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**PRAGMATIC NATURE OF NARRATIVE VOICE IN**

**AGATHA CHRISTIE'S SHORT STORIES**

**A thesis submitted in fulfillment for the degree of**

**Master of Arts**

**by**

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# **PRAGMATIC NATURE OF NARRATIVE VOICE IN AGATHA CHRISTIE'S SHORT STORIES**

## **ABSTRACT**

The present study deals with pragmatic nature of narrative voice in Agatha Christie's short stories. Narrative technique means the analysis of the various elements of the story such as setting, character, point of view, mood or atmosphere, symbolism, style, theme, etc. In other words, it is the logical sequence of the events presented to the readers in a way that enables the author to convey the themes, which are embodied within the literary work. The literary achievements of the author in the short story genre cannot be overemphasized.

As we know that this study is descriptive and qualitative research, we can note that the second chapter of this work consists of analyzing Agatha Christie's short stories. Especially, narrative voice and pragmatics take main role in our research. The perspective or "individual" of an account decides the connection of the storyteller to the story. In a first-individual account, the storyteller will allude to themselves as "I" (or, all the more once in a while, "we", for aggregate or potentially in any case plural storytellers), and will describe overwhelmingly from their own exemplified position according to different characters and occasions in the story. The principal individual storyteller is regularly, yet in no way, shape or form consistently, the hero; they will frequently give their very own record interior contemplations and feelings, however have no immediate admittance to the musings and feelings of others. In the outlines of wrongdoing and investigator fiction, Christie is viewed as one of the makers of the shows of the Golden Age. Be that as it may, in the investigations of hypothesis, specific works of hers are remembered for the examinations for the manners by which they stand apart from other Golden Age investigator fiction stories.

**Key words:** pragmatic nature, narrative voice, impoliteness, speech acts, pragmatics aspects

## CONTENTS

PRAGMATIC NATURE OF NARRATIVE VOICE IN AGATHA CHRISTIE'S SHORT STORIES .....	2
ABSTRACT.....	2
Acknowledgement.....	4
Introduction.....	5
CHAPTER 1. Theoretical Framework of Pragmatics and its relationship with Narrative Voice .....	8
1.1. Pragmatics .....	8
1.1.1. Aspects of Pragmatics .....	9
1.2. Speech acts theory.....	14
1.3. Politeness theory .....	15
1.3.1. Grice's Cooperative Principle .....	17
1.4. Impoliteness Model by Culpeper.....	19
1.4.1. Impoliteness strategies .....	22
1.5. Impoliteness in fiction.....	25
1.6. Narrative Voice as a main factors of narration .....	26
1.6.1. Types of narrative voice .....	28
CHAPTER 2. The Methodology and Data Analysis .....	32
2.1. Methodology applied to conduct the research .....	32
CHAPTER 3. Result of the study .....	48
3.1. The presentation of the result of the study .....	48
3.2. Discussion of the Data .....	58
Conclusion .....	60
References.....	64

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## **Introduction**

Correspondence is perhaps the least difficult capacity in regards to a language which builds up when individuals need to convey their implications that are behind their aims. Without a language, it is pragmatically difficult to be associated with others and be the critical piece of a discussion towards ordering to impart alluding to the specific circumstance. It is the investigation of pragmatics that is firmly connected with field of semantics as these both are worried towards significance making and its elaboration. Semantics is the investigation of the literal importance towards the speaker or an essayist that sets up a relationship with etymological structure and is associated with the individual and the external world things (Yule, 1996). Semantics makes connections to the verbal and the portrayal that produce it through talking and composing (Yule, 1996). Though, the field of Pragmatics manages investigation of structure and its client, that utilizes the provided structures into various orders for including inside conversational field. In pragmatics, individuals are drawing in themselves to comprehend the given intended importance, alongside their various objectives, reason and the activity of the speaker. One of the significant meaning of the pragmatics, in this examination is towards a speaker, who needs to pass on the relevant importance towards the listener as per gave circumstance.

Along these lines, the investigation of Pragmatics is concerned principally with significance and its meaning of job variety with different informative errands that are given by speaker in a manner to decipher by a peruse or audience. The accompanying investigation includes the translation of individuals overall structure about what they generally mean in a specific setting and the manner in which they impact inside a given setting. This everything is possible with course of correspondence among utterer and its speaker. Subsequently, it is said that pragmatics is the investigation of logical significance.

**Actuality of the theme.** Our research is very important, because the literary language used by writers in their works is the embodiment of the spoken language that people use in their daily lives. The writer and her works, which we analyzed in the process of research, have always been loved and read and have been in the spotlight. For this reason, the analysis of the works "Sanctuary", "Strange Gesture", "The Case of the Perfect Maid", "The Jewel Robbery at the Grand Metropolitan", "The Dressmaker's Doll" is very important.

**Objects of investigation:** The object of research is the short stories of Agatha Christie. The researcher analyzed the works of her writing from the point of view of pragmatic narrative voice.

**The subject of investigation:** The subject of this study is pragmatic narrative voice.

**The aims and objectives.** The main purpose of this research is to analyze the development of pragmatic narrative voice in the short stories of Agatha Christie. The following objectives were also set in the research process:

- To analyze the aspects of pragmatics
- To research the speech acts theory
- To analyze the politeness theory
- To explore Grice's Cooperative Principle
- To analyze Impoliteness Model by Culpeper
- To investigate of types of narrative voice

**Theoretical and pragmatic significance.** The research can be used by researchers who analyze pragmatic narrative voice, students who want to learn the types of speech acts and forms of impoliteness in works, as well as teachers who include artistic analysis in their classes. In the future, research can be developed and analyzed from other aspects.

**The scientific novelty:** The research revealed Agatha Christie's writing style, the style she used, the character analysis in her short stories, the types of impoliteness and speech act development that were accepted as scientific innovation.

Our analytical research has never been studied before. The results we have obtained are therefore very valuable.

**Research questions:**

This work starts addressing this shortage by giving expansive responses to the accompanying three inquiries:

- How reflected the pragmatic nature of narrative voice in Agatha Christie's short stories?
- How might different narrative voices and points of view change the way in which an audience relates and ascribes meaning to a story?
- What kind of speech acts was preferred in the Agatha Christie's works?

**Method of research:** In this research, qualitative and quantitative methods were used. In the research, the works were first analyzed for pragmatic narrative voice, and later the results were described in tables and diagrams.

**Structure of the thesis:** The research work consists of three chapters. The first chapter analyzes the theoretical background of the work. The second chapter belongs to methodology of the research and analysis of the data. In the last – third chapter, the researcher discussed the results obtained in the analysis process and stressed their importance.

## **CHAPTER 1. Theoretical Framework of Pragmatics and its relationship with Narrative Voice**

### **1.1. Pragmatics**

Pragmatics bargains not just with the significance making of a given sentence; notwithstanding, it goes essentially with a connection to the secret importance of a speaker. It very well may be eluded that the field of pragmatics explores what is inferred. It relies upon the idea of the speaker that cycles for expectation that what s/he needs to say to the audience while managing various circumstances. It is through the pragmatics that characterizes what an audience or a peruse can examine the proposed implications thus it permits them to research their motivations, inside their suppositions inside to investigate them in type of conduct in state to various activities of what they need to perform when they talk with front crowd.

As per the Crystal (1987, 62-5); Pragmatics manages the components that deal with the language for what we need to pick inside the pool of language that could fulfill at whatever point it is utilized inside a social association and its impacts on others. In this manner, the components of pragmatics that impact on our determination of syntactic development are as solid example, and the importance which we are delivering by introducing the vocabularies through the planned strategy as an approach to convey (Crystal, 1987, 62-5). Hence, the investigation of pragmatics is having a tendency to relate it with the significance of words that individuals utilized inside their social circumstances and decision of the words in a unique situation. As per the Robin; the field of pragmatics is perceived as significance concerned marvel that includes around the various variables of discourse circumstance, (1964, 23).



Parasite (1983,13-4), pointed that the pragmatics is an investigation of significance and the best approach to relate that discourse with any gave circumstances, alongside a perspective to give a discourse in a circumstance and further it clears a way to decide a center rule that whether it manages semantic or the pragmatic wonder. The more significant parts of pragmatics have demonstrated that it is the investigation of implying that is connected towards discourse making circumstance. Inside pragmatics, the five fundamental angles that are essentially engaged have been referenced beneath:

a) Addressees or addressers (listener and speaker)

b) An expression in setting, Leech consented to say the contribution of applicable expression in friendly and actual setting, notwithstanding, he did accentuates more on the foundation information that is identified with the specific circumstance.

c) Leech characterizes the objectives of an expression just as the significance of expectation towards articulating it.

d) The expression is a type of movement or a demonstration, inside pragmatics, the verbal expression can likewise be performed like demonstrations to dry requirements of a specific circumstance.

e) An expression, which is a type of closed verbal demonstration, will distinguish between sentences and signs that are not in the true sense of the word, but rather a piece of language that can be grouped into short and long sentences, respectively.

### **1.1.1. Aspects of Pragmatics**

The term 'pragmatics' was first presented by Charles Morris, a rationalist. He stands out pragmatics from semantics and punctuation. He guarantees that grammar is the investigation of the syntactic relations of phonetic units to each other and the linguistic constructions of expressions and sentences that outcome from these linguistic connection, semantics is the investigation of the connection of

etymological units to the articles they mean, and pragmatics is the investigation of the connection of etymological units to individuals who impart. Pragmatics manages expressions, by which explicit occasions are implied, the deliberate demonstrations of speakers now and again and places, normally including language. Rationale and semantics customarily manage properties of kinds of articulations, and not with properties that contrast from one token to another, or use to utilize, or from one expression to another, and change with the specific properties that separate them. Pragmatics is once in a while described as managing the impacts of setting. This is identical to saying it manages expressions, on the off chance that one all things considered alludes to the real factors that can differ from one expression to another as 'setting.' One should be cautious, in any case, for the term is frequently utilized with more restricted implications (Laurence R. Horn & Gregory, 2004, 34).

In pragmatics, an expression is regularly made a to be an etymological move performed by a specific speaker in a specific spot at a specific second. It has, then, at that point, the ontological status of activities: every expression is a special authentic occasion; it's anything but a token, not a sort; an expression made by one speaker can't be made by another; an expression made at this very moment can't be made there later. In Linguistics, 'expression' is regularly utilized for the activity of articulating orally a sentence, however rationalists will in general additionally incorporate composition, marking, and different methods of language use, and for the activity of utilizing a sub-sentential articulation. It is the perspective on numerous yet not all realists that the essential carriers of truth-restrictive substance are expressions, not sentences; or, far superior, that fact contingent substance or recommendations are communicated by the speakers who utter sentences, not by the actual sentences. Expressions of definitive sentences are called 'proclamations.'

Various scholars have zeroed in on various properties of expressions. To examine them it will be useful to make a qualification between 'close side pragmatics' and 'far-side pragmatics.' The image is this. The expressions rationalists typically take as paradigmatic are decisive employments of definitive sentences,

where the speaker says something. Close side pragmatics is worried about the idea of specific realities that are applicable to figuring out what is said. Far-side pragmatics is centered around what occurs past saying: what discourse acts are acted in or by saying what is said, or what implicatures (see underneath for a clarification of this term) are created by saying what is said. A focal issue for pragmatics is that sentence meaning incomprehensibly underdetermines speaker's significance. The objective of pragmatics is to clarify how the hole between sentence importance and speaker's significance is spanned. Commonsense investigations of verbal correspondence start from the suspicion (first safeguarded exhaustively by the logician Paul Grice), that a fundamental element of most human correspondence, both verbal and non-verbal, is the articulation and acknowledgment of aim (Dan Sperber, Deirdre Wilson, 2002, 56).

An expression is a semantically coded piece of proof, so verbal understanding includes a component of unraveling.

Pragmatics is the investigation of the setting subordinate parts of importance which are efficiently preoccupied away from in the development of coherent structure. The word pragmatics gets through Latin "pragmaticus" from the Greek *πραγματικός* (*pragmatikos*), which means among others "fit for activity", which comes from *πρᾶγμα* (*pragma*), "deed, act", and that from *πράσσω* (*prassō*), "to disregard, to rehearse, to accomplish". Pragmatics looks to portray the highlights of the discourse setting which help figure out which suggestion is communicated by a given sentence.

Pragmatics was a response to structuralist semantics as laid out by Ferdinand de Saussure. By and large, it developed his thought that language has an analyzable construction, made out of parts that can be characterized according to other people. Pragmatics originally connected uniquely in synchronic examination, instead of inspecting the verifiable improvement of language. Notwithstanding, it dismissed the idea that all significance comes from signs existing simply in the theoretical space of langue. In the meantime, chronicled pragmatics has additionally appeared (Stephen C. Levinson, Max Planck, 2004, 78).

The spaces of pragmatics study:

- The investigation of the speaker's significance, not zeroing in on the phonetic or linguistic type of an expression, however rather on what the speaker's goals and convictions are.
- The investigation of the significance in setting, and the impact that a given setting can have on the message. It requires information on the speaker's personalities, and the spot and season of the expression.
- The investigation of implicatures, for example the things that are conveyed despite the fact that they are not unequivocally communicated.
- The investigation of relative distance, both social and physical, between speakers to comprehend what decides the decision of what is said and what is not said.
- The investigation of what is not implied, rather than the expected importance, for example that which is implied and accidental, or unexpected.
- Information Structure, the investigation of how expressions are set apart to productively deal with the shared view of alluded substances among speaker and listener.

Formal Pragmatics, the investigation of those parts of significance and use, for which setting of utilization is a significant factor, by utilizing the techniques and objectives of formal semantics.

Pragmatics supports Judith Butler's hypothesis of sexual orientation performativity. In *Gender Trouble*, she guarantees that sex and gender are not normal classes, but rather socially built jobs created by "reiterative acting."

In *Excitable Speech*, she stretches out her hypothesis of performativity to detest discourse and restriction, contending that oversight fundamentally reinforces any talk it attempts to stifle and thusly, since the state has sole ability to characterize disdain discourse lawfully, it is the express that makes disdain discourse performative (Paul Kay, 2003, 99).

Jaques Derrida commented that some work done under Pragmatics adjusted well to the program he illustrated in his book *Of Grammatology*.

Émile Benveniste contended that the pronouns "I" and "you" are essentially unmistakable from different pronouns due to their part in making the subject.

Gilles Deleuze and Félix Guattari examine phonetic pragmatics in the fourth section of *A Thousand Plateaus*. They make three determinations:

1) A performative expression does not impart data about a demonstration second-hand—it is the demonstration;

2) Every part of language ("semantics, syntactics, or even phonematics") practically associates with pragmatics;

3) There is no qualification among language and discourse. The last end attempts to discredit Saussure's division among language and parole and Chomsky's qualification between surface design and profound construction all the while.

Thus, pragmatics manages expressions, and chiefly with the specific situation. The sentence meaning extraordinarily underdetermines speaker's significance, and it's anything but a focal issue of pragmatics.

Pragmatics manages importance and it includes the essential way to deal with see significance and its relationship with the real world. For what it's worth for the connected speculations of implying that sees the actual language as deliberate to assign numerous particular things and its images. Reality with regards to semantics, which centers on the importance of the sentence and its motivation, is to investigate distinctive significance structures to formal way and it additionally manages the surface significance. Anyway it comes up short on the relevant definition. In basic terms, the field of semantics manages the general construction of sentences and it decides the lexical state of the substance that forms data of significance from different sources to supply it (Chapman 2000). A Language can even be arranged with numerous different instruments, the instrument that is of thought just as the instrument of social activity (Capone, 2005). Hence, inside the extent of pragmatics, the significant terms that can be depicted are as per the following: The Utterance is portrayed as the physical and clear unit of implying that gives data in the commitment through;

a) Words that are utilized,

- b) Structure of the sentence,
- c) Setting of the discussion inside area where it is utilized,
- d) Senses of the beginning in a specific setting,
- e) To utilize the signal to brood the significance.

Perhaps the main things that are from these sources are taken as setting expression and it is given foundation information to pass on a message of data towards different pieces of discussion, as of any composed content.

## **1.2. Speech acts theory**

The utilization and the perspective on friendly interactionism about any language can be expressed as; semantic wonder that is utilized inside terms of discourse acts. Discourse makes this arrangement with the social event at any point where the speaker has to say something to someone. In the event of author, who composes something for somebody to pass on the importance to its listener, inside a particular spot and explicit time? Discourse acts can even underline to this suspicion that it clearly draws in to the speaker with the listener as correspondence, that speaker needs to pass on something to the listener. A discourse act is an expressed expression that chiefly centers to manage some real circumstance to the correspondence. The possibility of the discourse acts was first presented by the British rationalist John Langshaw Austin (1911-1960) who worked in Oxford and characterized his thought inside the arrangement of his conveyed addresses that were even distributed before his passing in 1962. The name is, "The way to get things done with words". Austin addresses the language of theory towards keeping one of the principle elements of language to convey the huge activities that are concerned socially. It is the worry of the discourse acts that directs the utilization of language. Discourse acts are the sure action words that are utilized inside sentences in towards characterizing it likewise. Austin characterizes his thought as needs be to present the contrasts between two significant action words as "Performative and constative". The proper utilization of the action words as 'Constative' and portray it, as the real

world, for example 'Downpour' to utilize it in a sentence 'During that time down-poured intensely'. A few sentences have a worth of truth yet they assessed as obvious and bogus. While, then again 'Performative action words are diverse being used, they resemble the instruments to accomplish the objectives of cooperation between at least two speakers. The most proper model is of action word; 'guarantee' which manages phonetic demonstration in an unadulterated manner. The utilization of guarantee inside a sentence, for instance; '

### **Types of Speech acts:**

At the point when anybody participates in a discourse, they complete three kinds of acts. These a wide range of expressions can be additionally named the discourse acts:

1) Locutionary Acts: This sort of discourse act typically manages the speaker when a specific reference and sense is communicated by him/her. In this particular discussion, the syntactic rule is additionally worried about the speaker. A locutionary act will in general perform by the speaker as arrangement of message is connected that gives the articulation typically those managing the worth of truth. Model: Earth is round. Birds fly in the sky.

2) Illocutionary Acts: Here the speaker utilizes some per-developmental action word to communicate the expectations inside the sentence. Model: I absolve his boat.

3) Perlocutionary Acts: This kind of act manages the impact of an activity that is according to semantic perspective. In any case, the Perlocutionary acts are very apparent impacts on the speaker, when s/he passes on the significance to the listener. Models are as offending somebody, persuading, astonishing and convincing.

### **1.3. Politeness theory**

Politeness research went from creating hypothetical thoughts of respectfulness and guaranteeing all-inclusive legitimacy across assorted societies

and dialects to examine neighborliness in singular societies to find social inclination on conventional ideas of graciousness. Notwithstanding, applicable writing of the field does not have a consistency of meanings of amenability among analysts. In increases to irregularity of courteousness definitions, there are cases in which the scholars even neglect to characterize respectfulness expressly because of their foggy remarks of the term. Basic outline of the manner in which scientists approach respectfulness, drives him to concoct four significant models by which specialists can treat the term graciousness all the more deliberately and direct their examination dependent on the model of their taste. He clarifies the models and gives a portrayal of each model to reveal insight the significant mainstays of everyone. In spite of the fact that Fraser simply arranges the previous examination writing treatment of courteousness, his characterization is a take-off point for some scientists of the field since the date of distribution ahead to put together their hypothetical structure with respect to a deliberate model of consideration; and his work has been quite possibly the most regular sources alluded to in the applicable examination and investigations of respectfulness. As a take-off point, therefore, (Fraser, 1990) four viewpoints in particular, the accepted practice see, the conversational saying view, the face-saving perspective, and the conversational-contract see as the most exemplary viewpoints on the treatment of graciousness are examined first. In the ensuing area then, at that point, other important perspectives and conceptualizations will be explained too.

As per Fraser "the accepted practice perspective on neighborliness expects that every general public has a specific arrangement of normal practices comprising of pretty much unequivocal guidelines that recommend a specific conduct, a situation, or a perspective in a context"( Fraser, 1990). One illustration of these principles is the contrast between a conventional location 'vous' and a casual 'tu' in French. Ide, S. (1989) was one of the first to communicate this view in her investigation of pleasantness marvels in the Japanese society. Concurring to Nwoye, O (1992), inside the accepted practice see amenability is "viewed as emerging from a familiarity with one's social commitments to different individuals from the



gathering to which one owes essential loyalty." According to Held (Held, G., 1992) the accepted practice see comprises of two variables: Status cognizant conduct which is acknowledged by showing regard and regard to others' social status. Moral segments and respectability which include a worry for general human poise (by shielding others from undesirable interruption, and regarding restrictions and adverse points) just as the support of others' very own circle (by diminishing or keeping away from regional infringement). The accepted practice see has been related to a kind of graciousness called "acumen" (wakimae) by certain analysts like (Watts, R. Ide, S. & Ehlich, K, 1992). Ide states that wakimae is "the act of courteous conduct as indicated by friendly conventions"(Ide, S., 1989). Wakimae is a conduct as per "one's feeling of spot or job in a given situation". Ide, S., (1989) accepts that this is useful to have a grating free correspondence which chugs along as expected. "Social amenability" offers conspicuousness to in-bunch shows to coordinate the communication among individuals from bunches easily. Such shows as "conversational schedules", "respectfulness equations", and "praise recipes" are among procedures that prepares the ground for individuals from a gathering to get "smoothly into, and back out of, repeating social circumstances, for example, starting ... looking after ... what's more, ending conversation" (Janney, R W. & Ardnt, H., 1992).

### **1.3.1. Grice's Cooperative Principle**

The subsequent politeness model, for example the conversational adage see, depends primarily on the work of [20]. The foundation of good manners examines depends on Cooperative Principle (CP) and concurring to [16] Grice's Cooperative Principle is "the establishment of models of consideration". Among the primary supporters of this view Lakoff, R (1973) and Leech, G. (1983) have been the significant figures, although Edmondson, W. (1981) and Krashen, S. (1989) are additionally among followers to this view however to a less degree. Grice contends that "conversationalists are judicious people who are, the wide range of various

things being equivalent, essentially keen on the proficient passing on of message" Fraser (1990). The better rule agreeing than Grice is Cooperative Principle (CP) that is to "make your conversational commitment, for example, is needed, at the stage at which it happens, by the acknowledged reason or heading of the discussion trade in which you are locked in". To lay it more out plainly, Cooperative Principle calls for what one needs to say, at the time it must be said, and in the way wherein it must be said. In Arundale, R (2005), term CP signifies 'working together' when the production of a verbal collaboration is normal. Grice puts together the agreeable guideline with respect to four proverbs, which he accepts speakers will follow. The sayings are named, as Lakoff, R. (1977) reports, proverb of amount (say exactly that and close to is fundamental), adage of value (say what is valid), saying of importance (say what is significant), and saying of way (say in a non-confounding way). Grice accepts that all together for the speakers to deliver expressions which are educational, valid, pertinent, and non-befuddling they need to stick to CP. In any case, Grice likewise clarifies circumstances in which at least one of the proverbs are abused in an endeavor for additional significance. In other words, the speakers lead the recipient's consideration regarding making a surmising, 'conversational implicate' in Grice's term (Arundale, R., 2005) recommends that conversational implicate happens when a deduction is got from what the speakers say; conversational implicature is set off through the infringement of at least one of sayings by the speaker and is inspired by the listener depending with the understanding that the speaker is as yet clinging to the CP. Individuals who don't follow the proverbs in correspondence yet at the same time appear to be agreeable, resort to another arrangement of decides to convey that concurring to Lakoff, R (1973) are classified "the guidelines of politeness". Leech, G. (1983) utilizes the expression "the consideration standard" to allude to the equivalent rules. Lakoff, R. (1973) "the standards of neighborliness and Leech, G. (1983) "the amenability rule" can be covered by the umbrella term of conversational adage perspective on politeness. Notwithstanding successive reception of Grice's CP, in any case, it has been experienced some critiques. Leech, G. (1983) states that Grice's "structure can't

straightforwardly clarify why individuals are regularly backhanded in passing on what they signify". Keenan, E O. (1976) likewise questions the all-inclusiveness of Grice's sayings, in light of the fact that as per Keenan accomplishing neighborliness through CP isn't seen in all societies.

#### **1.4. Impoliteness Model by Culpeper**

An extraordinary number of studies has been directed in the field of impoliteness. Their emphasis is on the systems which are utilized in correspondence to advance social amicability (Culpeper, 1996). In light of Grice's agreeable standard, the essentially worry of correspondence is that the communication should be helpful (Grice, 1975). Culpeper (2001) talked about that the effect of setting has not be considered in Brown and Levinson's model. For example, a discourse act in one setting might be seen as face protecting while in different settings it might decipher as face assaulting.

As indicated by Locher and Bousfield (2008), the quantity of exploration and distribution in politeness is a lot more prominent than lack of consideration, as a result of the since a long time ago disregarded the rudeness is called by Locher and Bousfield , 2) as "Helpless cousin of graciousness". Bousfield (2008, referred to in Aydinoglu, 2013, 476) states that "lack of consideration doesn't spring from no place, nor does it happen in unadulterated, exacting seclusion, there are consistently predecessor occasions which trigger the onest of impoliteness". As needs be, Aydinoglu (2013, 476) records a few triggers of impoliteness as "outrage, a demonstration of force, a question, a danger to the face, incredible distress, solid dissatisfaction, want to incite, the wish to engage, and so on"

Factories (2005, 268) characterizes rudeness as "a semantic conduct which is evaluated as expecting to compromise the listener s face or social personality". Questioner's sound while talking even ought to be mullied over. Any conduct or expression that assaults other's face is called rude. Culpeper (2005, 38) characterizes

discourteousness as "informative systems intended to assault face and along these lines cause social struggle and disharmony." Self-harm is ascribed as rudeness. Culpeper (2005, 36) states that "the wonder of rudeness is to do with how offense is conveyed and taken."

Culpeper (2011) avows in Kuntsi (2012) that it is multidisciplinary field of investigation of lack of consideration which incorporates other logical fields like brain research, social science, media examines, business contemplates, and artistic examinations that makes rudeness as intricate and multidimensional field of study. Culpeper (2001) claims that lack of consideration is the "augmentation" to respectfulness. This definition is conversely with the meaning of politeness in that the utilization of lack of consideration techniques causes struggle and disharmony in correspondence rather keeping up the social amicability as it is the point of politeness systems. Cashman (2006, referred to in Fadhil Abbas, 2012) doesn't accept that impoliteness as fizzling in politeness rather he asserts that lack of consideration ought to be viewed as capacity and means in human correspondence. Accordingly, the examination in lack of consideration draws in an extraordinary accentuation among analysts.

In this way, the job of both speaker and listener are significant. Monitoring the goal of the speaker is vital in recognizing rudeness nonetheless, it is extremely hard to look at the speaker's expectation. In any case, some phonetic things are impolite either in the specific situation or out of the unique circumstance. In the meanings of both Bousfield and Culpeper listener's comprehension of the speaker's aim is the key for lack of consideration. In this manner, in the meaning of lack of consideration by Culpeper, setting and understanding of the two speakers and listeners are significant. As indicated by Mills (2005), politeness and impoliteness can't be taken to be perfect inverses. Locher and Bousfield (2008, 3) characterize discourteousness as "the conduct that is face-disturbing in a specific setting." In certain settings like armed force enlist preparing face assaulting talk is ordinary. Culpeper (2008, p.29) alludes to this point as "logical standards" which is the

principal factor in breaking down consideration and discourteousness. Culpeper (2008) puts accentuation on various standards and he contends that standards are extraordinary and likewise a conduct dependent on an uncommon standard is called amiable and dependent on the other standard is called discourteous.

Culpeper (1996) proposed five discourteousness super methodologies, he arranges that "rather than improving or supporting face, lack of consideration super techniques are the methods for assaulting face."(1996, 356). Culpeper (1996, 356) proposed rudeness super methodologies as the accompanying: (a) Bald on record lack of consideration: the face undermining act (FTA) is acted in an immediate, clear, unambiguous and compact way where face isn't unessential. (b) Positive discourteousness: the utilization of systems intended to harm the recipient's positive face needs. (c) Negative discourteousness: the utilization of procedures intended to harm the recipient's negative face needs. (d) Sarcasm or false respectfulness: the FTA is performed with the utilization of consideration procedures that are clearly untrustworthy, and in this way stay surface acknowledge. (e) Withhold politeness: the shortfall of respectfulness work where it would be normal.

Then, at that point Culpeper (1996, 357) proposed both good and bad lack of consideration yield techniques like the accompanying: Positive rudeness yield methodologies: (a) Ignore, reprimand the other neglect to recognize the other's essence (b) Exclude the other from an action (c) Disassociate from the other: for instance abstain from sitting together (d) Be unseemly personality markers, for instance use title (e) Use dark or clandestine language (f) Seek conflict, such as choosing a touchy subject (g) Make the other feel awkward (h) Use no-no words, such as swearing (I) Call the other name.

Negative lack of consideration yield methodologies is arranged by Culpeper (1996, 358) like the accompanying (a) Frighten (b) Condescend, contempt or mocking, underscore your relative force (c) Invade the others space-in a real sense or figuratively (d) Explicitly partner the other with a negative perspective (e) Put the other's obligation on record Culpeper (2005) claims that his work of

discourteousness isn't a hypothesis since a hypothesis has prescient force while his model of rudeness isn't yet a hypothesis. Culpeper et al. (2003) expresses that these super-methodologies don't occur independently and they are regularly blended.

Culpeper (2005) contends two focuses in the field of lack of consideration; first and foremost, he accepts that phonetic and non-etymological signs don't intrinsic discourteousness. To place it thusly, no etymological and non-semantic signs are not inconsiderate naturally. Nonetheless, some of them "are very difficult to be envisioned the setting in which they are utilized as not to be discourteous". This thought gets from the way that a few factors like force, social connection and setting, are engaged with seeing an etymological or non-phonetic sign as rude. Besides, politeness and impoliteness portrayals center around the lexical and syntactic parts and have restricted view towards those signs which happen in a correspondence (Culpeper, 2005). For example, the effect of prosody in portraying amiability and lack of consideration is critical. Culpeper (2005) has chipped away at the significance of prosody in depiction of impoliteness in *The Weakest Link* in the TV test show and reached the resolution that dissecting the prosody signals impacts the comprehension of lack of consideration systems which are utilized. Likewise, Culpeper (1996) claims the lack of consideration can be addressed verbally as well as nonverbally, for instance, in any event, staying away from eye to eye connection could be a methods for passing on discourteousness. Paralinguistic and non-verbal viewpoint additionally ought to be taken into contemplations while breaking down lack of consideration.

#### **1.4.1. Impoliteness strategies**

Culpeper (1996) forms a system for impoliteness comparable to the politeness methodologies proposed by Brown and Levinson (1987). He proposed a model of five lack of consideration methodologies with one modification created in 2005. Those procedures are clarified beneath.

### 1) Bald on record lack of consideration

In this system, Culpeper (2005, 41) clarifies that the speaker plays out the Face Threatening Act (FTA) in an immediate, clear, unambiguous and compact way. It is acted in conditions where face isn't superfluous or limited. There is an aim from the speaker to assault the substance of the recipient. Culpeper (1996, 361) utilizes the extract of a narrative film, *Soldier Girls*, as the case of bare on record impoliteness. The narrative follows the fortunes of a gathering of ladies initiates where Private Alves has performed reliably severely in the preparation program. She is met by three sergeants who don't give her entitlement to talk while extensively and deliberately assault her face. They assault her own worth by saying "You are wretched" and "You don't have the right to be out there in the public arena". They additionally assault her ability by saying "Can't do anything right". The entirety of the instances of uncovered on record rudeness systems are directly declared.

### 2) Positive impoliteness

As indicated by Culpeper (2005, 41), this system is made to assault the recipient's positive face, where he/she needs to be acknowledged by others. This technique should be possible through some yield methodologies, for example, overlooking the other, barring the other from an action, being impartial, indifferent, unsympathetic, utilizing improper personality markers, utilizing dark or mysterious language, looking for conflict, utilizing untouchable words, and calling different names. The case of this system is taken from the concentrate of *The Clampers*. In the accompanying model, S1 is a clamper who is attempting to eliminate the cinch from S2's van following S2's installment of the fine. S2 then, at that point asks the justification what valid reason S1 clipped the van. S1 clarifies that he doesn't have some other intention instead of managing his work

S1: I can accept your notes yet there's nothing I for one can do. I essentially work tackle my work for the gathering.

S2: Just take care of your work...

S1: I take care of my work for the board, on the off chance that you need me to clarify. Then, at that point assuming you need be that way, I can leave. I don't need to converse with you in the event that I would prefer not to.

S2: I don't mind what you do

S1: If you will be discourteous to me no doubt I...

S2: I would truly prefer not to converse with you you're not going to do anything about it are you (Culpeper et al. 2003, 1556)

### 3) Negative impoliteness

Culpeper (2005, 41) portrays this methodology as the one used to assault the recipient's negative face needs. The speaker utilizes this procedure to harm the recipient's needs to have opportunity of activity. The yield methodologies of negative lack of consideration systems are startling the other, stooping, hating or scorning, being derisive, not treating the other genuinely, deprecating the other, attacking the other's space, unequivocally partner the other with a negative angle, and putting the other's obligation on record.

### 4) Off-record impoliteness

This technique is the substitution of mockery or fake neighborliness which recently was considered as the procedure where the FTA is utilized by the methods for untrustworthy good manners systems (Culpeper, 1996, 356). Culpeper (2005, 44) contends that in off-record lack of consideration, the FTA is performed through an implicature with a specific goal in mind that one inferable expectation obviously surpasses some other.

### 5) Withhold politeness

Impoliteness happens when the shortfall of politeness work occur right now it is relied upon to show (Culpeper, 2005, 42). Neglecting to offer thanks or thank someone for some help, as demonstrated in the accompanying model, can be considered as purposeful lack of consideration. Utilizing the concentrate from The Clampers, the model depicts an adjudicator who has recently rejected a vehicle proprietor's allure against a leaving ticket.



## 1.5. Impoliteness in fiction

Rudeness in fiction has been a worry for pragmatics and stylistics since the last part of the 1980s (see, for example, early investigations by Brown and Gilman 1989, Simpson 1989, Sell 1992 and Leech 1992). Culpeper's (1996) original paper on impoliteness likewise comprises the main investigation to efficiently depict impoliteness in an anecdotal content, for his situation Shakespeare's *Macbeth*. He legitimizes his choice to examine fiction by talking about the job of lack of consideration in plot and character development. As his examination shows, lack of consideration in fiction demonstrates a productive road of exploration. Accordingly, in this part, we will analyze the capacity of lack of consideration in contemporary writing fiction, zeroing in on the connections of phonetic discourteousness with peruser diversion, characterization and plot. Culpeper (2013, 3) focuses on the significance of such examinations in that "from a clear perspective, discourteousness assumes a focal part in numerous talks (from military enlist preparing to shady TV shows), yet those talks are infrequently portrayed exhaustively." Impoliteness in fiction for kids, particularly, is one of these under-explored areas. In the accompanying conversation, we utilize the term 'fiction' for a few reasons. In the first place, 'fiction' incorporates all media managing imaginary characters and their activities, for example with characters and occasions that don't have a presence in reality (Klauk and Köppe, 2014). This definition, then, at that point, incorporates such assorted media as dramatization, film, TV arrangement or composition messages. The significance of lack of consideration for these media has been distinguished in past research (see for example Culpeper 1996, 1998; Dynel 2012; McIntyre and Bousfield 2017). A large number of the discoveries identified with show, TV and film talk are additionally substantial for lack of consideration in anecdotal writing writings; consequently, we hold that it is advantageous to utilize 'fiction' as an umbrella term. Second, we follow Sunderland (2011: 4) in alluding to composition fiction for youngsters as opposed to utilizing the term 'kids' writing.' In

doing as such, we stress that my accentuation doesn't lay on accepted messages alone, as the last term has come to recommend.

Culpeper's fifth point features that engaging lack of consideration is frequently of a manipulative nature (Culpeper 2011a, 233) in that it includes a type of casualty (which, on narrative of anecdotal writings, turns out to be anecdotal). Anecdotal rudeness is for the most part planned so that a group of people can perceive and comprehend the likely discourteousness consequences for the objective, and further, that these impacts cause humor and amusement for the crowd; Culpeper analyzes this marvel to Romans getting a charge out of combatant battles, or cutting edge crowds appreciating a fight (Culpeper 2011a, 234). This permits contemplations on the informative setting of anecdotal talk. While rude phonetic conduct happens on the intradiegetic level, for example in talk between various characters, it is utilized for the advantage and satisfaction in the review crowd. Hence for anecdotal talk, this present reality crowd (i.e., the perusers) must be perceived as the primary recipient. What is applicable is that the crowd comprehends the humor in the scene and takes delight from it. It is not important to show how characters respond to hilarious trades (and, it makes sense, inconsiderate ones), and in fact, their responses will in general be not shown frequently (Dynel 2016, 123).

### **1.6. Narrative Voice as a main factors of narration**

As of now referenced, story voice fundamentally alludes to the storyteller or “narrative agency” that addresses the inquiry: Who talks? /Who is the content's story voice? (Jahn, 2005, N3.1.1; Bal, 2009, 21). Story voice for Genette (1980, 186) is the speaker or “voice” of the narrative talk. This is the substance that sets up informative contact with a recipient (the 'narratee'). This specialist chooses what is to be told, how it is to be told (particularly, from what perspective, and in what succession). Assuming in fact, the narrative voice chooses how a given story is to be advised, it infers that story voice can likewise decide the point from which a given story is to be perused.

Here and there the expressions "narrative voice" and "voice" are utilized reciprocally (Genette, 1980; Jahn 2005). In any case, the term narrative voice is liked in this examination since it plainly draws out the possibility that it is the voice of the storyteller and no other voice that does the talking in a narrative text. Along these lines, narrative voice is the build that embraces the recounting generational contentions as a part of the story component in the Kiswahili books under examination. In any case, extraordinary as they might be, narrative voice and centralization go inseparably during the time spent story correspondence. Together, they decide the perusing of books (Bal, 2009, 18; Mackay, 2011, 39-40).

It is critical to bring up that narrative voice can be acknowledged in various structures in a story text. It is the inability to perceive different kinds of narrative voice (storytellers) that has now and again prompted the disarray among portrayal and centralization.

The structure that a narrative voice takes in a narrative text incredibly affects the manner in which the peruser sees the described story. In fact, the way where an item is introduced gives data about that object itself and about the focalizer who might possibly be the storyteller of the story (Bal, 1997, 152). Thus, this drives us to the conversation of the different sorts of narrative voice.

Undoubtedly, narrative voice and centralization are the methods through which story makers control the view of the described story (stories). The two procedures decide the perusing of the described story in a given narrative text (Bal, 2009: 18; Mackay, 2011, 39-40). Thus, they are of fundamental significance in the investigation of generational contentions caught in the chose books.

Notwithstanding, narrative voice and centralization are so firmly related that they are now and again mistook for one another (Genette, 1980:10,186; Rimmon-Kenan, 1983, 2002, 73). Most scholars have neglected to recognize centralization and narrative voice; the character whose perspective arranges the story point of view and the storyteller who recounts the story (Genette, (1980, 10). Centralization alludes to what in particular was recently called "Point of view". Rimmon Kenan (2002:73) states; "Most early investigations of "Point of view", for example, (Brooks

and Warren 1959), Stanzel (1955) Friedman (1955), Booth (1961) and Romberg (1962) treat two related however various inquiries as though they were tradable".

The inclination to befuddle narrative voice and centralization might be ascribed to the way that the two are essentially text based develops that are some of the time acknowledged in indeed the very same substance. A few researchers (Fowler, 1977, 76; Lanser, 1981, 201-2; Rimmon-Kennan, 2002, 73-74) appropriately see that it is pragmatically difficult to talk without selling out some close to home "point of view". Be that as it may, an individual (and by similarity a narrative specialist) is additionally equipped for undertaking to determine what someone else sees or has seen. Subsequently, talking and seeing; portrayal and centralization, may, however need not be credited to a similar specialist.

Surely, befuddling a substance that recounts the story with one that lone arranges its telling can hamper the correspondence interaction. However, narrative voice and centralization are intended to work with correspondence in a story in a content (Currie, 2010:65). Asserting this postulation, Rimmon-Kenan (2002, 74) announces: "... differentiation between the two exercises (portrayal and centralization) is a hypothetical need, and just on its premise can the interrelations between them be concentrated with exactness." Moreover, when no qualification is made between the specialist that "speaks" (narrator) and the one that "sees" (focalizes) the story, it is hard to depict enough the strategy of a book in which something is seen-and that vision is described (Bal (1997, 143). Misreading the storyteller and focalizer in a narrative text is commensurate to misreading the described. Accordingly, an explanation of what the terms narrative voice and centralization assign is critical in any story examination.

### **1.6.1. Types of narrative voice**

A story voice could appear as the suggested creator, a character or both in a given narrative text (Fowler 1977: 76, 81; Wales 1989; Richardson, 2006:115; Jahn 2007, 102). A few researchers (Genette, 1980; Lanser, 1981; Stanzel, 1984; Bal,

1997) have utilized assorted terms to allude to various sorts of storytellers/narrative voices. Customarily, first-person narrative and third-individual story voices were utilized to depict the narrative cases including a storyteller who relates an individual story or another person's story separately (Jahn, 2005, 10). Be that as it may, significant discussion has seethed among scholars about the reasonableness of these terms. While "first-individual narrative" is still generally utilized, the term "third-individual narrative" is viewed as deceiving and questionable (Chatman, 1978:11; Bal, 1985: 119; Bal, 1997:22).

The rivals (Genette, 1980:244; Lanser, 1981:157 and Bal, 2009:20-30) of the expression "third-individual story" fight that as a general rule, the storyteller is just perceived in the first person sense. The "I" and the "S/he" and "It" are basically "I". The thing that matters is possibly felt in the situations when the article and subject in the portrayal cycle are unique (Bal, 2009, 20-22). Also, there are examples when the describing "I" that reports is not quite the same as the encountering "I" that is engaged with the unfurling occasions (Stanzel, 1984, 20). This is the situation when for instance a character reflectively relates youth encounters likewise with instance of Akida in *Kufa Kuzikana*. Therefore, Mieke Bal proposes the appropriation of the terms outside storyteller (EN) and character bound storyteller (CN). She asserts that when in a content the storyteller never alludes expressly to itself as a character; we may talk about an outside storyteller. Nonetheless, when the "I" is to be related to a character in the story that attempts its telling we talk about a character bound storyteller (CN) (Bal, 1997, 22). Nonetheless, Bal's idea is just legitimate as long as the portrayal is restricted to the division between a storyteller who is situated with the story world and one who isn't. In circumstances where an auto diegetic storyteller bends over as an extradiegetic storyteller, a more explicit term to depict this situation is essential.

The terms public narrative voice (PUNV) and private narrative voice (PRNV) are credited to Susan Lanser. She guarantees that the narrative voice may have a place with "private" or "public" storytellers. Private storytellers are essentially characters (anecdotal elements) that attempt the correspondence of the

story at the activity level inside the actual content. On the other hand, public storytellers have a place with the suggested creator and exist before the content (Lanser, 1981, 130-140). This public narrative voice is the thing that Lanser partners with the inferred writer liable for the presentation of a genuine informative demonstration with the suggested peruser in an abstract content.

Amazingly, every one of the terms recommended by Gerard Genette, Susan Lanser and Mieke Bal highlights two methods of portrayal in which the story is either told by a substance that is essential for the described story or one that isn't. They forefront the relationship measure in regard to the described story world. The worry is whether the storyteller is situated inside or outside the story world. Despite what is generally expected, Franz Stanzel is more inspired by the idea of the storytellers and their relationship with the described story. The key inquiry is; whose story is the storyteller telling? Is the storyteller relating his/her own experience(s) or other people's encounters?

Each of the suggested phrases refers to the item that tries to tell the story in a narrative text. The distinction radiates from the viewpoint that every researcher means to stress taking into narrative the described story and its perusing. This examination hypothesizes three standards for ordering story voice. The primary model is the discernibility of the storyteller. The story voice is supposed to be plain or secretive if the describing specialist in a narrative text is so prominent or unnoticeable individually (Chatman, 1978, 146). A conspicuous case is the place where the portrayal is introduced in a backhanded talk (ID). For this situation, the describing specialist reports the occasions and settings in the narrative text. The plain storyteller might be outside the story world similar to the case with Vuta n'kuvute, Kipimo cha Mizani and Tumaini. In these books, the portrayal is prevalently attempted by an outer storyteller who reports and remarks on occasions as they occur in the story world.

Alternately, clandestine storytellers have a generally vague or indeterminable voice Jahn (2005, 9). An incognito narrative voice has a place with an unnoticeable and indistinguishable storyteller; a storyteller who blurs away from

plain sight. Such a storyteller will in general disguise oneself and crawls under a rock. This is the situation with Internal centralization (IF). Inner centralization is generally showed in direct talk (DD) or free roundabout talk (FID). A secret storyteller crawls under a rock by staying away from to cause to notice oneself. An incognito storyteller chiefly tries not to discuss oneself. Such a storyteller stays away from an uproarious or striking voice, and will likewise keep away from any of the sober minded or expressivity markers. Clandestine portrayal is showed in characters that are permitted to absolute words and act without help from anyone else rather than keeping an aloof state.

The subsequent measure is dependability. The narrative voice is either dependable or problematic if his/her qualities are steady or conflicting with those of the suggested creator correspondingly. What makes a storyteller temperamental is the point at which his/her qualities wander strikingly from that of the suggested creator. In this way, a storyteller is supposed to be problematic when his/her show of the story clashes with "the standard of the work". The peruser hence gets dubious of his/her truthfulness or ability to tell the "genuine adaptation" of the story (Chatman, 1978:149). An inconsistent portrayal is seen in *Kufa Kuzikana* where the extradiegetic storyteller (Akida) negates himself in his endeavor to assume the part of an autodiegetic storyteller. Akida is a character who is just fifteen years of age. However, we see him occupied with a discussion at the very level with Tim and Tom that have all the earmarks of being a lot more established characters.

The third rule is the area of the describing specialist comparable to the story world. The narrative voice is supposed to be homodiegetic and heterodiegetic if the describing specialist is situated inside the story world or outside the story world correspondingly (Genette, 1980, 245; Jahn, 2005, 10.). All in all, the storyteller is either a character inside the story world or an alternate substance situated external the story world.

The relationship of the describing specialist with the described story is the fourth measure. Considering this angle, we get the classifications of the main story voice and the third-individual narrative voice. In the principal individual narrative

voice ("I" storyteller) alludes to the storyteller that relates his/her own experience(s). Then again, the third-individual narrative voice ("s/he, it" storyteller) alludes to the describing specialist that relates another person's experience(s) (Stanzel, 1984, 141-184).

More significant in the current investigation are the area and experience rules. The key inquiries are first: "Is the storyteller situated inside or outside the story world?" Secondly: "Is the storyteller relating his/her own or another person's experience(s)?" The responses to these inquiries decide the portrayal cycle just as the impression of the described story in each novel. These two rules are the most urgent in portraying a narrative voice. The discernibility and dependability of the narrative voice generally rely upon the area of the storyteller in regard to the story world and its relationship with the described story.

By and by, since this examination is worried about the way (portrayal) in which generational struggles are portrayed, all potential manners by which the describing specialist presents the generational contentions are thought of. Therefore, in each novel reviewed, different terms are applied where it is important to emphasize the interplay of the depiction. In any case, Genette's and Lanser's wordings are given noticeable quality since they strikingly catch the informative job performed by scholarly messages and the novel specifically.

## **CHAPTER 2. The Methodology and Data Analysis**

### **2.1. Methodology applied to conduct the research**

#### *Research process*

This research investigates the pragmatic nature of narrative voice in Agatha Christie's short stories. During analyzing process we will use types of narrative



voice (third-person narrative, public narrative voice, and private narrative voice), types of impoliteness (positive impoliteness, negative impoliteness, off-record impoliteness, withholds politeness), and types of Speech acts (locutionary acts, an illocutionary act, perlocutionary acts).

### *Research data sources*

The following short stories by Agatha Christie were selected for analysis:

1. “Sanctuary”
2. “Strange Jest”
3. “The Case of the Perfect Maid”
4. “The Jewel Robbery at the Grand Metropolitan”
5. “The Dressmaker’s Doll”

### *Technique of data collection and data analysis*

During the analysis, the author's works were selected according to the specific pragmatic narration used for the analysis of the topics. In the process of analysis, information about the works was first given, then the dialogues in the stories were selected for pragmatic narration analysis, and after the dialogues, the type to which they belonged was noted.

## **2.2. Data analysis**

### **1. Sanctuary**

**Context:** Up till now the man's eyes had been shut yet now they unexpectedly opened and fixed themselves all over. They were neither stupefied nor meandering. They appeared to be completely alive and savvy. His lips moved, and Bunch bowed forward to get the words, or rather the word. It was just single word that he said: ‘Sanctuary.’

#### **Excerpt 1:**

BUNCH: ‘Well,’ he said. ‘Sanctuary in Roman and Greek temples applied to the cella in which stood the statue of a god. The Latin word for altar “ara” also means protection.’ He continued learnedly: ‘In three hundred and ninety-nine A.D. the right of sanctuary in Christian churches was finally and definitely recognized. The earliest mention of the right of sanctuary in England is in the Code of Laws issued by Ethelbert in A.D. six hundred...’ (*public narrative voice*)

In this excerpt, Bunch's sayings belong to public narrative voice. Here he wants to explain the source and meaning of "Sanctuary". As we noted that this type of narrative voice is a type of the narration, which someone explains something according to his practice, or some historical story he comes across some period of his life etc.

**Excerpt 2:**

JULIAN: 'Darling,' 'You are sweet.' (*personal narrative voice*)

BUNCH: 'The Eccleses have been here'. 'You don't know them. They're the sister and her husband of the man in the church.' (*personal narrative voice*)

JULIAN: 'My dear, you ought to have called me.' (*personal narrative voice*)

In this dialogue, personal narrative voice was used. Bunch said "The Eccleses have been here", with this sentence he used the pronoun "he", and Julian said 'You are sweet'. She also used the pronoun "you". Julian also said 'My dear, you ought to have called me.' Here Julian changed the pronoun "you" with "my dear", although this belongs to personal narrative voice.

**Context:** Police Constable Abel laid the bag on the counter of the bundles office and pushed back the catch. The case was not bolted. Pack and Mr. Edwin Moss remained on one or the other side of him, their eyes with respect to one another wrathfully. It was the investigator who came, the Inspector Craddock whom Miss Marple recalled. He welcomed Bunch happily as an old companion.

**Excerpt 3:**

INSPECTOR: 'I'll tell you some things first,' 'To begin with, Mr and Mrs Eccles have been having an eye kept on them for some time. There's reason to believe they've been connected with several robberies in this part of the world. For another thing, although Mrs. Eccles has a brother called Sandbourne who has

recently come back from abroad, the man you found dying in the church yesterday was definitely not Sandbourne.’ (*third-person narrative voice*)

BUNCH: ‘His name was Walter, to begin with, not William.’ (*third-person narrative voice*)

INSPECTOR: ‘His name was Walter St John, and he escaped forty-eight hours ago from Charrington Prison.’ (*third-person narrative voice*)

In this dialogue, **third person narrative voice** was used. Inspector said “*To begin with, Mr. and Mrs. Eccles have been having an eye kept on them for some time*”, here he speaks about the third person or persons. Also Bruch said ‘His name was Walter, to begin with, not William,’ here he used third person as Walter. Thus, this part belongs to third person narrative voice.

**Context:** No one would have speculated that Police Constable Abel and Mrs. Harmon spent long half-hours in Police Constable Abel's off-time examining the separate benefits of excrement and bone dinner for flower shrubberies. The each before long took care of its job. The two ladies gave a slight pant as the cover flew up. The daylight getting through the window lit up seemingly an endless fortune of shimmering gems, red, blue, green, orange.

**Excerpt 4:**

POLICE CONSTABLE ABEL: ‘We’ll have to get this clear’. ‘If it’s your suitcase, madam, what do you say is inside it?’ (*locutionary act*)

In this excerpt was used **locutionary** type of the speech act. As we know that this type of speech act is a type of the pragmatic narration, is to explicitly state any work or function to be performed. Here Police says to Mrs. Harmon, ‘*We’ll have to get this clear*’ and he exactly means that they need find something inside the suitcase that is why they must look through it.

**Context:** In the end, Brunch comes home to reveal the secrets of the murder, and based on her conversation with her husband, the following dialogue emerges.

### Excerpt 5:

BUNCH: 'Tiglath Pileser,' stroking the vicarage cat, who was purring against her knee, 'is very particular about what fish he eats. I often tell him he's got a proud stomach!' (*illocutionary act*)

JULIAN: 'And your tooth, dear? Did you have it seen to?' (*illocutionary act*)

BUNCH: 'Yes'. 'It didn't hurt much, and I went to see Aunt Jane again, too...'

JULIAN: 'Dear old thing'. 'I hope she's not failing at all.' (*perlocutionary act*)

BUNCH: 'Not in the least.'

In this dialogue was used **illocutionary act**. As we know that this type pragmatic narrative voice belongs to speech act types, there is no precise information about the work to be done or the function to be performed, or the intended meaning is implied in a covert or indirect way. Here Bunch said "... *I often say he has a proud stomach*" and Julian answered "*And your tooth, my dear? Did you have it seen to*" here both of them use private meanings of the words and this belongs to illocutionary type of the speech act.

## 2. Strange Jest

**Context:** Fixing it, she stuck the point into what seemed, by all accounts, to be a small wormhole in one side of the mysterious break. With a little trouble she pulled out a little cabinet. In it was a heap of blurred letters and a collapsed paper. Edward and Charmian jumped on the find together. With shuddering fingers Edward unfurled the paper. He dropped it with a shout of disdain.

### Excerpt 1:

EDWARD: 'A damned cookery recipe. Baked ham!' (*bald on record type impoliteness*)

Here was used the **bald on record type impoliteness**. As we probably are aware, bare on record discourteousness is a technique to state the viewpoint straightforwardly, clear and unambiguous inconsiderately. Uncovered on record

rudeness – the FTA is acted in an immediate, clear, unambiguous and compact path in conditions where face isn't immaterial or limited. Here Edward says 'a damned cookery recipe...' and this shows his aggression to the situation. They can't find money and getting angry, that is why he used these impolite words.

**Context:** Charmian and Edward spoke to Miss Marple to track down the secret fortune as quickly as time permits. From the start, they anticipated that he should say everything like a stargazer. Charmian blows her top when Miss Marple says that she has no clue after the initial feeling.

**Excerpt 2:**

CHARMIAN said disappointedly: 'Jane told us you'd say at once where to dig!' (*positive impoliteness*)

MISS MARPLE smiled: 'I'm not quite a conjurer, you know. I didn't know your uncle, or what sort of man he was, and I don't know the house or the grounds.'

CHARMIAN: 'If you did know them?' (*positive impoliteness*)

MISS MARPLE: 'Well, it must be quite simple, really, mustn't it?' said.

CHARMIAN: 'Simple!'. 'You come down to Ansteys and see if it's simple!' (*positive impoliteness*)

We see an **example of positive impoliteness** in this dialogue. As we know, positive impoliteness involves interrupting someone, not reacting to what someone says, or expressing one's thoughts in an aggressive way. Here, Charmian angrily and aggressively says 'Jane told us immediately where to dig!'. Miss Marple is even more outraged when she says it's not easy to find what they want, and more aggressively 'Simple!'. 'You go down to Anstey and see if it's simple!' he says.

**Context:** Charmiana and Edward wonder what they will do after they find a letter written by their uncle and claim that there is a recipe in it. Edward groaned. He sat down and buried his face in his hands.

**Excerpt 3:**

CHARMIAN: 'What's the matter?'

EDWARD: 'Nothing. It's only the awful thought that, but for Miss Marple, we might have burned these letters in a decent, gentlemanly way!' (*sarcasm or mock politeness*)

In this part was used *sarcasm or mock politeness*. Sarcasm has become an exceptional method to treat other's appearances in correspondence. In any case, the investigation of sarcasm has not yet been explored altogether on account of such day by day illocutionary demonstrations of the discussions. Edward said about the letter 'Nothing. It's only the awful thought that, but for Miss Marple, we might have burned these letters in a decent, gentlemanly way!' he used sarcasm with this sentences. Thinking that the letter was a meaningless recipe, Edward offered to burn it, and he did so with special sarcasm.

**Context:** The odd piece of it was that the article consequently gladly announced was just a delicate, fastidious looking, older old maid. According to the two youngsters who had simply, by Jane's acceptable workplaces, made her colleague, there showed wariness and a hint of disappointment. They were pleasant looking individuals; the young lady, Charmian Stroud, thin and dull—the man, Edward Rossiter, a blond, agreeable youthful monster.

**Excerpt 4:**

CHARMIAN: 'Oh! We're awfully pleased to meet you.' (*private narrative voice*)

JANE: 'Darling, she's absolutely marvelous. Leave it all to her. I told you I'd get her here and I have.' 'You'll fix it for them, I know. It will be easy for you.' (*private narrative voice*)

In this dialogue was used **private narrative voice**. Charmian says 'we are...' and this pronoun belongs to personal or private narrative voice. Also here Jane says '... she is absolutely marvelous...', 'I told...', 'I'd get...', 'You'll...'. These all also belong to private or personal narrative voice.

**Context:** After Charmian and Edward meet Miss Marple, Charmian begins to tell her stories.

### Excerpt 5:

CHARMIAN: 'Well, here goes! The story starts with Uncle Mathew, uncle—or rather, great-great-uncle—to both of us. He was incredibly ancient. Edward and I were his only relations. He was fond of us and always declared that when he died, he would leave his money between us. Well, he died last March and left everything he had to be divided equally between Edward and myself. What I've just said sounds rather callous—I don't mean that it was right that he died—we were very fond of him. But he'd been ill for some time. (*public narrative voice*)

In this part was used **public narrative voice**. As we know that for this type narrative voice must be used story type speech.

**Context:** There was a bunch of paper at a table in the morning room - all the documents that the late Matthew Stroud left. None of them was destroyed, and Charmian and Edward returned to them from time to time, carefully listening to bills, invitations and work correspondence in the hope of finding a clue that was not noticed until now.

### Excerpt 6:

CHARMIAN: 'Can you think of anywhere we haven't looked?' demanded hopefully.

MISS MARPLE: 'You seem to have been very thorough, my dear. Perhaps, if I may say so, just a little too thorough. I always think, you know, that one should have a plan. It's like my friend, Mrs. Eldritch, she had such a nice little maid, polished linoleum beautifully, but she was so thorough that she polished the bathroom floor too much, and as Mrs. Eldritch was stepping out of the bath the cork mat slipped from under her, and she had a very nasty fall and actually broke her leg! Most awkward, because the bathroom door was locked, of course, and the gardener had to get a ladder and come in through the window—terribly distressing to Mrs. Eldritch, who had always been a very modest woman.' (*third person narrative voice*)

In this excerpt was used **third person narrative voice**. Miss Marple speaks about Mrs. Eldritch. Miss Marple says '...It's like my friend, Mrs. Eldritch, she had such a nice little maid, polished linoleum beautifully...' here Mrs. Eldritch can be changed with 'he'. Thus, this shows that this part belongs to the third person narrative type.

**Context:** After reading the letter and clarifying everything, Miss Marple tells the young people about what happened.



In this dialogue, we can see different types of speech act and **negative impoliteness** at the same time. So, Miss Marple says ‘...there’s really no need to make it all so difficult..’. Here it means concrete. As we know, speech acts that express a specific function or meaning belong to the locutionary type. Thus, we can

**Excerpt 7:**

MISS MARPLE: ‘My dear, dear children—there’s really no need to make it all so difficult. Your uncle was really a very simple man. He had to have his little joke, that was all.’ (*locutionary act*)

CHARMIAN: ‘Just exactly what do you mean, Miss Marple?’

MISS MARPLE: ‘I mean, dear, that you’re actually holding the money in your hand this minute.’ (*illocutionary act*)

CHARMIAN: ‘Are we mad, or are you?’ (*negative impoliteness*)

MISS MARPLE: ‘Well, of course,’ ‘I dare say it wouldn’t to me if it weren’t for my great-nephew Lionel. Such a dear little boy and a passionate stamp collector. Knows all about stamps. It was he who told me about the rare and expensive stamps and that a wonderful new find had come up for auction. And I actually remember his mentioning one stamp—an eighteen fifty-one blue two-cent. It realized something like twenty-five thousand dollars, I believe. Fancy! I should imagine that the other stamps are something also rare and expensive. No doubt your uncle bought through dealers and was careful to “cover his tracks”, as they say in detective stories.’ (*perlocutionary act*)

say that here was used *locutionary act type of speech act*.

Also here was used **an illocutionary act type**. Miss Marple says ‘...you’re actually holding the money in your hand this minute.’ Here, Miss Marple actually means that the letter they are holding is the treasure they are looking for. However, the interlocutors do not understand it and what it means. This exactly belongs to **an illocutionary act type**. In addition, we see an example of negative rudeness in this dialogue. Charmian cannot understand Miss Marple’s speech and said ‘Are we mad, or are you?’. Here the word of ‘mad’ was used with negative meaning. The synonyms of this word are ‘crazy’, ‘foolish’, ‘stupid’ etc. Charmian believes that Miss Marple mocked them, and for this reason uses this rude word. This sentence belongs to **negative impoliteness**.



### 3. The Case of the Perfect Maid

**Context:** Miss Marple was surprised at what was happening and tried to clarify what had happened by talking to Edna.

In this dialogue we can show the **third person narrative voice**. As Edna says ‘...the way Miss Skinner looked’, here she speaks about third person.

**Context:** Edna explained all happenings to Miss Marple.

#### Excerpt 1:

EDNA: ‘You see, ma’am, it’s the way it happened—the way Miss Skinner looked.’ (*Personal narrative voice*)

MISS MARPLE: ‘How,’ enquired patiently, ‘did Miss Skinner look?’ (*third person narrative voice*)

EDNA: ‘Oh, ma’am, it was ever such a shock to Gladdie. You see, one of Miss Emily’s (*third person narrative voice*)

#### Excerpt 2:

EDNA: ‘And the very next day as ever was a plate got broken, and Miss Lavinia she bounced out right away and told Gladdie to take a month’s notice. And what Gladdie feels is it couldn’t have been the plate and that Miss Lavinia was just making an excuse of that, and that it must be because of the brooch and they think as she took it and put it back when the police was mentioned, and Gladdie wouldn’t do such a thing, not never she wouldn’t, and what she feels is as it will get round and tell against her and it’s a very serious thing for a girl, as you know, ma’am.’ (*public narrative voice*)

In this part, **public narrative voice** was used. Edna speaks about happening process to Miss Marple. This belongs to storytelling, so public narrative type.

**Context:** After Edna's speech, Miss Marple analyzed what was in her mind. Although he did not like his actions, he believed that he was sincere. To learn more about the event, he thought about increasing the dialogue.

**Excerpt 3:**

EDNA: 'I suppose, ma'am, there isn't anything you could do about it? Gladdie's in ever such a taking.' (*private narrative voice*)

MISS MARPLE: 'Tell her not to be silly'. 'If she didn't take the brooch—which I'm sure she didn't—then she has no cause to be upset.' (*off record impoliteness*)

EDNA: 'It'll get about,' (*private narrative voice*)

MISS MARPLE: 'I—er—am going up that way this afternoon. I'll have a word with the Misses Skinner.' (*private narrative voice*)

EDNA: 'Oh, thank you, madam'.

In this dialogue was used **private narrative voice** type. Edna says, 'I suppose...', 'It'll get about' this belongs to private narrative voice type. Also, Miss Marple use, '...I'm sure she didn't...', 'I—er—am going up...', here was used the first person singular pronoun and this belongs to private or personal narrative voice. Here also we can notice off record impoliteness in Miss Marple's speech.

**Context:** The young lady Devereux lost some precious diamonds she kept in Unlocked scratch and some precious fur that was given to her as a wedding gift. The judge and his wife also took jewelry and a certain amount of money. Mrs. Carmichael was the most suffering. Not only did he not have very precious stones-eyebrows, but he also kept a large amount of money, which went to the apartment. It was Janet's evening, and her mistress had the habit of walking around the gardens in the early morning, calling the birds and sprinkling crumbs. It seemed clear that the perfect maid Mary had the keys to fit all the apartments!

**Excerpt 4:**

MARY: 'And all the time, my dear, just a common thief!' (*Bald on record type impoliteness*)

In this excerpt, **bald on record type impoliteness** was used. As we know that in this type impoliteness, all minus characters or negative things are expressed

directly. As Mary said, ‘...just a common thief’, here she uses exactly meaning ‘thief’ as a bad personal character.

**Context:** Lavonia comes to Miss Emily's room and encounters Miss Emily's sincere attitude as she examines the room. Miss Emily then asks him to fill the water bottle, and Lavinia joins in the dialogue below.

**Excerpt 5:**

EMILY: ‘Lavinia is very good to me. Lavvie dear, I do so hate giving trouble but if my hotwater bottle could only be filled in the way I like it—too full it weighs on me so—on the other hand, if it is not sufficiently filled, it gets cold immediately!’ (*locutionary acts*)

LAVINIA: ‘Perhaps, if you’re doing that, it might be refilled. There are no rusks in the house, I suppose—no, no, it doesn’t matter. I can do without. Some weak tea and a slice of lemon— no lemons? No, really, I couldn’t drink tea without lemon. I think the milk was slightly turned this morning. It has put me against milk in my tea. It doesn’t matter. I can do without my tea. Only I do feel so weak. Oysters, they say, are nourishing. I wonder if I could fancy a few. No, no, too much bother to get hold of them so late in the day. I can fast until tomorrow.’ (*an illocutionary act, perlocutionary acts*)

In this dialogue, all of three types of speech act are used. Thus, in the first sentence, Emily says ‘on the other hand, if it is not sufficiently filled’. She used direct and concrete meaning and this belongs to **locutionary acts**. Then Lavinia answered to her. But she used different and confused words meaning. She says ‘. I think the milk was slightly turned this morning’, and here she means something different but the person in front of you needs to explain in order to understand the sentence. And this belongs to **an illocutionary act**. In the same dialogue Lavinia uses ‘...Oysters, they say, are nourishing. I wonder if I could fancy a few? No, no, too much bother to get hold of them so late in the day. I can fast until tomorrow’ and here she planned perform some act and explained them. This belongs to the **perlocutionary acts**.

#### 4. The Jewel Robbery at the Grand Metropolitan

**Context:** Two men had just entered the hotel—one in uniform, the other in plain clothes. They spoke to a page, and were immediately ushered upstairs. A few

minutes later, the same boy descended and came up to where we were sitting. After Poirot enters the hotel room Mr. Opalsen explains the situation.

**Excerpt 1:**

MR. OPALSEN: "I make it a rule that no one is to come into this room unless Célestine, the maid, is there also. The chambermaid does the room in the morning while Célestine is present and comes in after supper to turn down the beds under the same conditions; otherwise, she never enters the room." (third person narrative speech)

In this part was used the **third person narrative speech**. Here Mr. Opalsen speaks about Celestine. And this type of dialogues belongs to third person pragmatic narration.

**Context:** The inspector asks something to Mr. Opalsen and noted to his notebook.

**Excerpt 2:**

MR. OPALSEN: "They were there when I went down to supper." (private narrative voice)

INSPECTOR: "You are sure?" (private narrative voice)

MR. OPALSEN: "Quite sure. I was uncertain whether to wear them or not, but in the end, I decided on the emeralds, and put them back in the jewel case." (locutionary act)

Here was used **private narrative voice**. As we show that Mr. Opalsen and Inspector have used the first and the second singular pronouns and this belongs to the private narrative voice.

**Context:** Monsieur would not stand next to him seeing that he was accused, this notorious room maid was allowed to go without Scott. He never loved her. From the first he said he was not honest. She also had a sharp control over him while he was in Madame's room! Let the fools of those cops look for him, and if they did not find Madame's pearls on him, it would be very surprising!

Although this harangue was uttered in rapid and virulent French, Célestine had interlarded it with a wealth of gesture, and the chambermaid realized at least a part of her meaning. She reddened angrily.

### Excerpt 3:

MRS OPALSEN: “If that foreign woman’s saying I took the pearls, it’s a lie!” she declared heatedly. “I never so much as saw them.” “Search her!” “You will find it is as I say.” (*negative impoliteness*)

CÉLESTINE: “You’re a liar—do you hear?” said the chambermaid, advancing upon her. “Stole ’em yourself and want to put it on me. Why, I was only in the room about three minutes before the lady came up, and then you were sitting here the whole time, as you always do, like a cat watching a mouse.” (*bald on record impoliteness*)

In this dialogue was used **negative impoliteness**. Mrs. Opalsen says ‘search her...’, this is very impolite and rough word. Also here she uses her emotions and aggression in this expression, thus according to pragmatic narrative voice this belongs to the negative impoliteness.

Here also used **bald on record impoliteness**. Celestine says ‘You’re a liar...’ ‘Stole ’em yourself, and want to put it on me...’. In these words she exactly and directly shows her aggression and clearly says her opinion. Thus, this includes to bald on record impoliteness.

**Context:** The inspector continues to ask questions to find out who is left alone in the room.

### Excerpt 4:

INSPECTOR: “Is that true? Didn’t you leave the room at all?”

CÉLESTINE: “I did not actually leave her alone,” “but I went into my own room through the door here twice—once to fetch a reel of cotton, and once for my scissors. She must have done it then.” (*withhold impoliteness*)

MRS OPALSEN: “You wasn’t gone a minute,” retorted the chambermaid angrily. “Just popped out and in again. I’d be glad if the police would search me. I’ve nothing to be afraid of.” (*off-record impoliteness*)

In this dialogue was used **off record impoliteness**. So, as we know that this type impoliteness means of an implicature yet so that one inferable expectation unmistakably exceeds any others.

**Context:** After everything is clarified, Mrs. Opalson talks to Hastings.

### Excerpt 5:

Mrs. Opalsen: "Mon ami Hastings!" "Embrace me, my friend; all has marched to a marvel!" (*an illocutionary act*)

Hastings: "Do you mean—" (*Perlocutionary act*)

Mrs. Opalsen: "Just wonderful, I call it!" said Mrs. Opalsen, smiling all over her fat face. "Didn't I tell you, Ed, that if he couldn't get back my pearls nobody would?" (*an illocutionary act*)

Hastings: "You did, my dear, you did. And you were right."

In this dialogue was used **an illocutionary act**. Mrs. Opalsen says that, 'Embrace me, my friend; all has marched to a marvel' and this is not exactly or concrete expression that is why Hastings asks 'Do you mean...'. So this type speech includes to *an illocutionary act*.

## 5. The Dressmaker's Doll

**Context:** The doll lay in the huge velvet-shrouded seat. There was very little light in the room; the London skies were dim. In the delicate, grayish-green melancholy, the savvy green covers and the window ornaments and the carpets all mixed with one another. The doll mixed, as well. She lay long and limp and spread in her green-velvet garments and her velvet cap and the painted cover of her face. She was the Puppet Doll, the impulse of Rich Women, the doll who lolls next to the phone, or among the pads of the divan. She spread there, forever limp but then peculiarly alive. She looked a wanton result of the 20th century.

### Excerpt 1:

SYBIL FOX: 'Elsbeth, Elspeth, have you the blue pattern up there? Mrs. Fellows-Brown will be here any minute now.' (*third person narrative voice*)

In this excerpt was used, the **third person narrative voice**. Sybil says '...Mrs. Fellows-Brown will be here any minute now', she replaces third person with Mrs. Fellows-Brown and this includes to the third person narrative voice.

**Context:** Alicia Coombe came in. She didn't generally come in these days, just when uncommon clients showed up, and Mrs. Fellows-Brown was such a client.

**Excerpt 2:**

SYBIL: 'There,' she said, 'I think it's good. Yes, it's definitely a success.'  
(*private narrative voice*)

MRS FELLOWS-BROWN: 'I must say,' 'your clothes do something to my behind.'  
(*private narrative voice*)

SYBIL: 'You're much thinner than you were three months ago.'  
(*off-record impoliteness*)

In this dialogue was used **private narrative voice**. Sybil says 'I think it's good', and Mrs. Fellows Brown says 'I must say...' and these include to private narrative voice. Also in this dialogue was used **off-record impoliteness** type. Sybil says to Mrs. Fellows that, 'You're much thinner than you were three months ago'. This expression contains secret sarcasm, and this includes off-record impoliteness.

**Context:** Sybil gazed at the casual doll. A demeanor of bewilderment was developing all over. Alicia Coombe entered and Sybil turned strongly and asked how long the doll with her.

**Excerpt 3:**

ALICIA COOMBE: 'What, the doll? My dear, you know I can't remember things. Yesterday—why, it's too silly!—I was going out to that lecture and I hadn't

gone halfway down the street when I suddenly found I couldn't remember where I was going. I thought and I thought. Finally, I told myself it *must* be Fortnums. I knew there was something I wanted to get at Fortnums. Well, you won't believe me, it wasn't till I got home and was having some tea that I remembered about the lecture. Of course, I've always heard that people go gaga as they get on in life, but it's happening to me much too fast. I've forgotten now where I've put my handbag—and my spectacles, too. Where did I put those spectacles? I had them just now—I was reading something in *The Times*.' (*public narrative voice*)  
(*illocutionary act*)

In this part was used **public narrative voice**. Alicia Coombe explains something about her own life practice or her life. That is why this belongs to public narrative voice.

**Context:** Alicia Coombe blames Margaret for the toy and tells Sybil about it. Sybil's reaction is very harsh.

**Excerpt 4:**

SYBIL: 'Of course it is—idiotic,' said. 'However,' she added grimly, 'I'm going to put a stop to it.'  
(*negative impoliteness*)



In this excerpt was used negative impoliteness. Sybil says ‘Of course it is—idiotic’, the word of ‘idiotic’ belongs to impoliteness word group and shows her aggression and emotion, that is why it includes negative impoliteness narrative voice.

**Context:** When Mrs. Fellows-Brown asks about doll Alicia Coombe cannot give answer and was shocked.

**Excerpt 5:**

ALICIA COOMBE: ‘Oh no.’ ‘Oh *no*. I suppose—I suppose someone gave her to me.’ She shook her head. ‘Maddening!’ she exclaimed. ‘Absolutely maddening when everything goes out of your head the very moment after it’s happened.’ (*locutionary acts*)

MRS FELLOWS-BROWN: ‘Now don’t be stupid, Fou-Ling’. ‘Come on. I’ll have to pick you up.’ (*perlocutionary acts*)

In this dialogue were used **locutionary** and **perlocutionary acts**. Alicia Coombe says ‘...I suppose someone gave her to me’. Here the function of the process was exactly shown. That is why it belongs to the locutionary acts. Also Mrs. Fellows says that, ‘...I’ll have to pick you up’. Here the character of the motion should be emphasized, and this is included to **perlocutionary acts** type of the speech act.

## CHAPTER 3. Result of the study

### 3.1. The presentation of the result of the study

This section classifies the results obtained as a result of the research and presents them in tables and charts. In the study, we analyzed mainly for pragmatic narrative voice. Here also includes impoliteness, speech act and its types.

*Sanctuary* is a short story composed by Agatha Christie, first distributed in This Week under the title Murder at the Vicarage (not to be mistaken for the novel The Murder at the Vicarage) in the US in 1954.



The story was accumulated and distributed as a component of the short story assortments *Double Sin and Other Stories* (US, 1961) and *Miss Marple's Final Cases and Two Other Stories* (UK, 1978).

Bundle, engaged in her rose plans for the congregation is somewhat slowly putting the chrysanthemums when she sees a man folded over on the chancel steps, biting the dust. The man can just express single word, 'Sanctuary'. There is no hope, and his last words 'kindly, kindly' can't help anybody at the vicarage to comprehend what has occurred. Yet, when his family members show up expeditiously to get his assets Bunch can't get the word Sanctuary off of her mind and she realizes exactly who to go to, her guardian, Miss Marple. What Bunch and Miss Marple find is preferably more colorful and energizing over can at any point is required to occur in a sluggish town like Chipping Cleghorn, who is this man and what's the significance here?

No.	Types of narrative voice	Frequency	Percentage
1.	Public narrative voice	1	10
2.	Personal narrative voice	3	30
3.	Third person narrative voice	3	25
4.	Locutionary act	1	5
5.	Illocutionary act	2	15
6.	Perlocutionary act	1	5
	<b>Total</b>	<b>12</b>	<b>100%</b>

**Table 1. Types of pragmatic nature of narrative voice**

Private, public, and third-person narrative voices were used primarily in this story. There are not so many direct impolite narrative voice types. We also can see types of speech acts in this story. During analyses of the story we came across

locutionary act, illocutionary act, perlocutionary act. And we can look through the using dynamics of them by characters. Following chart can describe this.

### Types of pragmatic nature of narrative voice used by story characters

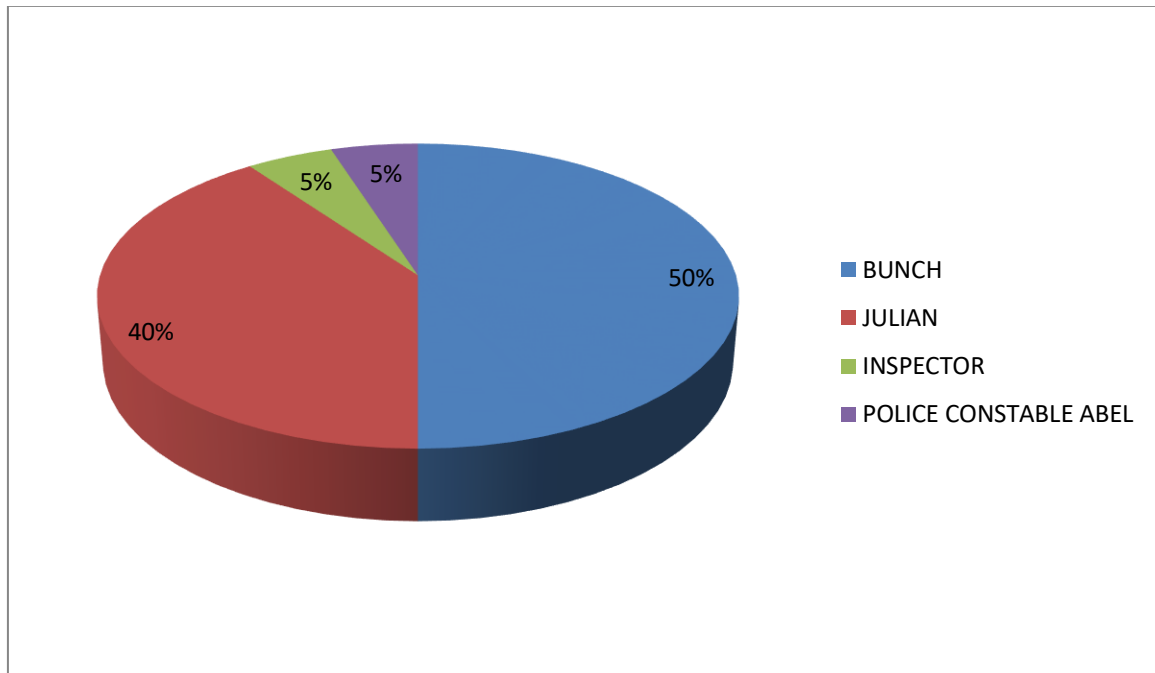


Chart 1

So we can notice that main characters of the story used speech acts more than others. But in this story the writer mainly uses polite strategy and preferred using different types of speech acts.

*Strange Jest* is a short story composed by Agatha Christie and first showed up in *This Week* magazine under the title *A Case of Buried Treasure* on 2 November 1941 in the US. In the UK, the story was distributed in *The Strand Magazine* in 1944, again as *A Case of Buried Treasure*. It is the fifth short story of the *Tuesday Night Club* story circular segment. In 1950, the story was collected and distributed as the short story variants *Three Blind Mice* and *Strange Gesture* in *Other Stories*.

Miss Marple is addressed at a gathering by a couple of lovebirds who imagine that a recently perished uncle has covered their legacy. The gullible pair anticipates that Miss Marple should immediately call forward where the lost fortune

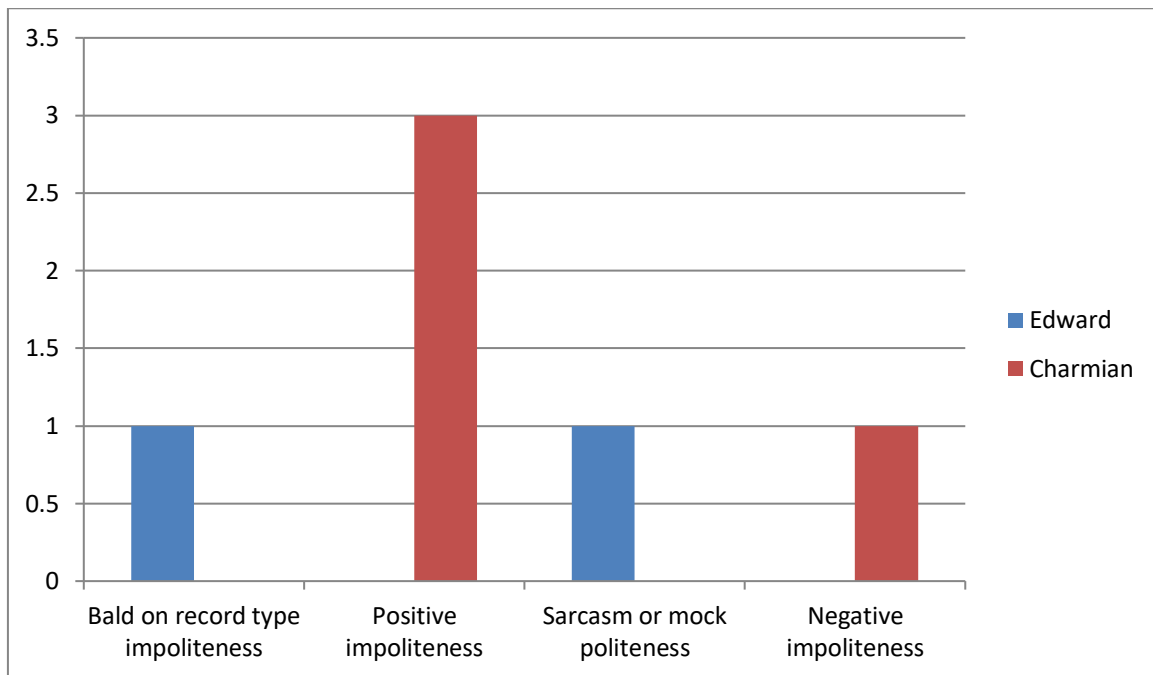
is. In any case, this cautious eyewitness of human instinct—the outcome of living in a little English town—realizes that a little assessment is required. Welcome to Ansteys, the stripped family seat, Miss Marple hides herself in a family that has maybe been excessively completely researched. She amuses its individuals with what give off an impression of being trivial, rankling stories, yet much to their dismay their significance and worth...

No.	Types of narrative voice	Frequency	Percentage
1.	Public narrative voice	1	5
2.	Personal narrative voice	2	25
3.	Third person narrative voice	1	5
4.	Locutionary act	1	5
5.	Illocutionary act	1	5
6.	Perlocutionary act	1	5
7.	Bald on record type impoliteness	1	5
8.	Positive impoliteness	3	35
9.	Sarcasm or mock politeness	1	5
10.	Negative impoliteness	1	5
	<b>Total</b>	<b>13</b>	<b>100%</b>

**Table 2. Types of pragmatic nature of narrative voice**

As we can see from table in this story different types of speech acts and also types of impoliteness speech were used. Writer in this story has used mainly positive impoliteness. We can also analyze character, who uses this type impoliteness most of all.

#### **Types of pragmatic nature of narrative voice used by story characters**



**Chart 2**

In this chart, we can notice that in this story impoliteness types were used only by Edward and Charmian. According to the story, we know that they looked for their uncle's money but could not find. That is why they are angry and used impoliteness expression or behaviors in their speech.

*The Case of the Perfect Maid* is a short story composed by Agatha Christie which was first distributed in The Strand Magazine in 1942. In the U.S., it was accumulated and distributed in 1950 as a component of the collection Three Blind Mice and Other Stories. In the U.K., the story was not distributed as a component of any assortment until 1978 when it showed up in Miss Marple's Final Cases and Two Other Stories.

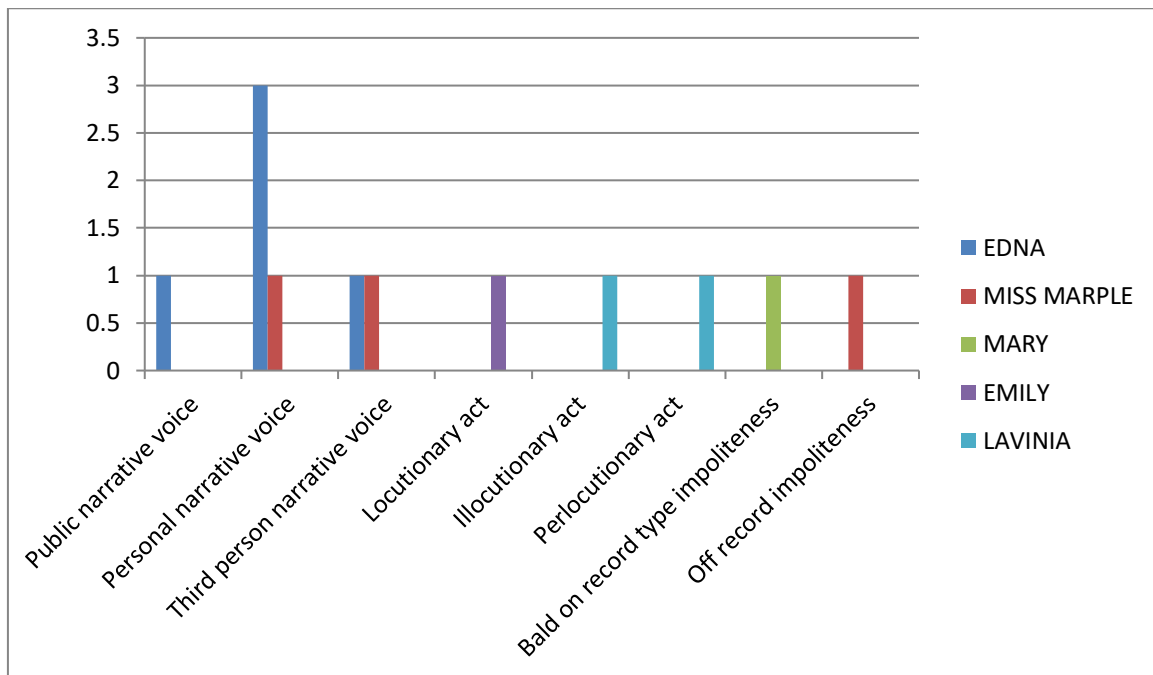
At the point when her servant requests Miss Marple to intercede in the fragile issue from her somewhat obstinate cousin Gladys, she doesn't figure much should be possible. Poor Gladys has been blamed for taking a valuable ornament having a place with her managers, the held Misses Skinner. While one sister malingers with secretive afflictions, the other takes care of her every need, and they've both concluded that Gladys should go. Be that as it may, one day there seems a paragon to supplant her, the ideal house cleaner, or so they think...

No.	Types of narrative voice	Frequency	Percentage
1.	Public narrative voice	1	5
2.	Personal narrative voice	4	40
3.	Third person narrative voice	2	30
4.	Locutionary act	1	5
5.	Illocutionary act	1	5
6.	Perlocutionary act	1	5
7.	Bald on record type impoliteness	1	5
8.	Off record impoliteness	1	5
	<b>Total</b>	<b>12</b>	<b>100%</b>

**Table 3. Types of pragmatic nature of narrative voice**

In this story also were used mainly different types of speech acts. As shown from the table, there are 40% personal narrative voice and 30% third person narrative voice. The remaining 30 % was split between types of speech acts and types of narrative voice. We can also look through following chart for analyzing characters speech.

### **Types of pragmatic nature of narrative voice used by story characters**



**Chart 3**

As we can see from the chart, personal narrative voice in this story was used mostly by Edna and Miss Marple follows her. Types of impoliteness was used by Mary and Miss Marple. According to the story we know that Miss Marple always controls her feeling and behaviors and for this reason she only can use off record impoliteness, which this kind of impoliteness expresses secret sarcasm.

*The Jewel Robbery at the Grand Metropolitan* was just the second of Agatha Christie's short stories to show up on paper. In the UK, it showed up in The Sketch magazine on the fourteenth March 1923 as The Curious Disappearance of the Opalsen Pearls and in the US it showed up in October 1923 as Mrs. Opalsen's Pearls.

The story was first distributed as a book in the assortment Poirot Investigates, 1924, by Bodley Head. The story was adjusted for the TV arrangement Agatha Christie's Poirot in 1993, featuring David Suchet, and like a large number of the other early scenes, incorporated the characters of Hastings, Japp and Miss Lemon, whether or not or not they showed up in the first content. It was adjusted as the

principal scene of the Japanese anime Agatha Christie's Great Detectives in 2004, which included Poirot collaborating with Miss Marple's extraordinary niece.

No.	Types of narrative voice	Frequency	Percentage
1.	Personal narrative voice	2	20
2.	Third person narrative voice	1	5
3.	Locutionary act	1	5
4.	Illocutionary act	4	45
5.	Perlocutionary act	1	5
6.	Bald on record type impoliteness	1	5
7.	Off record impoliteness	1	5
8.	Negative impoliteness	1	5
9	Withhold impoliteness	1	5
	<b>Total</b>	<b>13</b>	<b>100%</b>

**Table 4. Types of pragmatic nature of narrative voice**

In this story we can see that there are more commonly used illocutionary acts. Thus, this type of speech act takes 45% of all types. After this, 20% consists of personal narrative voice. Here we can also recognize different types of impoliteness, which take 5% of the whole narrative voice. We can see from the following diagram which characters are used by the species we have mentioned.

## Types of pragmatic nature of narrative voice used by story characters

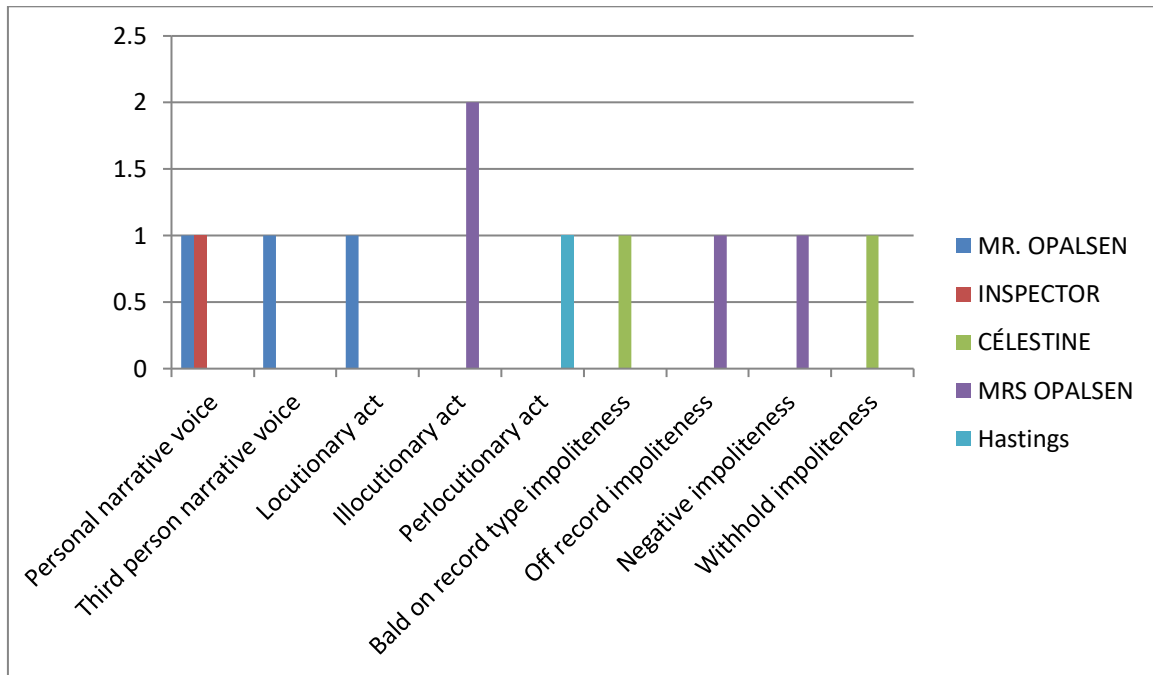


Chart 4

As we can see from the chart, in the Mrs. Opalsen's speech, we can see illocutionary act, off record impoliteness and negative impoliteness. According to the story, we know that if someone is feeling guilty, they are speaking emotionally and may use a rude expression. That is why it is not strange that, Mrs. Opalsen uses such speech behaviors.

***The Dressmaker's Doll.*** A dreadful story from Agatha Christie, in which she enjoys her interest with the heavenly, it was first distributed in Woman's Journal in 1958. Despite the fact that it showed up in Miss Marple's Final Cases in the UK (1979) it's anything but a Marple story. It can likewise be found in Double Sin and Other Stories in the US (1961).

Alicia Coombe deals with her exceptionally shrewd dressmaking business with the assistance of her young right hand, Sybil. At some point, a doll shows up in the shop, a floppy, long-legged doll who sits itself on the best couch. Yet, where did it come from and for what reason does it seem to watch them?

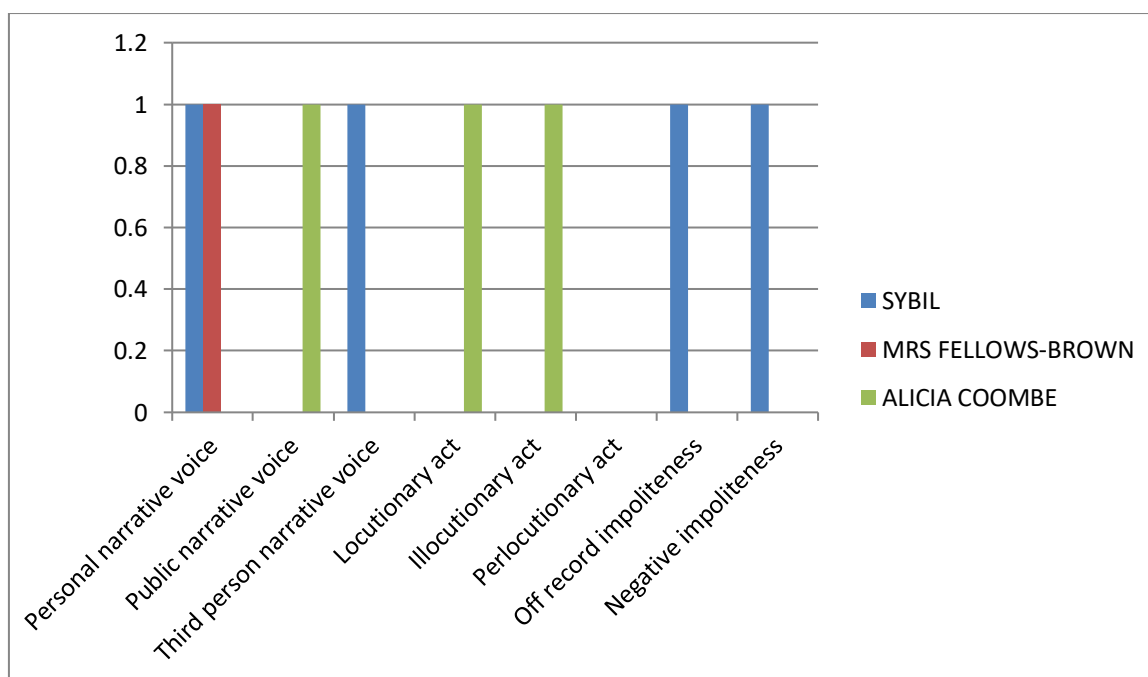


No.	Types of narrative voice	Frequency	Percentage
1.	Personal narrative voice	2	30
2.	Public narrative voice	1	10
3.	Third person narrative voice	1	10
4.	Locutionary act	1	10
5.	Illocutionary act	1	10
6.	Perlocutionary act	1	10
7.	Off record impoliteness	1	10
8.	Negative impoliteness	1	10
	<b>Total</b>	<b>9</b>	<b>100%</b>

**Table 5. Types of pragmatic nature of narrative voice**

In this story we can see that only personal narrative voice equals to 30 % and others type equals each other and takes just 10%. We can see characters expression from the following chart.

**Types of pragmatic nature of narrative voice used by story characters**



**Chart 5**

As we can see from the chart, in this story was mostly used personal narrative voice. But here we also can see that off record impoliteness and negative impoliteness used by Sybil. According to the story we know that, Sybil's nerves are damaged for the doll and he is unable to control his emotions.

### **3.2. Discussion of the Data**

More or less, it is very much expected that the above brief investigations of English pragmatics have not just concerned their extension towards explicit purposes; anyway it tends to be associated with different parts of human functional wishes to pass on their considerations. The examination is barely connected to orchestrate a model for one to talk and write to satisfy required criteria towards passing on message inside focused on circumstance base. The above examined definitions just as extent of Pragmatics inside major logical field of phonetics can be finished up with a reality that the investigation of pragmatics assists future scientists with administering in their examinations about components of speaker's decision. Besides, these will likewise give information on language in a gave social cooperation that influences decision of individual race in considerations inside words that is passed on to other people. As per David Crystal, the pragmatics permits us to proceed to additionally researches about gave implications by going past to an evident arrangement of words, with no uncertainty. It can likewise be perceived, as David Crystal says that "Child Sale bunches of deal". Within pragmatics the possibility of logical information is by and large imparted to the speaker or author of the content. Though, the implying that is appeared in setting isn't the specific to characterize semantic parts of the words expressed. In this manner, the model of David Crystal can be taken as a hypothetical system in understanding pragmatics inside applied phonetics. However, it tends to be expressed that commonsense is diverse examination from semantics since it manages importance past the words, though semantics manages the neglect of word as a metaphorical significance.

In our research, we analyzed 5 short works of Agatha Cristen from a pragmatic narrative point of view. These short stories include “Sanctuary”, “Strange Gesture”, “The Case of the Perfect Maid”, “The Jewel Robbery at the Grand Metropolitan”, and “The Dressmaker’s Doll”.

Literary pragmatics is a new example of interest in the study of context-oriented effects applied on perusers through artistic objects by writers or essays. That is, this field of desire is centered around the work of the language client in the creation and collection of fiction

As for the question of the connection between pragmatics and writing, it is interpreted that this can be answered in connection with the fact that pragmatics are concerned about the use of language and are attractive examples of language with the correction and reading of abstract writing. If used, it has been shown to be a valuable tool for the research of scientific messages.

In addition, it is possible to gather very well, based on the fact that scientific messages can not be explained as much as traditional features, pragmatists put forward the possibility of being equipped to say something about the unwarranted moments of artistic writing; it can be clearly compared with the way perusers relate to abstract writing or various types of conversations.

In order to provide significant information to the study of fiction, various realistic structures were demonstrated, addressed by discursive act hypothesis, conversational reasoning, Grace hypothesis and significance hypothesis. Moreover, the road to breaking down abstract writings led to a change of events and the explanation of pragmatic assumptions themselves.

The stories are based on an analysis of the following pragmatic features:

- Personal narrative voice
- Third person narrative voice
- Public narrative voice
- Locutionary act
- Illocutionary act
- Perlocutionary act

- Bald on record type impoliteness
- Off record impoliteness
- Positive impoliteness
- Negative impoliteness
- Withhold impoliteness

The analysis of the data showed that Agatha Christie, one of the most famous representatives of detective stories, preferred to wait for the norms of courtesy and culture in her stories. She mainly tried to express the feelings of the characters she created in her works and created dialogues in accordance with their emotions.

During analyses we also find that, Agatha Christie prefers using off record impoliteness (which is expresses sarcasm) and bald on record type of impoliteness.

### **Conclusion**

Agatha Christie, positively one of the best of wrongdoing essayists, is additionally perhaps the best controller of a peruser. The riddle like nature of her plots welcomes a peruser's commitment and investigation, and it is with such commitment that she convinces a peruser to follow an off-base way while imagining at the decision of a story that the right way was consistently the best-enlightened. She does this control from multiple points of view, and the scale and extent of this proposition has fundamentally implied a set number of her procedures could be examined – there is unmistakably scope for additional investigation.

Away from Christie specifically and towards the general, this postulation has additionally endeavored to utilize a combination of new, arising and long-standing speculations and approaches inside stylistics and intellectual ways to deal with writing. Every one of them are of extraordinary worth, however it is by all accounts together that they can best want to portray exhaustively a wide scope of methods used to a solitary reason by a solitary creator. It is trusted that the scope of expressive speculations here utilized can give a thought of the idea of the peruser control and

the need numerous hypothetical methodologies to portray it completely. The fundamental point of this postulation has consistently been that of giving an outline of the wide field of a productive creator's manipulative strategies, in manners which have not been recently done.

In this research, the short stories of Agatha Christie, “Sanctuary”, “Strange Jest”, “The Case of the Perfect Maid”, “The Jewel Robbery at the Grand Metropolitan”, “The Dressmaker’s Doll” was analyzed according to pragmatic nature of narrative voice.

The following results were obtained from the research of the topic:

1. Literary pragmatics is a new pattern which is keen on the examination of the context oriented impacts applied by writers or essayists on their perusers through their artistic items. That is, this field of request centers around the language client's job in the creation and gathering of artistic writings

2. As for the inquiry in regards to the connection among pragmatics and writing, it is commented that this can be replied regarding the way that since pragmatics is worried about language being used and making and perusing abstract writings are huge and captivating instances of language being used, the previous has been demonstrated to be a valuable instrument for examining scholarly messages.

3. Additionally, it very well may be gathered that on the grounds that scholarly messages can't be narrated for as far as their conventional properties, pragmatics holds out the likelihood of being equipped for saying something concerning the unmistakable highlights of artistic writings themselves, explicitly comparable to the manners by which perusers associate with abstract writings or the sorts of talk included.

4. The diverse realistic structures addressed by discourse act hypothesis, conversational implicature, graciousness hypothesis and importance hypothesis have been exhibited to give significant bits of knowledge to the investigation of artistic writings. Plus, the way toward

breaking down abstract writings has prompted the turn of events and the explanation of the pragmatic hypotheses themselves.



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