationship is quite formal to some extent. Epf is a male character while Sophia is a female character, and is reflected by the use of greeting.

Extract (4):

Rosa: "Yer is a damn worthless nigger! Yer mother walk out on you! You kill yer own grandmother!"

Ephraim lifts her off the ground and literally throws the girl out of his room, hurling her dress, shoes and the shawl after her. Do you think!—Do you think I want a man like you to marry me or to father my child ? You go! —You go wherever the hell yer want to go! And when the time come so for yer to dead—I hope yer dead like the bastard you are—Yer two foot stick up high in the air!

Epf: "Thanks ! An' if that is all yer have to say fer good-byes Good-bye!"

<p align="right">(John, 1958, p. 55)</p>

1. Pragmatic Dimension

Epf throws the dress at Rosa, and pushes her to the door. Epf likes Rosa and wants to be close to her.

(A) SA:

Extract (4) involves a SA of thanking represented explicitly by the use of the expression "Thanks!".

(i) The FCs

1. The PCC

Epf is expressing his thanks to Rosa after she states that Epf is a damn worthless nigger and hopes he dies.

2. The PC

Thanking Rosa benefits Epf and Epf believes that being a man of ethics benefits Rosa.

3. The SC

Epf feels appreciative for Rosa for what she has stated about him.

4. The EC

Thanking counts as an expression of appreciation. Epf has appreciated what has been stated by Rosa about him.

(ii) SASs

Explicit thanking strategy is adopted because the utterance includes the verb "thanks" and thus explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The modesty maxim is used because Epf is minimizing praise of self and maximizing dispraise of self.

(2) Sociolinguistic Dimension

(A) Social Power

Epf and Rosa's characters are both of equal rank.

(B) Gender

Epf is a male character whereas Rosa is a female character. As such, the male character directs his thanks to the female character.

(C) Ethnicity

Epf and Rosa are both African-British characters.

Discussion:

Epf's thanks to Rosa indicates that he is more polite than her and this is vivid when he adopts the modesty maxim of politeness. They are of the same social position and of the same ethnic group. Being a male might push him to use such a strategy with her.

Extract (5):

Esther: "Ma—I gave Stephen the message."

*Sophia: **"Thanks, darling!"***

(John, 1958, p. 60)

1. Pragmatic Dimension

Esther meets her mother, Sophia. Sophia asked her daughter, Esther, to give Stephen a message.

(A) SA:

Extract (5) involves a SA of thanking which is represented by the use of the expression "Thanks, draling!".

(i) The FCs

1. The PCC

Sophia is expressing her gratitude to her daughter, Esther, for giving the message to Stephen.

2. The PC

Giving the message to Stephen benefits Sophia and Sophia believes giving the message to Stephen benefits her.

3. The SC

Sophia feels thankful and appreciative for Esther for giving the message to Stephen.

4. The EC

Thanking counts as an expression of appreciation and gratitude. Thus, Sophia feels appreciative to her daughter, Esther, for giving the message to Stephen.

(ii) SASs

Explicit thanking strategy is utilized because the utterance includes the verb "thanks" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The approbation maxim is utilized. Sophia is minimizing dispraise of Esther and maximizing praise of Esther.

(2) Sociolinguistic Dimension

(A) Social Power

Sophia is higher in position than Esther because Sophia is playing the role of the mother whereas Esther plays the role of the daughter.

(B) Gender

Sophia and Esther are both female characters.

(C) Ethnicity

Sophia and her daughter, Esther, are both African-British.

Discussion:

From Sophia's thanks to Esther, it is quite clear that they are close to each other. In addition to that, the approbation maxim is adopted.

Extract (6):

Epf: [abruptly] "Charlie—I got to go."

Charlie: "Have some coffee, man."

Epf: "Thanks. But I got somethin' I got to pick up. Charlie. See yer later then, boy."

(John, 1958, p. 64)

1. Pragmatic Dimension

After getting the coffee from the room, Charlie offers some coffee to Epf.

(A) SA:

Extract (6) involves a SA of thanking which is portrayed by the use of the expression "Thanks".

(i) The FCs

1. The PCC

Epf is expressing his gratitude to Charlie for offering him some coffee.

2. The PC

Offering some coffee benefits Epf and Epf believes that offering some coffee benefits him.

3. The SC

Epf feels thankful and appreciative for Charlie for offering him some coffee.

4. The EC

Thanking counts as an expression of appreciation and gratitude. As such, Epf feels appreciative to Charlie for offering him some coffee.

(ii) SASs

Explicit thanking strategy is used because the utterance includes the verb "thanks" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The approbation maxim is utilized. Epf is minimizing dispraise of Charlie and maximizing praise of Charlie.

(2) Sociolinguistic Dimension

(A) Social Power

Both Epf and Charlie are of equal social position.

(B) Gender

Epf and Charlie are both male characters.

(C) Ethnicity

Epf and Charlie are both African-British characters.

Discussion:

Epf's thanks to Charlie indicates that they are close to each other. It is expressed explicitly and that it is going to be quite difficult.

Extract (7):

Charlie: "Some coffee, Mr. Mack?"

*Old Mack: **"No thanks, Charlie."***

(John, 1958, p. 65)

1. Pragmatic Dimension

Epf pushes past Old Mack and goes out. The old man turns to look at Epf as he goes through the gate.

(A) SA:

Extract (7) involves a SA of thanking which is represented explicitly by the use of the expression "No thanks, Charlie".

(i) The FCs

1. The PCC

Old Mack is expressing his gratitude to Charlie for offering him some coffee.

2. The PC

Offering some coffee benefits Old Mack and Old Mack believes that offering some coffee benefits him.

3. The SC

Old Mack feels thankful and appreciative for Charlie for offering him some coffee.

4. The EC

Thanking counts as an expression of appreciation and gratitude.Thus, Old Mack feels appreciative to Charlie for offering him some coffee.

(ii) SASs

Explicit thanking strategy is used because the utterance includes the verb "thanks" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The approbation maxim is utilized. Old Mack is minimizing dispraise of Charlie and maximizing praise of Charlie.

(2) Sociolinguistic Dimension

(A) Social Power

Old Mack and Charlie are both of equal social position.

(B) Gender

Old Mack and Charlie are both male characters.

(C) Ethnicity

Old Mack and Charlie are both African-British characters.

Discussion:

Old Mack's thanks to Charlie indicates that they are close to each other as they are of the same social position, gender, and ethnic group.

Extract (8):

Old Mack: "Not quite. She always pays on time. Get me as reliable a tenant, Mrs. Adams. I give her notice tomorrow. Ephraim, carrying an empty holdall, comes in along the alley-way as Old Mack moves towards Rosa. Ephraim stops at the gate."

"Rosa? Anything I can do? Stephen told me that you were ill and that you weren't coming out today."

Rosa: "Yes—but I'm feeling all right now."

Old Mack: "Good. Good. I've got the car outside. I'll give you a drop."

*Rosa: **"Thank you.**"*

(John, 1958, p. 67)

1. Pragmatic Dimension

Epf, carrying an empty holdall, comes in along the alley-way as Old Mack moves towards Rosa. Epf stops at the gate.

(A) SA:

Extract (8) involves a SA of thanking which is represented by the use of the expression "thank you".

(i) The FCs

1. The PCC

Rosa is expressing her thanks to Old Mack for offering to give her a drop.

2. The PC

Offering to give Rosa a drop benefits her and Rosa believes Old Mack's offer benefits her.

3. The SC

Rosa feels appreciative and thankful to Old Mack for offering to give her a drop.

4. The EC

Thanking counts as an expression of appreciation and gratitude. Hence, Rosa feels appreciative to Old Mack for offering to give her a drop.

(ii) SASs

Explicit thanking strategy is used because the utterance includes the verb "thank" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The approbation maxim is utilized. Rosa is minimizing dispraise of Old Mack and maximizing praise of Old Mack.

(2) Sociolinguistic Dimension

(A) Social Power

Old Mack is higher in position than Rosa. He has also rented his shack to Rosa.

(B) Gender

Rosa is a female character whereas Old Mack is male character.

(C) Ethnicity

Rosa and Old Mack are both African-British characters.

Discussion:

Rosa's thanking to Old Mack proves the fact that she is lower in position than him. In addition, it indicates that female characters are more polite than males.

Extract (9):

Epf: "Hey, fella! Gimme a cigarette."

Prince: "A cig—sure, sure."

He offers a pack of American cigarettes.

Epf: "I'm dry."

Prince: "Help yerself—Take the lot!—It got a lot more where that come from."

*Epf: **"Thanks."***

Prince: "My pleasure, pal."

1. Pragmatic Dimension

Epf comes to the door with an empty cigarette packet in his hand. He meets Prince. He is asking him for a cigarette.

(A) SA:

Extract (9) involves a SA of thanking which is portrayed explicitly by the use of the expression "thanks".

(i) The FCs

1. The PCC

Epf is directing her thanks and appreciation to Prince for offering him a cigarette.

2. The PC

Offering Epf a cigarette benefits him, and Epf believes that Prince's offer of a cigarette benefits him.

3. The SC

Epf feels thankful and appreciative for Prince for offering him a cigarette.

4. The EC

Thanking counts as an expression of appreciation. As such, Epf feels appreciative to Prince for offering him a cigarette.

(ii) SASs

Explicit thanking strategy is used because the utterance includes the verb "thanks" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The approbation maxim is utilized. Epf is minimizing dispraise of Prince and maximizing praise of Prince.

(2) Sociolinguistic Dimension

(A) Social Power

Epf and Prince are both of equal rank. Nobody is higher in position than the other.

(B) Gender

Epf and Prince are both male characters.

(C) Ethnicity

Both Epf and Prince are African-British characters.

Discussion:

Epf's thanking to Prince suggests that they are close friends. They are both of the same position, gender, and ethnic group.

Extract (10):

Boy: "I'll call back tomorrow, Mrs. Adams. But—I'd like him to know that I was talking to the principal a couple of days ago. Next season they are going to engage a coach for the junior school. I took the liberty of mentioning Mr. Adams's name. The job is his—if he wants it."

Esther: "Oooh, Ma!"

*Sophia: **"Thank you, Mr. Murray. I'll tell Mr. Adams."***

<div align="right">(John, 1958, p. 76)</div>

1. Pragmatic Dimension

Sophia has come in from the street. She is wearing one of her Sunday frocks. A flowered voile. Her shoes, hat and handbag are also for special occasions. These things are by no way new—but have been well preserved.

(A) SA:

Extract (10) involves a SA of thanking which is represented by the use of the expression "thank you, Mr. Murray".

(i) The FCs
1. The PCC

Sophia is expressing her appreciation and thanks to the boy for coming and sending the message to Mr. Adams.

2. The PC

Thanking the boy for what he told them benefits Sophia, and Sophia believes that telling them about the news of engaging a coach for junior school benefits her.

3. The SC

Sophia feels appreciative for the boy for letting them know about engaging a coach in junior school.

4. The EC

Thanking counts as an expression of appreciation and gratitude. As such, Sophia feels thankful to the boy for what he informs them about.

(ii) SASs

Explicit thanking strategy is used because the utterance includes the verb "thank" and explicitly reflects the pragmatic purpose of expressing appreciation.

(B) Politeness

The approbation maxim is utilized. Sophia is minimizing dispraise of the boy and maximizing praise of the boy.

(2) Sociolinguistic Dimension

(A) Social Power

Sophia and the boy are both of equal rank.

(B) Gender

Sophia is a female character whereas the boy is a male character.

(C) Ethnicity

Sophia and the boy are both African-British characters.

Discussion:

Sophia's thanking to the boy for coming and getting the message is counted as a reflection of appreciation. Sophia's gender influences the choice of thanking strategy towards the boy. Moreover, she is being more polite than the boy.

4.3.1.1.3 Statistical Results in *Moon on a Rainbow Shawl*

This section presents the statistical results of the sociopragmatic analysis of the ESAs of greeting and thanking in the British play ***Moon on a Rainbow Shawl*** using Tables and Figures.

Table 4.1

*The Results of the ESAs of Greeting and Thanking in **Moon on a Rainbow Shawl***

Types of ESAs	Type of Strategy	Freq.	Perc.	Freq.	Perc.
Greeting	Direct	6	60%	10	50%
	Indirect	4	40%		
Thanking	Explicit	10	100%	10	50%
	Implicit	0	0%		
Total			100%	20	100%

As shown in the above Table (4.1), the results of the study have shown that the ESA of greeting is used more frequently than the ESA of thanking in the British play (***Moon on a Rainbow Shawl***). The percentage of the ESA of greeting is used (50%) and the ESA of thanking is used (50%). With the SA of greeting, the most frequently used strategy is the direct strategy which is employed (60%). On the other hand, explicit thanking strategy is only adopted to perform the SA of thanking. The implicit strategy of the SA of thanking has not been used. Figure (4.1) graphically demonstrates this.

Figure 4.1

*The Results of the ESAs of Greeting and Thanking in **Moon on a Rainbow Shawl***
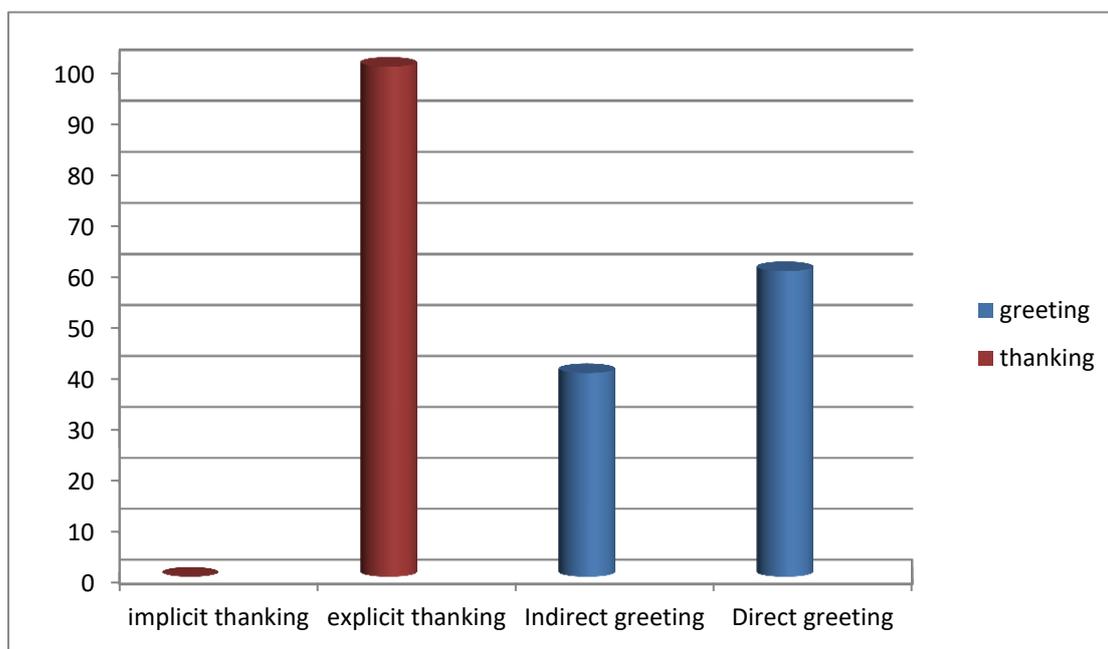
Table 4.2

*The Results of Leech's Politeness Maxims in **Moon on a Rainbow Shawl***

Leech's Politeness Maxims	Freq.	Perc.
The Approbation Maxim	13	65%
The Modesty Maxim	7	35%
Total	20	100%

As for Leech's maxims of politeness, the results of the study have proved that the approbation maxim is employed more frequently than the modesty maxim. The percentage of occurrence of the approbation maxim represents (65%) and the modesty maxim represents (35%). The other maxims are not found because they are not involved in the ESAs. Figure (4.2) below presents the graphic representation of these results.

Figure 4.2

*The Results of Leech's Politeness Maxims in **Moon on a Rainbow Shawl***
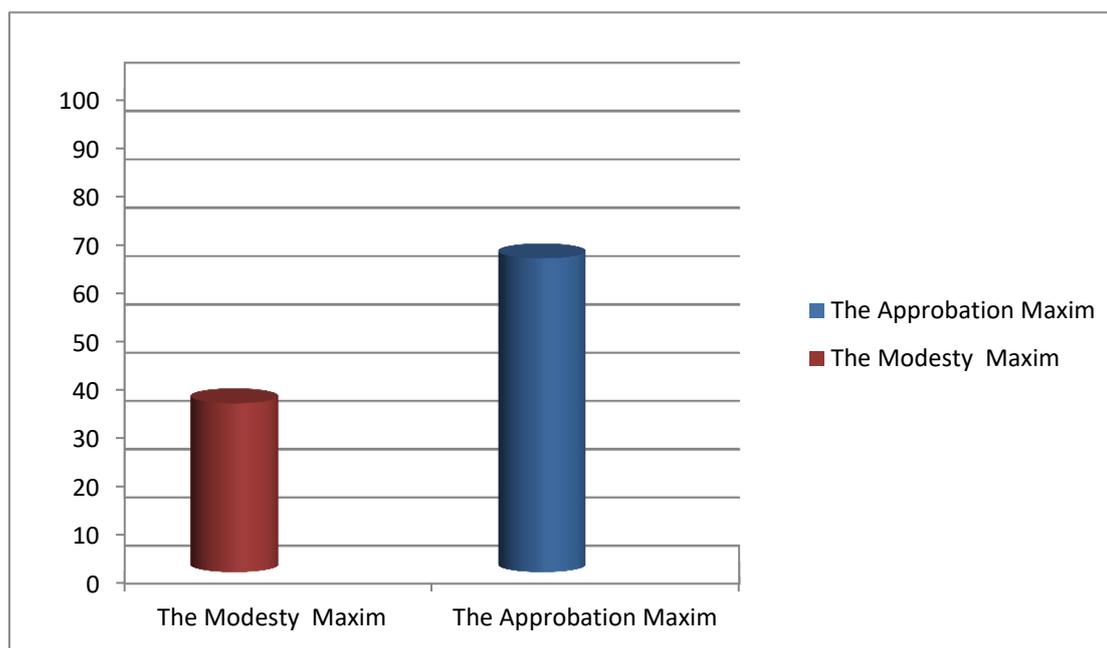
Table 4.3

*The Results of the Social Variable of Social Power and the ESAs of Greeting and Thanking in **Moon on a Rainbow Shawl***

The ESAs of Greeting and Thanking	Power	Freq.	Perc.	Freq.	Perc.
Greeting	Superior to inferior	3	30%	10	50%
	Inferior to superior	0	0%		
	Equal rank	7	70%		
Thanking	Superior to inferior	1	10%	10	50%
	Inferior to superior	2	20%		
	Equal rank	7	70%		
Total			100%	20	100%

Concerning the social variables, the variable of social power involves three ranks: superior to inferior, inferior to superior, and equal rank. Equal rank tends to be the most frequent social variable employed in *Moon on a Rainbow Shawl*. For greetings, the equal rank strategy represents (70%) and (30%) for the strategy of superior to inferior. The strategy of inferior to superior is not employed when expressing greetings. As for thanking, the equal rank strategy represents (70%), (20%) for the strategy of inferior to superior, and (10%) for the superior to inferior strategy. These findings are graphically represented in Figure (4.3).

Figure 4.3

The Results of the Social Variable of Social Power and the ESAs of Greeting and Thanking in Moon on a Rainbow Shawl
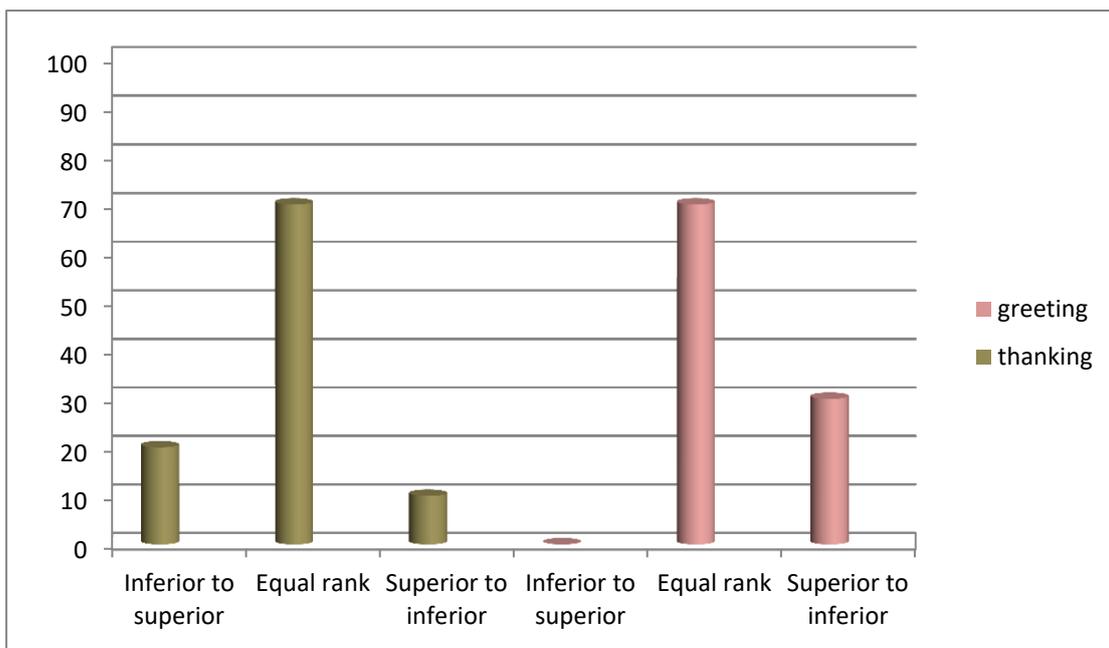
Table 4.4

The Results of the Social Variable of Gender and the ESAs of Greeting and Thanking in **Moon on a Rainbow Shawl**

The ESAs of Greeting and Thanking	Gender	Freq.	Perc	Freq.	Perc.
Greeting	Male characters	8	80%	10	50%
	Female characters	2	20%		
Thanking	Male characters	7	70%	10	50%
	Female characters	3	30%		
Total			100%	20	100%

As shown in the above Table (4.4), male characters tend to express greeting and thanking more than female characters do. For greeting, male characters use greeting (80%) and (20%) for female characters. As for the SA of thanking, male characters use thanking (70%) and (30%) for female characters. The results presented in Table (4.4) are graphically represented in Figure (4.4).

Figure 4.4

The Results of the Social Variable of Gender and the ESAs of Greeting and Thanking in **Moon on a Rainbow Shawl**
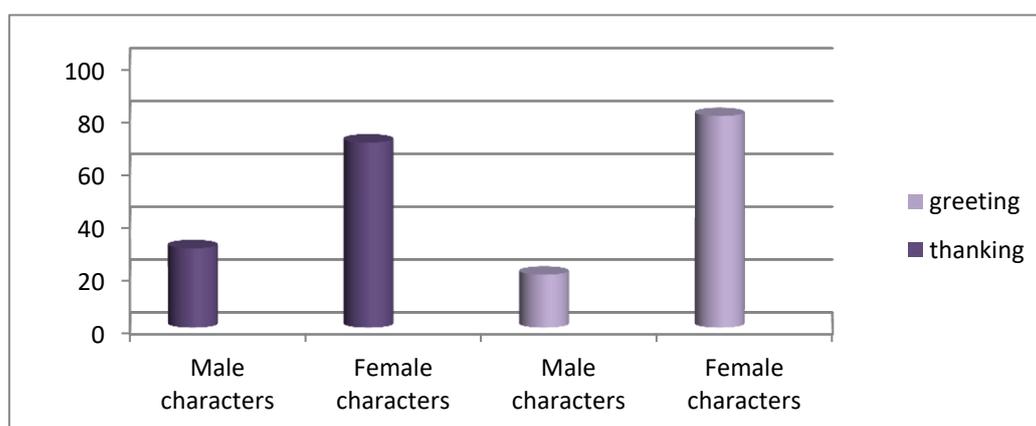
Table 4.5

The Results of Ethnicity and the ESAs of Greeting and Thanking in
Moon on a Rainbow Shawl

The ESAs of Greeting and Thanking	Ethnicity	Freq.	Perc.	Freq.	Perc.
Greeting	African-British characters	8	80%	10	50%
	White American characters	2	20%		
Thanking	African-British characters	10	100%	10	50%
	White American characters	0	0%		
Total			100%		100%

Concerning the social variable of ethnicity, African-British express
greeting and thanking more frequently than White Americans. Greetings
of African-British represent (80%) and greetings of White Americans
represent (20%). For thanking, African-British only express the ESAs
thanking and represent (100%). White Americans have not expressed
thanks. Figure (4.5) below graphically demonstrates this.

Figure 4.5

The Results of Ethnicity and the ESAs of Greeting and Thanking in
Moon on a Rainbow Shawl
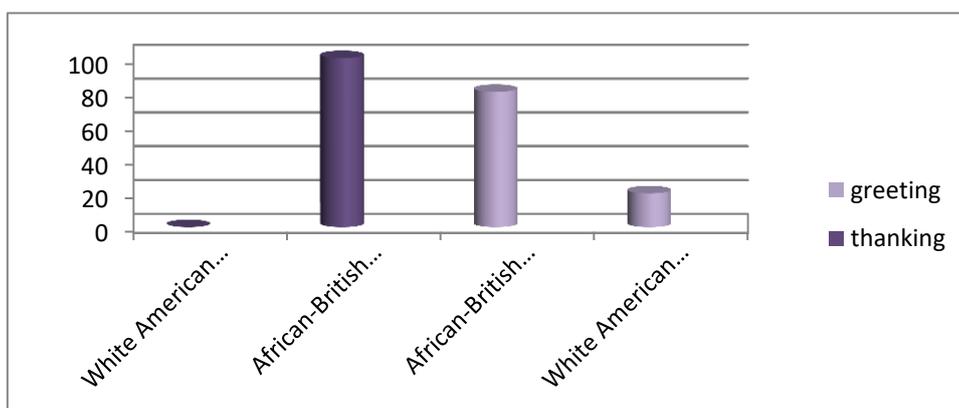
4.3.1.2 The American play (*Fences*)

4.3.1.2.1 The Speech Act of Greeting

This section is intended to present the analysis of the ESA of greeting in *Fences* with special reference to the five strategies of greeting: a bald on record strategy, negative face strategy, positive face strategy, off-record strategies, and neutral strategies. Searle's (1969) felicity conditions are adopted for analyzing the ESA of "greeting" involved in the extracts in the selected play.

Extract (1):

*Rose: "**What you all out here getting into?**"*

Troy: "What you worried about what we getting into for? This is men talk, woman."

<div align="right">(Wilson, 1986, p. 7)</div>

1. Pragmatic Dimension

When Troy and Bono enter the yard and engage in a conversation, Rose enters from the house. She is ten years younger than him. Rose meets her husband, Troy.

(A) SA:

Extract (1) involves a SA of greeting which is illustrated by the use of the expression "What you all out here getting into?".

 (i) The FCs

1. The PCC

Rose is greeting Troy. She stated this when she saw Troy talking to Bono.

2. The PC

Rose expresses her worry at seeing Troy.

3. The SC

Rose feels with a sincere evaluation of Troy.

4. The EC

Greeting counts as a courteous recognition of Rose by Troy.

(ii) SASs

An indirect greeting strategy is utilized for the purpose of being involved and engaged in the conversation.

(B) Politeness

The modesty maxim is adopted. Rose minimizes praise of self and maximizes dispraise of self.

(2) Sociolinguistic Dimension

(A) Social Power

Rose and Troy are of the same rank.

(B) Gender

Rose is a female character whereas Troy is a male character. Rose directs her greeting to Troy.

(C) Ethnicity

Rose and Troy are both African-American characters.

Discussion:

Rose's greeting to Troy displays the fact that she uses an indirect strategy of greeting for she is his wife. So gender plays a decisive role in deciding the strategy of greeting. In addition, Rose is more polite than her husband.

Extract (2):

Lyons: "Hey, Pop."

Troy: "What you come "Hey, Popping" me for?"

(Wilson, 1986, p. 15)

1. Pragmatic Dimension

Lyons enters the yard from the street to meet Troy. Lyons is a thirty-four years olds – Troy's son by previous marriage.

(A) SA:

Extract (2) comprises a SA of greeting which is represented by the use of the expression "Hey, Pop".

(i) The FCs

1. The PCC

Lyons is greeting his father, Troy. He comes and greets his father because he was in the neighborhood and they did not see him last week.

2. The PC

Lyons is expressing his pleasure at seeing his father, Troy.

3. The SC

Lyons feels with a sincere evaluation of his father, Troy.

4. The EC

Greeting counts as a courteous recognition of Lyons by Troy.

(ii) SASs

Lyons utilizes a direct greeting strategy.

(B) Politeness

The approbation maxim is used. Lyons is minimizing dispraise of his father, Troy and maximizing praise of his father by greeting him.

(2) Sociolinguistic Dimension

(A) Social Power

Lyons is lower in rank than his father, Troy.

(B) Gender

Lyons and Troy are both male characters. Lyons expresses his greeting to his father.

(C) Ethnicity

Both Lyons and Troy are African-American characters.

Discussion:

Lyon's greeting strategy suggests that they are close to each other – a father-to-son conversation. They are of the same gender and ethnic group. The variable of power has not influenced Lyons' choice of the strategy of greeting because he is addressing his father.

Extract (3):

Rose (continued): "Jesus, I want you to protect me as I travel on my way."

(To Troy)

"Morning. You ready for breakfast? I can fix it soon as I finish hanging up these clothes?"

Troy: "I got the coffee on. That'll be alright. I'll just drink some of that this morning."

(Wilson, 1986, p. 23)

1. Pragmatic Dimension

The lights have come up on Rose hanging up clothes. Rose is with Troy in their house.

(A) SA:

Extract (3) includes a SA of greeting which is portrayed by the use of the expression "Morning".

(i) The FCs

1. The PCC

Rose is greeting Troy. She stated "good morning" and asked Troy about what she would do for him.

2. The PC

Rose is expressing his pleasure at seeing Troy.

3. The SC

Rose feels with a sincere evaluation of her husband, Troy.

4. The EC

Greeting counts as a courteous recognition of Rose by Troy.

(ii) SASs

Direct greeting strategy is used by Rose to offer Troy something to eat for breakfast.

(B) Politeness

The approbation maxim is used. Rose is minimizing dispraise of her husband, Troy, and maximizing praise of Troy by greeting him.

(2) Sociolinguistic Dimension

(A) Social Power

Both Rose and Troy are of equal rank.

(B) Gender

Rose is a female character while Troy is male character. Rose expresses her greeting to her husband, Troy, and offers to make breakfast for him.

(C) Ethnicity

Both Rose and her husband, Troy, are African-American characters.

Discussion:

Rose's direct greeting shows that she is familiar to Troy and that he is her husband. The variable of gender has an influence on the strategy of greeting because it is a female-to-male conversation.

Extract (4):

Gabriel: ***"Hey, Rose!"***

Rose: *"How you doing, Gabe?"*

Gabriel: *"There's Troy ... Hey, Troy!"*

Troy: *"Hey, Gabe. (Exit into kitchen.)"*

Rose: *"(to Gabriel) What you got there?"*

Gabriel: *"You know what I got, Rose. I got fruits and vegetables."*

(Wilson, 1986, pp. 26-27)

1. Pragmatic Dimension

Troy and Rose start into the house and see Gabriel. Gabriel, Troy's brother and seven years younger than Troy, starts singing. He was injured in World War II – he has a metal plate in his head.

(A) SA:

Extract (4) comprises a SA of greeting which is exemplified by the use of the expression "Hey, Rose!".

(i) The FCs

1. The PCC

Gabriel is greeting Rose and Troy.

2. The PC

Gabriel is expressing his pleasure at seeing Rose and Troy.

3. The SC

Gabriel feels with a sincere evaluation of Rose and Troy.

4. The EC

Greeting counts as a courteous recognition of Gabriel by Rose and Troy.

(ii) SASs

Direct greeting strategy is employed by Gabriel.

(B) Politeness

The approbation maxim is used. Gabriel is minimizing dispraise of Rose and Troy, and maximizing praise of Rose and Troy by greeting them.

(2) Sociolinguistic Dimension

(A) Social Power

Gabriel, Rose and Troy are of equal rank.

(B) Gender

Gabriel and Troy are male characters whereas Rose is a female character. Gabriel expresses his greeting to his brother, Troy and his brother's wife Rose talking about what he got to them.

(C) Ethnicity

Gabriel, Rose, and Troy are African-American characters.

Discussion:

Gabriel's SA of greeting to Rose displays the fact that they are close to each other. In addition, Gabriel is being more polite to Rose and his brother, Troy.

Extract (5):

Cory: "Hey, Pop … why don't you buy a TV?

Troy: What I want with a TV? What I want one of them for?"

(Wilson, 1986, p. 35)

1. Pragmatic Dimension

Cory is helping his father, Troy, in their house's garden. Cory takes the saw to cut the boards. Troy keeps up working.

(A) SA:

Extract (5) involves a SA of greeting which is displayed clearly by the use of the expression "Hey, Pop".

(i) The FCs

1. The PCC

Cory is greeting his father, Troy.

He is asking to buy a TV. His father told him that they had better repair their house's roof.

2. The PC

Cory is expressing his pleasure at seeing his father, Troy.

3. The SC

Cory feels with a sincere evaluation of his father, Troy.

4. The EC

Greeting counts as a courteous recognition of Cory by his father, Troy.

(ii) SASs

Cory used a direct greeting strategy to greet his father with the aim of asking his father to buy a new TV.

(B) Politeness

Cory's utterance involves the modesty maxim. Cory is minimizing praise of self and maximizing dispraise of self.

(2) Sociolinguistic Dimension

(A) Social Power

Cory is lower in rank than his father, Troy.

(B) Gender

Cory and Troy are male characters. Cory expresses his greeting to his father, Troy, and wants his father to buy him a TV.

(C) Ethnicity

Cory and his father, Troy, are both African-American characters.

Discussion:

Cory's greeting indicates that he is familiar with the other person he is talking to – his father in this case. He is being more polite because he is talking with his father.

Extract (6):

Lyons: "How you been, Mr. Bono? Hi, Rose."

Bono: "I see where you playing down at Crawford Grill tonight l."

Rose: "How come you ain't brought Bonnie like I told you. You should have brought Bonnie with you, she ain't been over in a month of Sundays."

(Wilson, 1986, p. 49)

1. Pragmatic Dimension

Lyons enters from the street to the house. There were Troy, Rose, and Bono. Lyons addresses Mr. Bono and Rose.

(A) SA:

Extract (6) includes a SA of greeting which is illustrated by the use of the expression "How you been, Mr. Bono?".

(i) The FCs

1. The PCC

Lyons is greeting Mr. Bono and Rose.

2. The PC

Lyons is expressing his pleasure at seeing Bono and Rose.

3. The SC

Lyons feels with a sincere evaluation of Mr. Bono and Rose.

4. The EC

Greeting counts as a courteous recognition of Lyons by Mr. Bono and Rose.

(ii) SASs

Lyons uses direct greeting strategy to greet Mr. Bono and Rose.

(B) Politeness

The approbation maxim is used. Lyons is minimizing dispraise of Mr. Bono and Rose, and maximizing praise of Mr. Bono and Rose.

(2) Sociolinguistic Dimension

(A) Social Power

Lyons is lower in rank than Mr. Bono, and Rose.

(B) Gender

Lyons and Mr. Bono are male characters whereas Rose is a female character. Lyons expresses his greeting to his father's friend, Mr. Bono and his mother in law, Rose.

(C) Ethnicity

Mr. Bono is a white American character whereas Lyons and Rose are African-American characters.

Discussion:

Lyons' choice of the greeting strategy suggests that he is being more polite. He is talking to Mr. Bono and his mother, Rose. In addition, he is lower in rank than Mr. Bono and his mother, Rose.

Extract (7):

It is two months later. Lyons enters from the street. He knocks on the door and calls.

Lyons: "Hey, Rose! (Pause.) Rose!"

ROSE:(from inside the house.) "Stop that yelling. You gonna wake up Raynell. I just got her to sleep."

(Wilson, 1986, p. 87)

1. Pragmatic Dimension

Lyons enters from the street and knocks on the door and calls. He addresses his mother, Rose. He is meeting her for the purpose of giving his father the money back.

(A) SA:

Extract (7) comprises a SA of greeting which is portrayed by the use of the expression "Hey, Rose! Rose!".

(i) The FCs

1. The PCC

Lyons is greeting Rose.

2. The PC

Lyons is expressing his pleasure at seeing Rose.

3. The SC

Lyons feels with a sincere evaluation of Rose.

4. The EC

Greeting counts as a courteous recognition of Lyons by Rose.

(ii) SASs

Direct greeting strategy is utilized for the purpose of calling Rose.

(B) Politeness

The approbation maxim is used. Lyons is minimizing dispraise of Rose and maximizing praise of Rose.

(2) Sociolinguistic Dimension

(A) Social Power

Lyons is lower in rank than Rose.

(B) Gender

Lyons is a male character whereas Rose is a female character. Lyons expresses his greeting to his mother in law, Rose.

(C) Ethnicity

Lyons and Rose are all African-American characters.

Discussion:

Lyon's greeting to Rose reveals the close relationship between them. Rose is higher in position than Lyons and this is clear from Lyon's choice of the greeting strategy.

Extract (8):

Bono: "Hey, Troy."

Troy: "Hey, what's happening, Bono?"

Bono: "I just thought I'd stop by to see you."

<div align="right">(Wilson, 1986, p. 89)</div>

1. Pragmatic Dimension

When Rose exits the yard, Troy sits down on the steps and takes a pint of bottle, opens it and drinks. As he is singing, Bono enters the yard.

(A) SA:

Extract (8) involves a SA of greeting which is embodied by the use of the expression "Hey, Troy".

(i) The FCs

1. The PCC

Bono is greeting Troy.

2. The PC

Bono is expressing his pleasure and happiness at meeting Troy.

3. The SC

Bono feels with a sincere evaluation of Troy.

4. The EC

Greeting counts as a courteous recognition of Bono by Troy.

(ii) SASs

Bono employs a direct greeting strategy because he stops by to ask about Troy and his family.

(B) Politeness

The approbation maxim is used. Bono is minimizing dispraise of Troy and maximizing praise of Troy.

(2) Sociolinguistic Dimension

(A) Social Power

Both Bono and Troy are of equal rank.

(B) Gender

Bono and Troy are male characters. Bono expresses his greeting to his friend, Troy.

(C) Ethnicity

Bono is a white American character while Troy is an African-American character.

Discussion:

Bono's SA of greeting designates the idea that Bono and Troy are close friends. Nobody is higher in position than anybody else. In addition, they are of the same gender and ethnic group. These variables make Bono choose such a strategy of greeting.

Extract (9):

Cory: (To Raynell.) ***"Hi. (Pause.)"***

I bet your name is Rayneel.

Raynell: "Uh huh."

Cory: "Is your mama home?"

(Raynell runs up on the porch and calls through the screendoor.)

Raynell: "Mama. . . there's some man out here. Mama?"

(Wilson, 1986, p. 98)

1. Pragmatic Dimension

Rose exits into the house and Cory enters. Cory is dressed in a Marine corporal's uniform, and carries a duffel bag. His speech has a clipped sternness. As for Raynell, he continues to poke at her garden with a stick.

(A) SA:

Extract (9) has a SA of greeting which is represented by the use of the expression "Hi".

(i) The FCs

1. The PCC

Cory is greeting Raynell.

2. The PC

Cory is expressing his pleasure at seeing Raynell.

3. The SC

Cory feels with a sincere evaluation of Raynell.

4. The EC

Greeting counts as a courteous recognition of Cory by Raynell.

(ii) SASs

Cory used a direct greeting strategy to greet Raynell.

(B) Politeness

The approbation maxim is used. Cory is minimizing dispraise of Raynell and maximizing praise of Raynell.

(2) Sociolinguistic Dimension

(A) Social Power

Cory and Raynell are of equal rank.

(B) Gender

Cory is a male character whereas Raynell is a female character. Cory expresses his greeting to his sister-in-law, Raynell.

(C) Ethnicity

Both Cory and his sister-in-law are African-American characters.

Discussion:

Cory's greeting to Raynell manifests the idea that although he is his brother, there are some barriers between them. Cory is being more polite than his sister-in-law, Raynell.

Extract (10):

*Gabriel: (Calling.) **"Hey, Rose!"***

Rose: "Gabe?"

Gabriel: "I'm here, Rose. Hey Rose, I'm here!"

(Wilson, 1986, p. 107)

1. Pragmatic Dimension

As Raynell exits into the house, Cory gets up and crosses over to the tree. Rose stands in the screen door watching him and Gabriel enters from the alley. Gabriel addresses Rose.

(A) SA:

Extract (10) involves a SA of greeting which is depicted by the use of the expression "Hey, Rose, I'm here!".

(i) The FCs

1. The PCC

Gabriel is greeting Rose.

2. The PC

Gabriel is expressing his happiness at meeting Rose.

3. The SC

Gabriel feels with a sincere evaluation of Rose.

4. The EC

Greeting counts as a courteous recognition of Gabriel by Rose.

(ii) SASs

Gabriel employs a direct greeting strategy which clarifies the close relationship between Gabriel and Rose.

(B) Politeness

The approbation maxim is used. Gabriel is minimizing dispraise of Rose and maximizing praise of Rose.

(2) Sociolinguistic Dimension

(A) Social Power

Gabriel and Rose are both of equal rank or position.

(B) Gender

Gabriel is a male character whereas Rose a female character.

(C) Ethnicity

Gabriel and Rose are both African-American characters.

Discussion:

Gabriel's greeting to Rose suggests that they are close to each other. Gabriel is her husband's brother. They are of the same ethnic group and position. However, Gabriel is more polite than her.

4.3.1.2.2 The Speech Act of Thanking

As for thanking, this section presents the ESA of thanking in *Fences*. To analyze the extracts which involve the ESA of thanking, Searle's (1969) felicity conditions are adopted. The ESA of thanking can be stated explicitly and implicitly.

Extract (1):

Rose: "What I care what you all talking about? Bono, you gonna stay for supper?"

Bono: "No, I thank you, Rose. But Lucille say she cooking up a pot of pigfeet."

(Wilson, 1986, p. 7)

1. Pragmatic Dimension

Rose enters from the house when Bono and Troy were talking. Bono, with his thanking SA, addresses Rose when she invites him for supper.

(A) SA:

Extract (1) involves a SA of thanking which is represented by the use of the expression "No, I thank you, Rose".

(i) The FCs

1. The PCC

Bono is expressing his thanks and appreciation to Rose for she asks him if he is going to stay for supper.

2. The PC

Thanking Rose for inviting him to supper benefits Bono, and Bono believes that inviting him for supper benefits Rose.

3. The SC

Bono feels appreciative to Rose for inviting him for supper.

4. The EC

Thanking counts as an expression of appreciation and gratitude. Thus, Bono feels thankful to Rose for inviting him for supper.

(ii) SASs

Explicit thanking strategy is used because the utterance includes the verb "thank" and directly reflects the pragmatic purpose of expressing thankfulness and appreciation.

(B) Politeness

The approbation maxim is utilized. Bono is minimizing dispraise of Rose and maximizing praise of Rose.

(2) Sociolinguistic Dimension

(A) Social Power

Bono and Rose are of equal rank or position.

(B) Gender

Bono is a male character whereas Rose is a female character.

(C) Ethnicity

Bono is white American character whereas Rose is an African-American character.

Discussion:

Bono's strategy of thanking indicates that he is more polite. It is gender that might have influenced his choice of the thanking strategy. Belonging to the same ethnic group and gender have no influence on Bono's choice of thanking strategy.

Extract (2):

Rose: "You gonna stay for supper, Lyons? I got some chicken cooking in the oven."

*Lyons: **"No, Rose . . . thanks. I was just in the neighbor- hood and thought I'd stop by for a minute."***

(Wilson, 1986, p. 16)

1. Pragmatic Dimension

Lyons enters the yard from the street to converse with Troy and Rose. Lyons is Troy's son by a previous marriage, he sports a neatly trimmed goatee, sport coat, white shirt, tieless and buttoned at the collar.

(A) SA:

Extract (2) comprises a SA of thanking which is denoted by the use of the expression "No, I thank you, Rose".

(i) The FCs

1. The PCC

Lyons is expressing his thanks and appreciation to his mother-in-law, Rose, for she asks him to stay for supper and that she got some chicken cooking in the oven.

2. The PC

Thanking Rose for asking him to stay for supper benefits Lyons, and Lyons believes that asking him to stay for supper benefits Rose.

3. The SC

Lyons feels appreciative to Rose for inviting him for supper.

4. The EC

Thanking counts as an expression of thankfulness, appreciation, and gratitude. As such, Lyons feels thankful to Rose for inviting him for supper.

(ii) SASs

Explicit thanking strategy is used because the utterance includes the verb "thanks" and explicitly reflects the pragmatic purpose of expressing gratitude and appreciation.

(B) Politeness

The approbation maxim is utilized. Lyons is minimizing dispraise of Rose and maximizing praise of Rose.

(2) Sociolinguistic Dimension

(A) Social Power

Lyons is lower in rank than Rose.

(B) Gender

Lyons is a male character whereas Rose is a female character.

(C) Ethnicity

Both Lyons and Rose are African-American characters.

Discussion:

Lyon's thanking to Rose shows clearly that they are close to each other. He is her son-in-law. He is being more polite to his mother-in-law, Rose. It is gender and position that has influenced his choice of strategy – for they belong to the same ethnic group.

Extract (3):

Troy: "(Handing Rose the money.) There it is. Seventy-six dollars and forty-two cents. You see this, Bono? Now, I ain't gonna get but six of that back."

Rose: "You ought to stop telling that lie. Here, Lyons. (She hands him the money.)"

*Lyons: **"Thanks, Rose. Look … I got to run ... I'll see you later."***

(Wilson, 1986, p. 21)

1. Pragmatic Dimension

Lyons meets Rose and Troy in the yard of their house. He gets ten dollars from Rose which she takes from Troy.

(A) SA:

Extract (3) involves a SA of thanking which is demonstrated by the use of the expression "Thanks, Rose".

(i) The FCs

1. The PCC

Lyons is expressing his appreciation to his mother-in-law, Rose, for giving him some money.

2. The PC

Thanking Rose for giving him some money benefits Lyons, and Lyons believes that giving him some money benefits Rose.

3. The SC

Lyons feels thankful to Rose for giving him some money.

4. The EC

Thanking counts as an expression of appreciation and gratitude. Thus, Lyons feels thankful to Rose giving him some money.

(ii) SASs

The strategy of the ESA of thanking is explicit. It is used because the utterance includes the verb "thanks" and directly reflects the pragmatic purpose of expressing gratitude and appreciation.

(B) Politeness

The approbation maxim is used. Lyons is minimizing dispraise of Rose and maximizing praise of Rose.

(2) Sociolinguistic Dimension

(A) Social Power

Lyons is lower in rank than Rose.

(B) Gender

Lyons is a male character whereas Rose is a female character.

(C) Ethnicity

Both Lyons and Rose are African-American characters.

Discussion:

Lyons' thanking strategy demonstrates that they are close to each other. He is being more polite to his mother-in-law, Rose. Gender plays a vital role in deciding on the strategy of thanking.

Extract (4):

Troy: "Go on in the house there. Rose going to fix you something to eat."

Gabriel: ***"Oh, I ain't hungry. I done had breakfast with Aunt Jemimah. She come by and cooked me up a whole mess of flapjacks. Remember how we used to eat them flapjacks?"***

(Wilson, 1986, p. 29)

1. Pragmatic Dimension

As Rose exits into the house, Gabriel and Troy converse with each other in the yard. Troy invites Gabriel to go in the house so that Rose is going to fix him something to eat.

(A) SA:

Extract (4) contains a SA of thanking which is signified by the use of the expression "Oh, I ain't hungry. I done had breakfast with Aunt Jemimah".

(i) The FCs

1. The PCC

Gabriel is expressing his appreciation to his brother, Troy, for telling him to go to their house and eat something.

2. The PC

Thanking Troy for asking Gabriel to stay and eat something benefits Gabriel, and Gabriel believes that going to their house and eating something benefits Troy.

3. The SC

Gabriel feels appreciative and thankful to Troy for asking him to go to their house so Rose fixes him something to eat.

4. The EC

Thanking counts as an expression of appreciation, thankfulness, and gratitude. As such, Gabriel feels thankful to Troy for asking him to stay in their house and so that Rose fixes him something to eat.

(ii) SASs

The strategy of the ESA of thanking is implicit. The implicit strategy of thanking is used because the addresser is using subjective emotions and that the utterance does not include the verb "thank" explicitly.

(B) Politeness

The approbation maxim is used. Gabriel is minimizing dispraise of Troy and maximizing praise of Troy.

(2) Sociolinguistic Dimension

(A) Social Power

Gabriel and Troy are both of equal rank or position.

(B) Gender

Gabriel and Troy are male characters.

(C) Ethnicity

Both Gabriel and Troy are African-American characters.

Discussion:

Gabriel's thanking to his brother, Troys, indicates that they are close to each other. They are of the same position and gender. In addition, they belong to the same ethnic group. Gabriel has not shown politeness explicitly to his brother.

Extract (5):

Gabriel: "Lyons . .. The King of the Jungle! Rose... hey, Rose. Got a flower for you."

(He takes a rose from his pocket.)

Picked it myself. That's the same rose like you is!

*Rose: **"That is right nice of you, Gabe."***

(Wilson, 1986, p. 51)

1. Pragmatic Dimension

Gabriel is heard singing offstage and he enters. Rose addresses Gabriel. She is expressing her thanks to him for what he has stated.

(A) SA:

Extract (5) includes a SA of thanking which is symbolized by the use of the expression "That is right nice of you, Gabe".

(i) The FCs

1. The PCC

Rose is expressing her appreciation to her husband's brother, Gabriel, for giving her a flower.

2. The PC

Thanking Gabriel for giving Rose a flower benefits her, and Rose believes that giving her a flower benefits Gabriel.

3. The SC

Rose feels appreciative and thankful to Gabriel for giving her a flower.

4. The EC

Thanking counts as an expression of thankfulness, appreciation, and gratitude. Hence, Gabriel feels appreciative to Rose for giving her a flower.

(ii) SASs

The strategy of the ESA of thanking is implicit. The implicit strategy of thanking is used because the addresser is using the complimenting phrase "nice of you" and that the utterance does not include the verb "thank" explicitly.

(B) Politeness

The approbation maxim is used. Rose is minimizing dispraise of Gabriel and maximizing praise of Gabriel .

(2) Sociolinguistic Dimension

(A) Social Power

Gabriel and Rose are of equal rank. No one is higher in position than the other.

(B) Gender

Gabriel is a male character whereas Rose is a female character.

(C) Ethnicity

Both Gabriel and Rose are African-American characters.

Discussion:

Rose's thanking to Gabriel indicates that she is being more polite than him. Thus, the female character, represented by Rose, is more polite than the male character, represented by Gabriel. No influence from the variables of ethnicity and power.

Extract (6):

Gabriel: "Hey, Rose ... I got a flower for you."
(He hands it to her.)

> *"That's a rose. Same rose like you is."*

*Rose: **"Thanks, Gabe."***

<div align="right">(Wilson, 1986, p. 73)</div>

1. Pragmatic Dimension

Gabriel enters from the street carrying a rose in his hand. He gets to see Troy and Rose. He gives a flower to Rose.

(A) SA:

Extract (6) involves a SA of thanking which is characterized by the use of the expression "Thanks, Gabe".

(i) The FCs

1. The PCC

Rose is expressing her appreciation and thanks to her husband's brother, Gabriel, for giving her a flower.

2. The PC

Getting a flower benefits Rose, and Rose believes that giving her a flower benefits Gabriel.

3. The SC

Rose feels thankful and appreciative to Gabriel for giving her a flower.

4. The EC

Thanking counts as an expression of appreciation, thankfulness, and gratitude. As such, Rose feels appreciative to Gabriel for giving her a flower.

(ii) SASs

An explicit strategy of the ESA of thanking is used. The direct strategy of thanking is used because the utterance includes the verb "thank" explicitly.

(B) Politeness

The approbation maxim is used. Rose is minimizing dispraise of Gabriel and maximizing praise of him .

(2) Sociolinguistic Dimension

(A) Social Power

Rose and Gabriel are of equal rank or position.

(B) Gender

Rose is a female character whereas Gabriel is a male character.

(C) Ethnicity

Rose and Gabriel are both African-American characters.

Discussion:

Rose's thanking to Gabriel shows clearly that she is being more polite. Rose's gender influences the kind of strategy chosen to express thanking to Gabriel.

Extract (7):

Lyons: "I got to go pick up Bonnie over her mother's house."

Rose: "Well, sit it down there on the table. He'll get it."

*Lyons: "(**Enters the house and sets the money on the table.**)*
Tell Papa I said thanks. I'll see you again."

<div align="right">(Wilson, 1986, p. 87)</div>

1. Pragmatic Dimension

Lyons enters from the street and starts knocking and calling on the door. He addresses Rose. He comes to their house to give his father the money back.

(A) SA:

Extract (7) comprises a SA of thanking which is denoted by the use of the expression "Tell Papa I said thanks".

(i) The FCs

1. The PCC

   Lyons is expressing his thanks and appreciation to his father, Troy, for the money he borrowed from Rose.

2. The PC

   Giving the money back benefits Lyons, and Lyons believes that giving the money back to his father benefits his father, Troy.

3. The SC

   Lyons feels thankful and appreciative to Troy and gives him his money back.

4. The EC

   Thanking counts as an expression of appreciation, thankfulness, and gratitude. Thus, Lyons feels appreciative to Troy for giving him the money when he needed it.

(ii) SASs

   An explicit strategy of the ESA of thanking is used. The explicit strategy of thanking is used because the utterance includes the verb "thank" explicitly.

(B) Politeness

   The modesty maxim is used. Lyons is minimizing praise of self and maximizing dispraise of self.

(2) Sociolinguistic Dimension

(A) Social Power

 Lyons is lower in rank than his father, Troy.

(B) Gender

Both Lyons and Troy are male characters.

(C) Ethnicity

Lyons and Troy are both African-American characters.

Discussion:

Lyons' thanking to Rose demonstrates that he is being polite to his father and mother-in-law, Rose. Gender plays a crucial role in the choice of the strategy of thanking.

Extract (8):

Bono: "Yeah … okay. I'll be talking to you."

*Troy: **"Yeah, take care, Bono. Good to see you. I'm gonna stop over."***

<div align="right">(Wilson, 1986, p. 91)</div>

1. Pragmatic Dimension

As Rose exits the yard, Troy sits down on the steps. Then, Bono enters the yard.

(A) SA:

Extract (8) comprises a SA of thanking which is denoted by the use of the expression "Good to see you".

(i) The FCs

1. The PCC

Troy is expressing his appreciation to his friend, Bono, for stopping by to say hi.

2. The PC

Stopping by to say hi to Bono benefits Troy, and Troy believes that stopping by to say hi to him benefits Bono.

3. The SC

Troy feels appreciative and thankful to Bono for stopping by to say hi to him.

4. The EC

Thanking counts as an expression of thankfulness, appreciation, and gratitude. Thus, Troy feels appreciative to Bono for stopping by to say hi to him.

(ii) SASs

An explicit strategy of the ESA of thanking is used. The explicit strategy of thanking is used because the addresser is using the complimenting phrase "good to see you" and that the utterance does not include the verb "thank" explicitly.

(B) Politeness

The approbation maxim is used. Troy is minimizing dispraise of Bono and maximizing praise of Bono.

(2) Sociolinguistic Dimension

(A) Social Power

Troy and Bono are friends and are of equal rank. Moreover, they are working in the same job as trash collectors.

(B) Gender

Both Troy and Bono are male characters.

(C) Ethnicity

Troy is an African-American character while Bono is white American.

Discussion:

Troy is expressing thanking to his close friend, Bono. A male-to-male dialogue leads them to be freer. The other variables, including power and ethnicity, might not have influenced the choice of the strategy of thanking.

Extract (9):

Rose: "Well, I'm sure glad you made it. They let Lyons come. Your Uncle Gabe's still in the hospital. They don't know if they gonna let him out or not. I just talked to them a little while ago."

Lyons: "A Corporal in the United States Marines."

Bono: "Your daddy knew you had it in you. He used to tell me all the time."

Lyons: "Don't he look good, Mr. Bono?"

Bono: "Yeah, he remind me of Troy when I first met him." (Pause.)

Say, Rose, Lucille's down at the church with the choir. I'm gonna go down and get the pallbearers lined up. I'll be back to get you all.

*Rose: **"Thanks, Jim."***

1. Pragmatic Dimension

Rose and Cory cuddle in a tearful reunion as Bono and Lyons enter from the house dressed in funeral clothes.

(A) SA:

Extract (9) involves a SA of thanking which is indicated by the use of the expression "Thanks, Jim".

(i) The FCs

1. The PCC

Rose is expressing her appreciation to her husband's friend, Bono, for he will come back to take them to the hospital to see Gabriel.

2. The PC

Coming back to take them to the hospital to see Gabriel benefits Rose, and Rose believes that coming back to take them to the hospital to see Gabriel benefits Bono.

3. The SC

Rose feels appreciative and thankful to Bono for he will come back to get them to the hospital to see Gabriel.

4. The EC

Thanking counts as an expression of appreciation, and gratitude. As such, Rose feels appreciative to Bono for he will come back to get them to the hospital.

(ii) SASs

An explicit strategy of the ESA of thanking is used. The explicit strategy of thanking is used because the utterance includes the verb "thank" explicitly.

(B) Politeness

The approbation maxim is used. Rose is minimizing dispraise of Bono and maximizing praise of Bono .

(2) Sociolinguistic Dimension

(A) Social Power

Rose and Bono are of equal rank.

(B) Gender

Rose is a female character whereas Bono is a male character.

(C) Ethnicity

Rose is an African-American character while Bono is white American.

Discussion:

Rose's thanking to Jim Bono shows that Rose is more polite than him. Gender, in this context, plays a significant role in determining the kind of strategy of thanking.

Extract (10):

Rose: "Cory, you sure you don't want nothing. I know they ain't feeding you right."

Cory: "No, Mama... . thanks. I don't feel like eating. I'll get something later."

(Wilson, 1986, p. 100)

1. Pragmatic Dimension

Rose tells Cory, Raynell, and Lyons to come into the house. She wants to fix them some breakfast to keep up their strength.

(A) SA:

Extract (10) contains a SA of thanking which is exemplified by the use of the expression "No, Mama… thanks".

(i) The FCs

1. The PCC

Cory is expressing his appreciation to his mom for offering him something to eat.

2. The PC

Offering him something to eat benefits Cory, and Cory believes that offering him something to eat benefits his mom, Rose.

3. The SC

Cory feels appreciative and thankful to his mom for offering him something to eat.

4. The EC

Thanking counts as an expression of thankfulness, appreciation, and gratitude. Thus, Cory feels appreciative to his mom, Rose, for offering him something to eat.

(ii) SASs

An explicit strategy of the ESA of thanking is used. The explicit strategy of thanking is used because the utterance includes the verb "thank" explicitly.

(B) Politeness

The approbation maxim is used. Cory is minimizing dispraise of Rose and maximizing praise of Rose .

(2) Sociolinguistic Dimension

(A) Social Power

Cory is lower in position or rank than his mom, Rose.

(B) Gender

Coy is a male character while Rose is a female character.

(C) Ethnicity

Both Cory and Rose are African-American characters.

Discussion:

Cory's thanking to Rose demonstrates the close relationship between them – Rose is Cory's mother. Cory is being more polite than his mother. Cory's strategy of thanking indicates that he is lower in position than his mother. Additionally, his gender pushes him to choose this kind of thanking strategy.

4.3.1.2.3 Statistical Results in *Fences*

This section presents the statistical results of the sociopragmatic analysis of the ESAs of greeting and thanking in the American play *Fences* using Tables and Figures.
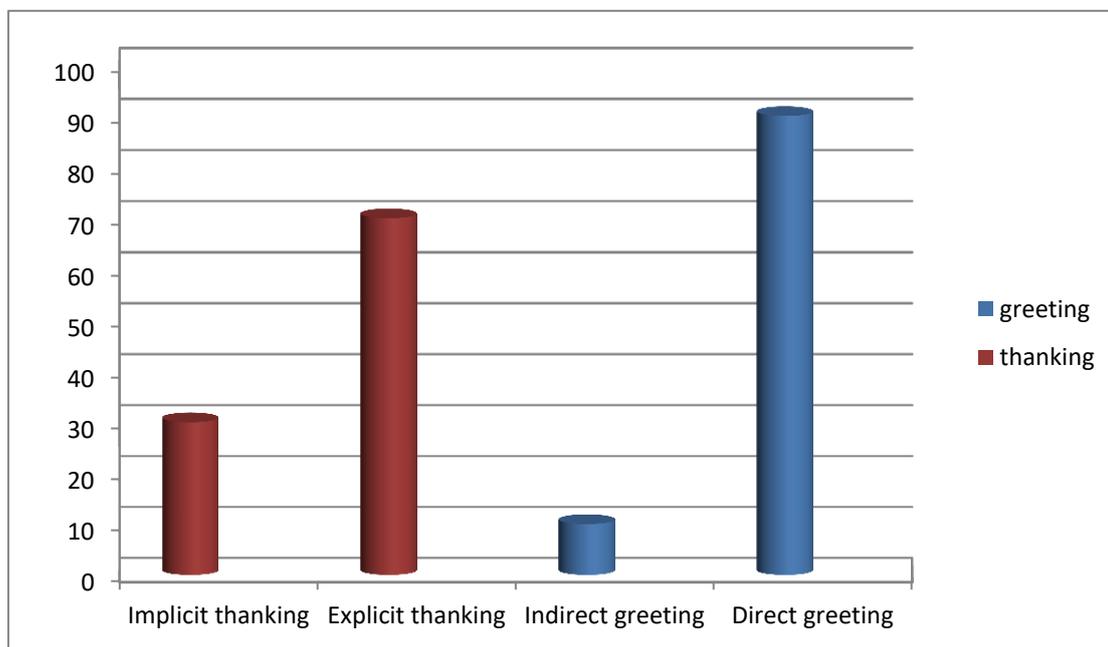
Table 4.6

*The Results of the ESAs of Greeting and Thanking in **Fences***

Types of ESAs	Type of Strategy	Freq.	Perc.	Freq.	Perc.
Greeting	Direct	9	90%	10	50%
	Indirect	1	10%		
Thanking	Explicit	7	70%	10	50%
	Implicit	3	30%		
Total			100%	20	100%

As shown in the above Table (4.6), the results of the study have shown that the ESA of greeting is used more frequently than the ESA of thanking in the American play (***Fences***). The percentage of the ESA of greeting is (50%) and the ESA of thanking is used (50%). With the SA of greeting, the most frequently used strategy is the direct strategy which is employed (90%). Next, the indirect strategy is used only (10%). On the other hand, explicit and implicit thanking strategies are adopted to perform the SA of thanking. The explicit strategy of the SA of thanking represents (70%) and the implicit strategy of thanking represents (30%). Figure (4.6) presents the graphic representation of these results.

Figure 4.6

*The Results of the ESAs of Greeting and Thanking in **Fences***

Table 4.7

*The Results of Leech's Politeness Maxims in **Fences***

Leech's Politeness Maxims	Freq.	Perc.
The Approbation Maxim	17	85%
The Modesty Maxim	3	15%
Total	20	100%

As for Leech's maxims of politeness, the results of the study have displayed that the approbation maxim is employed far more frequently than the modesty maxim. The percentage of occurrence of the approbation maxim represents (85%) and the modesty maxim represents (15%). The other maxims are not found because they are not involved in the ESAs. These findings are graphically represented in Figure (4.7).

Figure 4.7

*The Results of Leech's Politeness Maxims in **Fences***
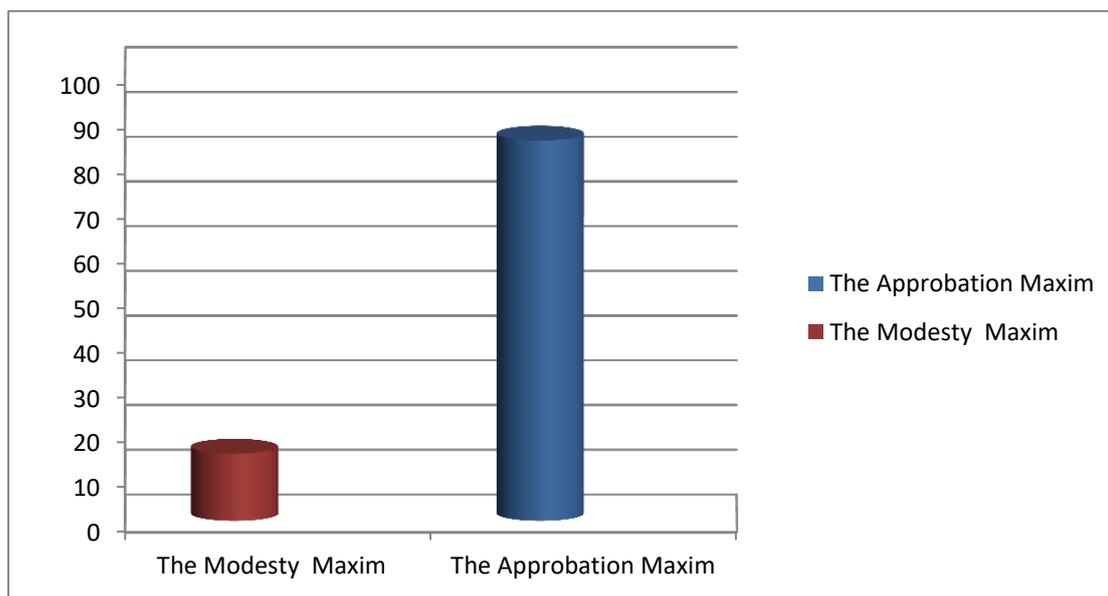
Table 4.8

*The Results of the Social Variable of Social Power and the ESAs of Greeting and Thanking in **Fences***

The ESAs of Greeting and Thanking	Power	Freq.	Perc.	Freq.	Perc.
Greeting	Superior to inferior	0	0%	10	50%
	Inferior to superior	4	40%		
	Equal rank	6	60%		
Thanking	Superior to inferior	0	0%	10	50%
	Inferior to superior	4	40%		
	Equal rank	6	60%		
Total			100%	20	100%

Concerning the social variables, the variable of social power, as stated earlier, involves three ranks: superior to inferior, inferior to superior, and equal rank. Equal rank tends to be the most frequent social variable employed in *Fences*. For greetings, the equal rank strategy represents (60%) and (40%) for the strategy of inferior to superior. The strategy of superior to inferior is not employed when expressing greetings. As for thanking, the equal rank strategy represents (60%), (40%) for the strategy of inferior to superior. The strategy of superior to inferior is not employed when expressing thanking. Figure (4.8) graphically demonstrates this.

Figure 4.8

*The Results of the Social Variable of Social Power and the ESAs of Greeting and Thanking in **Fences***

Table 4.9

*The Results of the Social Variable of Gender and the ESAs of Greeting and Thanking in **Fences***

The ESAs of Greeting and Thanking	Gender	Freq.	Perc	Freq.	Perc.
Greeting	Male characters	8	80%	10	50%
	Female characters	2	20		
Thanking	Male characters	8	80%	10	50%
	Female characters	2	20%		
Total			100%	20	100%

Table 4.9

*The Results of the Social Variable of Gender and the ESAs of Greeting and Thanking in **Fences***
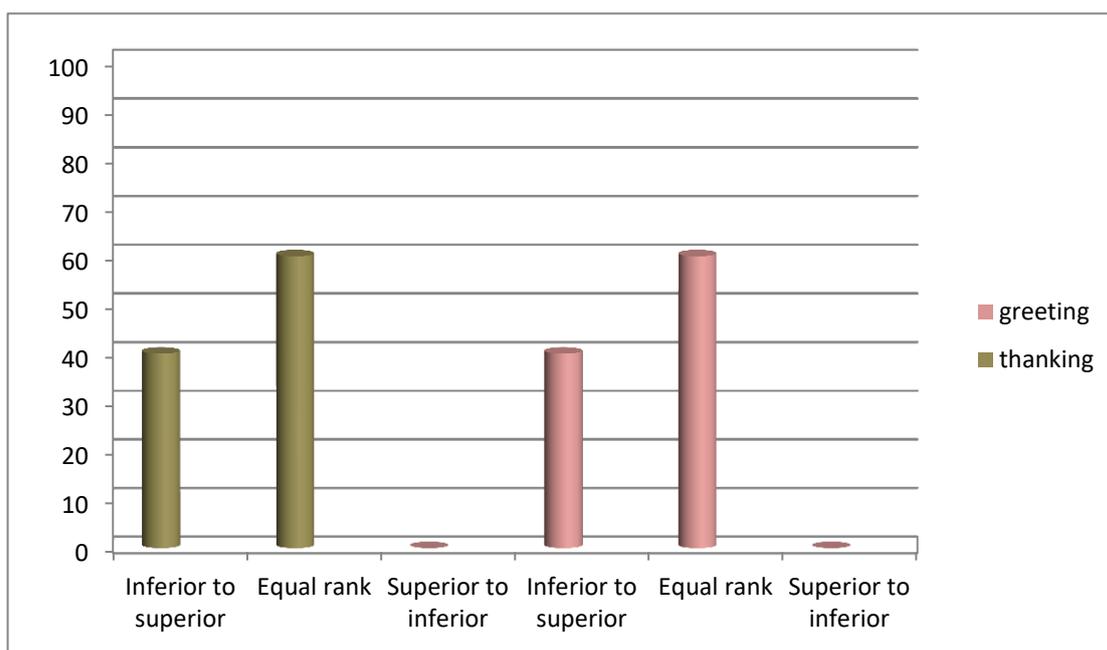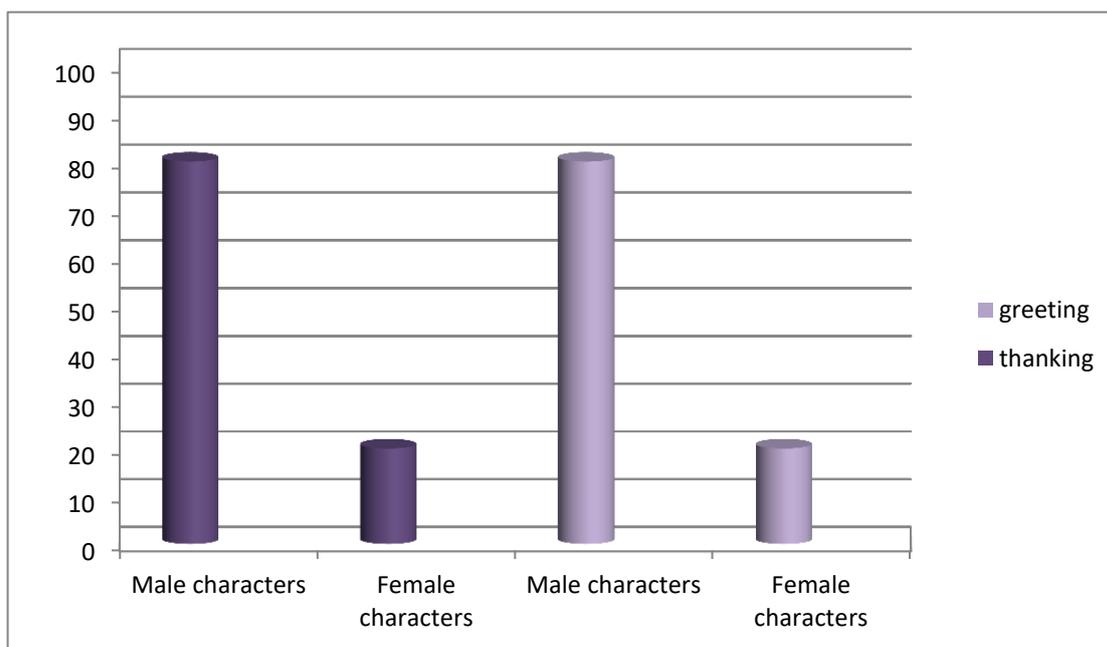
Table 4.10

The Results of the Social Variable of Ethnicity and the ESAs of Greeting and Thanking in Fence

The ESAs of Greeting and Thanking	Ethnicity	Freq.	Perc.	Freq.	Perc.
Greeting	African-American characters	9	90%	10	50%
	White American characters	1	10%		
Thanking	African-American characters	9	90%	10	50%
	White American characters	1	10%		
Total			100%	20	100%

Concerning the social variable of ethnicity, African-Americans express greeting and thanking more frequently than White Americans. Greetings of African-Americans represent (90%) and greetings of White Americans represent (10%). For expressing the SA of thanking, African-Americans represent (90%) and White Americans represent (10%). The results presented in Table (4.10) are graphically represented in Figure (4.10).

Figure 4.10

The Results of the Social Variable of Ethnicity and the ESAs of Greeting and Thanking in Fence
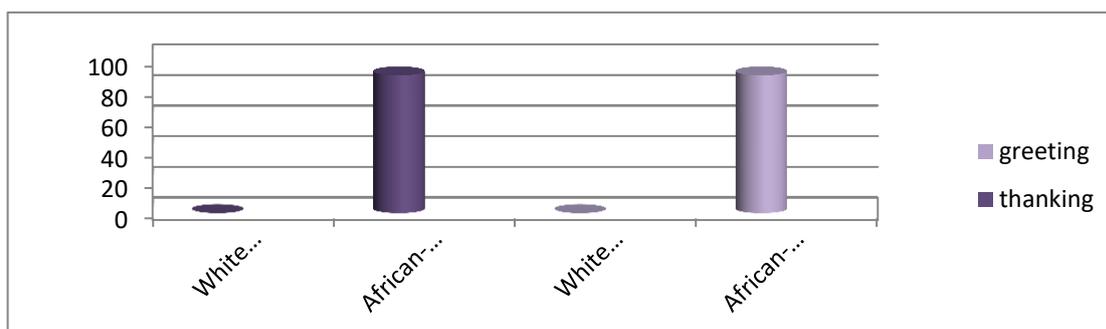
4.3.2 Quantitative Analysis

4.3.3 Findings and Discussion

This section is dedicated for the statistical analysis of the two plays. The statistics are calculated using the statistical equation. The findings of the British and American plays are going to be discussed. A comparison is made below between the British play, represented by ***Moon on a Rainbow Shawl,*** and the American play, represented by ***Fences***. The comparison is conducted in terms of the selected ESAs and their strategies. In addition, it is concerned with Leech's politeness maxims. Moreover, it investigates the influence of the social variables of social power, gender and ethnicity on the choice of the selected ESAs.

Both ***Moon on a Rainbow Shawl*** and ***Fences*** obviously employ direct and indirect greeting strategies. Direct greeting strategy is clearly more common than the indirect greeting strategy in both of the plays. In addition to that, direct greeting, in the British play, is a little less common than in the American play. British tend to be more indirect than Americans. As for thanking, notably only explicit thanking is used in the British play. In the American play, explicit thanking represents (80%) and implicit thanking represents (20)%. Explicit thanking tends to be more frequent than implicit thanking. The results are presented in Table (4.11).

Table 4.11

Frequencies and Percentages of ESAs in the British and American plays

Types of ESAs	Type of Strategy	The British Play				The American Play			
		Freq.	Perc.	Freq.	Perc.	Freq.	Perc.	Freq.	Perc.
Greeting	Direct	10	71.4%	14	56%	30	85.7%	35	70%
	Indirect	4	28.6%			5	14.3%		
Thanking	Explicit	11	100%	11	44%	12	80 %	15	30%
	implicit	0	0%			3	20%		
Total				100%	25	100%		100%	50	100%

As far as politeness is concerned, it is found out that in the British play the approbation maxim is used more often than the modesty maxim. The same thing is in the American play. The modesty maxim is used more frequently in the British play than in the American one. This indicates that the British are more polite than Americans. This is illustrated in Table (4.12).

Table 4.12

Frequencies and Percentages of Leech's Politeness Maxims in the British and American plays

Leech's Politeness Maxims	The British Play		The American Play	
	Freq.	Perc.	Freq.	Perc.
The Approbation Maxim	15	60%	45	90%
The Modesty Maxim	10	40%	5	10%
Total		100%		100%

Concerning the social variable of social power, it is shown that the social variable of power has influenced the choice of the ESA strategy. It is proven that British are more persecuted than Americans due to the use of a superior to inferior variable. Equal rank represents (72.7%) and (64.3%) in British play while it represents (54.3%) and (60%). Superior to inferior rank represents (50%) and (0%). As for inferior to superior rank, it represents (45.7%) and (40%). Most British and Americans are of equal rank. This is displayed in Table (4.13).

Table 4.13

Frequencies and Percentages of Power *in the British and American plays*

The ESAs of Greeting and Thanking	The British Play					The American Play				
	Power	Freq.	Perc.	Freq.	Perc.	Freq.	Perc.	Freq.	Perc.
Greeting	Superior to inferior	5	35.7%	14	56%	0	0%	35	70%
	Inferior to superior	0	0%			16	45.7%		
	Equal rank	9	64.3%			19	54.3%		
Thanking	Superior to inferior	1	9.1%	11	44%	0	0%	15	30%
	Inferior to superior	2	18.2%			6	40%		
	Equal rank	8	72.7%			9	60		
Total			100%		100%		100%		100%

Regarding the variable gender, male characters express their thanking and greeting. For greeting, it represents (85.7%) and (72.7%) while the Americans represent (85.7%) and the second (80%). Female characters of British and American expressed greeting and thanking less frequently than male characters. This is illustrated in Table (4.13).

Table 4.14

Frequencies and Percentages of Gender *in the British and American plays*

The ESAs of Greeting and Thanking	Gender	The British Play				The American Play			
		Freq.	Perc.	Freq.	Perc.	Freq.	Perc.	Freq.	Perc.
Greeting	Male characters	12	85.7%	14	56%	30	85.7%	35	70%
	Female characters	2	14.3%			5	14.3%		
Thanking	Male characters	8	72.7%	11	44%	12	80%	15	30%
	Female characters	3	27.3			3	20%		
Total			100%	25	100%		100%	50	100%

For the variable of ethnicity, it is shown clearly that the choice of the strategy of greeting and thanking is highly influenced by this variable. As for the British play, it is demonstrated that African-Americans adopts (12%) and (11%). Concerning the American play, it is used (97%) and (93%). This is shown in Table (4.14).

Table 4.15

Frequencies and Percentages of Ethnicity *in the British and American plays*

The ESAs of Greeting and Thanking	Ethnicity	The British Play				The American Play			
		Freq.	Perc.	Freq.	Perc.	Freq.	Perc.	Freq.	Perc.
Greeting	African-British(American) characters	12	85.7%	14	56%	34	97%	35	70%
	White American characters	2	14.3%			1	3%		
Thanking	African-British(American) characters	11	100%	11	44%	14	93.3%	15	30%
	White American characters	0	0%			1	6.7%		
Total			100%		100%		100%		100%

Chapter Five
Conclusions, Recommendations, and Suggestions for Further Studies

This chapter summarizes the findings of the study by presenting its conclusions, offering some recommendations and providing suggestions for further studies.

5.1 Conclusions

The present study sums up the following conclusions:

1. With respect to the variable of social power, it has proven that social power influences the level of directness of the ESAs. Americans always use explicit thanking when having an inferior rank and explicit or implicit when having an equal rank. People who are having a higher rank have not expressed their thanks – at least implicitly. On the other hand, British people tend to always be explicit when expressing their thanks. People of all ranks, whether having equal rank or superior to inferior rank, show a preference for using explicit ESAs. This verifies the first hypothesis. As for greeting strategies, the results of the study have shown that both Americans and British people show a tendency towards the more frequent use of direct greeting. British people are more direct when expressing greetings; people of higher rank prefer to express direct greetings to lower people and people of equal rank tend to be direct. Indirect SA of greeting is expressed by superiors, inferiors, and people of equal rank almost at the same range. Americans are almost always direct when expressing greetings; inferior to superior and people of equal rank tend to be direct equally. People of superior rank have not expressed greetings directly. There is only one use of indirect greetings done by people of equal rank. This proves that British people of the SPs are more polite than the Americans and, therefore, are less influenced by the variable of power.

2. The social variable of ethnicity also has an influence on the choices people make when using ESAs. For British people, only African-British express thanking to either white Americans or other African-British. For Americans, African-Americans use explicit and implicit thanking and white Americans use only explicit thanking. Concerning the influence of ethnicity on the choice of greeting strategies, African-British greet other African-British both directly and indirectly. White Americans also use direct and indirect greeting. However, African-

British express direct and indirect greetings more frequently than White Americans. This shows that African British of the SPs are less persecuted than African Americans. This rejects the second hypothesis.

3. As for the variable of gender, it has been proven that males use ESAs more frequently than Females in both plays *Moon on a Rainbow Shawl* and *Fences*. This indicates how British females suffered from staying home while British males have moved to other parts of Britain. As for Americans, American females are persecuted more than American males of the SPs. This proves the third hypothesis.

4. Greeting is more frequently used than thanking in the SPs. In addition to that, greetings occur more often in *Moon on a Rainbow Shawl* than in *Fences*. This shows that British people are less persecuted than Americans and are more polite. This shows that the fourth hypothesis is validated.

5. With respect to the most frequent strategies of greeting and thanking, direct and indirect, and explicit and implicit strategies are employed. However, explicit thanking strategies are employed more frequently than implicit strategies. As with greeting, direct greeting is more frequent than indirect greeting. The reasons behind those choices are: (1) these strategies are expressed more often by males; (2) they are expressed by those of higher rank; (3) they are used more frequently by white people. Therefore, the fifth hypothesis is proved.

6. Regarding Leech's politeness maxims, the study shows that the approbation maxim is the most frequently used maxim. Thus, the modesty maxim comes next as it shows that it is more frequent in *Moon on a Rainbow Shawl* than in *Fences*. This proves that British people of the SPs are more polite than Americans. This rejects the sixth hypothesis.

7. American English is, as far as the SPs are concerned, more influenced by the social variables than British English because the American characters have been more persecuted than the British. This proves the last hypothesis of the study.

5.2 Recommendations

With special reference to the conclusions arrived at in this study, pedagogical and sociopragmtic recommendations are presented:

5.2.1 Pedagogical Recommendations

1. Teachers should make their students aware of the extent to which the choice of strategies of the ESAs can be influenced.

2. The students need to choose their strategies of the ESAS according to the requirements of the situation.

3. Students must be able to express their greeting and thanking appropriately. They must take into consideration social power, gender, ethnicity, and the other social variables when expressing greeting, thanking, and other SAs.

4. Teachers should demonstrate to their students language change and how such factors can influence language varieties.

5. The students need to be informed of politeness and how they can be polite when they want to express their SAs.

5.2.2 Sociopragmatic Recommendations

1. Syllabus designers and textbook writers have to be acquainted with the influence of the social variables on the choice of SA strategies. Reading comprehension should be written carefully taking into account the influence of the aforementioned variables.

2. Syllabus designers need to implement politeness carefully in their textbooks.

3. Textbook writers must be familiar with the issues that might be of racism.

4. Textbook writers and syllabus designers have to be acquainted with the level of education of the audience they are addressing.

5.3 Suggestions for Further Studies

This study, as with any other studies, is limited to a certain scope. Thus, there are some suggestions that can be undertaken to support, oppose, or broaden the study. A similar study could be carried out by considering the following points:

1. The population of the study can be taken in novels, English and Arabic plays, Iraqi EFL contexts, political interviews, or any other different suitable population.

2. The social variables of age, social distance, and education.

3. Speech acts whether belonging to the same expressive speech acts or different categories.

Therefore, the following are suggestions for further studies that can be conducted to broaden the present one:

1. A Socio-pragmatic Study of Expressive Speech Acts in English and Arabic Plays

2. A Socio-stylistic Study of Expressive Speech Acts in Selected British and American Plays

3. A Socio-pragmatic Study of Expressive Speech Acts in Selected English and Arabic Religious Texts

4. A Socio-pragmatic Study of Expressive Speech Acts in Iraqi EFL Contexts

5. A Socio-pragmatic Study of Directive Speech Acts in Iraqi EFL Contexts

6. A Socio-pragmatic Study of Expressive Speech Acts in Selected British and American Political Interviews

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المستخلص

من المُمكن أن تتأثرَ الأفعال الكلامية التعبيرية بالعوامل الاجتماعية، فعلى سبيل المثال، يمكن أن يؤثر عامل الأصل العرقي على الطريقةِ التي يستعملها الناس للتعبير عن فعل الشّكر الكلامي التعبيري؛ لذلك فإن التداولية الاجتماعية لها من العوامل ما يؤثر على اختيار الأفعال الكلامية التعبيرية والتهذيب، فتحاول هذه الدراسة إن تسلط الضوء على هذه الفجوة في البحث اللغوي، كما أنها تهدف الى إيجاد تأثير العوامل الاجتماعية على اختيار "أفعال التحية والشكر" الكلامية التعبيرية، ومعايير التهذيب اللغوي.

وتتلخص أهداف الدراسة الحالية بما يلي: (١) تَقصّي تأثير العامل الاجتماعي لمتغير المكانة الاجتماعية على الافعال الكلامية التعبيرية، (٢) الكشف عن كيفية تأثير الأصل العرقي على تحديد الأفعال الكلامية التعبيرية، وسبب اختيارها، (٣) البحث عن وجود اختلافات مُعتدٌ بها (كبيرة) بين الذكور والإناث لشخصيات المسرحيتين "البريطانية والامريكية" لاختيار استراتيجيات الأفعال الكلامية التعبيرية الخاصة بالتحية والشكر، (٤) تحديد الأفعال الكلامية التعبيرية الأكثر استعمالاً، (٥) محاولة التعرف على أنواع الاستراتيجيات المستعملة للأفعال الكلامية التعبيرية الخاصة بالتحية والشكر، (٦) تحديد معايير التهذيب الأكثر شيوعاً في المسرحيتين كلتيهما، (٧) تحديد فيما إذا كانت الانكليزية البريطانية او الامريكية قد تأثرت بشكل ملحوظ بسبب العوامل الاجتماعية.

وتتبنى الدراسة الفرضيات الاتية: (١) يؤثر العامل الاجتماعي الخاص بالمكانة الاجتماعية على اختيار الافعال الكلامية التعبيرية في المسرحيتين كلتيهما، حيث تكون نسبة وقوعه أقل في مسرحية "القمر على شال قوس قزح"؛ لأن الافارقة البريطانيين أقل اضطهاداً من الافارقة الأمريكيين، (٢) يستعمل ألافارقة البريطانيّون الافعال الكلامية التعبيرية أكثر من الافارقة الامريكيين؛ لهذا يفضلون استعمال الكثير من الافعال الكلامية التعبيرية ؛ في محاولة منهم؛ بأن يكونوا لطيفين بالنسبة للآخرين، لأنّهم أقليات، (٣) هناك اختلافات واسعة بين الذكور، والاناث في استعمال الأفعال الكلامية التعبيرية واستراتيجياتها، (٤) يستعمل الفعل الكلامي التعبيري الخاص بالتحية اكثر من الخاص بالشكر، (٥) في معظم الاحيان تستعمل الاستراتيجية المباشرة للفعل الكلامي التعبيري الخاص بالتحية والشكر، (٦) يمكن أن يتأثر التهذيب بالأفعال الكلامية التعبيرية ببعض الطرائق، وانّ اكثر معيار للتهذيب هو معيار التواضع، (٧) الانكليزية الامريكية تأثرت بشكل أكبر بالعوامل الاجتماعية الخاصة بالمكانة الاجتماعية والجنس والاصل العرقي.

وفيما يخص جمع البيانات، شملت الدراسة مسرحيتين احداهما بريطانية والاخرى أمريكية.

ولتحليل البيانات، تتبنى الدراسة موديل سيرل (١٩٦٩) فضلاً عن ذلك، تُؤدى الافعال الكلامية التعبيرية على وفق البيانات التي تخص معايير التهذيب لليتش ١٩٨٣.

وتوصلت الدراسة إلى النتائج التالية: (١) يلعب عامل مكانة المتحدث الاجتماعية دورا كبيرا في اختيار المتحدثين للاستراتيجيات الملائمة، (٢) يلعب عامل الاصل العرقي دورا معنويا في اختيار استراتيجيات الافعال الكلامية الملائمة، (٣) يميل الذكور إلى استعمال الافعال الكلامية التعبيرية أكثر من الاناث، (٤) تلعب استراتيجيات الشكر الصريح دوراً كبيراً وذلك كونها أكثر انتشاراً من الشّكر الضمني، (٥) ان فعل التحية المباشر كان أكثر ورودا من غير المباشر، (٦) إن الشخصيات البريطانية للمسرحيات التي تم تحليلها أكثر تأدباً من الشخصيات الامريكية.

دراسة تداولية اجتماعية للأفعال الكلامية التعبيرية في مسرحيات بريطانية وامريكية مختارة

رسالة
تقدّم بها الى مجلس كلية التربية للعلوم الانسانية، جامعة بابل
جزء من متطلبات الحصول
على شهادة الماجستير في اللغة الانكليزية وعلم اللغة

الطالب
مرتضى محمد هلال الخفاجي

بأشراف
الاستاذ المساعد الدكتور صادق مهدي كاظم الشمري