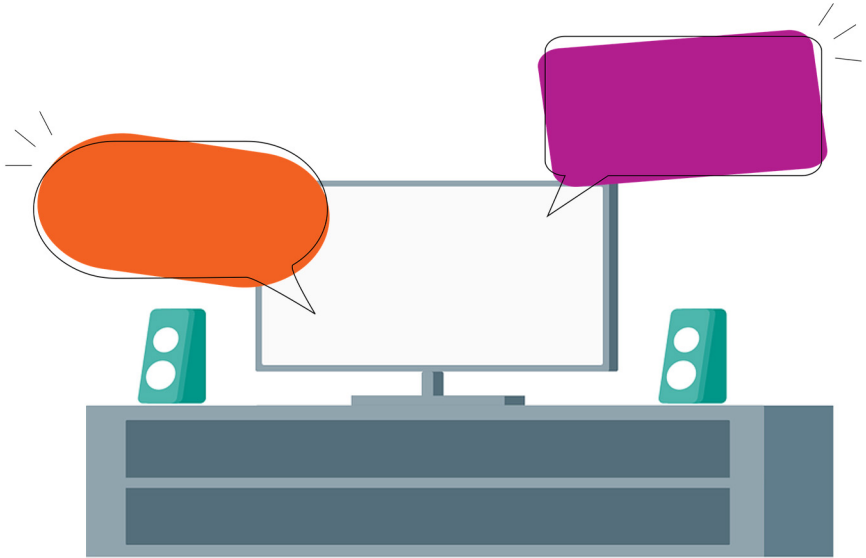# MANUEL RODRÍGUEZ PEÑARROJA

ANALYSING THE PRAGMATICS OF SPEECH ACTS IN SITCOM AND DRAMA AUDIOVISUAL GENRES

Analysing the Pragmatics of Speech Acts in Sitcom and Drama Audiovisual Genres

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INTRODUCTION

The field of pragmatics has already been recognised as an area within linguistics which has emphasised the communicative perspective of language (Levinson, 1983; Leech, 1983; Crystal, 1985; Thomas, 1995; Kasper, 1997; LoCastro, 2003; Martínez-Flor & Usó-Juan, 2010a). This change from previous theoretical frameworks has contributed to the development of a new perspective towards language in which not only formal features but also interactional and contextual factors are considered (McCarthy 1991; Thomas, 1995; Clark, 1996; Yule, 1996; Crystal, 1997; Verschueren 1999; Bublitz, 2001; Mey, 2001; Kasper & Rose, 2001; LoCastro, 2003; Schauer, 2009; Martínez-Flor & Usó-Juan, 2010a). Regarding its communicative perspective, aspects such as speech acts, politeness, context and interactional patterns are studied since there is a need to understand the processes of everyday interactions in order to generate new input sources in which such aspects could be seen and studied.

Then, the nature of pragmatics, as fostering a more communicative perspective of the language (Taguchi, 2019), needs research on aspects influencing interactions. As related to that perspective, speech act theory, politeness, context and interactional patterns have been considered as basic aspects to take into account in order to shed light on such a communicative perspective. First, speech act theory is necessary in order to determine the pragmalinguistic nature of the language produced (Austin, 1962, 1976; Searle, 1969; Olshtain & Cohen, 1983; Olshtain & Weinbach, 1988; Boxer, 1993, 1996, 2010; Trosborg, 1995; Murphy & Neu, 1996; DeCapua, 1998; Martínez-Flor, 2005; Salazar, Safont & Codina, 2009; Chang, 2010; Kondo, 2010). Second, politeness theory based on the notion of face helps in understanding speakers' linguistic production (Goffman, 1955, 1971; Grice, 1975; Lakoff, 1973, 1977, 1989; Leech, 1983, 2003, 2005; Brown & Levinson, 1978, 1987; Fraser, 1990). Third, context consists of participants, the place and time any interaction takes place, and also includes the specific linguistic behaviour in particular social settings and institutions (Malinowski, 1923; Ochs, 1979; Cicourel, 1980; Yule, 1996; Verschueren, 1999; Cutting, 2002; LoCastro, 2003; Huang, 2007; d'Hondt et al., 2009). Finally, interactional patterns are referred to as those recurrent linguistic and non-linguistic realisations in conversations (i.e.

turn-taking, sequences and adjacency pairs) (Hymes, 1972; Sacks, Schegloff & Jefferson, 1978; Levinson 1979, 1983; Thomas, 1995; Yule, 1996; LoCastro, 2003).

Thus, the aim is to examine all the previously mentioned aspects in the audiovisual media as previous research has already suggested this data source is appropriate due to the presence of almost authentic conversations (i.e. pragmalinguistics), as well as politeness, context and conversational aspects (i.e. sociopragmatics) influencing them (Balatova, 1994; Herron, Hanley & Cole, 1995; Rose, 1997, 2001; Ryan, 1998; Arthur, 1999; Canning-Wilson, 2000; Grant & Starks, 2001; Washburn, 2001; Alcón, 2005; Kite & Tatsuki, 2005; Martínez-Flor, 2008; Fernández-Guerra, 2008; Martínez-Fernández & Fernández-Fontecha, 2008). However, considering the audiovisual media as an adequate input source, there is a need to include more audiovisual genres just than that of film. Therefore, this research has investigated sitcom and drama audiovisual TV genres since their definitions and main features seem to indicate that they can be appropriate input sources regarding the aspects previously pointed out (Baker, 2003; Gatfield & Millwood Hargrave, 2003).

The aspects of pragmatics, namely (1) the focus on speech acts production; (2) the aspects of politeness, context and interactional patterns influencing linguistic behaviour; and (3) the potential of audiovisual genres as a valuable source of pragmatic input, have motivated this study. In particular, the aim is to examine the presence of the above-mentioned pragmatic aspects within speech act production in the audiovisual genres of sitcom and drama. The study is divided into two parts. Part 1 of the study includes a review of the theoretical grounds upon which the present research was built, and Part 2 reports the study conducted.

Part 1 consists of three chapters. Chapter 1 focuses on pragmatics. Sections 1.1 and 1.2 introduce the concept of pragmatics from its origins as a reaction to Chomsky's (1965) paradigm which mainly focused on competence, to a more performative one which centres on performance as the capability to produce messages throughout interaction (Levinson, 1983; Leech, 1983; Thomas, 1995; Kasper 1997; LoCastro, 2003; Martínez-Flor & Usó-Juan, 2010a). Second is a description of its components, and those of pragmalinguistics (Leech, 1983) and sociopragmatics (Leech, 1983; Thomas, 1995; LoCastro, 2003). The former describes the linguistic resources in a language to convey meaning, while the second describes the use of those linguistic resources in a given context taking into account social variables such as status, social distance, power, rights and obligations, and the degree of imposition implicit in message production. Thus, in section 1.3 is a description of three concepts which also influence

message production and are related to both the pragmalinguistic and the sociopragmatic components: subsection 1.3.1 briefly describes speech act theory (i.e. pragmalinguistics) since Chapter 2 is entirely devoted to speech acts; subsections 1.3.2 and 1.3.3 describe politeness theory and the concept of context respectively (i.e. sociopragmatics). The relevance of politeness theory is related to the way we convey messages since people consciously or unconsciously apply the sociopragmatic variables of distance, power, and ranking of impositions (Brown & Levinson, 1987) before uttering a sentence. In relation to context, it is also thought to influence the way speakers convey messages. Within context the following notions are considered:

- participants, mainly adapted from Ochs (1979), Cicourel (1980) and Verschueren, (1999);
- microcontext, following Ochs (1979), Yule (1996) and Verschueren (1999);
- macrocontext, based on the previous definitions provided by Ochs (1979), Verschueren (1999) and Cutting (2002).

Since this study focuses on the realisation of the speech acts of apologies, complaints, refusals, requests and suggestions, Chapter 2 involves

- an overview of the speech act theory;
- the introduction and description of concepts related to speech acts production in interaction;
- a detailed description of the speech acts researched on this project.

Thus, section 2.2 of this chapter is devoted to provide an introduction of the speech act theory from its origins, as well as describing some problems and consequent innovations. The original classifications (Austin, 1962, 1975; Searle, 1969) are described in subsection 2.2.1. Then, the descriptions of some problems with those original taxonomies are also provided (Geis, 1995; Thomas, 1995; Trosborg, 1995; LoCastro, 2003). The problems suggested are those of the differentiation between direct and indirect speech act realisation (Yule, 1996; Huang, 2007) and also the proposal of a more recent and complete speech act theory (Geis, 1995) known as the dynamic speech act theory (DSAT) in subsection 2.2.3. Section 2.3 focuses more specifically on interaction and it provides the description of the concepts and approaches related to speech acts in interaction. The first distinction described is the one related to conversation/interaction (Yule, 1996; Cutting, 2002) concluding that

conversation is an interaction process in which interactants' linguistic and paralinguistic resources, time, context and co-text coexist and should be taken into account. On the other hand, interaction is described as speakers' linguistic way of addressing each other by following politeness conventions (subsection 2.3.2). The second concept is that of turn-taking, following the proposal by Sacks, Schegloff, and Jefferson (1978) who described turn-taking processes as a social action device in conversations. The third concept includes sequences and adjacency pairs (subsection 2.3.3) since they are devices to start, maintain and end conversations (Levinson, 1983; Yule, 1996). Finally, there is a description of speech events (Hymes, 1972; Thomas, 1995; Yule, 1996; LoCastro, 2003) and activity types (Levinson 1979, Thomas, 1995) as approaches to analyse the dynamics of interaction and the negotiation of meaning between participants in a conversation (subsections 2.3.3 and 2.3.4). Subsection 2.4 presentsthe speech acts analysed, those of

- apologies (Chang, 2010; Kondo, 2010; Olshtain & Cohen, 1983);
- complaints (Olshtain & Weinbach, 1988; Boxer, 1993, 1996, 2010; Trosborg, 1995; Murphy & Neu, 1996; DeCapua, 1998);
- refusals (Salazar, Safont & Codina, 2009);
- requests (Trosborg, 1995: 205);
- suggestions (Martínez-Flor, 2005).

Every speech act presentation includes a short introduction in which its definition is provided, as well as its face nature (i.e. saving or threatening), and preference structure (i.e. first or second pair part). Then, a taxonomy is provided in which its realisation type (i.e. direct or indirect), the strategies used to convey such speech act as well as examples of each strategy are included.

Regarding the fact that this study focuses on the realisation of speech acts (i.e. pragmalinguistics) and how the variables of politeness and context (i.e. sociopragmatics) influence the linguistic production, the main source of data in which both the pragmalinguistic and sociopragmatic components are researched is that of the audiovisual media. Then, in section 3.2 the necessary conditions for pragmatic learning are described (i.e. input, output and feedback). After the revision of those conditions, the focus turns to pragmatic input by first revising the criticism generated towards materials, specifically that of course books, since these have been recognised as not providing learners with

- the exposure to appropriate input;
- opportunities to collaborative practice;
- metapragmatic reflection (Martínez-Flor & Usó-Juan, 2010b).

Additionally, a considerable amount of research has been carried out supporting that criticism (Boxer & Pickering, 1995; Meier, 1997; Mandala, 1999; Grant & Starks, 2001; Salazar & Usó-Juan, 2001, 2002; Washburn, 2001; Boxer, 2003; LoCastro, 2003; Vellenga, 2004; Kakiuchi, 2005; Salazar, 2007; Usó-Juan, 2007). Thus, as a reaction towards course books, some studies are presented that appraise audiovisual materials as an appropriate source of pragmatic input (Balatova, 1994; Herron, Hanley & Cole, 1995; Ryan, 1998; Arthur, 1999; Canning-Wilson, 2000). On the one hand, research conducted on the use of films in relation to speech acts realisation is described (Rose, 1997, 2001; Kite & Tatsuki, 2005; Martínez-Flor, 2008, among others). On the other hand, research on TV serials as an audiovisual resource has also been carried out with positive outcomes (Grant & Starks, 2001; Washburn, 2001; Alcón, 2005). Consequently, it seems that sitcom and drama can also be an adequate source of pragmatic input since the pragmalinguistic and the sociopragmatic component of the language can be found. Thus, in subsection 3.3.2, the focus is on sitcom and drama by providing their definitions (Baker, 2003; Gatfield & Millwood Hargrave, 2003) and presenting research previously conducted dealing with both sitcoms and serials (Fernández-Guerra, 2008; Martínez-Fernández & Fernández-Fontecha, 2008).

Part 2 of the research involves the description of the study carried out in order to provide answers to the following research questions:

1) Do the speech acts found in conversations from both sitcom and drama follow the direct and indirect realisations as previously proposed by researchers' taxonomies (i.e. pragmalinguistics)?
2) Are the pragmalinguistic realisations for each speech act, examined in both sitcom and drama, influenced by the aspects of politeness (i.e. distance, power and imposition) and context (i.e. participants, microcontext and macrocontext) as they happen in everyday conversations (i.e. sociopragmatics)?
3) Are the interactional patterns of turn-taking, sequences and adjacency pairs found in fully-contextualised conversations from both the sitcom and drama?

The research questions attempt to analyse

- the direct and indirect realisations suggested in the speech act classifications (i.e. pragmalinguistics);
- the effects of the aspects of politeness and context in the linguistic behaviour of participants (sociopragmatics);
- the presence of the interactional patterns of turn-taking, sequences and adjacency pairs in both the sitcom and drama.

Apart from stating the purpose of the study and presenting the research questions, Chapter 3 also addresses the methodology adopted in this research. Thus, in section 4.2 is the definition of

- the data analysed in the research (subsection 4.2.1);
- the procedure employed in the process of data development (subsection 4.2.2);
- the data analysis itself (subsection 4.2.3).

In section 4.3 the results are presented, and their description taking into account aspects of pragmalinguistic, sociopragmatic and interactional patterns. Section 4.5 is devoted to the discussion regarding the results presented in the previous subsections. Finally, a general conclusion of the present research is provided along with the limitations of the study and suggestions for further research.

PART 1:

THEORETICAL FRAMEWORK

CHAPTER 1

PRAGMATICS

1.1 Introduction

In its initial stages, the study of language focused mainly on the capability for understanding how language works (Chomsky, 1965). However, since the 1980s, research has indicated that there was a need to change that language competence focus to a more practical perspective on the use of language. Throughout this chapter, a review of this change of perspective is provided by focusing on pragmatics as the language discipline that has fostered this change. Several researchers have contributed to help build up this new focus on language competence based on usage and performance (Levinson, 1983; Leech, 1983; Thomas, 1995; Kasper 1997; LoCastro, 2003, etc.). Pragmatics is concerned with the study of language from a particular point of view in which interactants are the main source of meaning. This meaning is communicated throughout interaction and this interaction involves a dynamic negotiation process between speakers. Any interaction takes place in a context (immediate physical setting) but it is also indirectly linked to, and dependent on, social and cultural factors. Moreover, there should be a differentiation between the two main components within this new approach to language: i) the pragmalinguistic component, which specifically depicts the linguistic resources available for the speaker to choose when interacting (e.g. directness, indirectness, pragmatic routines, modification devices) and ii) the sociopragmatic component, which involves cultural and social factors (e.g. social status, social distance, power, rights and obligations, and the degree of imposition) influencing linguistic choices.

After introducing the field of pragmatics and providing a complete and understanding of the definition of its components, this chapter moves to define some specific concepts directly related to this discipline, due to their communicative nature. Such concepts are those of speech acts (Austin, 1976; Searle, 1969), politeness (Grice, 1975; Leech, 1983; Lakoff, 1989; Brown & Levinson, 1987, etc.) and context (Malinowski, 1923; Cicourel, 1980; Verschueren, 1999; Cutting, 2002; Huang, 2007, etc.).

These concepts are described by following their evolution and different interpretations, since numerous researchers have studied them in detail. First, speech act theory is related to pragmatics since it describes and classifies linguistic action patterns used by speakers in a given interaction. Second, politeness theory influences those linguistic choices based mainly on the variables of distance, power and imposition that affects interactants' linguistic behaviour. Finally, the concept of context is seen as delimiting both politeness theory and speech act resources since, as a wide concept, it mainly involves the ongoing setting but most importantly social and cultural factors constraining interaction.

1.1.1 Origins and components

There have been crucial changes since the early 1980s related to the study of language from a pragmatic point of view. The main point to be made was the change of perspective from a focus on competence, whose main exponent has been Chomsky (1965) in his theory of mental faculty towards performance. It was noted that this faculty was essential to convey meaning in language use and interaction. Thus, this relatively new paradigm which gives greater importance to language performance rather than language competence has been termed *pragmatics*. A great number of scholars have presented their own definitions for this new paradigm (Alcón & Martínez-Flor, 2008; Bublitz, 2001; Crystal, 1997; Kasper & Rose, 2001; LoCastro, 2003; Schauer, 2009) among many others. Crystal's (1985) definition of pragmatics has been considered as the one better reflecting the nature of pragmatics in its origins since users' linguistic choices, the constraints they face and the effects of their production when using language are studied. In addition to that, some other researchers (McCarthy, 1991; Thomas, 1995; Clark, 1996) contributed to the definition and expansion of the concept of pragmatics in the early 1990s, considering pragmatics as the study of

- meaning in context;
- meaning in interaction;
- the necessity of focusing on non-linguistic elements such as utterances and signs.

Thomas (1995) placed emphasis on the role of pragmatics as the study of meaning in interaction as a negotiation process in which "physical, social and linguistic" context (Thomas, 1995: 22) may have an important role.

The twenty-first century has been the most representative in terms of the evolution of pragmatics, due to the impact of previous theories in the 1980s and 1990s and their effect on research conducted afterwards. For the purposes of this book, research carried out by Bublitz (2001), LoCastro (2003), Martínez-Flor and Usó-Juan (2010a), and Schauer (2009) has been considered as reflecting a step forward in the description of pragmatics under a more contemporaneous and elaborated point of view. Thus, Bublitz's (2001) contribution resides in the understanding of the intended meaning since the use of linguistic forms and communication strategies can be described by pragmatics. First, LoCastro (2003: 11) defined pragmatics as "an inherently functional perspective on language". That functionality is reflected in the linguistic and non-linguistic means by which the speaker produces their intended meaning. In addition to that, the author placed emphasis on both speaker and hearer as meaning-creation entities while interacting, since linguistic choices and constraints when using language are important. Apart from interactants, importance was given to the distinction between linguistic (co-text) and non-linguistic aspects as entities included in the term context. Thus, it can be inferred from this definition that speaker and hearer are the main sources of meaning when uttering sentences. As seen in the characteristics proposed above, LoCastro (2003) thought it was necessary to include and describe participants, the different contexts in which interaction can take place, the limitations when using a language and the effects of language use in any interaction between participants.

Schauer (2009) went a step further in the definition of pragmatics with the purpose of not only spreading but also delimiting the scope of pragmatics by emphasising the coding and decoding system of utterances, principles of rational and effective communication and the role of society (Bublitz, 2001; Mey, 2001). Some of the inclusions provided with that aim were speech act theory, the cooperative principle, politeness theory and conversational implicature. Martínez-Flor and Usó-Juan (2010a) proposed pragmatics principles and features based on previous research (Leech, 1983; Thomas, 1995; Verschueren, 1999; Yule, 1996). First, meaning creation, negotiation and interpretation between speaker and hearer within any interaction; second, the particular context in which interaction takes place which may include the physical, social and linguistic context; third, meaning creation as a dynamic concept negotiated throughout the process of communication in a specific context. Furthermore, they suggested some defining characteristics of pragmatics:

- language use with communicative purposes;
- language function importance over language form;
- communicative purposes' study;
- context importance;
- authentic language use;
- applicability to different disciplines.

Having provided the different definitions and characteristics of pragmatics through time, it is also necessary to describe its two main components, which are pragmalinguistics and sociopragmatics. The pragmalinguistic component was defined as "the particular resources which a given language provides for conveying particular illocutions" (Leech, 1983: 11). On the other hand, the term sociopragmatics was originally described as "the sociological interface of pragmatics" (Leech, 1983: 10). Several studies have been carried out with the aim of describing both components in more detail (Kasper, 1997; Kasper & Rose, 2002; Barron, 2003; Martínez-Flor & Usó-Juan, 2010a). Having examined this bulk of research, it was agreed that pragmalinguistic competence includes the linguistic forms and resources that are available to communicate and understand intended meaning. These resources include pragmatic strategies such as directness and indirectness when conveying meaning, as well as the use of pragmatic routines (Bardovi-Harlig & Mossman, 2017). The usefulness of these resources resides in interactants' ability to boost or diminish the illocutionary force in any conversation. Sociopragmatic competence is related to the social and non-linguistic aspects constraining interaction, for instance social status and sociological variables (Brown & Levinson, 1987).

Thus, taking into consideration all the definitions of pragmatics and its main components previously described, the definition of pragmatics to be adopted in this particular research needs to take into account meaning in interaction, linguistic and non-linguistic notions of context, interactants' linguistic choices and the constraints they encounter within the communication process itself. Then, some of the main characteristics considered essential for the study and applicability of pragmatics are presented below:

- The main sources when conveying meaning are speakers and hearers, since both are involved in creation and interpretation of meaning.
- As a dynamic concept, meaning is negotiated by interactants.

- Paralinguistic resources such as body language should receive attention since these help in meaning creation and understanding.
- As context may affect interaction in different ways, two different interpretations of this term should be provided. On the one hand, the physical context which has been traditionally referred as setting and involves not only the immediate context where any interaction can take place, but also factors that may influence interaction – for instance, social and cultural factors. On the other hand, co-text is defined as the linguistic context and it reflects the sociopragmatic variables' effect on the linguistic choices, interactional patterns and communication strategies chosen by speakers and hearers.

Summing up, the term pragmatics has been introduced by providing its definitions, components and aspects related to it. As it is a relatively new language paradigm, it necessary to develop a more expanded description of the concepts implicit in the achievement of communicative actions. The next subsection is devoted to

- an introduction to speech act theory as it is related to the pragmalinguistic component in pragmatics;
- politeness theory as constraining linguistic production and connected to sociopragmatics;
- the concept of context as the physical and spatial setting in addition to the linguistic creation of meaning from an already existing linguistic background.

1.2 Concepts related to pragmatics

This section presents speech act theory, context and politeness since these are directly related to pragmatics. First, is a brief description of speech act theory from its founders (Austin, 1976; Searle, 1969) to more recent theories, for example the dynamic speech act theory (DSAT) proposed by Geis (1995) although more detailed information is given in Chapter 2. Second, politeness theory is reviewed as it influences interaction and must be necessarily understood in order to describe pragmalinguistic choices. The last part in this subsection is devoted to the description of context theory to determine its importance and influence in conversation.

1.2.1 Speech act theory

What follows is a brief outline of speech act theory, which is widely developed in Chapter 2. The most representative figures regarding speech act theory are considered to be Austin (1976) and Searle (1969), since both established their own theories on speech acts. Austin (1976) based his theory on performative verbs, which imply the performance of actions when speaking. Thus, he differentiated between three different types of main acts produced:

- locutionary, which is the oral production itself;
- the illocutionary act, which represents the intention and force of the locutionary act;
- the perlocutionary act, which is the effect of the speaker's words on the hearer.

His proposal was a classification of illocutionary acts based on performative verbs. In addition, he proposed what he coined as felicity conditions on performatives, which represent conversational postulates to be understood and produced as such. Austin's work influenced his PhD student John Searle who published *Speech Acts* some years later in 1969. In his work, Searle (1969) differentiated between illocutionary acts and illocutionary verbs, affirming that it is not necessary to use a performative verb to achieve an illocutionary act. His classification of speech acts, which also include indirect speech acts, was based on the illocutionary point, direction of fit and sincerity conditions.

Both theories have received criticism as context and politeness factors were not considered and are thought to influence speech act production. As a reaction, some new theories presenting innovations have been developed for example Geis's (1995) DSAT theory, which puts emphasis on speech acts' production and understanding as goal-recognition and goal-achievement process carried out by interactants fostering their abilities in differing specific contexts.

1.2.2 Politeness theory

Although the very concept of politeness involves "… proper social conduct and tactful consideration of others" (Kasper, 1994, pp. 3206), its study under a pragmatic scope has become a complete and meaningful paradigm due to researchers' manifold contributions (Brown and Levinson, 1978, 1987; Fraser, 1990; Grice, 1975; Lakoff, 1973, 1977, 1989; Leech,

1983, 2003, 2005). Kasper (2009) differentiated between two main politeness theory approaches. First, politeness is seen as a set of rules or maxims to be achieved to accomplish interactions (Grice, 1975; Lakoff, 1977; Leech, 1983). The second approach was seen as a system of rules governing social interaction (Fraser, 1990) or the social functions of language in interaction carried out by Brown and Levinson (1987), which was derived from the notion of face (Goffman, 1955). A short summary of these theories is presented below from the earlier to more recent ones.

Grice's cooperative principle was defined as "make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose of direction of the talk exchange in which you are engaged" (Grice, 1975: 45). Thus, it is speakers' rationality and goal-achievement purpose that may lead interaction to fulfil conversational needs. In order to achieve these needs, the author proposed four different maxims, i.e. quantity, quality, relation and manner, which should be taken into consideration when accomplishing the cooperative principle.

- *Quantity*: Give as much information as required (specific communicative exchange demands) and avoid information overload.
- *Quality*: The information given must be truthful and concordant with facts. Avoid deceitful statements and those which miss authentic evidences.
- *Relation*: Provide pertinent and significant information.
- *Manner:* Be clear and easily understood when communicating meaning. Try not to be inconclusive or ambiguous. Achieve communicative purposes precisely, following the logical order, and be concise.

As conversation is considered to be a dynamic process, if speakers achieve these maxims the result will be a predetermined type of conversation in which question-answer patterns and pauses will be recurrent. Providing that all speakers know these conversational patterns of interaction, interactions will result in non-spontaneity. However, as interactants convey meaning in diverse ways, Grice accounted for the possibility of not adhering to his super maxims (SMs), and a maxims system that could be violated or flouted. If a maxim is flouted, the hearer needs to inference its meaning in order to understand the speakers' words, which entail the speaker sharing contextual knowledge with the hearer on many occasions. When a maxim is flouted, it does not mean that the cooperative principle has been flouted, but the provision of more information than what was linguistically conveyed, which leads to

conversational implicature. The violation of a maxim implies the clash of one maxim with another.

One of the main drawbacks in Grice's SM and the maxims' system is that the speaker receives all the attention, releasing the hearer to a secondary position which is only seen as important in the communication process when a maxim is flouted and there is a need to infer the conversational implicature produced by the speaker. Leech (1983) proposed a more balanced position between speaker and hearer, not only seen as necessarily inferencing when a maxim is violated or flouted, but also as an essential part of conversation. Leech's politeness principle (1983, 2003, 2005) is on the one hand to be considered as a continuum from Grice's cooperative principle because of the similarities present in the model of politeness in conversation. On the other hand, the innovations proposed by this author are related to the inclusion of the hearer as an essential part in the interactional view of conversation and the explanation of the use of indirectness when trying to communicate meaning. Leech's (1983)[1] politeness principle contains six maxims:

- *Tact* refers to sensitiveness and implies the speaker's reduction of effort to the hearer by increasing the hearer's aid.
- *Generosity* is related to benevolence and entails benefit minimisation and cost maximisation to the speaker.
- *Approbation* can be described as reducing criticism and disapproval to others while increasing approval and recognition of others.
- *Modesty* is related to decency and humility. This maxim can be described as increasing the speaker's disapproval and lessening the speaker's recognition.
- *Agreement* is a maxim that implies compliance and understanding between speaker and hearer. Both are assumed to reduce disagreement and maximise agreement.
- *Sympathy* as a maxim is related to mutual affection and support. Interactants must boost sympathy and lessen aversion.

In addition to these maxims, he proposed some independent variables that work as filters when accomplishing the maxims. These variables are

- *social distance,* which represents interactants' social relationship with each other and can be described as closeness e.g. family members or close friends, and distance e.g. unknown people;

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[1] See G. Leech, *Principles of Pragmatics,* London: Longman, 1983, p. 132

- *authority* which includes interactants' social status, age and also gender;
- *costs and benefits* which imply the effects of the act on the hearer e.g. the use of indirectness to achieve politeness and deference.

Conversely to the previous authors, Lakoff (1973, 1977, 1989) explicitly described the notion of context and its possible effects in interactions. The politeness model presented by this author includes a set of politeness rules coined as *formality*, *hesitancy* and *equality of camaraderie* (Lakoff, 1977: 88).

- *Formality*: This can be achieved by remaining distant to the addressee. Thus, the increase or decrease of distance directly affects the degree of formality and/or informality speakers want to achieve.
- *Hesitancy*: Permit the addressee to decide by not forcing them into a decision and give options if possible, even when these options do constrain the addressee's volition.
- *Equality of camaraderie*: This rule might imply modification of distance to achieve equal status with the addressee, also described as a "rule of informality" (Lakoff, 1977: 14).

In addition to these maxims, the politeness proposal also included two main principles by which any linguistic and non-linguistic interaction should be governed: 'make yourself clear' and 'be polite' (Lakoff, 1977: 86). Lakoff highlighted that contextual conditions may influence the choice of politeness rules when communicating. His interest resides in the critical factors to produce polite or impolite utterances. These factors are "status differences between interlocutors, degree of familiarity between speaker and hearer, and the culture in which the utterance is made" (Schauer, 2009: 10).

Following the description of the three politeness theories based on the accomplishment of maxims and the inclusion of hearer and context as also affecting the achievement of politeness in any interaction, is the description of the last two theories of politeness. These are not conceived as a system of maxims but as a set of linguistic strategies to attain politeness. These theories were proposed by Brown and Levinson (1987) and Fraser (1990). Brown and Levinson's (1987) theory has become one of the most influential theories of politeness. Their proposal of linguistic strategies was based on the notion of face proposed by Goffman as the "positive social value of a person effectively claims for himself by the line

others assume he has taken during a particular contact" (Goffman, 1955: 5). In order to improve and adapt the notion of face to the necessities of their politeness theory, Brown and Levinson reformulated the notion of face as any individual claim for a universal self-image which is directly related to two aspects, termed positive and negative face. As individuals, our positive face implies the approval and recognition of personality traits and character aspects by other individuals. On the other hand, negative face entails "freedom of action and from imposition" (Brown & Levinson, 1987: 61) which any individual can expect from others. In other words, any individual wants that their actions will not be blocked by any other individual. Thus, the interdependence of the terms of face and interaction was expressed as awareness of interactants' face (Yule, 1996).

When dealing with face as the main point of departure, it should be noted that it can be maintained, lost or enhanced. It depends on interactants' choice of performing a *face-threatening act* (FTA), which is defined as "acts that by their nature run contrary to the face wants of the addressee and/or the speaker" (Brown & Levinson, 1987: 65), or a *face-saving act* (FSA) which is described as reducing the impact of the utterance and is achieved by the use of positive or negative politeness strategies. Positive ones are characterised by preserving the positive face of the addressee and are aimed at showing "closeness and solidarity, appealing to friendship, making other people feel good and emphasising that both speakers have a common goal" (Cutting, 2002: 48). The notion of solidarity within positive politeness strategies refers to the use of linguistic forms with the objective of reducing distance and increasing closeness. Some of these linguistic forms were pointed out as the use of "... personal information, use of nicknames, abusive terms (males), and shared dialect or slang expressions" (Yule, 1996: 65). On the other hand, negative politeness strategies try to minimise the imposition of an FTA by showing distance, avoiding imposition and giving options to the addressee (Cutting, 2002). As a way to convey negative politeness, the use of deference (Yule, 1996) such as negative politeness linguistic forms helps the speaker and hearer to demonstrate distance. The result of distance is respecting the hearer's face and it is mainly communicated linguistically with the use of impersonal strategies or socially with social behaviour.

Brown and Levinson (1987) centred their attention on FTA and proposed five super-strategies which speakers can choose from to perform an FTA, since face can be lost in any interaction. The first decision that any speaker has to make is whether to do the FTA or not. If he decides to do it, there are two options – doing it on-record or off-record. Off-record implies communicating the message in a non-clear way by the use of

indirect linguistic forms in order for the hearer to completely or partially interpret the utterance. Thus, this strategy choice means flouting any of the Gricean maxims (Grice, 1975) and leads to conversational implicature in which the hearer and context play an important role in the interpretation of the message uttered. Conversely, when the speaker chooses an on-record strategy, two further options are available. The first option implies *non-redressive* action and means following the Gricean maxims of efficient communication by uttering direct messages. Within this option, the speaker can decide between non-minimising the face threat and using the bald-on-record strategy. Non-minimisation may take place in cases of urgency, warning or channel noise while the second option can be used in welcoming, farewells and offers. The second on-record strategy available means *redressive* action and can be achieved by using positive and negative politeness strategies, since the main purpose is giving face to the hearer. It has been defined as an "action ... that attempts to counteract the potential damage of the FTA … with such modifications or additions, that indicate clearly that no such face threat is intended or desired, and that S in general recognises H's face wants and himself to be achieved" (Brown & Levinson, 1987: 69-70).

As a relevant factor in Brown and Levinson's politeness theory, the choice of the different strategies pointed out above is related to the evaluation of sociological variables described as follows:

- *Distance* (D) is described as "a symmetric social dimension of similarity/difference within which S and H stand for the purposes of this act" (Brown & Levinson, 1994: 76). Thus, this sociological variable is related to two main aspects; the first one is the social relationship between individuals, which is determined by the number of encounters and their degree of formality. The second aspect is associated with the material and non-material aspects negotiated. As face can also be negotiated, it was suggested that closeness between interactants is the result of low distance which is achieved by reciprocal acceptance of the individuals' face.

- *Power* (P) is defined as "an asymmetric social dimension of relative power" (Brown & Levinson, 1994: 77). The authors differentiated between two sources of power: material, and metaphysical control over others. The first one includes economic and physical power while the second means the regulation and restriction of the others' actions, for example, obedience and compliance reflect great power over individuals.

- *Ranking of impositions* (R) "is culturally and situationally defined by the degree to which they are considered to interfere with an agent's … negative and positive-face wants" (Brown & Levinson, 1994: 77). Two identifiable ranks for negative-face FTA were suggested, those implying the expenditure of services which include the provision of time, and others related to goods which include, for instance, non-material goods such as information.

Finally, Fraser's (1990) conversational contract (CC) is the last politeness theory reviewed in this subsection, which is not built up as a construct of maxims but norms that govern any social interaction. These rules were termed rights and obligations that are influenced by the notion of context and social parameters that may change at any time during interaction. The definition of context includes the specificity of a situation and the effects of previous interactions on the current one. As social parameters Fraser understands the influence of status, power and speakers' role on interactants' rights and obligations. Consequently, participants are supposed to behave appropriately and cooperate in meaning negotiation assuming both their way of addressing each other and the content of conversation, in other words, turn-taking, sequences, silence and their intended action when speaking. Fraser affirmed that the central focus of his CC was negotiation since it works as a balance instrument: "During the course of time, or because of a change in the context, there is always the possibility for a renegotiation of the CC: the two parties may readjust what rights and obligations they hold towards each other" (Fraser, 1990: 232). Regarding politeness and differing from the previous models described, it is considered as a dynamic entity which at first is brought into conversation by interactants, i.e. rights and obligations, but can also develop throughout the interaction as an element to be negotiated and renegotiated, which at the same time is context-influenced.

To sum up, politeness in pragmatics can be defined as and concerned with the "… ways in which the relational function in linguistic action is expressed" (Kasper, 1994: 3206). The context in which interaction is taking place must be necessarily taken into consideration since it influences linguistic action. For the purposes of this research, the models which seem to be more appropriate are those outlined by Brown and Levinson (1987), and Fraser (1990). The main reasons for adopting those models for the analysis of speech acts in audiovisual material from a pragmatic point of view are the following:

- the numerous strategies and linguistic resources to express meaning;
- the focus on interactants' intentionality when selecting on-record or off-record strategies;
- the influence of the sociopragmatic variables of distance, power and imposition;
- the role of interactants adhering to rights and obligations in conversation;
- the dynamics of interaction as a negotiation process in which politeness and rights and obligations can also be renegotiated;
- the effect of linguistic context, i.e. a previous interaction, on the current one;
- the notion of context itself where interaction takes place as also influencing interaction.

1.2.3 Context

One of the earlier definitions of context was proposed by Malinowski (1923) who defined context of situation pointing out that "... a word without linguistic context is a mere fragment and stands for nothing by itself, so, in the reality of a spoken living tongue, the utterance has no meaning except in the context of situation" (Malinowski, 1923: 37). From this definition, the differentiation between the linguistic context (i.e. words uttered) and the context of situation as not comprising linguistic units can be observed. Although they were considered as separated entities, the author explicitly describes a relationship of interdependence between them. This original distinction has been used by linguists when trying to define the term context. Nevertheless, more elaborated theories of this concept have been developed (Cicourel, 1980; Cutting, 2002; d'Hondt et al. 2009; Huang, 2007; LoCastro, 2003; Ochs, 1979; Verschueren, 1999; Yule, 1996). A brief summary of the theories dealing with context are presented below in chronological order.

Between the 1970s and the 1980s, Ochs (1979) and Cicourel (1980) presented their theories of context departing from Malinowski's (1923) context of situation by offering a more detailed description, evolution and specificity of concepts. First, Ochs (1979, as cited in Duanti and Goodwin, 1992) outlined a theory of context considering *setting, behavioural environment, language as context and extrasituational context*. By so doing, the author included in the definition of context the social and physical framework in which interactions take place, participants' body language and behaviour, language as a contextual resource for producing

new utterances, and finally background knowledge, i.e. social, cultural, historical and political frames, which may help in inferencing meaning. Second, Cicourel (1980) focused on discourse analysis and information levels when presenting the definition of context. Thus, he presented different information sources to be used by the hearer in order to interpret meaning; these sources were coined *low-level predicates*, *expansion level* and *higher order predicates,* and stand for linguistic and paralinguistic features, interactants' previous knowledge and relationship with one another, and interactants and society relationship. As a concluding remark from these theories, it must be mentioned that the first one included speaker and hearer in the interaction process while the second theory emphasised the role of the hearer as the interpreter and meaning inferencing.

During the 1990s two new theories of context arose (Verschueren, 1999; Yule, 1996). Yule made a clear distinction between *context, co-text* and *reference*. The first was described as the physical environment in which interactions occur – for instance, the context of the restaurant. The author added the notions of local context, local knowledge and local sociocultural conventions, which may change as interactants belong to diverse social groups. The second is restricted to the linguistic units used for meaning creation. The third was defined as "a social act, in which the speaker assumes that the word or phrase chosen to identify an object or person will be interpreted as the speaker intended" (Yule, 1996: 22). The innovation seen in this theory was the view of reference (anaphora, cataphora and ellipsis) not only as linguistic resources but also as a social act. Verschueren's (1999) proposal of the term context emphasised the role of utterer as shaping context's main components. The author differentiated between *mental*, *social* and *physical* worlds in order to develop interactants' influence in context. These different worlds stand for their personality and emotions, the social institutions or different settings, and their spatial and temporal co-presence. Once the definition of both sources of information was given, Verschueren focused efforts in describing the linguistic component which was composed of the linguistic channel including verbal and non-verbal channels and the linguistic context. The latter comprised *contextual cohesion* which includes anaphora, exemplification, comparisons; *intertextuality*, for instance age and previous knowledge; and *sequencing* of linguistic units following a linear order. As the author was conscious that context was also interaction-dynamics dependent, he suggested some boundaries to the dynamics of interaction. These limitations include the influence that mental, social and physical worlds have on meaning creation, which was coined *lines of vision*. The possibility of understanding and even misunderstanding messages when

interactants refer to mental and social worlds and linguistic context was coined *manipulation of context*. Then, when comparing both Yule (1996) and Verschueren (1999) the main difference observed is the balanced importance given to utterer and interpreter as essential within the interaction processes, which is reflected in the description of different worlds.

Some more recent definitions of the concept of context have been provided in the twenty-first century (Abrams, 2014; Cutting, 2002; d'Hondt et al. 2009; Huang, 2007; LoCastro, 2003). Cutting (2002) proposed three types of contexts with the aim of defining context under a pragmatics point of view. First, *situational context* refers to the temporal and spatial co-presence in a situation where an interaction is taking place. Second, *background knowledge context,* which can be cultural if interactants are part of the same group, and interpersonal if it was acquired through joint activities, experiences and previous interactions. Last, *referring to context* concerns the use of the linguistic component to refer to entities in and out of context, for instance the use of referring expressions by the speaker to let the hearer understand and identify the referent or referents in interaction. LoCastro's (2003) definition of the tem context was similar to the one provided by Yule (1996) since she mainly differentiated between *context* as "the linguistic, social and psychological world in which the language user operates at any given time" (LoCastro, 2003: 14) and *co-text* as the linguistic context which "includes any linguistic text prior to and subsequent to the utterance one is analysing" (LoCastro, 2003: 14). Huang (2007) provided a definition of context and three different sources related to it based on Ariel (1990). Context itself was defined as "any relevant features of the dynamic setting or environment in which a linguistic unit is systematically used" (Huang, 2007: 13). As regards the sources, a distinction was made between the *physical context* as the spatial-temporal location of an utterance, the *linguistic context* which refers to the utterances or text surrounding the whole interaction process, and the *general knowledge context* which includes any "background assumption shared by the speaker and addressee" (Huang, 2007: 14). D'Hondt et al. (2009) proposal under a conversation analysis framework gave importance to the interdependence and dynamism of new linguistic production and context generation since context is renewed at the same time conversation progresses. Thus, context and participants' linguistic interaction are interdependent and complete each other. This relation of interdependence has been described as "the framework of relevance" (d'Hondt et al. 2009: 4) and is oriented from previous utterances within the same interaction and the effect these have on the forthcoming linguistic production. In other words, context

described as the linguistic production of participants which has an effect on the ongoing conversation.

One of the latest additions to the definition of the term context was proposed by Abrams (2014) and emphasised *local context* as "the personalities of and relationships between interlocutors, the topic or purpose of interaction, or even its minute-by-minute unfolding (Barron, 2005; Kallia, 2005; Cohen, 2005)" (Abrams, 2014: 57). In so doing, the notions of interlocutors, topic, purpose and co-construction of meaning were given more importance.

Finally, taking into consideration the definitions pointed out above, the definition of the term context which may fit into this research needs to differentiate context and co-text (LoCastro, 2003; Yule, 1996). On the one hand, context described as the non-linguistic component must include the following:

- *Participants,* which have been defined as the main source of meaning in interaction (Abrams, 2014; Verschueren, 1999) and their personality, emotions and beliefs among other factors that influence conversation. In addition to that, speakers' behavioural environment which includes body language, talk organisation (Ochs, 1979), and their relationship with each other (Cicourel, 1980) may also influence interaction.
- *Microcontext* is the immediate setting which includes the notions of spatial framework (Ochs, 1979), Yule's (1996) physical environment, Verschueren's (1999) temporal reference and Cutting's (2002) spatial and temporal co-presence in a situation where a given interaction takes place.
- *Macrocontext* as the non-immediate setting should include Ochs' (1979) notions of social, cultural, historical and political frames, which were also referred to as the knowledge interactants have about each other and the world (Cutting, 2002) and may aid in the interpretation of meaning in as much as social settings and institutions in which relations of dependence and authority, power and solidarity influence linguistic production.

On the other hand, in line with Yule (1996), it is considered that *co-text* must be only referred to as the linguistic component in interactions. Thus, the oral verbal channel proposal (Verschueren, 1999) is the one that attention is focused on since paralinguistic resources, e.g. gestures and gaze, have been taken into consideration in the definition of context above. Linguistic component is understood to be interlocutors' linguistic production

and the resources they make use of in order to emphasise the importance of what it is said and was previously said. Then, the notions of contextual cohesion (Verschueren, 1999) and deixis (Cutting, 2002) are essential as they are influencing new linguistic production. Contextual cohesion includes conjunctions, juxtaposition, comparison, explanation and reference to cite some but few resources, while deixis can be personal, or place and time, and describes people and information about a fact previously mentioned.

1.3 Conclusion

This chapter has introduced the concept of pragmatics as a new perspective on the study of language that takes into account

- *users'* linguistic choices to communicate meaning;
- *meaning* as a dynamic aspect within interaction;
- *context and co-text* as elements influencing and constraining meaning;
- *politeness* constraints in conveying meaning based on interactants' distance, power and imposition.

Moreover, the components of pragmatics have also been described since it is important to differentiate between speakers' linguistic resources to convey meaning (i.e. pragmalinguistics) and factors that influence or constrain speakers' linguistic choices (i.e. sociopragmatics).

Focusing more specifically on interaction, the aim has been to provide a description of speech acts since these are the most recurrent linguistic resources used by speakers. Bearing this in mind, the study of factors that influence speakers' selection of those pragmatic features has been delimited, then it is suggested that politeness theory and context (i.e. setting and linguistic context) can influence the speakers' expression of meaning as well as its negotiation in a conversation.

Regarding politeness theory, it appears that Brown and Levinson's (1987) theory fits speakers' linguistic behaviour since it was developed considering the social functions of language within interactants' notion of face (Goffman, 1955). Then, they provide a wide range of strategies among which the speaker could choose to convey and express the desired meaning. Summing up, this theory seems relevant as it considers both the sociopragmatic aspect of pragmatics (i.e. the sociopragmatic variables of power, distance and imposition) and the pragmalinguistic component (i.e. strategies as linguistic resources). In addition, Fraser's (1990) conversational contract is an interesting and complementing view to Brown and Levinson's

(1987), since there are supposed to be some implicit rights and obligations within any conversation and interactants should adhere to them. Most importantly, Fraser was conscious that context (i.e. the determinacy of a specific situation and the effect that a previous situation could have over the ongoing one) and social parameters (i.e. status, power and role of each speaker) influence conversation. The author also considered interaction as a negotiation process, but went a step further and suggested that renegotiation of rights and obligations could also take place in interaction. Consequently, if the dynamics of interaction theory is to be applied, context and politeness can also be constantly renegotiated and influenced by speakers' linguistic resources.

Regarding context, it plays an important role in the process of communication, influencing interactants' choices of linguistic resources to convey meaning. Particularly, Verschueren's (1999) and Cutting's (2002) descriptions of context appear to be more detailed and take into account politeness and linguistic aspects as necessary within their definitions of context. Both theories described context first as the setting influencing the linguistic choices which depend on the formality of the situation and second, as the linguistic resources previously employed that could influence the ongoing conversation. Emphasis is put on Verschueren's notion of context since it is based on utterer and interpreter as its main components. Then, he depicted the sociopragmatic component (i.e. the mental, social and physical worlds) as part of any interactant and influencing their linguistic choices to a certain degree. He went further and described the pragmalinguistic component as the linguistic resources available to utterer and interpreter (i.e. the linguistic channel and linguistic context). In the same vein, Cutting (2002) proposed a typology of contexts (i.e. situational context, background knowledge context and referring to context) instead of describing worlds. This context typology led her to describe the setting, social and cultural factors and language used in interaction as context itself.

Then, as pragmatics implies a focus on language performance and one of the most common pragmatic feature used to convey everyday meaning in interaction is speech acts, there is a need to study them in detail and reflect how politeness and context influence the choice of particular strategies for a given speech act to convey meaning on the part of interactants. The next chapter presents the notion of speech acts by describing its origins to more recent classifications of specific speech acts. Moreover, as speech act theory has evolved, it is also necessary to define some concepts within speech act theory that may lead us to a better understanding of everyday communication patterns (i.e. conversation/interaction, turn-taking, sequences and adjacency pairs).

CHAPTER 2

SPEECH ACTS

2.1 Introduction

The origins of the speech act theory are found in Austin (1976) and Searle's (1969) work. Their theories and speech act taxonomies are described in subsection 2.2.1. Subsection 2.2.2 deals with the criticism made of Austin and Searle's taxonomies since they focused on the pragmalinguistic component of pragmatics but did not take into account the effects that context, communicative function, politeness and indirect speech act performance have on speech production (Geis, 1995; LoCastro, 2003; Trosborg, 1995; Thomas, 1995). Subsection 2.2.3 also provides a short description of speech act theory innovations, namely the dynamic speech act theory (DSAT) proposal by Geis (1995), Yule (1996) and Huang's (2007) ideas on speech act theory.

After reviewing the origins, problems and innovations of speech act theory, section 2.3 of this chapter describes aspects directly related to speech act theory, such as conversation/interaction, turn-taking, adjacency pairs, sequences, speech events and activity types. It is necessary to differentiate between those aspects inherently related to the speech act (i.e. conversation/interaction, turn-taking, adjacency pairs, sequences), and those aspects related to the approaches of study of those speech acts (i.e. speech events and activity types). After providing a description of all these concepts and approaches to the study of speech acts and suggesting how they are related to each other, the specific speech acts which are investigated in the present project (i.e. apologies, complaints, refusals, requests and suggestions) will be presented by providing their definition, a taxonomy regarding their use and some examples in section 2.4.

2.2 Speech Act Theory.
Origins, Problems and Innovations

2.2.1 Origins

Austin (1976) and Searle (1969, 1976) suggested different classifications of illocutionary acts. Austin focused on the illocutionary force of performatives while Searle included sincerity conditions and direction of fit in the basis. Austin's original proposal of illocutionary acts was based on a first differentiation between constatives and performatives following the main assumption that language users always do things when uttering a sentence. Thus, in his first distinction he concluded that constatives are mainly defined as descriptive statements. On the other hand, performatives were seen as non-descriptive but reporting the fulfilment of an action when uttering a sentence. Then, he decided to focus on performatives since three acts were directly associated with performative utterances:

- locutionary acts, which refers to the words uttered;
- illocutionary acts, described as the force and intention behind the words;
- perlocutionary acts, which include the effect of the illocution/illocutionary force on the hearer.

The author centred his attention on illocutionary acts and proposed a classification of utterances as regards their illocutionary force based on performative verbs[2] (Austin, 1976).

- *Verdictives* have been described as the provision of a decision, judgement or the report of findings which can be conclusive, an estimation or evaluation, and based on previous information or argumentation. Examples are reckon, assess, analyse, convict.
- *Exercitives* imply the provision of a positive or negative resolution as regards a course of action. Addressees of exercitives are recognised an allowance or refusal towards doing certain acts. Examples are urge, annul, reprieve, recommend.
- *Commissives* include the engagement of someone to a certain course of action by means of promising. Also, statements of intention and the linguistic behaviour of becoming involved in a

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[2] See J. L. Austin *"How to do things with words"* Oxford University Press, 1976, pp. 151–164.

particular activity or supporting a particular point of view. Examples
are propose to, agree, consent.

- *Behavitives* describe the statement of personal opinions and beliefs
  as widely related to social behaviour. Examples are apologise,
  congratulate, criticise.
- *Expositives* reflect speakers' points of view, argumentation and
  clarification when communicating. Examples are affirm and deny.

Searle (1969, 1976) proposed his own classification taking into
consideration Austin's work and suggesting that there may be an
illocutionary act without using an illocutionary verb since "illocutions are
part of language as opposed to particular languages. Illocutionary verbs
are always part of a particular language" (Searle, 1979: 2). Consequently,
Searle's criticism towards Austin resided in the fact that using an
illocutionary verb was not essential to perform an illocutionary act. Searle
proposed an alternative taxonomy which included *representatives (1975) /
assertives (1979)*, *directives*, *commissives* and *expressives* (Searle, 1979:
12–15) not only considering the *illocutionary point* as the attempt of
conveying the hearer to some course of action by means of the
illocutionary force expressed by the verb, but also the *direction of fit*,
which implies the relationship between illocutionary force and the world
(context) and *sincerity conditions*.

2.2.2 Problems with previous classifications

Austin (1976) and Searle's (1975, 1979) taxonomies have faced strong
criticism. Levinson (1981: 475) argued that "speech act types are not
relevant categories over which to define the regularities of conversation"
since there are more factors that may influence it in direct and indirect
ways. Some of these factors have been studied and described later,
including aspects such as the context in which interactions take place, the
communicative function implicit in interaction, as well as functional,
psychological and affective factors (Geis, 1995; LoCastro, 2003; Trosborg,
1995; Thomas, 1995). Summing up and related to pragmatics, the
pragmalinguistic focus provided by Austin (1976) and Searle's (1979)
taxonomies, which mainly focused on formal linguistic features, have been
considered to be not complete enough to describe the whole communicative
process. So, sociopragmatic aspects such as contextual and social variables
also need to be considered.

Austin knew that some speech acts could be indirectly accomplished:
"what we have to study is not the sentence but the issuing of an utterance

in a speech situation" (Austin, 1976: 139). Then, the illocutionary focus initially suggested on an illocutionary verbs list basis was not sufficient and a study of the speech act produced was necessary to infer whether it was directly or indirectly marked. Hence, the use of an illocutionary force indicating device (IFID), which is usually accomplished by the force of a performative verb, is considered to be a directly marked speech act, whereas the lack of an IFID in an utterance, which represents the precondition for directness, is considered to be indirectly marked since there is no direct link between illocutionary force and perlocutionary effect requiring the hearer to infer the meaning of the utterance.

This mismatch leads us to the differentiation between direct and indirect speech acts. As suggested by Huang (2007) there are three main sentence types which correspond to three main illocutionary forces:

- first, declarative sentences where the illocutionary force is asserting/stating;
- second, interrogative sentences where the force resides in questioning/asking;
- third, imperative sentences where the main force is ordering/questing.

Thus, if this correspondence is fulfilled, the speech act is classified as direct whereas the non-accomplishment of these conditions means the production of an indirect speech act. This additional meaning relationship between sentence typology and its function or intended force implies not only the speaker's intentionality when uttering the sentence, which may be emphasised by body language and intonation, but also the hearer's ability to understand more than what has been said by inferencing means and sharing linguistic and non-linguistic background information. Thus, indirect speech acts can be defined as the additional meaning intentionality in speakers' words to be understood and interpreted so that the hearer inferences the implied meaning.

Considering the constraints derived from Austin and Searle's classifications related to context, communicative function, functional psychological and affective factors, and indirect intentionality, some new attempts have been made to improve their original taxonomies. Among other aspects, the theories to be reviewed in the next subsection share the importance of considering indirect speech acts since the non-direct relationship between the verb and the illocutionary force deserves attention due to the common/recurring/recurrent use of indirect speech acts in everyday communication. The first proposal reviewed is that of Geis's (1995) dynamic speech act theory (DSAT), Yule's (1996) IFID and

felicity conditions including a later study by Huang (2007) on felicity condition violation.

2.2.3 Speech act theory innovations

The main tenet of Geis's (1995) DSAT resides in the development of conversational competence by knowing speech act structures and recognising interactants' "ability to engage in goal-achievement and goal-recognition in conversation and our ability to produce and understand utterances appropriate to the context" (Geis, 1995: xi). As a traditional speech acts theory synthesis grounded in conversation analysis (CA) principles, and including artificial intelligence research in language processing, the author proposed a set of characteristics for this model[3]. A summary of eight of the features considered more relevant for the purpose of this research is as follows:

1. Sentence utterance is equated to the literal act (speech act) production in which the relationship between the utterance's form and literal meaning of the sentence is conventional due to its link to a particular syntactic form.
2. Primary speech acts (offering, promising, requesting, etc.) must be considered to be social communicative acts, contrarily to Searle's linguistic speech acts. This assumption is based on the following tenets:
   - Many acts can be performed non-verbally. Speech acts are not only produced as illocutionary acts but it is true that some of them require linguistic action.
   - Communicative actions are by no mean linguistically differentiated but influenced by context, participants' relationship and social features. Bach and Harnish (1971: 41) proposed four classes of "communicative illocutionary acts": *constatives, directives, commissives* and *acknowledgements,* which can be differentiated by the expression of social actions such as "beliefs, attitudes, intentions, desires and feelings to act or to cause the others to act". On the contrary, Searle's literal acts are actions performed when using language.

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[3] See M. L. Geis "*Speech acts and conversational interaction: Toward a theory of conversational competence*", Cambridge University Press, 1995 pp. 9–12.

3. The mapping from individual utterances to primary speech acts must be abandoned as there are more factors, as described in the DSAT, which may influence such a direct relationship.
4. There must be a change of focus from the insistence on studying speech acts as actions performed towards the properties of interaction since they are supposed to constrain the sentences produced.
5. As well as other phenomena within conversation structure, politeness includes interactional effects (goal achievement and goal recognition).
6. Utterances may reflect their contribution to the fulfilment of the conditions of interaction structure (contextual meaning of the utterance in its time-space context) as contributing to face work (Goffman, 1955).
7. The pragmatic stratum device empowers speakers to recognise and have in mind certain conventions in order to use language in a formal way.
8. Speech act theory must be dynamic, then the generation and understanding of interaction structures must be compiled into a computational model.

In addition to Geis's (1995) DSAT theory, Yule (1996) and Huang (2007) introduced some innovations related to Austin's (1962) felicity conditions on performatives and a later revision proposed by Searle (1969). On the one hand, Yule's (1996) proposal suggested that a number of different illocutionary forces can be expressed and understood from the same utterance. Moreover, speech acts' IFID and felicity conditions (Searle, 1969) should be necessarily taken into account in order to establish the boundaries between illocutionary forces and speech acts production. Both conditions are classified into four main categories (Yule, 1996: 50-51):

- *Prepositional content condition*: the content of the proposition represents the force of the speech act uttered in a direct way.
- *Preparatory conditions*: this is the speaker's and hearer's ability and willingness to perform communicative actions and inferencing processes as well as the context or situation.
- *Sincerity conditions*: entail both speaker and hearer being sincere even if an insincere utterance can be produced.
- *Essential condition*: the change of the speaker's state from non-obligation to obligation to perform such an act.

On the other hand, Huang's (2007) proposal included the same conditions as cited in Austin (1975) in order to perform actions and not as speech acts. Apart from the provision of Austin's felicity conditions, the author also detailed the effects of violating them. As a result of this violation, the perlocutionary effect does not achieve the expected outcome. The first violation was coined by Austin as *misfire* and it occurs when conditions A or B are violated. The second one is termed *abuse* which results in insincerities when condition C is violated. An interpretation of Austin felicity conditions[4] is provided below.

A.	(i) There must be a conventional procedure including utterance production by specific participants within a definite context. Such a procedure may have a conventional effect or outcome derived from it. (ii) The context and participants must suit the procedure by sharing linguistic and cultural conventions, as procedure-stipulated.
B.	The procedure must be accomplished (i) accurately and (ii) entirely, which implies complete adherence to the procedure by the speaker, who performs an initial act to the hearer, and the hearer itself, who can respond following turns or decide not to utter anything.
C.	Often,
(i)	participants must have the requisite thoughts, feelings and intentions, as specified in the procedure;
(ii)	if consequent conduct is specified and required by the procedure, then the relevant parties (speaker and hearer) must do so.

Figure 1: Austin's felicity conditions on performatives (adapted from Austin 1975: 14–15)

Summing up, the original classifications of illocutionary acts (Austin, 1962) and speech acts (Searle, 1969, 1976) were established and have been used as the main point of departure in more recent theories. However, when trying to provide a pragmatics' point of view on these theories, criticism towards the lack of context, communicative function and diverse factors (i.e. functional, psychological and affective) evidenced in the production of a speech act have stabilised the starting point for a more dynamic theory of speech acts and interaction. Although Austin and Searle contributed with a well-developed pragmalinguistic repertoire, there is also a need to focus on

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[4] See J. L. Austin *"How to do things with words"* Oxford University Press, 1975, pp. 14-15.

- sociopragmatic requirements such as the recognition and production of context-appropriate utterances which fulfil goal recognition and goal achievement needs;
- language use following social and linguistic conventions;
- the effect of politeness requirements in interaction (Geis, 1995; Huang, 2007; Yule, 1996).

In addition, the new perspective on felicity conditions and IFID has become into a new method which is aimed at the differentiation of direct and indirect speech acts. Taking into account the dynamics of interaction, the following section describes some of the concepts related to speech act theory.

2.3 Concepts Related to Speech Act Theory

Conversation is taken as the main event by which speakers communicate. It implies an interaction process in which interactants take turns, keep them or give them away. Then, within this turn-taking process throughout conversation there are some pre-established but culturally bounded sequences by which interactants open and close conversations and use language in almost an automatic way – this is called adjacency pairs. The last two concepts explained in this section refer to two approaches for the study of language use within large textual units, which are termed speech event and activity type. The speech event approach takes a sociopragmatic point of view and describes the systematic use of language focusing on social and contextual variables. Activity type also studies long pieces of text but it tries to describe how interactants' choices can shape the event taking place while using language. In the following subsections, all these concepts are explained in detail.

2.3.1 Conversation/interaction

To begin with, the definition of interaction is considered to be any process that "could be applied to a very large number of quite different social encounters", (Yule, 1996: 78) and are thought to adhere to diverse contextual differences and politeness needs. These contextual and politeness factors may lead interactants to follow diverse linguistic conventions. In addition, Yule made the context of interaction relevant by suggesting that it could influence the structure of conversation which is at the same time determined by interactants' acquisition and usage of linguistic resources. Conversely, conversation was defined as a "linear ongoing event, that

unfolds little by little and implies the negotiation of cooperation between speakers along the way, thus viewing conversation as a process" in which discourse is "mutually constructed and negotiated in time between speakers; it is usually informal and unplanned" (Cutting, 2002: 28). This definition of conversation is clearly related to pragmatics since negotiation and cooperation are considered to be essential elements within the pragmatics' paradigm. Moreover, speaker and hearer negotiate and renegotiate not only meaning as a dynamic process implicit in conversation, but also their use of pragmalinguistic resources such as speech acts and the achievement of politeness needs, for instance face work. The only drawback in Cutting's definition is that there is no explicit account for context as the spatial-temporal compresence of interactants, nor co-text as the linguistic resources within any interaction. A possible explanation for that is the conversation analysis (CA) perspective adopted by Cutting since CA focuses on conversation itself and tries to provide some regularities, i.e. recurrent linguistic patterns in interaction processes.

Thus, in order to make it clear for research purposes, *interaction* is considered to be speakers' and hearers' pragmalinguistic ways of addressing each other, including politeness conventions and needs. *Conversation* is defined as any interaction process in which speaker and hearer linguistic and paralinguistic resources, and factors such as time, context and co-text are included. Even given the fact that conversations can differ from each other since meaning and politeness are continuously negotiated, some conversations which take place in particular contexts and situations are likely to follow a predetermined pattern of interaction (e.g. at the doctor's). Having described conversation as the regularities provided within some interaction processes and developing its relationship with pragmatics, speech act theory, politeness theory and context, the concepts presented in the following subsections may ease understanding of the way in which turns are exchanged, with some recurrent speech acts forms as well as sequences within conversation.

2.3.2 Turn-taking

Turn-taking has been defined as interactants' right to participate in any interaction. Furthermore, as regulated by social and cultural conventions, it can be seen as a social action device that lets interactants engage in this socialisation process, which is learnt by engaging in conversation and performed out of awareness. Consequently, the existence of some pre-established patterns in interactions can help us to understand the dynamics of conversation and interactants' ability to achieve meaningful

communication. Thus, participants have the right to speak within any interaction and when they carry this right out it is called a turn. Centring attention to conversations in which there is not predetermined power or control of the interaction, every participant has the right to take the turn and gain the control of the conversation. In their analysis of talk interaction, Sacks, Schegloff and Jefferson (1978) presented some of the characteristics of the turn-taking process which can be described as fixed, varied and with non-specific conditions. Fixed conditions include the production of individual turns, speaker changes, techniques to give and exchange turns with or without gap transition and resources to regulate turn-taking misunderstandings. Varied conditions comprise the number of participants, turns' length and order. Last, non-specific nature conditions describe the length of conversation, turns' distribution and interactants' opinions and beliefs.

Thus, turn-taking can be described as a social action device by which different social and cultural variables let interactants engage in conversation. There is also a local management system for getting, keeping or giving away turns and the conventions governing this system are to be considered during interaction, since turn changes are usual. These changes are known as transition relevance place (TRP) and can be explicit or implicit in relation to the speaker's wants and the context of the situation. For instance, the speaker can ask or address an individual within an interaction to let them take the turn explicitly. It can also be implicitly given away by using a single cue or a combination of them, for example unfilled pauses, turning the head towards the listener, a pitch or loudness drop, slowing down, head nods, eye contact, and so on (LoCastro, 2003). Additionally, Yule (1996: 72-75) suggested some other TRP-related conversational devices:

- *Pauses* can be short (i.e. hesitations) or long (i.e. silences).
- *Overlaps* take place at the beginning of a conversation between two people or within conversation itself (more than two people) when a TRP appears.
- *Backchannels* are expressions such as 'uh-uh, yeah, mm' which regulate the process of conversation through which the listener provides evidence that the speaker's speech is being followed.

All in all, the social conventions and rules governing any interaction process, which are expected and shared by interactants in the process of conversation, are described by the turn-taking system. The next step is related to sequences as those linguistic realisations regulating conversation.

Some of the sequences which comprise a direct connection between a question or assertion and a direct answer correspondence are called adjacency pairs.

2.3.3 Sequences and adjacency pairs

As previously stated, the turn-taking system is seen as a mechanism that allows participants to engage in conversation by following some social and contextual rules. In addition to these rules, sequences are defined as longer units of meaning which are aimed at starting, maintaining and ending a conversation. Within conversation, participants can expand utterances in order to maintain and develop longer turns. Sequences have been classified as follows:

- *Opening sequences:* These types of sequences are used in order to show communicative interest to start a conversation. Greetings or greeting plus question are included to engage in conversation.
- *Pre-sequences:* These occur before the main speech act is produced. Its aim is twofold: first, the speaker is anticipating some information for the listener to the oncoming main speech act; second, the speaker can previously guess whether the answer can be positive or negative. For instance, some sequences within individual speech acts are pre-invitations, pre-requests and pre-announcements.
- *Insertion sequences*: These sequences can be described as the production of two correlative adjacency pairs, which means asking a second question before answering the first one. For example, speaker A (first turn) poses the following question "Can you give me a lift to the station?" and speaker B (second turn) answers with another question "Are you going to university?" Then, speaker A answers to the second turn question "Yes, I'm attending a seminar" before the main and first question was answered by speaker A, "Sure, no problem".
- *Closing sequences*: Interactants use these types of sequences to get the conversation to an end and include, for instance, farewell expressions such as goodbye plus willingness for a future meeting.

Furthermore, when focusing on sequences, the use of linguistic acts consisting of two main turns has been described as an adjacency pair. These specific sequences have been defined as "almost automatic patterns in the structure of conversation" Yule (1996: 77). Thus, this direct

correlation pattern implies the production of an utterance (first part) and a direct answer by the listener (second part). Given the first part as an *assessment*, *invitation*, *offer*, *proposal* or *request*, the answer can express preference (i.e. agreement/acceptance) or non-preference (i.e. disagreement, refusal or declination).

Yule (1996) distinguished between preferred and dispreferred answers as second parts considering some speech acts production (first part). However, a second part can include the production of a first part again, which leads to the production of an insertion sequence. Preferred answers to a speech act imply positive intention to a future course of action such as agreement and acceptance. Conversely, dispreferred responses include disagreement and refusal to the first part production. From a sociopragmatic point of view, preferred answers can represent closeness, whereas dispreferred ones create distance between speaker and hearer. Another device understood as a dispreferred answer is silence on the part of the hearer. That kind of answer may be described as an extreme case, which implies the hearer's problem in uttering a dispreferred answer or not being able to provide a positive answer as expected. In conclusion, the conversational resources previously described – those of turn-taking, sequences and adjacency pairs – are related to pragmatics and the politeness model by Brown and Levinson (1987) since face-saving and face-threatening acts can be related to preferred and dispreferred types of answers and may lead to meaning–understanding inferencing processes.

2.3.4 Activity types and speech events

In what follows, the definition and characteristics of two approaches for the study of language are provided, which focus on the above-described resources and try to establish some regularities in conversation. In order to describe these regularities, the speech event approach analyses interaction fragments adopting a sociolinguistic point of view, which gives importance to social and contextual factors such as influencing linguistic choices. On the other hand, activity type follows a pragmatic perspective which centres attention on individual interactants' use of language as a device to model the communicative event.

Focusing on activity type, Levinson (1979) emphasised its pragmatic component when describing this approach by depicting the language used by speakers and the structure of the activity in course. Thus, importance is given to actions other than talk that are likely to occur in any interaction and a variety of contexts; for instance, a job interview, a jury interrogation, a task in a workshop. Then, it can be said that activity type analyses how

speakers' use their own linguistic resources in order to achieve their goals as influencing an ongoing event. Thomas (1995)[5] described the main components of this approach.

- *The goals of participants*: these may differ on the part of the speakers and can change throughout conversation.
- *Allowable contributions*: these include social or legal facts, which can constrain participants' interaction process.
- *The degree to which Gricean maxims are adhered to or are suspended*: almost all politeness theories are culturally constrained. Expectations regarding Grice's maxims can be low in the sense that the truth maxim would probably be flouted, or high because the speaker will tell the truth.
- *The degree to which interpersonal maxims are adhered to or suspended*: interpersonal maxims are also culture constrained and depend on the activity type. For example, the modesty maxim in an awards ceremony would be respected on the part of the actor by giving credit to the other staff in the film. On the other hand, at a job interview the speaker should somehow emphasise their own merits by violating that maxim.
- *Turn-taking and topic control*: the speaker's control of those interaction devices can lead them to achieve their goals.
- *The manipulation of pragmatic parameters*: these include social distance, power, rights and obligations for example, as well as imposition. By controlling and using language the speaker can change the nature of the relationship in an interaction and then modify pragmatic parameters to achieve their own goals.

                                    (Adapted from Thomas, 1995: 190–194)

Focusing attention on the speech event, this has been defined as "an activity in which participants interact via language in some conventional way to arrive at some outcome. It may include an obvious central speech act … as a speech event …, but it will also include other utterances … subsequently reacting to that central action" Yule (1996: 56). From this definition a sociolinguistic approach can be discerned for the analysis of conversations, paying special interest to "the systematic linguistic correlates of social and contextual variables" (Thomas, 1995: 187). Hymes (1972) provided a framework for the analysis of conversations under a

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[5] See J. Thomas, *"Meaning in interaction. An Introduction to Pragmatics"*, New York: Longman, 1995, pp. 190–194.

speech event perspective which was coined a SPEAKING mnemonic[6] and is presented in Figure 2 below.

Situation: The physical or abstract setting: in other words, where and when the speech event takes place.

Participants: People involved in the speech event: speaker, hearer, audience, etc.

Ends: The objectives or outcomes expected from some speech events. These can include collective and/or individual purposes.

Act sequences: Speech act sequences in a speech event include the shape of the message and its explicit and implied content, when applicable.

Key: Makes reference to the tone, nature or mood in which the event takes place (e.g. formal, informal, serious, ironic).

Instrumentalities: Includes the channel or mode which can be spoken, written and signed, as well as language variation including standard and non-standard variation, registers, dialects, accents, spelling variations.

Norms: Norms of interaction, which include production and interpretation.

Genre: categories such as casual chats, lectures, contracts, textbooks.

Figure 2: Speaking mnemonic for the study of speech events (adapted from LoCastro (2003) and Thomas (1995))

The author provided the language analyst with a tool for the examination and description of recurrent language use in formal and ritualised events. Thus, a speech event analyses speech acts within a complete and large textual unit considering the features previously described. Consequently, they study how context (i.e. physical and social) restricts the speaker and the way in which more is communicated than what is said. However, the author was unsuccessful when describing the particular use of language by individuals trying to achieve their own goals within non-ritualised situations.

To sum up, if the aim is to study conversation in a less systematic and more comprehensive way, attention needs to be paid to conversation and its related aspects, and the approach selected for the study of conversations. First, conversation has been defined as any interaction in which meaning is provided and understood by both speaker and hearer. The meaning interchange implies a process of negotiation and requires

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[6] See LoCastro, "*An introduction to pragmatics. Social action for language teachers*" Ann Arbor, MI: The University of Michigan Press, 2003.

cooperation between interactants, which is carried out by means of turn-taking processes (Sacks, Schegloff & Jefferson, 1978). Moreover, politeness needs and contextual factors are also necessarily taken into account as these are considered to be social action devices within pre-established patterns of interaction such as getting, keeping or leaving the turn away, which can be explicitly or implicitly marked. 'Explicitly marked' is taken to mean, for instance, asking a question or pointing to the next speaker whereas implicitly marked requires the speaker to produce, for example, unfilled pauses or head nods (LoCastro, 2003). There are also other mechanisms to interchange turns such as pauses, overlaps and backchannels, as suggested by Yule (1996). The next step in relation to conversations focuses on larger conversational units, described as sequences, which are expected to help in the co-construction of meaning by interactants. These sequences have been classified and described as opening sequences, pre-sequences, insertion sequences and closing sequences. Furthermore, adjacency pairs have been described as everyday, almost direct question/assertion-answer patterns. Two main parts are involved in the uttering of an adjacency pair; the first part in which the speaker utters a question or an assertion about something specific or recurrent, and the second part which is accomplished by the hearer and includes an answer which can be both preferred if agreement is expressed, or dispreferred when the answer implies declination or disagreement. Both types of answers are directly related to politeness theory due to the fact that dispreferred answers can be considered to be face-threatening acts whereas preferred answers may imply the production of face-saving acts. In addition, the context of situation described as the setting (i.e. place and time), and the co-text which includes linguistic resources and politeness strategies used by interactants in order to negotiate meaning and get to the accomplishment of the communicative event must be taken into account. Second, the selection of the approach for the study of any given interaction as a dynamic negotiation process is also important. Both activity type and speech event approaches are used for the analysis of larger conversational units. The former is more related to pragmatics since its objective is the description of linguistic choices' influence on the communicative event to achieve a particular goal. The second approach follows a sociolinguistic approach which centres its attention on the analysis of linguistic resources as influenced by context and social variables.

Once conversation and the concepts related to the production of speech acts have been described, (i.e. turn-taking, sequences, adjacency pairs), and speech event and activity type as approaches for the study of conversations, the focus is on the introduction and description of the

speech acts studied in this research in the following sections (i.e. apologies, complaints, refusals, requests and suggestions).

2.4 Investigated Speech Acts

Within this section are presented the speech acts under study by providing their definition, and a taxonomy[7] description of direct and indirect realisations based on previous research in addition to contextual and interactional factors. The selection of these speech acts contemplates both their speaker and the hearer's face-threatening nature (Brown & Levinson, 1987), and their adjacency pairs and preference structure relationship. The speech acts researched are complaints, requests and suggestions as threatening the hearer's face, whereas apologies and refusals as threatening the speaker's face[8]. For example, uttering an apology on the part of the hearer is the preferred response to a complaint from the speaker, and refusals are dispreferred responses to requests and suggestions.

2.4.1 Apologies

An apology has been defined as a "compensatory action to an offence in the doing of which S (the speaker) was causally involved and which is costly to H (the hearer)" (Bergman & Kasper, 1993: 82). From a politeness point of view, an apology is a response to an offence which implies a previous FTA production and a posterior willingness to restore face by the speaker. Thus, an apology is a face-saving act on the part of the speaker to the hearer and the speaker itself which reveals the use of specific linguistic and non-linguistic action in a given interaction. In relation to preference structure and adjacency pairs, this speech act is a second pair produced after a first pair, including an FTA.

Several studies have focused on the provision of a taxonomy for the linguistic forms of apologies that can be performed as face-saving acts. The earliest proposals were those by Olshtain and Cohen (1983), Trosborg (1987), and Blum-Kulka et al. (1989), the proposal by Olshtain and Cohen (1983) being the one which included a typology of linguistic realisation. Later, Bergman and Kasper (1993), Chang (2010), and Kondo (2010)

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[7] For the purposes of the present study, the taxonomies will present the main strategies to express the head acts without specifying the particular softeners or downgraders that accompany them.

[8] The speech acts are presented in alphabetical order.

proposed their linguistic resources to accomplish an apology with the inclusion of the IFID (Chang, 2010), which differentiated it from adjuncts. The taxonomy provided below includes two different types of linguistic resources: those known as IFID which are considered to be head acts, and adjuncts, which include strategies to expand the main head act and cannot function on an independent basis. As the main objective of an apology is that of restoring positive face, the taxonomy provided follows Chang's (2010) IFID and adjuncts typology, and includes some strategies and examples originally developed by Olshtain and Cohen (1983) (see Table 1 below).

Table 1: Taxonomy of apologies realisation strategies (adapted from Chang, 2010; Kondo, 2010; Olshtain & Cohen, 1983).

TYPES	STRATEGIES	EXAMPLES
An expression of an apology (IFID)	♦ Expression of regret ♦ Offer of apology ♦ Request for forgiveness	*I'm sorry / Sorry* *I apologise (…)* *Excuse me / please, forgive me / pardon me*
Adjunct	♦ An explanation or account of the situation ♦ An acknowledgment of responsibility: • Accepting the blame • Expressing self-deficiency • Recognizing the other person as deserving apology • Expressing lack of intent ♦ An offer of repair ♦ A promise of forbearance ♦ Minimize the degree of offense ♦ Speaker showing concern for offended party ♦ Alerter / Intensifier ♦ Justification	*The bus was late.* *It's my fault / my mistake.* *I was confused / I wasn't thinking / I shouldn't have done it.* *You are right.* *I didn't mean to (upset you).* *I'll pay for the broken vase. / I'll help you get up.* *It won't happen again.* *It's not the end of the world.* *I hope you weren't offended.* *Really, very* *Teacher… Your teaching is really boring.*

As seen in Table 1, there is a main distinction between two types of apologies, those including an IFID, which are termed "an expression of an apology" and those coined "adjuncts". The first type can be accomplished by the use of three different strategies:

- *Expression of regret*: the speaker directly employs apology sequences (e.g. "sorry / I'm sorry");
- *Offer of apology*, (e.g. "I apologise");
- *Request for forgiveness* (e.g. "excuse me / pardon me / please forgive me").

These three strategies correspond to the same pattern of using an IFID with the aim of apologising by directly addressing the apology to the hearer. The second type of resource to accomplish an apology is that of adjuncts, which includes a wide variety of strategies and examples:

- *an explanation or account for the situation* (e.g. "the bus was late");
- *an acknowledgement of responsibility* which includes: *accepting the blame* (e.g. "it's my fault"); *expressing self-deficiency* (e.g. "I shouldn't have done it"); *recognising the other person as deserving apology* (e.g. "you are right"); *expressing lack of intent* (e.g. "I didn't meant to / I don't want to");
- *an offer of repair* (e.g. "I'll pay for / I'll help you");
- *a promise of forbearance* (e.g. "it won't happen again");
- *minimise the degree of offence* (e.g. "it's not the end of the world / such things happen");
- *speaker showing concern for offended party* (e.g. "I hope you weren't offended");
- *intensifier/alerter* (e.g. "really/very");
- *justification*, (e.g. "teacher … your teaching is really boring").

As adjuncts, their main role in the production of an apology is reinforcing the IFID, if necessary and required by the previous complaint. Nevertheless, some of them (i.e. explanation, acknowledgement, offer of repair and a promise of forbearance) could also be used as apologies themselves without strengthening a previous uttered IFID and may be considered to be an indirect type of speech act.

2.4.2 Complaints

The definition of complaint selected is the one proposed by Boxer (2010: 164) who describes it as "an umbrella term that covers a range of speech behaviours". Seen from a politeness theory perspective, this type of speech act is considered to be an FTA because the speaker shows disagreement with the hearer for an action or situation that had taken place before. Focusing on sequences, adjacency pairs and preference structure, complaints correspond to the first part production which means that the FTA degree may be initially interpreted as high. However, the use of politeness strategies and contextual factors can influence the production of this speech act and thus, the degree of face threat.

Previous studies conducted on complaints (Olshtain & Weinbach, 1988; Boxer, 1993, 1996, 2010; Trosborg, 1995; Murphy & Neu, 1996; DeCapua, 1998) have led us to differentiate between direct complaints (DC) and indirect complaints (IC), since this FTA speech act can be uttered both ways. On the one hand, the production of a DC implies the addressee as being responsible for a previous offence. Then, in order to compensate for that offence, there is a need to offer repair. As regards the context where DCs are more likely to happen, this includes institutions and companies where complaints are expected such as a complaint department. In addition, the social context of the family, which has been described as the familial domain (Wolfson's Bulge theory, 1989; Boxer, 2002), in which social distance and the degree of familiarity expected to minimise the imposition of a DC is also a recurrent context for DCs to occur. Conversely, an IC is a way of seeking agreement and request for solidarity building (Boxer, 2010) so there is no need to provide remedy by the addressee. Thus, ICs are not usually interpreted as FTA, but as the expression of solidarity and seeking agreement between interlocutors. This is the main reason why the physical and social contexts in which an IC can take place are not mainly constrained by social distance, nor the degree of familiarity between the interactants.

We present a taxonomy of complaints based on previous research on complaints, which is mainly based on Olshtain and Weinbach's (1988) DC taxonomy but it also includes some additions such as examples and new strategies proposed by Boxer (1993, 1996, 2010), Trosborg, (1995), Murphy and Neu (1996) and DeCapua (1998).

Table 2: taxonomy of complaints realisation strategies (adapted from Olshtain &
Weinbach, 1988; Boxer, 1993, 1996, 2010; Trosborg, 1995; Murphy & Neu, 1996;
DeCapua, 1998)

TYPES	STRATEGIES	EXAMPLES
Direct complaints	♦ Explicit complaint	*You're such an inconsiderate person; you should've consulted me first.*
	♦ Accusation and warning	*Next time, you'll pay for it with your own money!*
	♦ Expression of annoyance/disapproval	*This is unacceptable behaviour.*
	♦ Criticisms	*You've ruined my car.*
	♦ Requests for repair	*Please see if you can fix it as soon as possible.*
	♦ Request for non-recurrence	*Well, I'd really like to find out about this because I'm hoping it won't happen again.*
	♦ Below the level of reproach	*Don't worry about it, such things happen.*
	♦ Depersonalization of the problem	*I feel this grade may reflect a difference of opinion.*
	♦ Justifications	*It wasn't my intention.*
Indirect complaints	♦ Self-directed	*Oh, I'm so stupid.*
	♦ Other-directed	*John is the worst manager.*
	♦ Situation-directed	*I feel, in a way, boxed in, you know?*
Adjuncts	♦ Use of mitigators	*kind of, perhaps, possibly, a little bit, a second, somehow, I suppose, "I'm afraid, you know, I mean, right, don't you think?*
	♦ Use of upgraders: • Increasing the impact of the complaint	*such, quite, terrible, really, frightfully, absolutely, I'm sure, I'm positive, it's obvious.*
	• Acceptance of partial responsibilities for the problem	*… and uh, perhaps it wasn't quite as polished as both of us would have liked, but the content was there, and I think I deserve a better grade.*

The main distinction of the taxonomy above is the differentiation between direct and indirect complaints since, as previously explained, the context, purposes and politeness needs when uttering any of these complaints will significantly differ. Moreover, the provision of different adjuncts is also present as these can be used to emphasise or mitigate the force and intentionality of both DCs and ICs. As DC the following strategies have been differentiated:

- *explicit complaint* (e.g. "you're such an inconsiderate person; you should've consulted me first");
- *accusation and warning* (e.g. "next time, you'll pay for it with your own money");
- *expression of annoyance/disapproval* (e.g. "this is unacceptable behaviour");
- *criticisms* (e.g. "you've ruined my car");
- *requests for repair* (e.g. "please see if you can fix it as soon as possible");
- *request for non-recurrence* (e.g. "well I'd really like to find out about this because I'm hoping it won't happen again");
- *below the level of reproach* (e.g. "don't worry about it, such things happen");
- *depersonalisation of the problem* (e.g. "I feel this grade may reflect a difference of opinion");
- *justifications* (e.g. "it wasn't my intention").

ICs' taxonomy includes strategies such as

- *self-directed complaints* when we consider ourselves as deserving the blame (e.g. "oh, I'm so stupid");
- *other-directed complaints* if we blame it on someone (e.g. "John is the worst manager");
- *situation-directed complaints* if we complain about a situation (e.g. "I feel in a way, boxed in, you know?").

Adjuncts' main use is the reinforcement of the DC and IC by increasing or mitigating the effects of the main complaint. Thus, the taxonomy of adjuncts differentiates between *mitigators* to reduce the impact of the complaint on the hearer (i.e. kind of, perhaps, possibly, I suppose) and *upgraders* where the main purpose is to increase the impact of the complaint on the hearer (e.g. quite, terrible, really, absolutely). In addition, *upgraders* can also be resources for *accepting partial*

responsibility (e.g. "and uh, perhaps it wasn't quite as polished as both of us would have liked, but the content was there, and I think I deserve a better grade").

2.4.3 Refusals

Refusals have been defined as speech acts in which "a speaker fails to engage in an action proposed by an interlocutor" (Chen et al., 1995: 121). Regarding preference structure, sequences and adjacency pairs, this speech act is studied as a second part production because the answer provided by the hearer is a dispreferred one. The production of this kind of answer implies uttering an FTA since the second part is a dispreferred answer to a first part; that means the threatening of the speaker's face by contradicting the expectations of a positive answer on the part of the speaker (i.e. first part). Thus, in politeness terms, the production of a first part speech act (e.g. request, suggestion, invitation, offer) is not accepted by the second part as expected, then the performance of an indirect speech act (Levinson, 1983; Pomerantz, 1984) and the use of politeness strategies in order to mitigate the dispreferred answer are usually carried out. As previously noted in the description of the previous speech acts, context plays an important role in the production of a dispreferred answer since there are situations in which direct refusals may be accepted – even their FTA nature – for instance, those in which social distance and the degree of familiarity between interactants minimise the degree of imposition of a refusal (Boxer, 2002). Nevertheless, the use of indirect strategies and politeness formulae are more appropriate and may lead to the maintenance of personal interrelations when uttering a refusal.

A number of studies have provided different taxonomies of refusals in which direct and indirect strategies as well as adjuncts have been suggested (Ueda, 1972; Rubin, 1983; Beebe et al., 1990; Turnbull and Saxton, 1997; Salazar, Safont & Codina 2009). For the purpose of this research the taxonomy developed by Salazar, Safont and Codina (2009) has been followed, which relies on Beebe et al. (1990), since it follows a sociopragmatic approach. In addition to that, factors such as social variables, and politeness strategies influenced by the sociopragmatic variables of power, distance and imposition, as well as the degree of formality have been taken into account to develop this taxonomy (see Table 3 below).

Table 3: taxonomy of refusals realisation strategies (adapted from Salazar, Safont & Codina, 2009: 145).

TYPES	STRATEGIES	EXAMPLES
Direct strategies	◆ Bluntness ◆ Negation of proposition	*No. / I refuse.* *I can't, I don't think so.*
Indirect strategies	◆ Plain indirect	*It looks like I won't be able to go*
	◆ Reason / Explanation	*I can't. I have a doctor's appointment.*
	◆ Regret / Apology ◆ Alternative	*I'm so sorry! I can't.*
	• Change option	*I would join you if you choose another restaurant.*
	• Change time (postponement)	*I can't go right now, but I could next week.*
	◆ Disagreement / Dissuasion / Criticism	*Under the current economic circumstances, you should not be asking for a rise right now!*
	◆ Statement of principle / philosophy	*I can't. It goes against my beliefs!*
	◆ Avoidance	
	• Non-verbal: Ignoring (Silence, etc)	
	• Verbal	
	o Hedging o Change topic o Joking o Sarcasm	*Well, I'll see if I can.*
Adjuncts to refusals	◆ Positive opinion ◆ Willingness ◆ Gratitude ◆ Agreement ◆ Solidarity / Empathy	*This is a great idea, but…* *I'd love to go, but…* *Thanks so much, but…* *Fine!, but…* *I'm sure you'll understand, but…*

The first differentiation in this taxonomy can be seen in the typology of refusals, direct and indirect being the main options. Adjuncts are seen as resources mainly used to reduce the impact of a refusal, and conversely to what has been suggested in other speech acts, they cannot work as refusals by themselves. First, *direct strategies* include *bluntness* as the most straightforward resource to decline a request, and *negation of proposition*

which means the use of a negation to decline the request "I can't, I don't think so".

Indirect strategies are widely used and the number of options is higher, for instance:

- *plain indirect* in which mitigation strategies are used (e.g. "it seems / it looks like ... I can't / I won't be able to");
- *reason/explanation* including an explanation by the hearer which is seen as a justification (e.g. "I can't, I have a doctor's appointment");
- *regret/apology* in which the speaker indirectly expresses their willingness to accept at first but, in the end, they regret or apologise when declining the request (e.g. "I'm so sorry");
- *alternative* in which the speaker can change the option suggested by the speaker (e.g. "I would join you, if you chose another restaurant") or postpone it (e.g. "I can't go right now, but I could next week");
- *disagreement/dissuasion/criticism* where the hearer dismisses the request by disagreeing, dissuading or criticising speakers' beliefs in uttering the request (e.g. "under the current economic circumstances, you should not be asking for a rise right now");
- *statement of principle/philosophy* the speaker declines the request since it contradicts their principles or beliefs (e.g. "I can't. It goes against my beliefs");
- *avoidance* which can be *non-verbal* and *verbal*: *silence* is understood as the most frequent non-verbal ignoring device, whereas *hedging*, *topic change*, *joking* and *sarcasm* are considered verbal strategies.

In addition, the authors proposed adjuncts which cannot be seen as refusals themselves but they complement direct and indirect strategies to generate a more developed and elaborated refusal to reduce the implicit FTA. Five strategies were proposed as adjuncts to refusals:

- *expressing positive opinion* (e.g. "this is a great idea, but ...");
- stating *willingness* to (e.g. "I'd love to go, but ...")
- *gratitude* (e.g. "thanks so much, but ...");
- *agreement* (e.g. "fine, but ...");
- *solidarity/empathy* (e.g. "I'm sure you'll understand, but ...").

2.4.4 Requests

The speech act of requesting has been defined by Trosborg (1995: 187) as "an illocutionary act whereby a speaker (i.e. requester) conveys to a hearer (i.e. requestee) that they want the requestee to perform an act which is of the benefit of the speaker". Requests are uttered as a first part pair within adjacency pair sequences since it is the speaker who initiates this sequence. As regards politeness, this speech act threatens the hearer's face since the speaker requests the hearer to some future course of action which benefits the speaker. Thus, the speaker's aim is to obtain non-verbal goods or services from the hearer (Trosborg, 1995). Seen as an FTA, the achievement of this type of SA can be softened using politeness resources with the aim of increasing politeness by the use of indirect strategies.

Table 4 below presents the taxonomy of request realisation strategies developed by Trosborg (1995) in which categories and examples of requests are shown and graded from direct to indirect. This taxonomy is based on previous work on speech acts conducted by Austin (1962) and Searle (1976) but reformulated by Brown and Levinson (1987), and Blum-Kulka and Olshtain (1986).

Table 4: Taxonomy of request realisation strategies (from Trosborg, 1995 in Usó-Juan, 2010: 205)

TYPES	STRATEGIES	EXAMPLES
Direct	♦ Obligation	*You must/have to lend me your car.*
	♦ Performatives	*I would like to ask you to lend me your car.*
	♦ Imperatives	*Lend me your car / Your car (please)*
Conventionally indirect (hearer-based)	♦ Ability ♦ Willingness ♦ Permission ♦ Suggestory formulae	*Can/Could you lend me your car?* *Would you lend me your car?* *May I borrow your car?* *How about lending me your car?*
Conventionally indirect (speaker-based)	♦ Wishes ♦ Desires / needs	*I would like to borrow your car.* *I want / need to borrow your car.*
Indirect	♦ Hints	*I have to be at the airport in half an hour.*

As seen in this taxonomy, requests are classified into four different types: direct, conventionally indirect (hearer-based), conventionally direct (speaker-based) and indirect. *Direct requests* include

- *obligation strategies* (e.g. "you must/have to lend me your car");
- *performatives* (e.g. "I would like to ask you to lend me your car");
- *imperatives* (e.g. *"*lend me your car" / "your car (please)").

As conceived to achieve directness, these strategies have been conveyed to imply obligation on the speakers' words. The linguistic forms these are built up by include modals of obligation "must / have to", imperative forms "lend" and infinitives of purpose "to lend". *Conventionally indirect (hearer-based)* forms are those in which the speaker directly requests the hearer to obtain some goods or benefit and requires the hearer's permission. It is this prerequisite on the part of the hearer that makes the speaker increase the degree of politeness since it is the hearer's choice to accept or refuse the request. Thus, requests can be achieved by the following strategies:

- *ability* to accept the request in which "can/could" are the modals of ability used by the speaker (e.g. "can/could you lend me your car?");
- *willingness* on the part of the hearer to the acceptance of the requested action (e.g. "would you lend me your car?");
- asking for *permission* "may" (e.g. "may I borrow your car?");
- *suggesting* the hearer accepts the speaker's request "how about" (e.g. "how about lending me your car?").

Conventionally indirect (speaker-based) requests are considered less polite than hearer-based because the speaker expresses their own *wishes* (e.g. "I would like to borrow your car") or *desires/needs* (e.g. "I want/need to borrow your car") in a more direct way, not asking for permission or acceptance but expressing their own volition. Finally, *indirect request* typology includes *hints* as an inference-demanding strategy on the part of the hearer (e.g. "I have to be at the airport in half an hour") instead of asking for a lift to the airport in a more direct way.

2.4.5 Suggestions

Suggestions are defined as a directive speech act which entails the hearer commiting to some future course of action suggested by the speaker which mainly benefits the hearer although the speaker may sometimes share benefits (Rintell, 1979; Searle, 1979). In connection with adjacency pairs and sequences, the speech act of suggesting is a first part sequence as the speaker utters the suggestion. As concerns politeness, suggestions are

considered to be FTAs since it is the speaker who intends the hearer to do something and interferes with freedom of action and imposition. The main implication for this speech act to be an FTA relies on the way suggestions are produced.

Martínez-Flor's (2005) research on suggestions provided a taxonomy based on linguistic forms and politeness needs. The author considered both direct and indirect linguistic forms to produce suggestions (Kasper & Schmidt, 1996) since these are related to on- and off-record politeness strategies (Brown & Levinson, 1987). In addition to that, the author also took into consideration previous research on suggestions in order to pragmalinguistically exemplify her taxonomy (Edmonson & House, 1981; Wardhaugh, 1985; Banerjee & Carrell, 1988; Koike, 1994; Tsui, 1994; Schmidt et al., 1996; Koester, 2002; among others).

Table 5: Taxonomy of suggestions linguistic realisation strategies (from Martínez-Flor, 2005: 175)

TYPES	STRATEGIES	EXAMPLES
Direct	♦ Performative verb	*I suggest that you ...; I advise you to ...; I recommend that you ...*
	♦ Noun of suggestion	*My suggestion would be ...*
	♦ Imperative	*Try using ...*
	♦ Negative imperative	*Don't try to ...*
Conventionalised forms	♦ Specific formulae (Interrogative forms)	*Why don't you ...? How about ...? What about ...? Have you thought about ...?*
	♦ Possibility/probability	*You can / could / may / might / ...*
	♦ Should	*You should...*
	♦ Need	*You need...*
	♦ Conditional	*If I were you, I would...*
Indirect	♦ Impersonal	*One thing (that you can do) would be ... Here's one possibility ... There are a number of options that ... It would be helpful if you ... It might be better to ... A good idea would be ... It would be nice if ...*
	♦ Hints	*I've heard that ...*

Martínez-Flor's (2005) proposal is mainly divided into three types:

- direct;
- conventionalised forms;
- indirect.

Direct strategies directly show what the speaker means. The author differentiated between *performative verbs* (e.g. "suggest, advise, recommend"), *nouns of suggestion* (e.g. "my suggestion would be that ..."), *imperative* (e.g. "try using...") or *negative imperative* (e.g. "don't try to"). The use of *conventionalised forms* are understood as specific linguistic formulae use that allows the hearer not to misinterpret the speaker's intention, in other words, these are not indirect because the hearer can recognise them as suggestions but these are not directly uttered as such. Conventionalised forms include *specific formulae* (interrogative forms such as "why don't you ...? how about ...?"); expressing *possibility or probability* by the use of *modals* (e.g. you can, could, may, might, should, need) and the use of the *second conditional* to give advice (e.g. if I were you, I would ..."). *Indirect forms* entail no direct relationship between what the speaker utters and the suggestive force indicator. Then, inferencing is necessary on the part of the hearer and depends on the sociopragmatic variables of power, distance and imposition (Brown & Levinson, 1987) as well as contextual and cultural factors. Indirect suggestions are classified as *impersonal and hints*.

2.5 Conclusion

In this chapter the origins of speech act theory have been described, founded in Austin's (1976) studies on performatives and Searle's (1969) focus on the illocutionary point, direction of fit and sincerity conditions. After revising the origins, the chapter moved into more recent studies which have pointed out some criticism as well as innovations on this initial classification of speech acts. The first problem that arose was the focus of Searle's taxonomy on the pragmalinguistic component and its lack of interest in the sociopragmatic one. As a consequence, the linguistic element has been prioritised over social and cultural ones. The second problem was related to the recognition of indirect speech acts as they lack the direct relationship between form utterance and its function. Moreover, more information could be provided when using an indirect speech act rather than a conventional form of a speech act. As a reaction to those problems, Geis's (1995) proposal stated that speech act knowledge may

lead to the acquisition and development of conversational competence – in other words, speech act knowledge implies speech acts use due to goal recognition and goal achievement conversational necessities in a given context. By suggesting that, Geis proposed a more dynamic view on the use of speech acts, which depend on dynamic conversation necessities as well as context requirements. Similarly, Yule (1996) and Huang (2007) also proposed some innovations to the speech act theory. Yule's (1996) main proposal was the IFID as a mechanism to identify the force of the speech act. Moreover, Yule (1996) as well as Huang (2007) reviewed and suggested felicity conditions on speech acts.

This new dynamism in speech act studies has led to definitions of some concepts related to speech act theory (i.e. interaction, conversation, turn-taking, sequences and adjacency pairs, speech events and activity types). Thus, conversation should be understood as a social and dynamic process in which speakers negotiate meaning taking into account speech act theory (i.e. language used), politeness needs of the conversation and the context in which interactions take place. In any interaction, there is a turn-taking process based on social and cultural conventions in which interactants exchange information. This turn-taking process can also be seen as a socialisation process acquired through engaging in conversation. Looking at turn-taking in more detail, the existence of sequences that regulate conversations (i.e. pre-sequences, insertion sequences, and opening and closing sequences) and are part of a ritualistic conversational behaviour has been suggested. Within these sequences there are linguistic realisations consisting of two parts called adjacency pairs, which are defined as an almost automatic answer to a previous utterance. Among these, there is a preference structure organisation by which the answer could be a preferred or dispreferred one (e.g. first part: invitation; second part: preferred response acceptance or dispreferred response refusal). All in all, these concepts related to interaction can be studied from two different perspectives. The first one is the speech event perspective, which follows a sociolinguistic approach and focuses on how context and social variables are linked to the linguistic choices of speakers. The second perspective is known as activity type. This conversational point of view studies how the linguistic choices made by a speaker influence the ongoing situation.

After the revision of these concepts that are intrinsically related to the use of speech acts, the particular speech acts under study (i.e. apologies, complaints, refusals, requests, and suggestions) were introduced. The selection of these speech acts, among many others, has been due to the face-threatening nature (Brown & Levinson, 1987), adjacency pair

combinations and preference structure distinction. On the one hand, refusals and apologies are speech acts that threaten the speaker's face while complaints, requests and suggestions threaten the hearer's face. On the other hand, it is thought that adjacency pairs and preference structure are also related to the use of those particular speech acts since, for instance, an apology is the preferred response for a complaint, or a refusal is a dispreferred answer to a suggestion or request. Then, taking into account these politeness needs and sequences (i.e. preference structures and adjacency pair needs), and the distinction between direct and indirect speech acts, the definition of the speech acts under study has been provided, a typology including direct and indirect realisations as well as modification devices and adjuncts. These detailed taxonomies will serve as the basis for the analysis of the selected, contextualised conversations appearing in a particular type of pragmatic input, that of audiovisual media.

CHAPTER 3

AUDIOVISUAL INPUT

3.1 Introduction

This section focuses on the role of audiovisual sources as a rich basis for pragmatic input development. First, the three general conditions for language learning, namely those of input, output and feedback, are presented. Special attention is paid to input as this is the kind of language learners are exposed to and mainly depend on. When describing input, the main input sources for learners are specified (i.e. teachers, teaching materials and peers), and evidence is provided of the lack of a pragmatic component included within those sources. Among these three types, special emphasis is placed on the role of teaching materials. Criticism towards this kind of input – particularly that of course books, as these are considered to be the most used material in the second language (SL)/first language (FL) learning contexts – has led to the proposal of different alternatives to implementing pragmatic information on learners.

The use of audiovisual media is suggested as materials to be exploited, particularly those of some specific audiovisual genres that have already been researched as potential sources of pragmatic input for learners. Furthermore, most studies have suggested that the use of audiovisual materials in the classroom has beneficial effects on learners' motivation and willingness to learn the target language.

Then, audiovisual materials are proposed given the fact that previous studies have provided advantages regarding the pragmatic component that materials lack and learners need. Within subsection 3.3.1, which is devoted to audiovisual materials, there is a differentiation between two main genres: films and TV.

Finally, the last subsection deals with the specific TV genres of sitcoms and drama, since the present project focuses on these two audiovisual genres. Sitcoms and TV drama are defined by pointing out their characteristics; regarding drama, a typology of different subgenres is also provided. After those definitions, some specific research on those genres is reviewed and it is concluded that, as evidenced in the earlier

section, there are more advantages than disadvantages in the use of audiovisual input as a pragmatic input source.

3.2 Conditions for Pragmatic Learning

As proposed in the previous sections of this theoretical introduction, pragmatics and its components (i.e. pragmalinguistics and sociopragmatics), as well as the aspects directly related to them (i.e. speech acts, context, politeness) are considered to reflect a relationship of interdependence. Thus, context and politeness aspects have been related to sociopragmatics, whereas co-text and speech acts theory are linked to pragmalinguistics since these aspects account for the linguistic component of a language in conversation. Given that these pragmatic components and aspects cannot be separated because of their interdependence in any given interaction, it can be ascertained that the pragmalinguistic component and aspects related can influence the sociopragmatic one and vice versa. Bearing this interrelationship in mind, and setting pragmatic competence acquisition as the goal to be achieved within the communicative competence learning process, speech acts are considered one of the most important aspects in order to communicate messages. As a consequence, speech act theory has been revised from its origins to establish the analytical bases this research is grounded in, which are speech acts taxonomies and those aspects governing conversation (i.e. sequences, adjacency pairs and preference structure). It is suggested that speech acts and their related aspects are useful resources for the study of language under a pragmatics perspective. Thus, learners' access to appropriate and contextualised speech acts samples needs to be facilitated if the aim is to teach them language use. To that end, the context in which the language is learnt is necessarily taken into account as learners can have access to the language being learnt in the SL learning context. Nevertheless, FL learning contexts provide the students with scarce or no opportunities to experience the language as much as required for its acquisition, therefore materials need to be developed that may lead to optimal conditions for pragmatic language learning.

In the next subsections, the concepts of input, output and feedback are described as these are considered the necessary conditions for language learning although the focus is on input, defined as "the *sine qua non* of acquisition" (Gass, 2010: 194) and considered to be the main source of linguistic data.

3.2.1 Input

The term input has been mainly defined as any stretches of language learners are exposed to and can take place "... through any medium (listening, reading or gestural in the case of sign language)" (Gass & Mackey, 2006: 5). As this is considered one of the essential components for language learning, studies on input have differentiated between input as language exposure and intake as language acquisition, suggesting that learners cannot learn everything they are exposed to. Corder (1967) described intake as the linguistic input that is internalised and acquired by the learner. Thus, in order to determine how input becomes intake, a description of the main input sources learners are exposed to is required.

First, *teacher talk* was defined as "a special register that is modified and adapted to learners' needs" (Martínez-Flor & Usó-Juan, 2010a: 10). As a modified speech to address students and adapted to meet their requirements, the input learners receive simplified register, no ungrammatical speech, syntactic simplification and shorter utterances (Trosborg, 1995). As a consequence, it can be said that these modifications may help learners during their initial stages of learning since their purpose is facilitating input understanding and leading to acquisition (i.e. intake). However, under a pragmatics perspective, modified language with learning purposes may not provide learners with the desirable linguistic input since politeness models, directive speech acts evidencing the teacher's role, and the limited context of the class may not help learners in acquiring pragmatic abilities (Lörscher & Schulze, 1988; Ohta, 1994; Bardovi-Harlig & Hartford, 1996; Nikula, 2002). Second, *Teaching materials* are seen as the second main source of written input that learners rely on throughout their learning in the SL/FL classroom (Vellenga, 2004). Similarly to teacher talk, textbooks can suit learners' needs at initial stages but most of them lack or misrepresent the pragmatic component of the language. Pragmatics research, carried out on the presentation of various speech acts in different textbooks, suggested that textbooks do not provide learners with authentic language use in conversations (Boxer & Pickering, 1995; Mandala, 1999; Salazar & Usó-Juan, 2002; Vellenga, 2004; Kakiuchi, 2005; Usó-Juan, 2007, 2008). Consequently, the pragmatic component cannot reach its optimal level to be acquired so learners are not able to achieve their pragmatic competence in a foreign or second language relying on textbooks. Finally, the third main source of input students are exposed to is *peers* input which is directly related to learners themselves as linguistic input sources for other learners. Some of the issues present when dealing with learners as pragmatic input sources are their individual factors such as motivation, anxiety, extroversion, cognitive style,

collaborative or individual learning styles, and sociocultural background (Alcón, 1998; LoCastro, 2003). It has been suggested that collaborative interaction and pair work increased learners' achievement of the use of pragmatics principles and fostered pragmatic knowledge leading to the development of their own pragmatic knowledge (Ohta, 1995, 1997, 2001; Alcón, 2002).

Having revised what research considers the main input sources available to learners, the second concept to be described is that of output because it has been suggested that this is a necessary component for the language learning process. Learners need to reflect on their own linguistic production to be aware of what input had become intake, and what information had not been interiorised.

3.1.2 Output

The term output was not considered an essential condition for language acquisition in its origins since a direct relationship between what was learnt and later produced had not been established yet. Instead, output was only considered to be a product of input. The perspective towards output changed when Swain (1985) introduced her output hypothesis by which language production (i.e. output) became the requirement for learners to show they have acquired a language. Thus, the most straightforward definition of output involves the language a learner can produce in an oral or written way after a period of instruction. Swain's (1985) output hypothesis was based on three functions of output that directly affect language acquisition:

- The *noticing/triggering function* is related to the conscious noticing of the language that learners know or do not know when trying to produce an utterance, whether oral or written. The importance of this function resides in learners' ability to consciously access the language they know, and foster their cognitive processes in order to generate new or consolidate previously acquired linguistic knowledge.
- The *hypothesis-testing function* implies the provision of explicit feedback after language production. In addition to explicitly, learners also modify their linguistic production when answering clarification requests and confirmation checks in interaction. Consequently, learners' modification of linguistic production is more recurrent when they are pushed into output.

- The *metalinguistic (reflective) function* refers to learners' ability to reflect on their own linguistic production. By so doing, they are not only fostering their language production, but also reflecting on their linguistic competence abilities and knowledge of language forms.

Considering the three functions previously explained, Swain (2000, 2002, 2006) suggested the observation of mental processes of learners when performing private speech and collaborative dialogue, for instance in role-play and group work. The main objective of this observation was directed to speech production as reshaping experience, and the internal development of language. In a similar way, Stetsenko and Arievitch (1997: 161) stated that it is necessary to provide learners with collaborative practice opportunities since "psychological processes emerge first in collective behaviour, in cooperation with other people, and only subsequently become internalised as the individuals own possessions". Smargorinsky (1998) focused on thinking processes when speaking and suggested that "the process of rendering thinking into speech is not simply a matter of memory retrieval, but as a process of thought in which thinking reaches a new level of articulation" (1998: 172–173). Apart from these psychological perspectives, Gass (2010) put emphasis on the relevance of the previously received input, even the fact that not all input becomes intake. That assumption can be seen when learners as speakers do not always communicate what they want to say and how they say it, since their production is neither linguistically nor pragmatically appropriate. That is why input and intake must be taken into account; learners cannot properly produce what they do not know, and thinking processes need information to work with. Thus, learners need to produce the language but the lack of appropriate input provision and their psychological processes of perception must be adequate for input to become intake and then appropriate output can be produced. In addition to what has been previously argued, the provision of feedback to learners on the part of instructors can help them to overcome learning problems and correct misrepresented language perception.

3.1.3 Feedback

The definition of the term feedback has been related to two concepts; first, the assessment of language production given to learners to increase their awareness of possible mistakes and thus improve their linguistic production. Second, Pica (1996) defined feedback as negative input since providing students with metapragmatic information is thought to foster

clarity, comprehensibility and accuracy, which may reflect a later improvement of their linguistic production. As there is a direct relationship between feedback, output and input, the provision of feedback is said to help students notice previously acquired input, i.e. linguistic forms that do not match the standard L2/FL varieties. Several studies have described the term feedback in order to provide a reliable typology on effective feedback types and techniques for students (Gass, 2005; Gass & Mackey, 2006; Long, 1983; Lyster & Ranta, 1997; Schachter, 1991).

To begin with, Lightbown and Spada (1999) proposed corrective feedback which, in general terms, aims at the correction of learners' mistakes and can include metalinguistic information about the mistake, or not. The authors also differentiated between two types of feedback, which were described as explicit and implicit corrective feedback. Thus, teachers' explicit feedback means the direct provision of a correct answer for the mistake uttered by the learner, whereas implicit feedback provision does not imply explicit error identification and correction, but the use of different techniques on the part of the teacher so that students can notice the mistake by themselves. Schachter (1991) had previously pointed out that explicit corrective feedback was in line with direct provision of metalinguistic information in order to provide the learners with corrected input, while implicit corrective feedback needed the use of different techniques, for instance confirmation checks, clarification requests and silence. Gass (2005) considered negotiation as a way of feedback since negotiation can lead to a better understanding of mistakes. The proposal included negotiation of meaning and negotiation of form; the first type implies the maintenance and restoration if a miscommunication problem arises in interaction; the second type, negotiation of form, boosts appropriate linguistic production by the learner. A year later, Gass and Mackey (2006) proposed some implicit feedback provision techniques which include the following:

- *Confirmation checks* are described as any expression produced by the learner after having been corrected by the teacher who suggested the correct linguistic production.
- *Clarification requests* imply the use of expressions on the part of the teacher in order to clarify what has been previously said by the student.
- *Comprehension checks* are defined as any attempt "to anticipate and prevent a breakdown in communication" (Long, 1983: 136). Thus, the hearer repeats the information previously uttered by the speaker to confirm the understanding of the message.

- *Recasts* involve "the teacher's reformulation of all or part of a student's utterance minus the error" (Lyster & Ranta, 1997: 46). In so doing, the teacher centres the learners' attention to the mistake (negative evidence) and is providing support by presenting the correct form (positive evidence) (Gass, 2005).

Summing up, the necessary conditions for language learning to take place have been described, which are those of the provision of

- meaningful and appropriate input, (i.e. teacher, materials, and other learners);
- opportunities for individual and collaborative practice (output);
- the provision of feedback to students in an explicit or implicit way.

As the purposes of this research are directed to input, it has been found that, when focusing on materials, some studies have considered the pragmatic component of language as limited and misrepresented. Thus, students are not equipped with adequate pragmalinguistic and sociopragmatic information to develop the acquisition of pragmatics as a part of their FL communicative competence. In addition to that, it has been suggested that authentic and natural language data should be the main source of input when developing new materials and teaching practices, with the main purpose for students to identify appropriate patterns of communication (Usó-Juan & Martínez-Flor, 2010). Those affirmations have led us to the revision of new sources of pragmatic input (i.e. video, films and TV) which may be considered more authentic and richer since both the sociopragmatic and pragmalinguistic components can be observed and studied. In the following sections, the description of these sources of pragmatic input are provided.

3.3 Pragmatic Input: The Role of Materials

From a pragmatics perspective input has been regarded as the main source of new pragmatic information for the learner, to be processed and acquired. As previously mentioned, the exposure to teacher talk, materials and peers (LoCastro, 2003; Martínez-Flor & Usó-Juan, 2010a) has been proved to be inadequate for the acquisition of pragmatics, since this can lack the pragmatic component of language (Bardovi-Harlig, 2017). In order to solve this problem, importance should be given to the identification and description of the materials' drawbacks.

Materials, particularly the use of course books, have been criticised because of their lack of pragmatically appropriate input provision. Studies at the beginning of the twenty-first century have found reality misrepresentation in most textbooks (Boxer, 2003; Grant & Starks, 2001; LoCastro, 2003; Washburn, 2001). For example, Grant & Starks (2001) centred their research on conversational closings, concluding that examples were not provided and when they were, editors' selection of incomplete and simplified routines did not cover learners' needs. Similarly, Washburn (2001) posted two main issues regarding textbooks and pragmatic competence. The first one was related to

(a) the lack of varied, naturally occurring input in both EFL and ESL contexts; (b) the lack of salience in the available input; (c) a lack of awareness about the forms, norms, and limits; and (d) the lack of direct explicit feedback about violations of the norms in natural contexts or in textbooks models (Washburn, 2001: 21–22).

The second element requiring revision was related to materials, which had already included pragmatics but were "impoverished in terms of characters, their relationships and motivations, and even the language" (Washburn, 2001: 22). Boxer (2003), in a more general way, considered that the speech acts samples in course books were an "artificial representation of language" since they lacked the pragmatic component. More recently, Martínez-Flor and Usó-Juan (2010b: 424) suggested that:

textbooks do not provide learners with the three necessary conditions to develop their pragmatic competence, namely (1) exposure to appropriate input, (2) opportunities for collaborative practice in a written and oral mode and/or (3) metapragmatic reflection.

As a consequence, it can be said that most course books fail when trying to present learners with natural speech act samples, whether these attempt to do it or not (Boxer & Pickering 1995; Mandala 1999; Salazar & Usó-Juan 2001, 2002; Kakiuchi 2005; Salazar 2007; Usó-Juan 2007). Furthermore, output demands were limited to role-play tasks which offered short conversational routines to the learner (Meier, 1997). Last but not least, Vellenga (2004) verified that speech acts and metapragmatic reflection of contextual references were also provided to the learner but with inadequate pragmatic information.

As the provision of pragmatic information has received increasing importance, research on the potential of using audiovisual sources as a pragmatic input supplier has increased over the years. Thus, audiovisual

sources (i.e. films and TV genres) have been considered to provide learners with pragmatic input since they reflect the presence of different communicative contexts, and interactants expressing specific communicative purposes. Moreover, there are everyday recurrent conversations in which everyday language and common expressions are used by interactants, as well as a wide range of speech acts. Then, audiovisual sources may aid learners in the recognition of the pragmalinguistic and sociopragmatic components of the language. Consequently, audiovisual sources are believed to be one of the richest types of material through which pragmatic competence can be taught and acquired. In what follows, a more detailed definition of audiovisual genres and some reviews from studies on its applicability are provided.

3.3.1 Sitcoms and serials (drama)

This section is devoted to the description of the two audiovisual genres chosen for this research: those of sitcom and drama TV series. Thus, a description of both genres needs to be provided to confirm their suitability for the study. First, *sitcoms* are defined in the audiovisual media as having the following main form, style and narrative characteristics illustrated in Figure 3 below.

Form

- Episodes tend to be between 24 and 30 minutes long, with self-contained narratives.
- Sitcoms tend to be contained within series not serials.
- Sitcoms are heavily reliant upon a formula of repetition in a static situation with changing events. However, within the formula, innovation is necessary to engage the audience and to gratify their expectations.

Style

- They are usually studio-based.
- The setting is usually a familiar location, often an interior.
- They are usually based in domestic or workplace environments.
- They use a limited number of locations.
- They have a conventional *mise en scène.*

Narrative

- The narrative of a sitcom rarely continues from one episode to the next. Even in sitcoms that have ongoing storylines, each episode still tends to commence with a situation that has to be resolved by the end.
- Sitcoms are based on a situation usually connected with working or family life.
- Sitcom narratives follow a circular structure of a starting equilibrium, followed by disequilibrium and a return to equilibrium at the end of the episode.

Figure 3: Sitcoms' specific features (adapted from Baker, 2003: 1).

As seen in Figure 3, sitcom's conventions are divided into three variables: form, style and narrative. *Formal features* include the length of the episode and its nature as series, since these are broadcast daily or weekly. *Style features* include production parameters (i.e. studio-based) and conventions, for instance, limited settings (i.e. familiar or workplace environments). The *narrative structure* of sitcoms is described as circular in every episode since they start and end with no topic continuum in the following episode, so situations are resolved within the same episode. Regarding pragmatics, sitcoms are considered to be suitable for the development of materials since an episode's maximum length is 30 minutes, which makes it easier to look for pragmatic aspects than in a film. Furthermore, its circular structure may help in the differentiation of topics dealt with in each episode and expedite the selection of an episode, or communicative situations within the same or different episodes. In relation to sociopragmatics, their domestic or workplace context described as familiar locations may reflect most sociopragmatic demands for the teaching, and an increase awareness of aspects such as constraints in using language in some interactions, participants' status, social distance, power, rights and obligations among many others. Second, *dramas* are defined and characterised by adhering to the following conventions and typology presented in Figure 4.

Definition and Characteristics

- Drama is recognised as a fictitious representation, often of a factually based story.
- The primary function of drama is entertainment and it contains familiar faces and situations.
- A realistic portrayal with an element of factual accuracy is expected from drama, but the exaggeration of a situation or concentration on one possible outcome is also accepted if its aim is to entertain.
- Storylines do not have to be accurate since a certain level of verisimilitude, especially regarding medical and police procedures, is assumed and expected.

Typology

Drama as a genre has evolved into many different forms. It is perceived as incorporating four main categories:

- quasi soap operas, which are long-running drama serials;
- popular drama, predominantly crime dramas;
- docudrama, a new form of drama;
- reality TV, viewed as the drama of everyday life.

Figure 4: Drama genre characteristics and typology (adapted from Gatfield & Millwood Hargrave, 2003: 1–2).

Figure 4 describes drama as fiction which attempts to portray the real world and aims for the audience identification with most or part of the fiction, which is sometimes derived from a true story. As seen in Figure 4, this main genre has been classified into four main subtypes:

- *quasi soap operas,* which are defined as providing a usual way in the treatment of disagreeable topics since resolutions are not immediate;
- *popular drama*, including short series which have been developed taking the audience into account and making them consider possible resolutions of the plot;
- *docudrama,* based on the truth of a person or event in which factual accuracy is assumed;

- *reality* TV, which is broadcast in real time and considered to be unscripted (e.g. Big Brother).

In connection with pragmatics, the main advantage for the use of drama as a pragmatic source of audiovisual input resides in the diversity of formats as well as topics addressed, which may be used on an "English for specific purposes" (ESP) basis – for instance, medical and business English pragmatics acquisition.

Then, sitcom and drama aim to describe real-life facts; the main difference is that the former uses humour for that purpose while the latter aims at representing facts as plausibly as possible. That objective is also achieved by language use, context and plot similarities with the real world. Thus, both genres can be used as real input sources in which the pragmatic component can be recognised and studied by paying attention to pragmatic issues.

3.3.2 Audiovisual materials

One of the most used definitions of audiovisual materials as a source of pragmatic input was suggested by Canning-Wilson (2000: 1) as "the selection and sequencing of messages in an audiovisual context". Although the author tried to cover most audiovisual genres with this definition, it can be split between films as a fictional genre on its own and TV genres as a different audiovisual media proposal. This main distinction has been made in order to facilitate the understanding and different scopes of the studies described throughout this subsection. Then apart from differentiating between films and series, this last genre has been classified into diverse subgenres:

- *drama*, for instance, quasi soap operas, popular drama, docudrama and reality TV (Gatfield & Millwood Hargrave, 2003);
- *sitcom*;
- *soap operas*.

Once this differentiation has been made for a better understanding of the research described below, studies suggesting the use of audiovisual input (i.e. films and TV genres) are summarised and a set of disadvantages and criticism towards it as an input source is provided.

Balatova's (1994) research explored the effect of audiovisual stimuli taking into account two different variables, the provision of short images with no sound on the one hand, and complete audiovisual stimuli which

included both images and audio on the other. The author found that when complete audiovisual stimuli were viewed by the subjects of the study, short and lively scenes were more easily identified than inactive and paused ones. In addition, results revealed that participants experienced difficulty in keeping attention to input when presented only with audio stimuli. Some other benefits were found when using audiovisual material:

- improvement in learners' comprehension within picture description (Herron, Hanley & Cole, 1995);
- students' activation of cognitive domains as a result of higher motivation when using audiovisual sources (Ryan, 1998);
- positive effects of language use and meaning as synchronically displayed (Canning-Wilson, 2000).

In addition, Arthur (1999) pointed out some of the benefits that are believed to better describe the advantages of using audiovisual sources with pragmatics teaching purposes since pragmalinguistics, sociopragmatics, awareness and cognitive effects are implicitly mentioned:

video can give students realistic models to imitate for role-play; can increase awareness of other cultures by teaching appropriateness and suitability; can strengthen audio/visual linguistic perceptions simultaneously; can widen the classroom repertoire and range of activities; can help utilise the latest technology to facilitate language learning; can teach direct observation of the pragmalinguistic features found in association with the target language; can be used to help when training students in ESP related scenarios and language; can offer a visual reinforcement of the target language and can lower anxiety when practicing the skill of listening

(Martínez-Flor & Fernández-Guerra, 2002: 20)

Once the benefits of using audiovisual sources as a pragmatic input source have been described, the focus is on research that centred attention on the use of speech acts in audiovisual sources and its effects on learners. First is a differentiation between research on films and TV series, since both these genres provide the context of interaction and pragmatic samples of language use. On the one hand, studies on films have found that the pragmalinguistic component was similar to everyday language use when comparing the linguistic production of forty-six American films with Manes and Wolfson's (1981) real language corpus (Rose, 1997, 2001). Analogously, Kite and Tatsuki's (2005) research on apologies in films and real conversations found more similarities than differences in the

pragmalinguistic use of this speech act. However, both studies found differences when comparing the sociopragmatic component, most of them related to gender. Martínez-Flor's (2008) study was aimed at the analysis of internal and external requests modification devices in ten films. The outcomes confirmed the presence of both the pragmalinguistic and sociopragmatic components, since interactions were seen in their context of situation which implies that FL learners may benefit from linguistic production and recognisable contextual factors such as intentionality, different politeness degrees and sociological variables. On the other hand, TV series[9] research has also been carried out, focusing on general aspects of using audiovisual material from sitcoms (Judd, 1999; Meinhof, 1998; Salzman, 1989; Washburn, 2001), closings from textbooks and soap operas (Grant & Starks, 2001), and instruction on requests (Alcón 2005). Washburn (2001) emphasised TV genres' provision of pragmatic language use since

- they are easily accessible;
- they can be recorded and reviewed;
- interactions and participants are varied, differing in status, gender, settings and formality degrees;
- there is rich listening without taking part in the interaction;
- there is visual, verbal and non-verbal representation of language.

Some of the benefits are listed below in Figure 5.

- Sitcoms offer rich, varied and contextualised models.
- Sitcoms present main models of appropriate pragmatic language use among various characters of differing status, familiarity, gender and varied settings such as at work, at home, in public places and at formal gatherings.
- Sitcoms provide non-verbal commentary on pragmatic language use such as expressing surprise, dismay, glee or other feelings.
- Violations of the norms of pragmatic language used in sitcoms are always marked by laughter in the studio audience or on the laugh track.

Figure 5: Advantages for using sitcoms as an input source (adapted from Washburn, 2001)

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[9] Note that TV series involve other specific types (i.e. sitcoms and drama), but within this subsection they have been considered together, to differentiate them from films.

The first study to be reviewed is the one carried out by Grant and Starks (2001) which mainly studied closings from textbooks in the New Zealand soap opera Shortland Street. It was suggested that "some good examples of appropriate pragmatic ways to end a conversation" were provided (Grant & Starks, 2001:48). Nevertheless, pragmalinguistic performance errors in quotidian language use such as "stuttering, thought pauses, repetition, incomplete sentences, slips of tongue and malapropisms" (Grant & Starks, 2001:43) were not present to the same extent that it happens in daily interactions. As a conclusion from the study, it was ascertained that the use of dialogues from Shortland Street contributed to a richer provision of pragmalinguistic and sociopragmatic information, thus more positive outcomes were found if compared with negative ones. Alcón's (2005) research conducted on the instructional effects of using requests from the TV series Stargate concluded with overall positive results. She found that after receiving audiovisual exposure, students from both groups (i.e. implicit and explicit instruction) benefited from the instructional material and tasks derived. It was concluded that learners underwent an increase in awareness of the sociopragmatic and pragmalinguistic components of pragmatics. Fernández-Guerra's (2008) study focused on requests. She analysed and compared requests in TV series and in naturally occurring discourse as registered in the Michigan Corpus of American Spoken English (MICASE). The main objective was to prove if requests available from TV series matched quotidian discourse and consequently could be used to teach this speech act. The TV series chosen were in American English (AmE) and included Felicity, Young Americans, Sweet Valley High and Friends. The variety in the selection was due to its genre difference since Felicity and Young Americans are drama series whereas Sweet Valley High and Friends are a series and a sitcom respectively. The analysis included both the main head act of the request and its peripheral modification resources, and was applied to both the corpus and language production of the sitcom. Having analysed the data, the author concluded that "on the whole, we can appreciate more similarities than divergences between TV series and naturally occurring data as far as request head act and peripheral modification devices are concerned" (Fernández-Guerra, 2008: 122)

This indicates that the language used in the TV serials researched can be considered to be a realistic source of data to rely on in the production of pragmatic materials. The objective of the study carried out by Martínez-Fernández and Fernández-Fontecha (2008) was twofold; first, they wanted to test the effects of using audiovisual materials in class and second, they aimed at the description of Grice's cooperative principle and humour

creation when flouting the conversational maxims. With those aims in mind, they used the sitcom *Friends* as the audiovisual source and designed and tested a task to analyse sitcom fragments from Grice's cooperative principle and to show how humour was achieved as the maxims were flouted and diverse implications were generated. They compiled a corpus of 23 different fragments to be shown to the class. After being shown three fragments, learners were told to write down the parts they considered entertaining and funny. Afterwards, learners were given the transcripts and tried to explain why these specific fragments made them laugh, in a class discussion. The last part of the task required the instructors to discuss how the flouting of Gricean maxims led to humour. Researchers concluded that the use of audiovisual input helped learners in focusing their attention on the issue researched, increased interest and motivation to achieve a high degree of task involvement and task completion.

Even the fact that positive findings have been presented, which praise the use of audiovisual materials as a rich pragmatics input source, some drawbacks have also been revealed towards their use and teaching material design (Chavez, 1998; Burt, 1999; Morley, 2001; Kasper & Rose, 2002). Some of the criticism includes:

- the lack of authenticity and high degree of accuracy since the dialogues present in most TV genres and films have been previously scripted;
- the similarities between face-to-face interactions in real life and on screen that have also been questioned (Rose, 2002);
- its use as an input source since these have not been designed on an SL/FL teaching basis (Chavez, 1998);
- its time-consuming condition when developing teaching sessions and tasks in the SL/FL classroom (Burt, 1999).

In spite of this criticism, audiovisual material from the different TV genres mentioned above can be considered to be a useful alternative for the teaching of pragmatic input, particularly if dealing with speech acts as a pragmatic aspect to be acquired to foster learners' pragmatic abilities. At least, close-to-real language samples are provided in the context in which the situation itself and participants facilitate the understanding of the linguistic action. Thus, the use of language does not intend to misrepresent actual language use; on the contrary, audiovisual genres seek for similarities in interpersonal relationships with the purpose of engaging the audience and identifying with the characters. Thus, models of daily language use in which the sociopragmatic and pragmalinguistic components are present

can be provided to learners when using these input sources. It is also worth mentioning that audiovisual sources such as TV genres are adequate to rely on if the teaching of a pragmatic aspect is required, as seen in the studies described above. Moreover, the use of this input source is suggested for task generation as high degrees of motivation and task accomplishment have been found in students.

3.4 Conclusion

Throughout this chapter input, output and feedback have been described as necessary for language learning, as students need to be exposed to comprehensible and appropriate language samples (i.e. input) in order to produce language (i.e. output) and trying to avoid mistakes, but when done, these need to be implicitly or explicitly corrected (i.e. feedback). In addition, new insights in input development (i.e. input simplification, input enhancement and interactional modifications) as well as factors related to learners (i.e. motivation, anxiety, extroversion, cognitive style and individual learning techniques) have been proposed since they may influence input acquisition, output conditions and feedback needs in SL/FL learning contexts. As this research focuses on pragmatic competence (i.e. pragmalinguistics and sociopragmatics) and seeks for evidence of speech acts being used in audiovisual genres that are similar to everyday language use in order to validate this input source, perhaps centring attention to pragmatic competence may help in the development of communicative competence in an FL learning context. Previous studies reviewed above reported positive results when using TV genres for the teaching of linguistic forms and interaction routines (i.e. pragmalinguistics) as well as context, participants and politeness aspects among others (i.e. sociopragmatics). Consequently, it could be said that the use of sitcom and drama TV genres as a pragmatics input source may allow learners to watch and experience form and meaning interaction in a context in which linguistic behaviour patterns are also observable. Furthermore, more research in the use of audiovisual TV genres is necessary to provide learners with a rich source of pragmalinguistic and sociopragmatic information which is not accomplished in textbooks.

This source of input and its applicability to the teaching of pragmatics is what has motivated this particular study in which the focus is on the realisation of the specific speech acts previously defined (i.e. apologies, complaints, refusals, requests and suggestions) by seeking their presence within the audiovisual media (i.e. sitcom and drama serials). In what follows, the audiovisual sources examined and the methodology followed

are presented. The main aim of the study is to analyse discourse from a sitcom and a drama TV series in order to validate its close-to-real conversation potential, to provide learners with sociopragmatic and pragmalinguistic information through which they can see language use in a richer context than dialogues or listening activities in most course books.

PART 2:

THE STUDY

CHAPTER 4

THE STUDY

4.1 Purpose of the Study and Research Questions

The present study aims to examine the occurrence and pragmatic appropriateness of the speech acts of apologies, complaints, refusals, requests and suggestions (i.e. direct and indirect typology and strategies) in audiovisual TV genres, specifically those of sitcom and drama. In analysing these speech acts, the focus is on general pragmatic aspects such as pragmalinguistics (i.e. speech acts realisation typology) and sociopragmatics (i.e. politeness and context) since audiovisual materials have been recognised as aiding comprehension by their visual stimuli. Moreover, special attention is paid to the specific concepts of turn-taking, sequences and adjacency pairs due to their nature as speech acts routines.

On the one hand, there is the previously seen criticism towards traditional input sources (i.e. teacher, materials – particularly course books – and peers) as they lack the pragmatic component of the language (Boxer & Pickering, 1995; Mandala, 1999; Salazar & Usó-Juan, 2001; Kakiuchi, 2005; Salazar, 2007; Usó-Juan 2007; Martínez-Flor & Usó-Juan, 2010a). On the other hand, research findings on audiovisual media, i.e. films and TV genres have suggested it as an alternative and rich input source in which the pragmatic component is present (Balatova, 1994; Herron, Hanley & Cole, 1995; Rose, 1997, 2001; Ryan, 1998; Arthur, 1999; Canning-Wilson, 2000; Washburn 2001; Kite & Tatsuki, 2005; Martínez-Flor, 2008; Fernández-Guerra, 2008). Considering the two above-mentioned aspects, the study of speech acts in audiovisual media can positively improve the way in which the pragmatic component of the language is learnt.

Then, the focus turns to the study of sitcom and drama since their study and definitions have proved to represent close-to-real, everyday and quotidian facts or events, which should reflect real language use (Baker, 2003; Gatfield & Millwood Hargrave, 2003). Attention is paid to participants' production of speech acts by examining the types of linguistic formulae they employ when apologising, complaining, refusing, requesting and suggesting in different communicative situations. In

addition, the description of speech acts' concepts (i.e. turn-taking, sequences and adjacency pairs) and its occurrence in conversation is examined.

Thus, in order to analyse the data a different typology for each speech act has been considered. First, this follows Chang (2010) and Kondo's (2010) taxonomies of *apologies* mainly based on Olshtain and Cohen (1983). Second, a unique *complaints* typology has been generated, taking into account different proposals (Boxer, 1993, 1996, 2010; Trosborg, 1995; Murphy & Neu, 1996; DeCapua, 1998). Third, the taxonomy of *refusals* developed by Salazar, Safont & Codina (2009) is followed, which relies heavily on Beebe et al.'s (1990) classification. Fourth, is in consideration of Trosborg's (1995) suggested taxonomy of *requesting*. Finally, concerning *suggestions*, the taxonomy provided by Martínez-Flor (2005) has been adopted. Bearing in mind all the previous assumptions and after analysing the occurrence of all speech acts examined, the current research has been designed to address the following questions:

- Do the speech acts found in conversations from both sitcom and drama follow the direct and indirect realisations previously proposed by researchers' taxonomies (i.e. pragmalinguistics)?
- Are the pragmalinguistic realisations for each speech act, examined in both sitcom and drama, influenced by the aspects of politeness (i.e. distance, power and imposition) and context (i.e. participants, microcontext and macrocontext) as it happens in everyday conversations (i.e. sociopragmatics)?
- Are the interactional patterns of turn-taking, sequences and adjacency pairs found in fully-contextualised conversations from both the sitcom and drama?

4.2 Methodology

4.2.1 Data

The selection of audiovisual TV genres (i.e. sitcom and drama) has been made due to their defining features, since both genres aim to represent familiar locations (e.g. domestic or workplace environments) and try to show a realistic portrayal of events and society (Baker, 2003; Gatfield & Millwood Hargrave, 2003). The main difference between these two genres is the use of humour and story's resolution at the end of the episode in sitcoms on the one hand, and the level of verisimilitude achieved in dramas on the other. In what follows, the descriptions of both

sources of data are provided including production information, character introductions and a short description of the whole season analysed.

How Not to Live Your Life is a sitcom produced by the BBC and shown on BBC Three. The first season analysed includes six episodes of 28 minutes each. The main character is Don Danbury, a man of nearly thirty whose life is not treating him as he thinks he deserves. Secondary characters are Eddie, Mr Bitchman, Mrs Treacher, Abby and Karl. Eddie is Don's grandmother's carer; Mr Bitchman is Don's grandmother's solicitor; Mrs Treacher is Don's neighbour; Abby is his tenant, and Karl is Abby's boyfriend. Throughout the first season, Don is left his grandmother's house due to her death. Eddie, who was Don's grandmother's carer, still comes to Don's house and takes care of him during the whole season. Don has to pay the mortgage to Mr Bitchman, but as he has been fired he needs to rent a room to Abby. Abby was Don's first love at school but she is currently in love with Karl, who becomes Don's main obstacle between him and Abby. Then, during the first season Don has to deal with Mrs Treacher's gossip and Mr Bitchman's pressure for the mortgage payments. Moreover, he is also trying to court Abby while trying to get rid of Karl.

Humour in this sitcom comes mainly from two sources. The first one is *Don*'s overactive mind which imagines how different situations would be if he said or reacted as he actually thinks. However, most of the times his socially inappropriate behaviour and language use generate humour. The second source is *Eddie's* character, and humour comes out from the unrealistic situations he generates when he tries to take care of Don as if he were an elderly man.

Life on Mars is a science fiction drama produced by BBC One. The first season includes four episodes from 51 to 53 minutes runtime. The main character is Sam Tyler, a Detective Chief Inspector (DCI) in service with the Greater Manchester Police in 2006. Secondary characters are Maya who is Sam's girlfriend in 2006; Gene Hunt who is Sam's DCI in 1973; Ray Karling and Chris Skelton who are Detective Inspectors (DIs) in 1973; and Annie Cartwright who is a policewoman.

During the first season, Sam is going through an investigation in 2006 with his girlfriend Maya who is also a member of the Greater Manchester Police. Maya is kidnapped and just after that Sam is hit by a speeding car. When he wakes up again, he is still in Manchester but in 1973 instead of 2006. He comes back to the police station where he used to work in 2006 and he finds that everything has changed. There he meets DCI *Gene Hunt* who is the DCI since Sam has been downgraded in the change to 1973. He also meets Detective Inspector *Ray Karling*, who shares personality and beliefs with Gene, and *Chris Skelton*, who is similar to Sam and in fact

helps him in solving crimes. After an incident on the first day at the police station, *Annie Cartwright* also helps him and provides first aid assistance. Annie is the only character Sam trusts in, consequently she is the only character who knows about Sam's concern, which is his doubt about whether he is in a coma or he is just back in time. This doubt is also the main line of the plot since Sam is not sure about what happened after the car accident.

4.2.2 Procedure

The first step in the gathering of linguistic data from the sitcoms was to obtain only characters' linguistic production throughout any individual episode. The initial aim was to transcribe the character's words, but as it proved to be time-consuming, this was changed to using written subtitles reproduction in order to considerably reduce the time required to obtain linguistic data. On starting to work with subtitles, two problems arose. The first one was related to the actual subtitles since they are created as an image file that is time sequenced, and appears on the screen simultaneously as the action goes on. In order to separate it from the image and with the aim of transcribing it as a script, the subtitles file (SRT) file had to be edited into a Microsoft Word (WRD) file. The result of this editing was a Word file in which the timing of the language reproduction and the language itself were shown, with no character association as it is assumed to be seen on the screen. The second problem was linguistic and related to the available space on the screen to be filled in with subtitles. Some of the linguistic production did not appear subtitled, so the problem was solved by reviewing the episodes and completing the word file with the missing language production. After solving those problems, the result was a Word document (see Figure 6) with a complete linguistic reproduction and the exact lapsed time at which conversations take place in the audiovisual file.
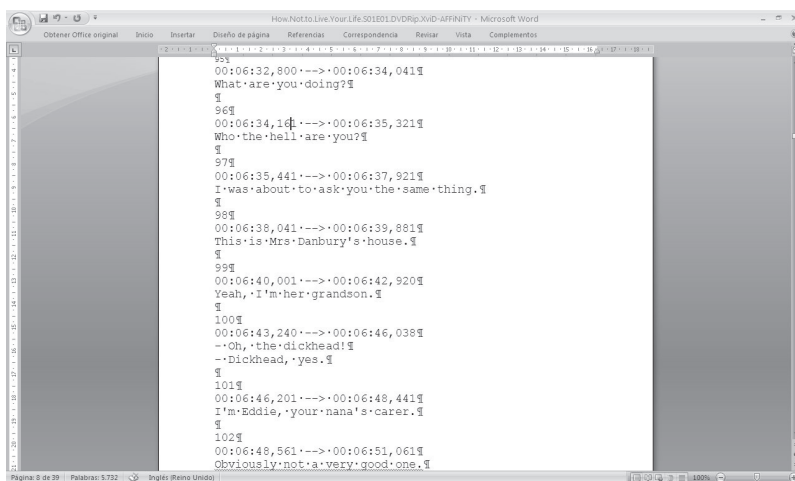
Figure 6. Subtitles edited with Microsoft Word. Sample from How Not to Live Your Life, Season 1, Episode 1.

The second step was to modify the Word file and turn it into script format to obtain complete conversations. Moreover, having the timing of the conversations, it was considered useful to keep the time at which every conversation begins, to locate the scenes quicker and easier. With this aim in mind, every episode was reviewed again, introducing the name of the characters before their linguistic production, and removing temporal markers within conversations. In Figure 7, the script format is shown with characters' names, their linguistic production and the lapsed time at which every conversation starts.
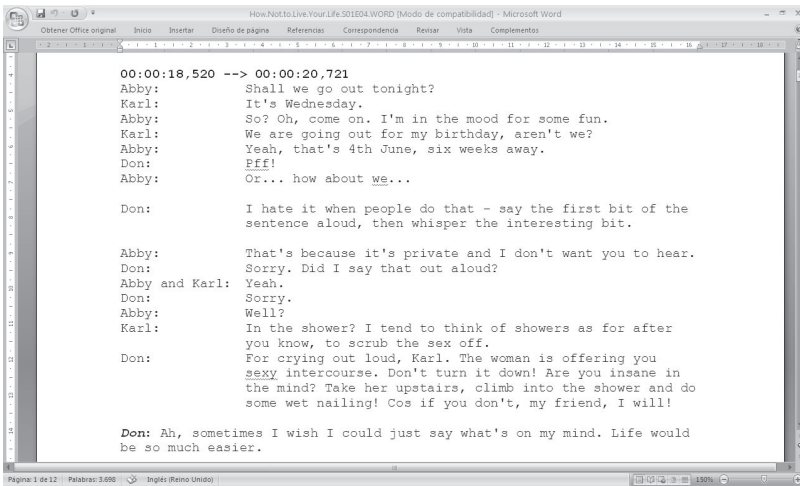
Figure 7. Script format sample from How Not to Live Your Life Season 1, Episode 4.

4.2.3 Data analysis

Once the conversations with characters' own linguistic production and their timing sequences was completed, data analysis could start. With the aim of finding speech acts realisations following the taxonomies presented in section 2.4, the analysis of data has followed two main processes. First, the Microsoft Word search tool was used in order to find the speech acts realisations examples as provided in the taxonomies. That process was mechanical and implied computer-aided research. The Word file was opened with the linguistic reproduction of the episode and then the search tool was run, which acted as a basic corpus search tool. After that, the linguistic realisation provided by the speech act typology's examples was produced, and the tool itself went through the whole text searching for that particular linguistic production. For example, when looking for suggestions, typing in verbs such as *recommend*, *suggest*, *advice*, and interrogative forms like *why don't ...?*, *how/what about ...?*, *have you thought about ...?;* (see Figure 8 below) produced these words located by the search tool so the whole stretch of language could be read and assessed as to whether the illocutionary force of the speech act corresponded to a suggestion. Moreover, the findings were highlighted in different colours so they would be easily located.
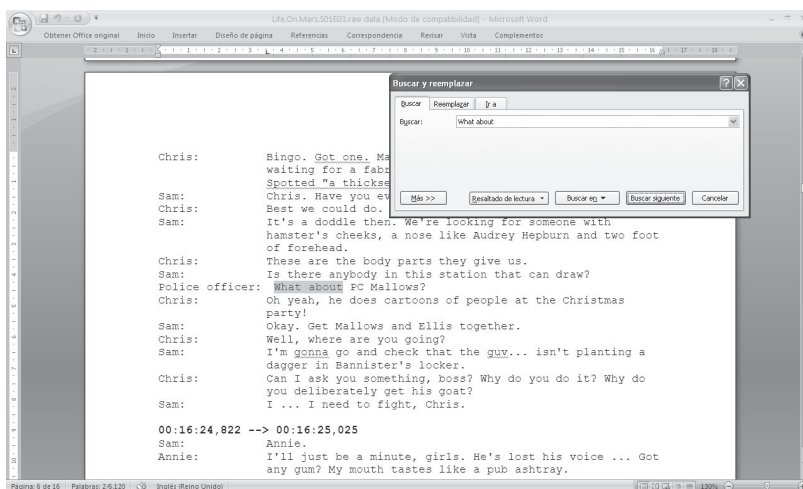
Figure 8: Microsoft Word search tool. Sample from Life on Mars Season 1, Episode 3.

Second, after having developed a Word file with the speech acts realisation strategies highlighted with different colours, there was a need to read every episode in order to find any other different linguistic realisation that would have the illocutionary force of the speech act in particular. Moreover, that re-reading step would help to check and leave out those linguistic productions that did not fit the suggested illocutionary force.

At the end of this process, a well-developed script format transcription was obtained (see Figure 9) in which the speech act linguistic realisations as seen in the taxonomies – as well as some new ones – appeared highlighted and surrounded by a whole conversation, which takes place at a specific time in the episode.
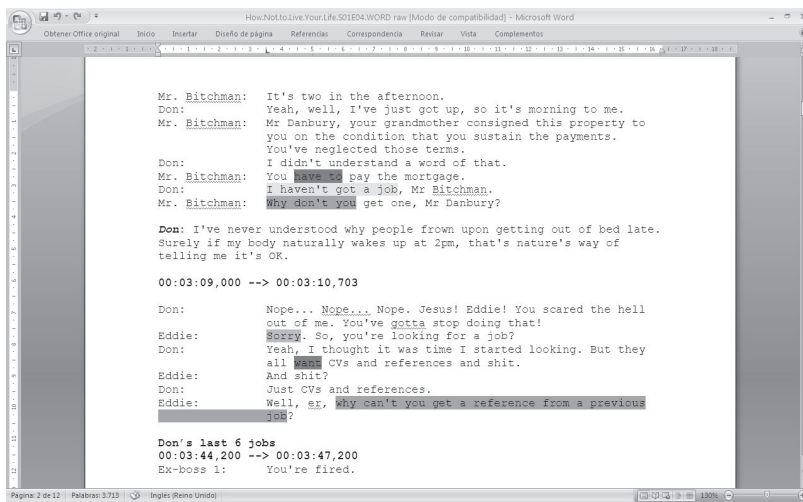
Figure 9. Script format transcription and speech acts identification. Source: How Not to Live Your Life Season 1, Episode 5

4.3 Results Related to the First and Second Research Questions

This section presents the results obtained from analysing both a sitcom and a drama. It is structured in different subsections, each one devoted to present every single speech act investigated. Then, every speech act subsection will first show a quantitative analysis, and second a qualitative description of the speech acts found in both the sitcom and the drama. The presentation of the results for each speech act follows the taxonomies described in section 2.4. Moreover, as the data has been organised and structured within complete conversations, the findings will be described regarding whole interactions.

Thus, the first research question is addressed by means of commenting on the speech act nature (i.e. direct or indirect) and its pragmalinguistic realisation strategies by following the previously described taxonomies. Then the second research question is discussed by describing the sociopragmatic aspects such as politeness and context since the audiovisual data aims towards this purpose.

4.3.1 Results related to the speech act of apologies

The speech act of apologies is defined as an action where the main aim is to compensate a previously uttered offence. Regarding politeness, an apology is considered to be a face-saving act since the speaker tries to restore their own face after having offended the hearer. That process can be carried out twofold, by using linguistic and non-linguistic means.

4.3.1.1   Quantitative results

This section shows the quantitative results of the speech act of apologising, following the taxonomy presented in subsection 2.4.1. These results show the strategies used by interactants in both the sitcom and the drama. Table 6 presents the speech act typology, its strategies, the number of occurrences and the percentage regarding the total realisations.

Table 6. Quantitative results of the speech act of apologising

TYPES	STRATEGIES		N	%
An expression of an apology (IFID)	♦	Expression of regret	*51*	*50*
	♦	Offer of apology	*2*	*1.96*
	♦	Request for forgiveness	*4*	*3.92*
Direct sub-total			*57*	*55.88*
Adjunct	♦	An explanation or account of the situation	*14*	*13.72*
	♦	An acknowledgment of responsibility:		
		• Accepting the blame	*4*	*3.92*
		• Expressing self-deficiency	*6*	*5.88*
		• Recognizing the other person as deserving apology	*3*	*2.94*
		• Expressing lack of intent	*4*	*3.92*
	♦	An offer of repair	*3*	*2.94*
	♦	A promise of forbearance	*2*	*1.96*
	♦	Minimize the degree of offense	*1*	*0.98*
	♦	Speaker showing concern for offended party	*8*	*7.84*
	♦	Alerter / Intensifier	*0*	*0*
	♦	Justification	*0*	*0*
Indirect sub-total			*45*	*44.12*
Total			*102*	*100.00*

Table 6 describes the quantitative results obtained from the speech act of apology. It can be seen that *direct* apologies (i.e. IFID) occurrence (55.88%) is slightly higher than *indirect* apologies (i.e. adjuncts) (44.12%). Regarding direct strategies, the most used is that of *expression of regret* with a total of (50%), the second direct strategy most used is that of *request for forgiveness* (3.92%) and the least used direct strategy is that of *offer of apology* (1.96%). With reference to indirect strategies, the most widely used is that of an *explanation or account of situation* (13.72%), followed by an *acknowledgement of responsibility* (16.66%) which is divided into the sub-strategies *accepting the blame* (3.92%), *expressing self-deficiency (*5.88%), *recognising the other person as deserving an apology* (2.94%) and *expressing lack of intent* (3.92%). The least used strategies have been *speaker showing concern for offended party* (7.84%); *an offer of repair* (2.94%); *a promise of forbearance* (1.96%); and *minimising the degree of offence* (0.98%). Two strategies have not been found in the analysed text: those of *alerter/intensifier,* and *justification*.

4.3.1.2 Qualitative results

This subsection presents some examples that illustrate the diverse pragmalinguistic forms appearing in the taxonomy, and the explanation in relation to the sociopragmatic aspects of politeness and context. To that end, the order in which the particular types and strategies to perform the speech act of apologising will be followed as they were presented in the previous subsection.

To begin with, the first type of apologies is analysed – namely that of **an expression of an apology (IFID),** which is considered to be a direct realisation and follows three main strategies: **expression of regret**, **offer of apology** and **request for forgiveness**. Example 2[10] below shows a conversation which follows the **IFID** type, and the **expression of regret** strategy by the use of 'sorry'. This apology is considered to be a direct one since there is no adjunct.

Example 2 from How Not to Live Your Life, Episode 4 temporal sequence 00:16:46,321 [Don, who is secretly in love with Abby, has just entered the house with his girlfriend Anna. Abby, Don's tenant, is in the living room. Don introduces Anna to Abby but he unconsciously confuses

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[10] The typography in which all examples are presented throughout this research project has been kept in the Calibri type, which is the original typography directly extracted from the sitcom and drama subtitles. Additionally, it is important to highlight that all examples present the particular speech act type and strategy underlined for readers' identification.

their names and as Anna gets offended Don has to apologise twice.]

Don:	So I took Anna back to the house. And there was Abby.
Abby:	Hi, Don.
Don:	Hey.
Don:	I mean, I didn't mind. I'm over Abby, remember? Over her.
Don:	Er, Abby, this is Abby.
Anna:	Anna.
Don:	No, Abby.
Anna:	I'm Anna.
Don:	<u>Sorry</u>, what did I say?
Anna:	Abby.
Don:	<u>Sorry</u>. And Abby, this is Abby.
Anna:	Anna!
Don:	Anna! Yes.

<div align="center">…</div>

Regarding politeness, the most relevant variable within this conversation is that of distance since it is the one that reflects the social dimension. Then, the age difference between Don, who is in his thirties and Anna, who is in her twenties represents a high level of distance; that is why Ana directly complains and Don rapidly answers with a direct apology since his face has been threatened. The variables of power and imposition in this apology are related to the message received since the direct FTA conveyed by Anna is directly answered by providing a direct apology.

In relation to context, it appears that the participants' age difference influences their personality traits and consequently their speech act production. The microcontext also influences this particular interaction since it takes place in Don's house and he is introducing Anna to Abby, who is the girl he is actually in love with.

In the following conversations, some of the forthcoming strategies regarding apologies are presented. The second type of apology is analysed – namely that of **adjuncts,** which are considered to be indirect speech acts realisations. The adjunct type specifies different strategies such as **an explanation or account of the situation**; **acknowledgement of responsibility** (i.e. **accepting the blame**, **expressing self-deficiency**, **recognising the other person as deserving an apology**, or **expressing lack of intent**); an **offer of repair**; a **promise of forbearance**; **minimising the degree of offence**; **speaker showing concern for offended party**; **alerter/intensifier**;

justification.

Example 3 describes a situation which is accomplished by the linguistic use of an **adjunct** (i.e. **explanation or account of the situation**). Then, this apology can be considered indirect, since there is no IFID. How Not to Live Your Life Season 1, Episode 3, temporal sequence 00:01:21,641 [Don is telling the audience there are three men he felt harassed by. In this conversation, Eddie enters Don's house without ringing the bell since he has his own keys. As Don does not know about that, he is scared by Eddie when he appears in the house. Eddie tries to apologise immediately by providing Don with an explanation]:

Don:	Hello? Huh, God. Jesus Christ!
Eddie:	Hey, Don.
Don:	This is the second man.
Don:	Eddie, you scared the hell out of me!
Eddie:	<u>Oh, oh well, when there was no answer, I just used my keys.</u>
Don:	Yeah, but they're not actually your keys, are they?
Eddie:	Yeah, they are. They've got my name on them, look.
Don:	Eddie Singh?!
Eddie:	Oh, my father's a sixteenth Indian.

Regarding politeness, it appears that the relationship of distance between Don and Eddie in episode 3 has become lower. In relation to power, there is still a high degree since Eddie is conscious that the house belongs to Don. That fact leads Eddie to acknowledge that he has threatened Don's face and deserves an apology. However, Eddie opts for an explanation instead of using an IFID because of the low distance between them.

Considering context, both participants have reduced their distance but not the power relationship between them since Don owns the house. At a microcontextual level, it should be noticed that the action takes place in Don's house, then, this fact reinforces the power difference between the participants, and consequently Eddie needs to apologise.

Example 4 shows us two apologies realised by **adjuncts** that are considered to be indirect speech acts. The first one represents **acknowledgement of responsibility** (i.e. **expressing lack of intent**) and the second implies an **offer of repair**. How Not to Live Your Life Season 1, Episode 4 temporal sequence 00:10:50,560 [In this conversation Don is

having a drink with Anna and suddenly Anna's friends appear. As they
start mocking Don, he answers and tells the barman that those boys are
underage. As he really didn't know their age he supposed they weren't,
but at the end the barman throws them out of the pub]:

Barman:	I've told you kids to stop drinking in my pub.
Don:	I didn't know you were actually underage.
Friend 2:	Nice job, Oddie.
Friend 1:	What we gonna do now?
Don:	I know a cool little pub.

The relationship of distance between the speaker (Don) and hearers'
(Anna's friends) is considered high since they have just met and they do
not know each other. That is the reason why Don apologises indirectly but
at the same time offers to repair the situation.

Taking into account the participants in this conversation it is clear that
there is an age difference and it reflects their personality, particularly in
this conversation. The microcontext in this conversation is also important
since it directly affects the conversation because Anna's friends are
underage and are drinking in a pub. The macrocontext in this conversation
goes hand in hand with the participants' age difference.

Example 5 includes the realisation of an apology by means of an **IFID**
(i.e. **expression of regret**) and an a**djunct** (i.e. an **explanation or account
of the situation**). Then, there is a combination of a direct apology and an
adjunct. As the IFID is present, this type of combination is considered to
be a direct speech act softened by the adjunct. How Not to Live Your Life
Season 1, Episode 1, temporal sequence 00:06:32,800 [This situation
shows the first time Don and Eddie meet each other. Don has just arrived
at his grandmother's house and Eddie enters the living room, questioning
Don. After introducing themselves Don tells him about his grandmother's
death, and as Eddie didn't know about it Don tries to apologise in an ironic
way.]

Eddie:	What are you doing?
Don:	Who the hell are you?
Eddie:	I was about to ask you the same thing. This is Mrs Danbury's house.
Don:	Yeah, I'm her grandson.
Eddie:	Oh, the dickhead!
Don:	Dickhead, yes.
Eddie:	I'm Eddie, your nana's carer.

Don:	Obviously not a very good one.
Eddie:	Pardon me?
Don:	Because she's dead. So ... Ah! You didn't know, did you? <u>Sorry, yeah. She passed away. She's gone. It's over for her. Finished. Curtains. End credits. Hello? She's dead.</u>
Eddie:	Oh, God!
Don:	Yeah, but hey, look, silver lining. I've got a massive, free house.

Regarding politeness, distance is considered high since it is the first time Don and Eddie meet each other. The variable of power could be described as balanced since Don knows he owns the house but Eddie does not; he is just going to work in Don's grandmother house. The way of conveying the message by Don is not appropriate regarding the previously explained sociopragmatic variables, but as the audiovisual genre is that of sitcoms, there is a need to generate humour. In other words, Eddie feels sadder than Don when it is supposed to be the other way round.

In relation to context, both participants in this conversation seem to be same-aged but with opposed personalities and beliefs. The microcontext, that of Don grandmother's house, is the main place where action and humorous situations take place and influences the conversational flow.

Example 6 is a telephone conversation in which the realisation of the apology consists of an **IFID** (i.e. **expression of regret**) and an **adjunct** (i.e. **acknowledgement of responsibility** by **recognising the other person as deserving an apology**). As noted in the previous example, this is considered to be a direct speech act and an adjunct meant to reinforce the IFID. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:12:46,320 [This telephone conversation between Don and his ex-boss shows the need to apologise by his boss since she did not believe what Don had previously told her. On the other hand, Don's main objective is getting his job back]:

Don:	Yes?
Boss:	Don, it's Maggie. I heard about your nan. <u>Sorry, I doubted you.</u>
Don:	Oh, I see. Ha-ha. And now you want me to come back to work.
Boss:	No.
Don:	Why are you calling me, then?

Boss:	I was hoping for a slow-motion replay of the other night, if you know what I mean.
Don:	Hang on, you fired me.
Boss:	So?
Don:	So ...

The variable of distance between Don and his boss is considered to be high, since at the beginning of the episode she fired Don. Moreover, the sociopragmatic variable of power is low because their work relationship (i.e. boss–employee) has recently ended. Then Don's boss's apology for not believing him before and the suggestion to meet again can be one of the reasons to convey that direct apology and recognising Don as deserving it.

Participants in this situation are in their thirties but with different personalities and lifestyles. Microcontextual factors are thought not to be relevant in this particular interaction as it is a telephone conversation and speakers do not share the setting. However, macrocontextual factors may influence their conversation since the relationship of dependence and authority can still be inferred from their words.

Example 7 includes two apology realisations. The first one involves the **IFID** (i.e. **expression of regret**) and an **adjunct** (i.e. **explanation or account of the situation**). The second one is carried out by the **IFID** (i.e. **expression of regret**) and the **adjunct** (i.e. **accepting the blame**).

Example 7 from How Not to Live Your Life Season 1, Episode 3, temporal sequence 00:02:03,320 → 00:02:03,481 [The following conversation between Don and Karl is forced by Abby, because she wants them to get on well. She suggests to Karl that he ask Don out for a drink but Don refuses and gives him his reasons. Don shows irony when uttering his first apology. The second apology is produced by Karl because Don is offended when Karl affirms Don does not have any friends]:

Karl:	Er, Don, can I have a word?
Don:	Here's the first man ... Karl. We hate each other.
Karl:	I was thinking, um, maybe, er, you and I should, um, go out one night, you know, for a drink?
Don:	Recently, Abby keeps forcing him to be nice to me. I can't bear it.

Don:	Oh, <u>I'm sorry</u>. <u>I'm straight</u>. I think it's a bit insensitive, asking me out in front of your girlfriend.
Karl:	I meant as friends. It's clear you don't really have any.
Don:	What? Are you insane in the mind?
Karl:	<u>Sorry, I obviously hit a nerve</u>.
Don:	But I have many, many, many, many friends.

The sociopragmatic variables of distance and imposition are present in this conversation. In relation to distance between Don and Karl, it is thought to be high since they are recognised as rivals throughout the complete season. Although Abby tries to get them to become friends, the lack of personal closeness can be appreciated through the whole season. Within the first apology, Don declines Karl's invitation with irony. The second apology is produced by Karl since he previously suggested that Don does not have any friends. Karl apologises directly and accepts the blame for having made Don feel uncomfortable in front of Abby.

Regarding context, participants only share their age and their love for Abby. These personality and belief differences affect the way they interact and how they address apologies in this conversation. It takes place at the bathroom entrance in Don's house and both of them are half-naked, which makes the situation humorous and even more ironic.

4.3.2 Results related to the speech act of complaints

Complaints are speech acts in which the hearer disagrees with any previous speech production or situation which they think is not fair. There are two main types of complaints: i) DC (i.e. when the addressee is recognised as responsible for an offence); and ii) IC (i.e. a way of seeking agreement). In relation to politeness, a DC needs face work since it is recognised as an FTA, while an IC is not always directly recognised as an FTA.

4.3.2.1 Quantitative results

This subsection shows the quantitative results of the speech act of complaints following the taxonomy in subsection 2.4.2. These results show the strategies used by interactants in both the sitcom and the drama. Table 7 presents the speech act typology, its strategies, the number of occurrences and the percentage regarding the total number of realisations.

Table 7. Quantitative results of the speech act of complaining

TYPES	STRATEGIES	N	%
Direct complaints	♦ Explicit complaint	19	19.59
	♦ Accusation and warning	8	8.25
	♦ Expression of annoyance / disapproval	26	26.80
	♦ Criticisms	16	16.49
	♦ Requests for repair	2	2.06
	♦ Request for non-recurrence	1	1.03
	♦ Below the level of reproach	0	0
	♦ Depersonalization of the problem	0	0
	♦ Justifications	0	0
Direct sub-total		72	74.32
Indirect complaints	♦ Self-directed	1	1.03
	♦ Other-directed	4	4.12
	♦ Situation-directed	20	20.62
Indirect sub-total		25	25.77
Total		97	100.00

As can be seen in Table 7, the most widely used type of complaint is that of direct realisation (74.23%) as opposed to indirect typology (25.77%). First, it is worth mentioning that the most used strategy to convey a direct complaint is that of an *expression of annoyance/disapproval* (26.80%) followed by an *explicit complaint* (19.59%). To a lesser extent, the next strategies that appeared in the sitcom and drama analysed are those of *criticisms* (16.49%); *accusation and warning* (8.25%); *requests for repair* (2.06%); and *request for non-recurrence* (1.03%). There are also some strategies with no evidence in the transcripts such as *below the level of reproach, depersonalisation of the problem* and *justifications*. As regards indirect types, there was more evidence for *situation-directed* (20.62%); followed by *other-directed* (4.12%) and *self-directed* (1.03%).

4.3.2.2   Qualitative results

This subsection presents various examples that illustrate the different pragmalinguistic forms appearing in the taxonomy and the explanation in relation to the aspects of politeness and context. To that end, the speech act types and strategies presentation order will be followed described in its own taxonomy.

To begin with, the first type of complaint is analysed – namely that of **direct complaints**. These are considered to be the direct realisation of

such speech act and follow some different strategies: **explicit complaint; accusation and warning; expression of annoyance/disapproval; criticisms; requests for repair; request for non-recurrence; below the level of reproach; depersonalisation of the problem; and justifications**.

Example 8. Regarding the linguistic taxonomy of complaints, the current one is classified as a **direct complaint** accomplished by the strategy of uttering an **explicit complaint**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:21:39,200 [This scene involves Don and his ex-boss the morning before having sex in which Don was trying to get his job back. Don's boss complains because Don has not offered her a cup of tea when he was downstairs.]:

Boss:	Who was that at the door?
Don:	Oh, er, wrong number. What are you doing?
Boss:	<u>Well seeing as you're too rude to offer, I thought I'd go and make myself a cup of tea.</u>
Don:	No need, om ... made you one … brought it up, look.
Boss:	Really?
Don:	Yeah. Just pop it there for you. Anyway, what are you doing up? You should have a lie-in, it's the weekend.
Boss:	It's almost lunchtime.

With respect to politeness, the distance between Don and his boss is believed to be low because they've been having sex the night before. The power variable is almost meaningless since the power relationship of boss–employee does not influence that particular conversation. The degree of imposition is thought to be high because Don's boss is complaining about the fact that he hasn't made her a cup of tea in the morning, then she requests one by complaining. This complaint appears to be an FTA on-record without redressive action (i.e. non-minimisation of face threat) since she first calls him 'rude' and decides to do the action herself.

In relation to context, the participants' age seems to be the same although they do not share personality or common goals (e.g. the boss wants a cup of tea and Don wants to get his job back). The microcontext is relevant in this situation as the linguistic action takes place in Don's house and he would be expected to offer his boss the cup of tea.

Example 9. This complaint is classified as **direct** and its strategy implies the **expression of annoyance/disapproval**. How Not to Live Your Life Season 1, Episode 2, temporal sequence 00:02:19,640 [Eddie is trying

to find out what Don prefers for breakfast but in his attempt he is adding "lette" to every single food word. That behaviour annoys Don and he directly complains]:

Eddie:	So, drinklette?
Don:	Why do you keep adding "lette" on the ends of words?
Eddie:	It's just a thing I do.
Don:	<u>Well, stop it. It's annoying me</u>.
Eddie:	Don't you like to have fun with words sometimes?
Don:	No.
Eddie:	Oh.
Don:	What do you call an omelette? An "omelettelette"?
Eddie:	Is this your way of asking me if I'll make you breakfast?
Don:	Yeah.
Eddie:	One omelettelette on its way!

The sociopragmatic variable of distance is low between Eddie and Don since they already know each other and Eddie is offering him breakfast. The variable of power is present in this conversation since Don, who is the owner of the house, is complaining because Eddie is annoying him and they both are in Don's property. The degree of imposition is high because Don complains by means of an imperative and orders Eddie to stop adding –*lette* to every single word. Then, the FTA implicit in this complaint appears to be that of on-record without redressive action since Don uses an imperative. Moreover, it can be noticed that there is no attempt to minimise the face threat, since the power difference influences Don's words.

Regarding context, the participants have different personalities and beliefs; and the microcontext is Don's house. These two last facts reinforce the pragmatic variables' effect and the FTA selected by Don to convey the complaint.

Example 10. This conversation sample is a **direct complaint** and the linguistic strategy by which it is realised is that of **criticism**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:06:32,800 [In this situation Eddie meets Don for the first time. After they have introduced themselves, Don complains about Eddie as a carer as his grandmother has died. Don ironically expresses criticism about the job

carried out by Eddie]:

Eddie:	What are you doing?
Don:	Who the hell are you?
Eddie:	I was about to ask you the same thing. This is Mrs Danbury's house.
Don:	Yeah, I'm her grandson.
Eddie:	Oh, the dickhead!
Don:	Dickhead, yes.
Eddie:	I'm Eddie, your nana's carer.
Don:	<u>Obviously not a very good one.</u>
Eddie:	Pardon me?
Don:	Because she's dead. So ... Ah! You didn't know, did you? Sorry, yeah. She passed away. She's gone. It's over for her. Finished. Curtains. End credits. Hello? She's dead.
Eddie:	Oh, God!

The politeness variable of distance is high because they still do not know each other. The sociopragmatic variable of power favours Don, since he is the current owner of the house and Eddie is Don's grandmother's carer. Regarding imposition, this particular speech act implies a high rank of imposition as the complaint is related to Don's grandmother's death and directed to his carer, Eddie. Consequently, this complaint is considered to be an FTA realised off-record because Don leaves Eddie the responsibility for interpreting the utterance. This can be a way to achieve humour as the audience already knows that Don's grandmother is dead.

In relation to context, participants have not met each other yet, nor do they share personalities or beliefs. With regard to microcontextual aspects, the action takes place in Don's house where Eddie works but it is Don's property now. Those context related factors reinforce the sociopragmatic variables previously mentioned (i.e. distance and power) in light of that particular production of an apology.

After having provided examples of direct complaint strategies, the focus switches to **indirect complaints** realisations. There are three main strategies regarding its indirectness. These strategies are those of **self-directed**; **other-directed**; and **situation-directed**. Since no evidence of self-directed was found, the following examples are only related to other-directed and situation-directed. Those indirect strategies are described from examples 11 to 14.

Example 11. This complaint is **indirectly** realised by means of the strategy **other-directed**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:10:11,800 [Don has just been fired by his boss and he is telling his workmate Gordon. Suddenly, the boss exits her office and advises him to clear his desk and leave.]:

Don:	<u>I don't believe it. She fired me</u>.
Gordon:	Oh, what a shame
Boss:	I think you should clear your desk and leave immediately.
Don:	Well, can I at least get a letter of recommendation?
Boss:	Sure, how about I write it on a Post-it note and stick it to your forehead?
Don:	I'll get going.

The politeness variable of distance between Don and his workmate Gordon is low as they are sitting one in front the other. The relationship of power between them is balanced because they hold the same position in the company. The ranking of imposition can be considered high since the complaint is directed to their boss and the fact that she had fired him. The FTA is conveyed off-record with a redressive action by claiming common ground and conveying that they both are co-operators.

Regarding context, both participants seem to be in their thirties and sharing personality traits although Gordon can't stand Don. The microcontext where the complaint takes place is the office; that fact may even emphasise their low distance and that it is Robert who is the first to know Don has been fired. The macrocontext of the office as a workplace social setting may influence Don in the selection of that indirect strategy.

Finally, the last examples of complaints include a variety of strategies in the same conversation. Example 12: This conversation between four speakers includes four complaints. The first one is an **indirect complaint** and follows the **other-directed/situation-directed** strategies: Don is complaining about another person who is still not on scene, and about the cleaning in the house. The second complaint is **direct** and the strategy employed by Don's ex-boss is that of **expressing annoyance or disapproval**. The third complaint can be interpreted as either direct or indirect: the **direct** interpretation reflects **expression of annoyance or disapproval** while its **indirect** realisation (i.e. **other-directed**) can be suggested as she was sleeping with Don the night before and due to Don's behaviour she regrets it by means of a complaint. The fourth and last

complaint is a **direct** complaint (i.e. **expression of annoyance or disapproval**) produced by Don in relation to his ex-boss's previous comment.

How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:25:47,638 [Don and his boss had sex in Don's house last night and Don has forgotten that Abby was moving in this morning. Then, when Abby gets to Don's house he tries to hide that he had been sleeping with his ex-boss the night before, since he thinks he has the chance to court Abby. At the end, his ex-boss appears in the kitchen and they start arguing in front of Abby and Karl]:

Don:	Because... she's my ... Spanish cleaner. Yeah, yeah. She's been slacking recently and I locked her in and said, "You're not coming out until it is spotless."
Boss:	Don! Oh.
Don:	<u>I mean, I pay her a fortune and she does nothing.</u> She never cleans or dusts or ...
Boss:	What's going on, Don?
Don:	Ah, Rosa. Hola! Look, it's Rosa.
Boss:	<u>What the hell are you playing at, locking me in your room?</u>
Karl:	He said you'd not been cleaning his house properly.
Boss:	What?
Don:	Very funny, thingy.
Boss:	<u>I've been sleeping with this prick, can you believe that?</u>
Don:	Yeah, but we're not a couple.
Boss:	Oh, thank God!
Don:	I've been trying to convince her to give me my job back through the medium of sex.
Boss:	You'd stand a better chance if you could go a bit longer.
Don:	<u>Whoa, shush your mouth!</u> She doesn't know what she's talking about. She's nuts in the mind.
Boss:	You are such a dickhead.

This complaint interchange between Don and his ex-boss reflects high distance between them as they are having an argument. Their power

relationship is considered low because they do not show any deference when complaining about each other. The rank of imposition of these complaints is high, since all of them interfere with their face wants of self-determination or approval. These variables lead us to think that the FTAs implied in the three last complaints are on-record without redressive action (badly) with non-minimisation of the face threat – they are directly facing each other while complaining against each other. The first complaint is indirect (i.e. other-directed/situation-directed) as Sam is referring to Rosa and also to the fact that the house is dirty.

In relation to participants, microcontext and macrocontext, it should be pointed out that Don had been trying to get his job back by having sex with his ex-boss but he failed. Thus, the relationship between them has changed. The microcontext does not influence the linguistic action as they are in Don's house but his ex-boss is offended and complains against him.

Example 13. In this conversation there are four **direct** complaints. The first one is an **explicit** complaint; the second expresses **criticism**; the third and fourth complaints are **expressions of annoyance and disapproval**. How Not to Live Your Life Season 1, Episode 2, temporal sequence 00:25:14,600 [Abby has to go on a school trip to the mountains and Don manages to go with her by telling a lie to Karl, so he has to stay at work. Suddenly Karl appears in the mountains and suggests to Don that he organises a competition with the children. Karl wins the competition but Don gets lost with some of the children. He finds a pub and he goes there with the children as it is getting dark and cold. Don and the kids start drinking and when they get to the campsite Abby is so angry she starts complaining about Don]

Abby:	I want a word with you.
Don:	Fancy a bean?
Abby:	Are you drunk?
Don:	A little bit.
Abby:	<u>Where the hell have you been, Don? I've been freaking out. Properly freaking out</u>.
Don:	I thought you might've been. That's why I left the pub when I did. You see, thoughtful. Not at all prickish.
Abby:	You went to the pub? That's where you've been all this time?
Don:	Well we got lost. <u>Your map was very confusing</u>. Ow, ow, ow!

Abby:	I can't believe you Don, I can't believe you took my kids drinking.
Don:	I wouldn't call it drinking. We just had four or five shots. In fact, some of them puked theirs right back out, so technically none. Well, except the fat kid. Whoo, she can knock 'em back!
Abby:	Don't you get it? I could lose my job over this.
Don:	Sorry, I just wanted to show you that I'm good with children.
Abby:	Don't. It's my own fault.

The relationship of distance between Abby and Don is that of closeness as they live together and Don helps her with the children on that short trip. The variable of power is high in relation to Abby with respect to Don because she is the children's teacher and they are her responsibility. The rank of imposition of the complaints produced by Abby is high since Don just wants to be approved of for being good with children but at the end Abby's complaints threaten Don's face. Those FTAs produced by Abby are on-record without redressive action, and with non-minimisation of the face threat, as Abby is showing her desperation.

In relation to context, the participants know each other and although personality traits are different, they both share a house. The microcontext of the mountains influences Abby to produce those direct complaints because she is at risk of losing her job and something bad could have happened to the children.

Example 14. Within this conversation there are five main different complaints. An **indirect** complaint (i.e. **situation-directed**); two **direct** complaints (i.e. **criticism** and **expression of annoyance or disapproval**); the fourth consists of two (i.e. an **indirect** complaint **situation-directed**, and a **direct** complaint **expression of annoyance or disapproval**); the fifth and last complaint can also be considered either an **indirect** complaint **situation-directed** or a **direct** complaint expressing **criticism**. How Not to Live Your Life Season 1, Episode 3, temporal sequence 00:20:31,480 [This scene represents a fake funeral which has been organised due to Mr Bitchman's persistence with regards to Don's grandmother's last wishes. As Don had cremated his grandmother because it was cheaper than organising a funeral, that fake funeral receives strong criticism from Mr Bitchman since it does not fulfil the minimum prerequisites. The main complaints come from Mr Bitchman who does not agree with Don in the way everything has been organised. Moreover, Mrs Treacher also complains directly as a reaction to one of Don's comments.]

Don:	Thank you all for coming. Apologies for the lack of church, vicar/priest ... Whoever knows which is which, hey? ... the lack of hymns and graveyard or ...
Mr Bitchman:	Coffin.
Don:	What is that if it isn't a coffin, Mr Bitchman?
Mr Bitchman:	Cardboard box?
Don:	That is a biodegradable coffin.
Mr Bitchman:	<u>But we can't even see her face clearly</u>. Now, she did request ...
Don:	<u>Aw she did request, she did request. You're not at work now, Mr Bitchman</u>. Have some consideration for these mourners. Right, as for talk of the baby Lord Jesus, or him up there, or the Bible ... won't be doing that. It's not one of those ... Who actually buys into all that hocus-pocus, anyway?
Mrs Treacher:	<u>Your grandmother did! She was very religious</u>.
Don:	Yeah, well, with all due respect, today isn't all about her, is it? Right. Some words about the deceased.
Don:	When I ... think of my nan, I think of her ... I think of her ...
Mrs Treacher:	What's wrong with him?
Don:	So, would anyone else like to say something about my nana? Ah, yes. Treacher. Uh-uh. No, you say it sat down.
Mrs Treacher:	I knew Elsie for almost 20 years. She was like a sister to me. She was ... Oh!
Abby:	Oh ...
Mr Bitchman:	<u>This is ridiculous. Your gran will be spinning in her grave.</u>
Don:	No, she won't. She hasn't been buried yet.
Karl:	Right, that's it. I'm going.
Abby:	Karl?
Karl:	No, I'm going to put money on this stupid key thingy.
Don:	Yeah yeah, good idea, Kelly. I would do it myself, but I've got all this going on.
Karl:	I'll be back shortly.
Don:	There we go. It's nice, isn't it? Romantic.

Mr Bitchman:	<u>This is meant to be a funeral, not a date</u>.
Don:	Well, there's nothing wrong with sexing it up a little. You're so conventional, aren't you? Yeah, take the blinkers off, man.

The relationship of distance between Don, Mr Bitchman and Mrs Treacher is high. Don cannot stand both characters because Mr Bitchman is always reminding him to pay the mortgage and Mrs Treacher devotes most of her time spying and gossiping about Don. The power relationship between Don and Mr Bitchman is quite balanced; although Mr Bitchman is at Don's place, he has the right to remove him from his grandmother's house. Regarding Mrs Treacher, Don's relative power is high since she is in his property. The rank of imposition of Mr Bitchman's complaints is high because distance and power variables benefit him.

Then, the first complaint produced by Mr Bitchman is considered to be an off-record FTA as it is produced in an indirect way, letting Don understand and interpret that Mr Bitchman disagree about the coffin Don has chosen. As a reaction to this first request, Don answers with another FTA, conveyed on-record without redressive action since he is directly addressing Mr Bitchman and complaining about his previous comment. The third complaint produced by Mrs Treacher is also a response to a comment previously uttered by Don. This is considered to be an FTA conveyed on-record without redressive action because Mrs Teacher is addressing Don directly. The fourth complaint produced by Mr Bitchman involves two different complaints; the first one is achieved indirectly (i.e. situation-directed) as there has been a power cut, thus it is considered to be an FTA which follows an off-record strategy; the second one is conveyed directly (i.e. expression of annoyance or disapproval) by means of an FTA on-record without redressive action. The last complaint can be considered either direct or indirect. If it is regarded as a direct complaint (i.e. criticism) the FTA is conveyed on-record without redressive action because Mr Bitchman is impersonalising over the use of words but he is referring to Don's organisation of the funeral. On the other hand, it can be considered to be indirect (i.e. situation-directed) implying an FTA off-record if Mr Bitchman is thought not to be addressing Don directly.

Regarding context, the participants do not share age, personality or beliefs, which is why they are constantly complaining. In relation to the microcontext, it is thought to influence the participants' linguistic behaviour as the funeral is the main origin of the complaints. Taking into account macrocontext, some cultural differences related to religion and age difference can be seen as reinforcing the achievement of these specific complaints.

4.3.3 Results related to the speech act of refusals

Refusals have been defined as a speech act in which the hearer does not engage in a course of action or an event proposed by the speaker. This speech act can be performed directly or indirectly, but it does always imply the use of politeness strategies in order to maintain or restore face since refusals are FTAs by nature.

4.3.3.1   Quantitative results

This subsection shows the quantitative results of the speech act of refusals following the taxonomy in subsection 2.4.3. These results show the strategies used by interactants in both the sitcom and the drama. Table 8 presents the speech act typology, its strategies, the number of occurrences and the percentage of total realisations.

Table 8. Quantitative results of the speech act of refusing

TYPES	STRATEGIES	N	%
Direct strategies	♦ Bluntness	*18*	*16.22*
	♦ Negation of proposition	*28*	*25.23*
Direct sub-total		*46*	*41.44*
Indirect strategies	♦ Plain indirect	*13*	*11.71*
	♦ Reason / Explanation	*18*	*16.22*
	♦ Regret / Apology	*1*	*0.90*
	♦ Alternative:		
	• Change option	*10*	*9.01*
	• Change time (postponement)	*1*	*0.90*
	♦ Disagreement / Dissuasion / Criticism	*10*	*9.01*
	♦ Statement of principle / philosophy	*4*	*3.60*
	♦ Avoidance:		
	• Non-verbal: Ignoring (Silence, etc)	*1*	*0.90*
	• Verbal:		
	○ Hedging	*0*	*0*
	○ Change topic	*1*	*0.90*
	○ Joking	*2*	*1.80*
	○ Sarcasm	*4*	*3.60*
Indirect sub-total		*65*	*58.56*
Total		*111*	*100.00*

As shown in Table 8, the use of *indirect* refusals (58.56%) has achieved higher rates than that of *direct* realisations (41.44%). Thus, the most used indirect refusal is that of *reason/explanation* (16.22%),

followed in order of frequency by *plain indirect* (11.71%); *alternative*: *change option* (9.01%), and *change time (postponement)* (0.90%); *disagreement / dissuasion / criticism* (9.01%); *avoidance*: *non-verbal, ignoring* (silence, etc.) (0.90%); *verbal*: *change topic* (0.90%); *joking* (1.80%); *sarcasm* (3.60%).

The last strategy is that of *statement of principle/philosophy* (3.60%). The only strategy there has been no evidence of is *avoidance*, *verbal hedging*. The predominant direct strategy is that of *negation of proposition* (25.23%) followed by *bluntness* (16.22%).

4.3.3.2 Qualitative results

In this subsection, different examples that illustrate the pragmalinguistic forms in the taxonomy and their explanation in relation to politeness and context are presented. To that end, the order in which the speech act types and strategies are presented in the previous subsection is followed. To start, **direct** complaints – those of **bluntness** and **negation of proposition** – are examined. The findings regarding those direct strategies are described in examples 15 to 23.

Example 15. This first conversation includes a **direct** refusal (i.e. **bluntness**) when Eddie offers a hug to Don, but he refuses it. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:06:32,800 [In this conversation, Eddie and Don meet each other. When Don tells Eddie that his grandmother has died, Eddie tries to hug Don because he thinks Don must be affected. However, Don can only think of his heritance and does not care that much about death. Thus, Don refuses Eddie's hug as they have just met.]

Eddie:	What are you doing?
Don:	Who the hell are you?
Eddie:	I was about to ask you the same thing. This is Mrs Danbury's house.
Don:	Yeah, I'm her grandson.
Eddie:	Oh, the dickhead!
Don:	Dickhead, yes.
Eddie:	I'm Eddie, your nana's carer.
Don:	Obviously not a very good one.
Eddie:	Pardon me?
Don:	Because she's dead. So ... Ah! You didn't know, did you? Sorry, yeah. She passed away. She's

	gone. It's over for her. Finished. Curtains. End credits. Hello? She's dead.
Eddie:	Oh, God!
Don:	Yeah, but hey, look, silver lining. I've got a massive, free house.
Eddie:	That's terrible news.
Don:	What are you doing?
Eddie:	Come here.
Don:	<u>No, no, no. I don't know you.</u>
Eddie:	Don't fight it.

The distance between both participants in this conversation is high since it is the first episode and they do not know each other. The power variable imposed by Eddie's behaviour on Don is high. Regarding the variable of distance, Eddie's action shows not deference; conversely, he tries to help and show familiarity but as they do not know each other Don reacts uttering that direct refusal. The degree of imposition of the action in which Eddie tries to hug Don so getting physically close is as high as the answer provided by Don in this direct speech act realisation. Then, Don's refusal is considered to be an FTA, conveyed on-record without redressive action with non-minimisation of the face threat, since this particular conversation is understood to be one of power difference and warning.

Regarding context, the participants do not share personality traits or beliefs. Moreover, as specified in the pragmalinguistic variable of distance, the fact that they do not know each other implies high distance between them. The microcontext influences the action since they both seem to have the power in this house; on the one hand, Eddie was Don's grandmother's carer and on the other, Don is the owner of the house.

Example 16. The linguistic strategy of that **direct** refusal is one of **negation of proposition**. How Not to Live Your Life Season 1, Episode 3, temporal sequence 00:03:50,702 [In this scene, Eddie assures that Don needs help not only to overcome his grandmother's death but also needs help to learn how to live.]

Don:	Why do you still come here?
Don:	He turns up every day uninvited
Eddie:	Donald, I'm not just a career by trade. It's in my blood. Like being a 32th Indian. You need help.
Don:	A, remove your hands from my thighs before I remove them from your arms. And, B, <u>I do not</u>

> need help, Eddie. Not from you, not from anyone.
> OK?

Eddie:	Fine. Breakfast?
Don:	Oh, yes, please. Yeah.

The relation of distance is not as high as in episode one but in this particular conversation it increases, as Eddie has his hands on Don's thighs. Regarding power, Don is in his house and he decides by himself whether he needs help or not. The ranking of imposition of the refusal is considered high since Don has felt threatened by Eddie's action. As a consequence, the refusal is directly uttered and addressed to the affirmation previously proposed by Eddie.

Regarding participants, they are completely opposite. In relation to microcontext, they are in Don's house but Eddie always comes there because he strongly believes that Don needs help. In addition, the function of Eddie in this sitcom is that of generating humour in his encounters with Don around the house.

Henceforth the focus is on indirect strategies such as **reason/explanation**; **regret/apology**; **alternative** (i.e. change **option**, change **time**); **disagreement/dissuasion/criticism**; **statement of principle/philosophy**; **avoidance** non-verbal (i.e. **ignoring**, **silence**), verbal (i.e. **hedging**, **changing topic**, **joking** and **sarcasm**).

Example 17. The linguistic production of an **indirect** refusal (i.e. **reason/explanation**) can be suggested in this conversation. Don and Eddie are in a Jacuzzi in Don's bedroom and Eddie invites Abby to join them. How Not to Live Your Life Season 1, Episode 5, temporal sequence 00:22:26,400 [This conversation takes place in Don's bedroom. He and Eddie are in the Jacuzzi when Abby enters the room. Abby wants to talk to Don because Karl is feeling depressed due to Don's relationship with Karl's father. Abby is talking to Don when suddenly Eddie emerges from the bottom of the Jacuzzi and asks her to join them. Abby refuses and tells him she does not have a swimming costume.]

Abby:	Well, Karl's really upset about his dad asking you to do this presentation thingy.
Don:	He should learn to be a bit more like his old man, then.
Abby:	But you can't just pretend to be someone that you're not.

Don:	Try telling that to Dustin Hoffman. Where is Karl?
Abby:	He's downstairs. I think he's a bit depressed. It's strange, but all of this has brought us closer together.
Don:	Really?
Abby:	Yes. I much prefer Karl when he's not trying to prove something when he's being less like his dad. I know you two don't always see eye to eye, Don, but he's a good guy, really. Oh, I dunno, I guess I'm just a sucker for the underdog.
Don:	Hey!
Eddie:	Oh, hi, Abby. You wanna jump in?
Abby:	No, thanks, Eddie. I've not got a costume.
Eddie:	That's OK. Neither have we.

The distance between Eddie and Abby is low and implies closeness since they get on well. The power variable is balanced since Eddie's invitation is answered with an indirect refusal involving an explanation. That explanation may suggest that the closeness between Abby and Eddie is reflected in their linguistic behaviour. The degree of imposition in the invitation is low and that of the refusal may also be considered low due to the explanation provision. Then, this refusal is an FTA on-record with redressive action by means of using the negative politeness strategy of redressing Eddie's face from negative face, since Abby is actually refusing an invitation.

The participants in this interaction, those of Abby and Eddie, may share personality traits such as kindness and generosity. The action (i.e. microcontext) takes place in Don's bedroom and he and Eddie are in a Jacuzzi. The scene's main aim is to generate humour and that is why an indirect refusal has been uttered since the use of a direct refusal would have broken off that irony.

Example 18: The **indirect** linguistic realisation of this particular complaint in which Abby refuses Don's invitation is accomplished by means of an **alternative** proposal related to **time**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:20:49,320 [Abby is moving into Don's house and Don suggests that he and Abby go and have brunch first since Don's boss is still in his bedroom and this would gain time to let her leave. Abby's refusal implies a postponement of the alternative suggested by Don.]

Don:	Hey.
Abby:	Hey.
Abby:	Haven't got you out of bed, have I?
Don:	No. No, don't be silly. No, I've been up since seven doing some ... tapestry.
Abby:	Oh. Here.
Don:	Hey, listen, why don't we do this later? I know a nice little cafe down the road. We could have a spot of brunch.
Abby:	<u>Sounds great, but I've got tons of stuff, so I'd rather get this done first</u>.
Don:	Ah, who'd have thought, eh? You and me living together?
Abby:	It's great.
Don:	You know, I'm really glad we've met each other again like this.

The distance between Don and Abby can be considered high since although they knew each other when they were children, both of them have grown up and their personalities can have changed. The power variable is visible in the way Don is trying to take Abby out of her house. However, Abby refuses indirectly because she wants to move into her bedroom. The degree of imposition in this refusal is high since Abby contradicts Don's suggestion. Then, the FTA in this indirect refusal is accomplished off-record since Abby does not directly refuse Don's suggestion. Moreover, her indirect use of the pronoun "I" throughout the refusal does not directly involve Don as refusing his invitation.

Participants' personalities and beliefs influence their linguistic production in this particular refusal. Don tries to persuade Abby not to enter the house since his ex-boss is still in the house. If he wants to court Abby, it would be better if she does not see another girl in the house. In relation to Abby, she is thoughtful not to impose on their actions but she does it in an indirect way trying not to bother Don. The microcontext of Don's house also influences Abby's refusal strategy since she is not in her house and an indirect production leading Don to interpret it is a much better option than trying to impose her will using imperatives and conveying the message in a direct way.

Example 19: In this example, the **indirect** refusal is classified as **disagreement/criticism** since it is Annie who complains about Karl's behaviour and beliefs with regard to Don and Abby. How Not to Live Your Life Season 1, Episode 6, temporal sequence 00:09:52,480 [Karl and

Abby are having an argument because Karl is jealous of Don, and Abby cannot stand Karl's behaviour as she knows she loves Karl. Then, Abby finishes the conversation criticising Karl's behaviour and refusing to put up with his jealousy, which directly implies splitting up their relationship.]

Karl:	I just don't see why you can't move in with me, that's all.
Abby:	We have been through all of this.
Karl:	Do you really enjoy living here that much?
Abby:	Yes, actually! It's fun.
Karl:	Well, why don't you go out with Don, then?
Abby:	I can't handle your jealousy any more, Karl.

The distance between Abby and Karl is low since they are a couple and know each other well. That low distance influences her linguistic behaviour since she does not directly split them up, but she indirectly alludes to his jealousy as a reason to refuse to stay with him any longer. The variables of power and imposition are present and relevant in the production of this refusal since this indirect production could represent deference from Abby to Karl. This expression of deference can also be related to the degree of imposition implied in the refusal. It appears that, as an indirect speech act, the imposition is linguistically low. However, that particular refusal interferes with Karl's desire of Abby's agreement to move in with him. Summing up the implications considered in these variables, the FTA appears to be conveyed off-record as Abby lets Karl understand her indirect refusal as the end of their relationship.

In relation to context, the participants in this conversation may share emotions and beliefs but the climax of the conversation reflects differences between them. Those differences related to near future decisions as well as their long relationship could result in that indirect speech act realisation and off-record strategy. The microcontext could also influence their linguistic behaviour as they are arguing in Don's house, which is the origin of the problem.

Example 20: In this conversation Eddie is suggesting Don that he takes in a lodger so they can pay the house bills. Don **indirectly** refuses Eddie's suggestion by **stating** his own **principle** about lodgers. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:10:34,601 [In this scene from episode one Don gets home just after having been fired. Eddie suggests to Don that he takes in a tenant to pay the mortgage but Don refuses, stating what he thinks about tenants]

Eddie:	OK. So, how was work? You weren't gone long.
Don:	Yeah. I just got fired. Can you believe that?
Eddie:	Oh, Don, I'm sorry.
Don:	Get off. It's all right. To be honest, I hated that job. But the thing is, I have a big mortgage to pay now. How am I gonna do that?
Eddie:	You could take in a lodger.
Don:	<u>Oh, no. No, no, no, no, no. I hate lodgers</u>. Cos you never know who you're going to get, do you? It could be some madman serial killer who rapes at weekends just for the fun of it. Or even worse, constantly plays the music of late-era Genesis. It's never just a sexy chick who isn't needy.
Eddie:	Well, you can't really put that in the rooms-to-rent section now, can you?
Don:	No.

The relationship between Don and Eddie is at an initial stage since this is episode one. However, Don asks Eddie for advice on how to pay the bills since he has just been fired. Then, their distance relationship can be considered low otherwise Don would not have asked for advice to a stranger. The power and imposition regarding Don's refusal by stating his own philosophy are considered high since he is imposing his own beliefs and he is the actual owner of the house. Then, this indirect speech act showing the statement of Don's own beliefs is considered to be an FTA on-record without redressive action and non-minimisation of face threat since this can be considered to be a desperation case in which they need to find a solution not to lose the house.

In relation to context, participants' personalities are different and that's why Don refuses Eddie's advice. The microcontext of Don's house also influences variables of power and imposition since he can reaffirm his position as he is in his house.

The last examples of refusals provided include a variety of strategies in the same conversation.

Example 21: in this conversation there are four different refusals. The first refusal uttered by Don is that of a **direct** refusal (i.e. **bluntness**). The second refusal is an **indirect** complaint (i.e. **change option or sarcasm**). In the third refusal, Karl **indirectly** refuses by showing **disagreement** with Abby's suggestion. Finally, Karl **directly** refuses Abby's suggestion again (i.e. **negation of proposition**). How Not to Live Your Life Season 1, Episode 5, temporal sequence 00:02:57,241 [The main topic of this

conversation is related to Don's need to get a new job to pay the house bills so he is not evicted. The first refusal provided by Don when Eddie suggests that he gets a job is that of a direct refusal (i.e. bluntness). Eddie insists, suggesting that he could help Don by getting him a job in the old people's home but Don also refuses this possibility by means of an indirect complaint (i.e. change option or sarcasm). Immediately, Eddie reaffirms his point asking Don to do something although Don's reaction is still that of refusing doing anything by the direct realisation of a negation of proposition. Then, Abby suggests to Karl that he gets Don an interview in his father's company but Karl indirectly refuses by showing disagreement with Abby's suggestion. At that point of the conversation, Don is likely to agree with Abby's suggestion but Karl directly refuses again (i.e. negation of proposition). At the end of the conversation Don agrees to do the interview although Karl seems disappointed with that decision.]

Abby:	So, what happened to the actual television?
Eddie:	Oh, the bailiff took it.
Don:	It's not funny, Menford. That TV was like a brother to me. Why does everything I love leave me?
Abby:	Karl, you were thinking of buying me a new television, weren't you?
Karl:	I was?
Abby:	Maybe now's the time.
Eddie:	Er, Don?
Don:	Yes, Eddie.
Eddie:	Shouldn't you think about getting a new job?
Don:	<u>No</u>.
Karl:	You know, you can actually go to prison for not paying your taxes.
Don:	Prison? Really?
Eddie:	I could get you a job at the elderly centre, helping me shower the old folk, brush their teeth, why not?
Don:	<u>I would rather give Karl a blowie than wash a geriatric</u>.
Eddie:	Well, you've got to do something, Don.
Don:	<u>But I don't want to</u>. I like sitting around all day. You know, just watching television and reading.
Karl:	Reading!

Don:	Yes, Karl, I read. I'm halfway through this at the moment. It's great. Don't tell me how it ends.
Abby: your	Karl, couldn't you get Don an interview with dad's company?
Don:	What?
Karl:	What?
Abby:	Yeah, you said they were looking for someone to fill your old position.
Karl:	Yes, but not a ...
Don:	What is it you do again?
Karl:	<u>I'm not sure about this, babe</u>. A property developer.
Don:	Ugh! Urgh, estate agent!
Karl:	No, Don. Property developer, yeah? We specialise in homes abroad. <u>Abby, I really don't think</u> ...
Don:	What, you get to go on free holidays and stuff?
Karl:	Yes. Sometimes. Abby ...
Don:	OK, count me in. Get me that interview. I like the sound of it.
Abby:	Excellent. Aw ... thank you, babe. Who wants a cup of tea?

On the one hand, the distance between Eddie and Don is low since they know each other and Eddie cares Don. Similarly, Abby and Don also reflect low social distance since she is trying to help him and they live together. Distance between Abby and Karl is low because they are a couple and that is why Abby suggests that Karl gets Don a job. On the other hand, Don and Karl are like enemies and the distance between them is high since they cannot stand each other. The variables of power and imposition in this conversation can be noticed in various speech acts. First, the way Eddie only suggests to Don, by no means imposing him. Second, Don's expression of power over his own life and freedom of action. Third, Abby's demonstration of power in relation to Karl, since, at the end, she gets that interview for Don. Then, considering the variables previously explained it is suggested that the first refusal can be interpreted as an FTA conveyed on-record without redressive action since Eddie and Don are thought to be friends (i.e. direct message production). The second FTA regarding Eddie's suggestion is considered to be an indirect refusal conveyed on-record without redressive action since Don indirectly expresses his refusal but directly suggests that he is doing any other thing

but that. The third refusal is an FTA because this indirect refusal implies an on-record strategy without redressive action by directly expressing that he does not want to work. Taking into account Karl's two last refusals, it is suggested that the first one is an FTA done off-record because Don's disagreement with Abby's suggestion is due to his relationship with Don. Karl does not want to directly refuse since he is addressing his girlfriend, so that is why he is using an indirect strategy. The last refusal uttered by Karl is considered to be an FTA on-record without redressive action because he directly addresses Abby and expresses his own beliefs about the situation.

In relation to context, participants in this interaction share the same aim of getting Don a job, but for Karl. The microcontext of Don's house may influence their linguistic behaviour because they all know that if Don does not get a job, they all will be evicted. The macrocontext also influences that conversation since Karl knows about Don's behaviour at work and that is the main reason why Karl opposes to that future action. He is suggesting throughout the conversation that Don won't behave appropriately in the social setting of his father's company.

Example 22: This conversation involves four refusals. The first refusal is classified as **direct** (i.e. **bluntness**). In the second one, Eddie **indirectly** refuses by proposing his own **alternative** and **changing the option** to that of staying at home. The third **indirect** refusal is uttered by Eddie and represents the strategy of **explanation**. The last refusal involves Eddie **directly** refusing by stating a **negation of proposition** regarding the previous suggestion uttered by Don. How Not to Live Your Life Season 1, Episode 6, temporal sequence 00:00:24,200 [This conversation between Don and Eddie takes place in Don's house and its main topics are going out and sex. Don tries to convince Eddie to go out at night but Eddie refuses through the conversation. The first refusal identified is that of Don regarding Eddie's suggestion of having sex with each other. Don's direct refusal implies bluntness. The second negation is a reaction to Don's suggestion about going out in which Eddie indirectly refuses by proposing his own alternative and changing the option to that of staying at home. The third indirect refusal uttered by Eddie is related to Don's insistence; Eddie indirectly refuses by explaining to Don that he is not keen on going out. The last direct refusal is produced by Eddie as an answer to Don's question about his homosexuality. This time, Eddie directly refuses by stating a negation of proposition regarding the previous suggestion by Don.]

Don:	Oh, I know ... we should have sex tonight.
Eddie:	Wouldn't that make things quite awkward between us?
Don:	<u>Not with each other, you douche bag</u>. Listen, if you were the last living thing on this planet ...
Eddie:	You still wouldn't want to make sex with me. I know, I know ... I've heard it all before.
Don:	I wasn't going to say that. I was going to say if you were the last living thing, then maybe I would. I'm not homophobic, Eddie. I just need a very good reason. But you're not the last living thing, are you? There are thousands of women out there. All we need to do is find ourselves two sexy chicklets, bring them back here and have pointless sex with them. That way, I think I might feel better about myself.
Eddie:	<u>I think I'll just stay in, thanks</u>.
Don:	Come on, Eddie baby. You and me in the saddle together, yeah?
Eddie:	<u>It's not really my thing</u>.
Don:	What? Pulling some horny babies and bringing them here for sexy intercourse isn't your thing? What are you, gay? Hang on ... are you gay? We've never talked about this.
Eddie:	<u>I'm not homosexual, Don, no</u>.
Don:	Well, then, that's settled. You and I out on the pull, eh? This is going to be a great laugh.

The distance between Don and Eddie is low in this last episode of the season, but the topics of the conversation make Eddie feel uncomfortable. The relative power dimension relative to Don seems to be high, since he is trying to convince Eddie and change his mind so they will go out together. The imposition implied in the refusals is graded according to the previous questions or suggestions. The more direct a question/suggestion seems to the hearer, the more direct answer is provided. In relation to FTA, this is first refusal is considered to be an off-record one, without redressive action and with non-minimisation of face threat. The way this refusal is produced implies the uttering of a direct message produced that way since face redress is thought to be irrelevant due to the short distance between Don and Eddie. The second refusal is Eddie's answer to Don's suggestion of going out. Eddie conveys that refusal indirectly thus producing an FTA

off-record since Eddie does not refuse directly, but indirectly suggests to Don the choice of not going out. The third refusal produced by Eddie is also conveyed off-record due to Don's insistence. Eddie is also insisting on his refusal and again lets Don interpret that second refusal. The last refusal is a reaction to Don's question about Eddie's homosexuality. As his personality traits are portrayed throughout the complete season, Eddie avoids talking about sexual matters, then that direct question is answered with a direct refusal. Then, this last refusal can be considered to be an FTA on-record without redressive action and with non-minimisation of face threat, since Eddie utters a direct message regarding his heterosexuality.

The contextual aspect of participants influences their linguistic behaviour. Although they are considered friends as this is the last episode, their personalities differ in the way that Eddie uses indirect refusals to avoid being rude. However, when Don suggests Eddie's homosexuality, he answers in a direct way since his face has been threatened by a direct question. Moreover, the first direct refusal uttered by Don at the beginning of the conversation reflects his manliness as a defining personality trait. The microcontext of Don's house can influence Don's and Eddie's words since the variables of power and imposition favour Don. That could be one of the reasons why Don is so insistent and Eddie just tries to avoid that by indirectly refusing his suggestions.

4.3.4 Results related to the speech act of requests

Requests are defined as illocutionary acts in which the speaker tries to get the hearer to perform an act that benefits the speaker. Considering politeness, requests are thought to be FTAs since the speaker commits the hearer to some future action that fits the speaker's aims.

4.3.4.1   Quantitative results

This subsection provides the quantitative results of the speech act of requests following the taxonomy in subsection 2.4.4. These findings show the strategies used by interactants in both the sitcom and drama. Table 9 presents the speech act typology, its strategies, the number of occurrences and the percentage of total realisations.

Table 9. Quantitative results of the speech act of requesting

TYPES	STRATEGIES	N	%
Direct	♦ Obligation	9	6.21
	♦ Performatives	2	1.38
	♦ Imperatives	46	31.72
Direct sub-total		**57**	**39.31**
Conventionally indirect (hearer-based)	♦ Ability	25	17.24
	♦ Willingness	4	2.76
	♦ Permission	3	2.07
	♦ Suggestory formulae	4	2.76
Conventionally indirect (speaker-based)	♦ Wishes	0	0
	♦ Desires / needs	42	28.96
Indirect	♦ Hints	10	6.90
Indirect sub-total		**88**	**60.69**
Total		**145**	**100.00**

As quantified in Table 9, indirect realisation of requests (60.69%) is higher than direct (39.31%). First, it is important to notice that the most used indirect strategy is that of conventionally indirect (speaker-based): wishes (0%) and desires/needs (28.96%), followed by conventionally indirect (hearer-based): ability (17.24%), willingness (2.76%), permission (2.07%) and suggestory formulae (2.76%); the last indirect strategy is that of hints (6.90%). Second, in relation to direct strategies, the most used is that of imperatives (31.72%), followed by obligation (6.21%) and performatives (1.38%).

4.3.4.2   Qualitative results

In what follows different examples are described that illustrate the different pragmalinguistic forms present in the taxonomy and the explanation in relation to the aspects of politeness and context. To begin with, **direct** strategies are described. Following the taxonomy proposed before, there is a differentiation between the strategies of **obligation**, **performatives** and **imperatives**.

Example 23. This conversation in which Mr Bitchman is reading the will to Don includes a **direct** request (i.e. **obligation**). At a point of the conversation, Mr Bitchman tells Don that he still has to pay for the house. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:02:00,640 [Don is in Mr Bitchman's office since he is the only inheritor after his grandmother's death. In this conversation, Mr Bitchman reads the will and as soon as Don proposes alternatives not to pay for the

house, Mr Bitchman declines all the options.]

Mr Bitchman:	Shall we move on to the will?
Don:	Yes!
Mr Bitchman:	To Don, you are ... a dickhead, probably the biggest dickhead I ever knew ...
Don:	No, no, stop, stop. Wait a minute. I think you've got the wrong will.
Mr Bitchman:	It says, "To Donald."
Don:	Maybe she knew another Donald.
Mr Bitchman:	But you are my one and only grandson, so even though it pains me to write this, I have no choice but to leave everything I have to you. After the reading of this will, the house is yours. And Donald, please sort out your life and stop being such a dickhead.
Don:	Whoo-hoo! I've got a massive, free house. I've got a massive, free house I've got a massive, free house. Doh doh, coh doh doh-doh, coh-coh. Who's got a massive, free house?
Mr Bitchman:	It's not free.
Don:	What?
Mr Bitchman:	Your grandmother was behind on her mortgage payments. It's going to cost you a lot of money to keep it.
Don:	Uh-oh. No, Mr Bitchman, she left me the house. It's a present. Present.
Mr Bitchman:	Technically, yes, but you still have to pay for it.
Don:	What the ...? Hang on. What am I worried about? I'll just sell it. I'll make a fortune.
Mr Bitchman:	You can't even sell it, you stupid dickhead.
Don:	What?
Mr Bitchman:	Oh, that's what it says in the will.

Regarding distance, this variable is considered high between participants because it is the first time they met. Although Don thinks the house is free, Mr Bitchman asks him to pay otherwise he will lose the house. This fact makes distance between them even greater. The power variable is high as well because Mr Bitchman tells Don that he is required to pay the mortgage on the house and Don can do nothing to avoid that fact. The degree of imposition is also high since Mr Bitchman refuses all the

alternatives proposed by Don in order not to pay for the house. That is why at the end of the conversation Don inherits his grandmother's house but he still has to pay for it. Taking these three variables into account, this particular request is considered to be an FTA conveyed on-record without redressive action as the message is directly conveyed and the power and imposition implied in Mr Bitchman's words evidence a power difference between them.

Regarding participants, it seems that they do not share personalities or beliefs since there is no cooperation between them throughout the conversation. In relation to microcontext and macrocontext, they clearly do not influence this interaction as much as they should. Don should behave in a more polite way as he is in Mr Bitchman's office (i.e. microcontext) and he is attending to his grandmother's will reading (i.e. macrocontext). However, in order to achieve the ironic or humorous style of a sitcom, Don needs to be bad-mannered and persistent, which is why micro and macrocontextual variables seem not to influence the interaction.

Hereinafter, examples of **conventionally indirect** (**hearer-based**) requests are described. This indirect typology includes strategies such as **ability**, **willingness**, **permission** and **suggestory formulae.**

Example 24. The first strategy found in conversations is that of requesting **ability.** How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:10:11,800 [In this conversation Don is telling his workmate Gordon he has just been fired. When he finishes, his boss is just behind him and Don asks her for a letter of recommendation. The answer provided by the boss is that of negation with irony.]

Don:	I don't believe it. She fired me.
Gordon:	Oh, what a shame
Boss:	I think you should clear your desk and leave immediately.
Don:	<u>Well, can I at least get a letter of recommendation</u>?
Boss:	Sure, how about I write it on a Post-it note and stick it to your forehead?
Don:	I'll get going.

The notion of distance between Don and his boss is low because after having sex last night, the boss has to fire Don. The variable of power in this conversation is clear since it shows boss–employee working relationship. In relation to the request for a letter of recommendation, the sociopragmatic aspect of imposition is also considerable; the reasons that

had led his boss to fire him are numerous, which is the main reason why his boss refuses to write it. Taking into account those variables, the FTA produced by Don is considered to be on-record with redressive action because Don is directly requesting and that fact could mean deference towards the addressee, which is his boss.

The contextual concept of participants reveals relevant differences between Don and his boss, such as personality, aims and beliefs. As a boss, she has to get the best from every employee and she knows she cannot get anything from Don. Moreover, she has received many complaints about his behaviour and then she has to fire him. The microcontext of the office can increase the power and imposition related to the dismissal but not the request.

Example 25: the following conversation is an example of a conventionally **indirect (hearer-based)** request. This particular request follows the strategy of **willingness.** How Not to Live Your Life Season 1, Episode 2, temporal sequence 00:01:21,400 [At the beginning of the episode we can see Don in his bed with a woman. When he wakes up, the woman is getting dressed and she suggests to him that they meet again. Don refuses at first but, when the woman tells him about his room-mate Don reconsiders the option and agrees to give her his number. At the end of the conversation, the woman is leaving the house and Don asks her to cover herself with a sheet because Abby could be in the house and Don does not want Abby to see the other woman.]

Woman:	Do you always cheat on your girlfriend?
Don:	Oh, she's not my girlfriend.
Woman:	But you're in love?
Don:	Yeah. I've been trying to get her to fall for me for weeks.
Woman:	God! I know about that one. My room-mate confessed to being madly in love with me the other week.
Don:	Did he?
Woman:	She.
Don:	She?!
Woman:	Yeah. I probably shouldn't have kissed her that night. I just go a bit mental when I'm drunk.
Don:	Hey, maybe you should take my number. I could pop round next week with a bottle of absinthe or Samuel Buca.
Woman:	Yeah?

Don:	Yeah.
Woman:	That'd be fun.
Don:	Yes, it would.
Don:	<u>When you leave, would you mind popping a sheet over your head?</u>

The sociopragmatic variable of distance can be considered balanced since both Don and that woman met the night before and had sex. The power relationship between them favours Don in this situation as they are in his house. That is why he can request her to cover herself with a sheet. The imposition of the request is thought to be low because Don is asking for a favour and conveys the request indirectly. Thus, the FTA is produced on-record with redressive action by following a negative politeness strategy since Don tries to minimise the imposition and give deference to the hearer's face. The reason for this on-record, negative politeness strategy is that they had previously agreed to meet again.

The contextual variable of participants in this interaction is important since their similar personality traits, beliefs and the shared objective of meeting again has provoked Don to request indirectly. The variable of microcontext seems not to influence that particular request since Don behaves as politely as would be expected when having a guest at home.

Example 26: this conversation exemplifies the **conventionally indirect (hearer-based)** strategy of **permission.** How Not to Live Your Life Season 1, Episode 4, temporal sequence 00:11:10,040 [This situation has been provoked by Don since Anna and his friends were obliged to exit the pub where they were before. Then they are in the pub recommended by Don but Anna's friends do not like it. However, Anna suggests that this pub is cheaper and she offers to go for another drink. All of them agree and thus she politely asks Don for money.]

Anna:	There's no music, Don.
Don:	You don't need music. Not when you've got genuine atmosphere.
Anna:	More drinks?
Don:	Yep.
Friends 1 & 2:	Yeah.
Anna:	<u>Could I get a tenner, Don?</u>
Don:	Er, yeah, sure.
Anna:	Thanks.

In this situation, the relationship of distance between interactants is low since Don and Anna know each other from the beginning of the episode. The power relationship between them can be considered balanced although Don is older than Anna. The degree of imposition implicit in the indirect request is low due to its indirectness and formality. That is why Don can't resist responding positively to Anna's needs. All in all, this refusal is believed to be conveyed on-record with redressive action by using a positive politeness strategy. The contextual aspect of participants in this interaction can be described as they do not share the same age, beliefs or objectives.

Example 27: this example reflects the use of an **indirect** request **conventionally indirect** (**hearer-based**), that of **suggestory formulae**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:11:58,640 [Don is trying to rent a room of the house in order to be able to pay the bills because he has been fired. He advertises the room in the newspaper and different people come to his house to see the room and be interviewed by Don. This particular conversation is with a woman, who physically seems a man to Don, then after telling her that, she gets angry. However, the woman indirectly requests to see the room by means of a suggestion.]

Don:	Er, I did specify I was looking for a female to occupy the room.
Woman 1:	What are you talking about? I am female.
Don:	Oh. Oops, sorry.
Woman 1:	<u>Now, why don't you show me the bedroom?</u>

The variable of distance between Don and the woman is high since they do not know each other. Moreover, she is at Don's place to ask for the room. The power in this situation favours Don since he is in his house and he decides whether to make the offer and show the room or not. The imposition of this suggestory formula is low since it is indirectly conveyed. Then, that request implies an FTA since they have just met and she was asking to see the room. This FTA is conveyed on-record with redressive action because it is conveyed indirectly. Moreover, the woman suggests fulfilling the hearer's wants since it is Don who needs to rent the room.

The contextual variables of participants, microcontext and macrocontext influence the woman's linguistic production. They do not share personality traits or age, and that is not the kind of tenant Don is looking for. The microcontext and macrocontext influence the indirect request

produced by the woman since they both are in Don's house and she recognises herself in a disadvantageous position. That position leads her to produce an indirect request although Don has offended her at the beginning of the conversation.

The last request type is **indirect** and the only strategy to convey an indirect message is that of **hints**. The examples of this unique strategy are described in example 28.

Example 28: this is an example of an **indirect** request, that of **hints**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:23:24,440 [This scene takes place at the entrance to Don's house and Abby, Karl and Don are there. Abby has all her possessions with her in Karl's car and she really wants to move into her bedroom and the house. When Don is indicating to Karl where to put Abby's stuff, Don tries to get some information about Karl and his relationship with Abby]

Abby:	Don? Don!
Don:	Yes?
Abby:	<u>You don't mind showing Karl where to put my stuff, do you?</u>
Don:	Of course.
Abby:	Thank you.
Don:	Kitchen? So you and Abby, then?
Karl:	Yeah.
Don:	Serious, is it?
Karl:	Pretty serious, yeah.
Don:	Mmm.

The distance between Don and Abby is low since they have known each other since they were children and as Don likes Abby, that distance is even more reduced. The power implied in this conversation is thought to be balanced. Although the house is Don's, Abby has rented a room so she can ask Don for help since her move will benefit both. The degree of imposition in this request is thought to be low because this speech act is conveyed indirectly. Then, this can be considered to be an FTA conveyed off-record because Abby does not implicitly ask for help but Don interprets it as such.

The participants in this situation know each other and share a common objective; Don wants Abby to move in and Abby needs a place to stay. The microcontext of Don's house influences the conversation since Karl does not know where Abby's bedroom is.

4.3.5 Results related to the speech act of suggestions

Suggestions are speech acts in which the speaker suggests to the hearer some future course of action which mainly benefits the hearer. As it happens with the speech act of requesting, suggestions are also considered to be an FTA since the speaker tries to influence the hearer's freedom of action by making a suggestion.

4.3.5.1   Quantitative results

This subsection shows the quantitative results of the speech act of suggestions following the taxonomy in subsection 2.4.5. These results show the strategies used by interactants in both sitcom and drama. Table 10 presents the speech act typology, its strategies, the number of occurrences and the percentage of total realisations.

Table 10. Quantitative results of the speech act of suggestions

TYPES	STRATEGIES	N	%
Direct	◆ Performative verb	*2*	*1.89*
	◆ Noun of suggestion	*0*	*0*
	◆ Imperative	*11*	*10.38*
	◆ Negative imperative	*1*	*0.94*
Direct sub-total		*14*	*13.21*
Conventionalised forms	◆ Specific formulae (Interrogative forms)	*20*	*18.87*
	◆ Possibility / probability	*19*	*17.92*
	◆ Should	*24*	*22.64*
	◆ Need	*2*	*1.89*
	◆ Conditional	*6*	*5.66*
Conventionalised sub-total		*71*	*66.98*
Indirect	◆ Impersonal	*14*	*13.21*
	◆ Hints	*7*	*6.60*
Indirect sub-total		*21*	*19.81*
Total		*106*	*100.00*

Table 10 presents the quantitative results obtained from the speech act of suggestions. First, it can be seen that *conventionalised forms* (66.98%) is the highest realisation, and it is above *indirect* realisation (19.81%) and *direct* realisation (13.21%). Regarding conventionalised forms, ranking the results from higher to lower produces: *should* (22.64%), *specific*

formulae (*interrogative forms*) (18.87%), *possibility/probability* (17.92%), *conditional* (5.66%) and *need* (1.89%). In relation to *indirect* realisation the strategies rates are *impersonal* (13.21%) and *hints* (6.60%). Last but not least, direct strategies of suggestions are also rated in decreasing order: *imperative* (10.38%), *performative verb* (1.89%), *negative imperative* (0.94%) and *noun of suggestion* (0%).

4.3.5.2 Qualitative results

In this subsection are different examples that illustrate the different pragmalinguistic forms of suggestions and their description in relation to the aspects of politeness and context. To that end, the speech act types and strategy presentation follow their order as described in the taxonomy.

First is the description of the findings on the direct typology of suggestions. The main strategies are **performative verb, noun of suggestion, imperative** and **negative imperative.**

Example 29 shows a **direct suggestion** uttered as an **imperative**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:07:22.96 [This scene shows Don going on a short trip with the schoolchildren that Abby teaches. It takes place early in the morning after Don had been hanging out late at night. When he gets in the van he suggests that the children behave by using imperative forms.]

Don:	Right, shut up. Shut up. Shut up! Right, A – less of the Mr Danbury bull crap. You can all call me Don. Or the Double D. And two ... keep the noise down. See, I went out last night and I got absolutely shit-faced. It was a really good night, actually. I got out of it, but now I've got a headache, I feel like puking up my innards, I really wanna just quite frankly kill myself, and your noise isn't helping. <u>So be good little midgets and shush your mouths. Good.</u>
Abby:	Wow! You got them to be quiet. You're a natural-born teacher.
Don:	Well, you know.
Abby:	When you're ready, driver.

Second, the focus is on the **conventionalised forms** typology**.** This type of suggestion is achieved by using the following strategies: **specific**

formulae (interrogative forms), **possibility/probability, should, need, conditional**.

Example 30 represents a **conventionalised form** type of suggestion conveyed through the strategy of **specific formulae (interrogative form)**. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:20:49,320 [This scene shows Abby moving into Don's house. It takes place the morning after Don has been having sex with his ex-boss to see if he could get his job back, so his ex-boss is still in Don's bedroom. Don tries to avoid Abby entering the house as he knows she can see her ex-boss but, in the end, Abby enters the house to leave her things.]

Don:	Hey.
Abby:	Hey.
Abby:	Haven't got you out of bed, have I?
Don:	No. No, don't be silly. No, I've been up since seven doing some ... tapestry.
Abby:	Oh. Here.
Don:	Hey, listen, <u>why don't we do this later? I know a nice little cafe down the road. We could have a spot of brunch</u>.
Abby:	Sounds great, but I've got tons of stuff, so I'd rather get this done first.
Don:	Ah, who'd have thought, eh? You and me living together?
Abby:	It's great.
Don:	You know, I'm really glad we've met each other again like this.

The distance between Don and Abby is considered low since they already know each other. Moreover, Don has agreed to take her in as a tenant which also implies confidence towards her and reduces the distance between them. The power variable in this situation is supposed to be greater with regards to Don since he is the owner of the house; however, Abby is paying him for the room so power can be considered more balanced. The imposition in the suggestion produced by Don is not high since he is suggesting to Abby that they have breakfast before she settles in his house. However, as the power is balanced in this situation, she postpones it because she prefers to move in first. The suggestion proposed by Don is considered to be an FTA since Abby wants to move in as soon as possible and he tries to delay it. This FTA is conveyed on-record with redressive action and using a positive politeness strategy. Note that Don

includes himself with the use of the pronoun 'we', which means he will help her to move in later.

The participants in this conversation do not share personality traits or objectives. Abby wants to move in but Don tries to postpone it because his ex-boss is still in his house and he does not want Abby to see her. Regarding microcontext, the action takes place in Don's house but as the power between Abby and him is balanced he cannot postpone Abby's wishes.

Example 31: The expression of **possibility/probability** can be observed in this example since the speaker is expressing a suggestion by means of a **conventionalised form**. How Not to Live Your Life Season 1, Episode 3, temporal sequence 00:09:53,400 [This scene is one of the examples of Don's overactive mind in which he and the audience can visualise the different alternatives he considers. In this particular scene he is trying to convince Eddie to help him by giving alternatives in order not to organise a funeral because he had already cremated his grandmother.]

Don:	You get into her clothes, climb into the coffin and then I'll draw her face on your face.
Don:	You could kill everyone she ever knew and then, so no one traces the crimes back to me, take your own life.
Don:	I could glue her ashes back together. Huh? And hope no one notices how burnt she looks.

In this example the distance between Don and Eddie is low since it is episode 3 and they already know each other. The power variable favours Don since he is in his house and he is asking Eddie for help by giving him options. The degree of imposition in Don's words is high as they are planning how to avoid Mr Bitchman noticing that Don has cremated his grandmother so they can't organise a funeral, as she wished. Thus, this is considered to be an FTA as conveyed on-record without redressive action and with non-minimisation of face threat. If they do not fake the funeral, Mr Bitchman can evict them from Don's house.

Regarding participants, they do not share personalities or beliefs but in this conversation, they share the aim of not being evicted from the house. The microcontext of Don's house is supposed to reinforce the sociopragmatic variable of power previously explained, and that is why Don is trying to convince Eddie to do something to help him.

Example 32. In this conversation there is an **indirect** suggestion realised by means of a **hint**. How Not to Live Your Life Season 1, Episode

4, temporal sequence 00:10:19,601 [In this scene, Don is having a drink with Anna in a pub. Then, Anna's friends enter the pub and join them. Anna tells Don why they call him Bill Oddie and her friends start laughing at him. Don tries to make a joke suggesting to the barman that there are underage drinkers in his pub. In the end, they are actually underage and they are all thrown out.]

Anna:	Then in the autumn I'm going to uni.
Don:	Anyway, it wasn't an issue.
Anna:	Don't wanna be doing this when I'm your age.
No	offence.
Don:	Oh, none taken.
Friend 1:	Hey, wotcher.
Friend 2:	What's Bill Oddie doing here?
Don:	Bill Oddie?
Anna:	That's their nickname for you.
Don:	Bill Oddie?
Friend 2:	Yeah, cos you're old and all you do all day is watch birds.
Don:	Ha-ha! Very funny. Are you sure you're allowed to be in here? I say, there, barman, I think there's some underage drinkers here.

The distance between Don, the waiter and Anna's friends is high since they do not know each other. The real source of power in this interaction is the barman who throws them out of the pub. The degree of imposition in Don's words is not high since he utters the sentence indirectly and his intention is not that of ending the afternoon out of the pub. Then, the FTA is conveyed off-record, indirectly because he gives hints to the waiter.

The participants in this interaction do not share personalities or beliefs. Regarding microcontext, this seems to influence the conversation because the place and Don's words are the main reasons why they are thrown out.

Finally, examples of suggestions which include a variety of strategies in the same conversation are described. In example 33 four suggestion strategies can be seen: the first suggestion is an **indirect** one (i.e. **hint**); the **second** suggestion is a **conventionalised form** (i.e. **should**); the **third** and **fourth** suggestions are also indirect **conventionalised forms** but those of **possibility/probability**. How Not to Live Your Life Season 1, Episode 5, temporal sequence 00:02:57,241 [In the previous scene to this conversation, a bailiff came to Don's house and took the television because Don had not paid the council tax. Then, in this conversation they

are trying to get Don a job in order to pay for the tax and the house. Eddie suggests to Don that he works with him at the elderly centre but Don refuses. The second alternative comes from Abby who is trying to force Karl to get Don a job in his father's company. Karl refuses from the beginning but he does it indirectly so that Abby does not get angry with him. However, at the end of the conversation Abby convinces Karl so Don will have an interview.]

Abby:	So, what happened to the actual television?
Eddie:	Oh, the bailiff took it.
Don:	It's not funny, Menford. That TV was like a brother to me. Why does everything I love leave me?
Abby:	Karl, you were thinking of buying me a new television, weren't you?
Karl:	I was?
Abby:	Maybe now's the time.
Eddie:	Er, Don?
Don:	Yes, Eddie.
Eddie:	Shouldn't you think about getting a new job?
Don:	No.
Karl:	You know, you can actually go to prison for not paying your taxes.
Don:	Prison? Really?
Eddie:	I could get you a job at the elderly centre, helping me shower the old folk, brush their teeth, why not?
Don:	I would rather give Karl a blowie than wash a geriatric.
Eddie:	Well, you've got to do something, Don.
Don:	But I don't want to. I like sitting around all day. You know, just watching television and reading.
Karl:	Reading!
Don:	Yes, Karl, I read. I'm halfway through this at the moment. It's great. Don't tell me how it ends.
Abby:	Karl, couldn't you get Don an interview with your dad's company?
Don:	What?
Karl:	What?

Abby:	Yeah, you said they were looking for someone to fill your old position.
Karl:	Yes, but not a
Don:	What is it you do again?
Karl:	I'm not sure about this, babe. A property developer.
Don:	Ugh! Urgh, estate agent!
Karl:	No, Don. Property developer, yeah? We specialise in homes abroad. Abby, I really don't think ...
Don:	What, you get to go on free holidays and stuff?
Karl:	Yes. Sometimes. Abby ...
Don:	OK, count me in. Get me that interview. I like the sound of it.
Abby:	Excellent. Aw ... thank you, babe. Who wants a cup of tea?

The distance variable between the participants in this conversation is low except for the distance between Don and Karl which is high. The power in this conversation comes mainly from Abby who appeals to his relationship with Karl in order to get Don a job. There is also another power source which is that of Don with regards to Eddie and it can be seen in the way he refuses his suggestions. The degree of imposition of these suggestions would be considered high since Don's friends advise him to get a job to pay his own expenses. However, the suggestion – which implies Karl helping Don – is considered high since they cannot stand each other. Thus, the first suggestion is considered to be conveyed off-record as this is an example of the power difference between Abby and Karl. The second suggestion produced by Eddie is an FTA conveyed on-record with non-minimisation of face threat, since Eddie is giving advice to Don. The third suggestion from Eddie to Don is considered to be an FTA on-record with redressive action because Eddie seems to claim common ground while offering Don the opportunity to work with him. The last suggestion produced by Abby in relation to Karl can be seen as an FTA conveyed on-record with non-minimisation of face threat (power difference), since Abby knows about the differences between Don and Karl, and she is forcing Karl to help Don.

The participants of the conversation do not share personalities or beliefs, but in this conversation the main aim is to reach an agreement and get Don a job in order to pay the mortgage on the house. The microcontext of Don's house is relevant since the job will help to keep the house, but it

is not relevant in relation to Don's power regarding the other inhabitants of the house.

4.4 Results Related to the Third Research Question

In this section, attention is devoted to the results related to the third research question addressed in this study. The conversational aspects studied have been those of turn-taking processes, sequences and adjacency pairs. The main aim of this last research question was to analyse whether those interactional patterns, which are recurrent in everyday conversations, are also present in the sitcom and drama TV series' fully-contextualised interactions.

As regards **turn-taking,** described as individuals' right to participate in any interaction and as a social action device through which interactants engage in conversation, it has been found that turns are respected and every participant speaks one at a time (Sacks, Schegloff & Jefferson, 1978). Although that finding may confirm the main conversational principle by which each party speaks one at a time, results in search of overlaps in TRP at the beginning or within conversations have not been found.

In relation to the concepts of **sequences as adjacency pair samples**, the occurrence of pre-sequences, insertion sequences, and opening and closing sequences can be seen in the following conversations. Examples 37 and 39 below show **pre-sequences** where the speakers anticipate what they are going to say or ask for.

Example 37: Karl anticipates he wants to talk to Don by asking (e.g. "Er, Don, can I have a word?") and then, he continues speaking (e.g. "I was thinking, um, maybe ..."). How Not to Live Your Life Season 1, Episode 3, temporal sequence 00:02:03,320 [The following conversation between Don and Karl is forced by Abby, since she wants them to get on well. She suggests to Karl that he asks Don for a drink but Don refuses and gives him his reasons. The first one reflects Don's heterosexuality and tries to be ironic; the second apology is produced by Karl since Don has been offended as Karl has affirmed Don does not have any friends.]

Karl:	<u>Er, Don, can I have a word?</u>
Don:	Here's the first man ... Karl. We hate each other.
Karl:	<u>I was thinking, um, maybe, er, you and I should, um, go out one night, you know, for a drink?</u>

Don:	Recently, Abby keeps forcing him to be nice to me. I can't bear it.
Don:	<u>Oh, I'm sorry. I'm straight</u>. I think it's a bit insensitive asking me out in front of your girlfriend.
Karl:	I meant as friends. It's clear you don't really have any.
Don:	What? Are you insane in the mind?
Karl:	<u>Sorry, I obviously hit a nerve</u>.
Don:	But I have many, many, many, many friends.

Example 39 follows the same pattern of the previous example but it is regarding the speech act of request. Abby first introduces the request by asking Karl (e.g. "Karl, you were thinking of buying me a new television, weren't you"), then after Karl's turn, Abby suggests again (e.g. "maybe now's the time"). How Not to Live Your Life Season 1, Episode 5, temporal sequence 00:02:57,241 [In the previous scene, a bailiff came to Don's house and took the television because Don had not paid the council tax. Then, in this conversation they try to get Don a job in order to pay the tax and the mortgage on the house. Eddie suggests that Don should work with him at the elderly centre but Don refuses. The second alternative comes from Abby who is trying to force Karl to get Don a job in his father's company. Karl indirectly refuses from the beginning so that Abby does not get angry with him. However, Abby convinces Karl at the end of the conversation and Don will be interviewed in the next scene.]

Abby:	<u>Oh. Hey, you two</u>.
Don:	<u>Hi</u>.
Abby:	<u>What's going on</u>?
Don:	Eddie's trying to replace the television.
Abby:	So, what happened to the actual television?
Eddie:	Oh, the bailiff took it.
Don:	It's not funny, Menford. That TV was like a brother to me. Why does everything I love leave me?
Abby:	<u>Karl, you were thinking of buying me a new television, weren't you?</u>
Karl:	I was?
Abby:	<u>Maybe now's the time</u>.
Eddie:	Er, Don?
Don:	Yes, Eddie.

Eddie:	<u>Shouldn't you think about getting a new job?</u>
Don:	<u>No</u>.
Karl:	You know, you can actually go to prison for not paying your taxes.
Don:	Prison? Really?
Eddie:	<u>I could get you a job at the elderly centre, helping me shower the old folk, brush their teeth, why not?</u>
Don:	<u>I would rather give Karl a blowie than wash a geriatric</u>.
Eddie:	Well, you've got to do something, Don.
Don:	But I don't want to. I like sitting around all day. You know, just watching television and reading.
Karl:	Reading!
Don:	Yes, Karl, I read. I'm halfway through this at the moment. It's great. Don't tell me how it ends.
Abby: <u>your</u>	<u>Karl, couldn't you get Don an interview with dad's company?</u>
Don:	What?
Karl:	What?
Abby:	<u>Yeah, you said they were looking for someone to fill your old position</u>.
Karl:	Yes, but not a ...
Don:	What is it you do again?
Karl:	I'm not sure about this, babe. A property developer.
Don:	Ugh! Urgh, estate agent!
Karl:	No, Don. Property developer, yeah? We specialise in homes abroad. Abby, I really don't think ...
Don:	What, you get to go on free holidays and stuff?
Karl:	Yes. Sometimes. Abby ...
Don:	OK, count me in. Get me that interview. I like the sound of it.
Abby:	Excellent. Aw ... thank you, babe. Who wants a cup of tea?

Insertion sequences are also present in examples 36 and 38 below, which are conversations between Eddie and Don. In example 36, the first question asked by Eddie (i.e. "What are you doing?") is not directly replied to, but with another question (i.e. "Who the hell are you?") Thus,

answers to both questions are answered later in the conversation when
Don says "Yeah, I'm her grandson" and Eddy states "I'm Eddie, your
nana's carer". How Not to Live Your Life Season 1, Episode 1, temporal
sequence 00:06:32,800 [In this situation Eddie meets Don for the first
time. After they have introduced themselves, Don complains about Eddie
as a carer as his grandmother has died. Don ironically expresses criticism
of the job carried out by Eddie]

Eddie:	<u>What are you doing?</u>
Don:	<u>Who the hell are you</u>?
Eddie:	I was about to ask you the same thing. This is Mrs Danbury's house.
Don:	<u>Yeah, I'm her grandson</u>.
Eddie:	Oh, the dickhead!
Don:	Dickhead, yes.
Eddie:	<u>I'm Eddie, your nana's carer</u>.
Don:	Obviously not a very good one.
Eddie:	Pardon me?

Example 38 follows the same insertion sequence pattern but the answer to
Eddie's question "So, drinklette?" is provided at the end of the conversation
when Don answers, "Yeah". How Not to Live Your Life Season 1, Episode
2, temporal sequence 00:02:19,640 [Eddie is trying to find out what Don
prefers for breakfast but in his attempt, he is adding "–lette" to every single
food word. That behaviour annoys Don and he directly complains]:

Eddie:	<u>So, drinklette</u>?
Don:	Why do you keep adding "lette" on the ends of words?
Eddie:	It's just a thing I do.
Don:	<u>Well, stop it. It's annoying me</u>.
Eddie:	Don't you like to have fun with words sometimes?
Don:	No.
Eddie:	Oh.
Don:	What do you call an omelette? An "omelettelette"?
Eddie:	Is this your way of asking me if I'll make you breakfast?
Don:	<u>Yeah</u>.
Eddie:	One omelettelette on its way!

Opening and closing sequences can be seen in example 39 above when Abby enters the room and greets Eddie and Don ("Oh. Hey, you two") and Don answers "Hi". Moreover, the presence of **preference structure patterns** has been found with both preferred and dispreferred answers. For instance, example 34 shows a first part suggestion and a second part reflecting disagreement (Eddie: "It's not ..." Don: "Melodic enough?" Eddie: "No, it's not ..." Don: "The right tempo?" Eddie: "It's not ..." Don: "Romantic enough?" Eddie: "I think it's inappropriate, Don"). How Not to Live Your Life Season 1, Episode 6, temporal sequence 00:17:10,921 [In this conversation, Don tells Eddie what his plans are with Abby. Abby has split up with Karl and Don is trying to court her with a special dinner and a song. Don needs advice about the song he has written and is going to sing to her, and then he asks Eddie what he thinks about the song. As expected, the song composed by Don deals explicitly with sexual matters and Eddie finds it inappropriate.]

Eddie:	Don? Don?
Don:	... Abigail, Abigail ...
Eddie:	Don. Don. Don!
Don:	What?
Eddie:	It's not ...
Don:	Melodic enough?
Eddie:	No, it's not ...
Don:	The right tempo?
Eddie:	It's not ...
Don:	Romantic enough?
Eddie:	I think it's inappropriate, Don.
Don:	Really?
Eddie:	I mean, I'm not hugely acquainted with matters of sexual relations, but I do know there are certain things you're not supposed to do ... when you invite someone over for dinner.

Similarly, example 35 shows a request that is always refused by using different dispreferred responses. How Not to Live Your Life Season 1, Episode 1, temporal sequence 00:18:17,400 [In this scene Don is with his ex-boss because he thinks he will get his job back. This particular conversation involves a request and refusal interchange between the interactants.]

Don:	<u>So, can I have my job back?</u>
Boss:	<u>No</u>.
Don:	<u>How about now? Can I have my job back now?</u>
Boss:	<u>No, no</u>.
Don:	<u>How about now?</u> Things are different now.
Boss:	<u>No, you're fired. Uh! I fired you</u>.
Don:	Arrr ... <u>How about now?</u>
Boss:	<u>No</u>.
Don:	<u>What about now?</u>
Boss:	<u>No</u>.
Don:	<u>Now?</u>
Boss:	<u>No</u>.
Don:	<u>How about now?</u>
Boss:	<u>Definitely not.</u>
Don:	<u>Give me my job back.</u>
Boss:	<u>No</u>.
Don:	<u>Give it to me</u>
Boss:	<u>No</u>.
Don:	<u>Can ... I ... have ... it ... back?</u>
Boss:	Yes!
Both:	Oooh!
Don:	So, shall I start Monday morning?
Boss:	Start what?
Don:	My job. You just said I could have it back.
Boss:	Wrong.

Examples 37 and 39 represent dispreferred responses. Example 37 shows Don's negative response ("Oh, I'm sorry. I'm straight") regarding Karl suggestion of going out together ("I was thinking, um, maybe, er, you and I should, um, go out one night, you know, for a drink?"). Example 39 exemplifies Don's refusal ("No") to the suggestion previously made by Eddie about working together at the elderly centre ("I could get you a job at the elderly centre, helping me shower the old folk, brush their teeth, why not?"). In conclusion, the examples studied in this subsection should serve as a small sample from the analysis of both TV series. After the explanation of the conversational features under study and the dynamism of the interactions, this may suggest that the interactions in the sitcom and drama are close to real-life language use.

4.5 Discussion

Throughout this section, answers to the research questions are provided by means of discussing the quantitative and qualitative results obtained and described in the previous subsections. In order to answer the first research question, which focuses on direct and indirect speech acts' realisations in the sitcom and drama TV genres, individual speech acts (i.e. pragmalinguistics) are presented and discussed in isolation.

Regarding the linguistic classification of *apologies* (adapted from Chang, 2010; Kondo, 2010; Olshtain & Cohen, 1983) it is necessary to point out that the researchers have differentiated between two main types: *an expression of an apology* (*IFID*) which is interpreted as a more direct realisation, and *adjuncts* which can work on their own as indirect routines or reinforce the *IFID*. That fact is relevant since the quantitative results show a predominance of direct realisations (55.88%) over more indirect ones (44.12%). However, qualitative results have revealed that some of the direct strategies were immediately followed by an adjunct in order to reinforce the degree of the apology as a face-saving act. Moreover, a number of indirect realisations were carried out by more than one adjunct in the same sentence. Thus, it can indicate that the rate of apologies' direct linguistic realisation is due to the significant percentage of the strategy of *expression of regret* (50%) out of the total of *IFID*. Nevertheless, as the speech act of apology is considered to be a face-saving act, it is suggested that, as found in the qualitative results, the linguistic realisation of 'sorry' was followed by an *adjunct*, in most cases that of *an explanation or account of the situation* (13.72%) since the aim of the speaker is to save and restore face from a previous face threat (Brown & Levinson, 1987).

In relation to the speech act of *complaints*, the results section followed the taxonomy adapted from previous studies conducted on complaints (Olshtain & Weinbach, 1988; Boxer, 1993, 1996, 2010; Trosborg, 1995; Murphy & Neu, 1996; DeCapua, 1998). Although emphasis is placed on directness and indirectness, the taxonomy also includes adjuncts. Quantitative results show a predominance of *direct* realisations (74.23%) where the most recurrent strategy is that of *expression of annoyance/disapproval* (26.80%) in comparison with the *indirect* realisation (25.77%), in which the most used strategy is that of *situation-directed* (20.62%). That finding may not be in line with Boxer's (2010) assumption, which implies there would be a higher number of indirect complaint realisations due to the specific and limited contexts for a direct complaint to occur. However, it is believed that the sociopragmatic variables of distance, power and imposition have influenced the pragmalinguistic strategies being used by the characters in

both the sitcom and drama TV series. Thus, the degree of familiarity between them could imply the use of more direct strategies since these are not recognised as FTAs by the addressee.

The speech act of *refusals* has been researched in both the sitcom and drama following the taxonomy provided by Salazar, Safont and Codina (2009), which relies heavily on Beebe et al.'s (1990) refusals classification. Quantitative results show that indirect realisations (58.56%) are more commonly produced than direct ones (41.44%). Those results are in accordance with Levinson (1983) and Pomeranz (1984) who suggested that the difficulty of providing a well-developed direct strategy taking into account politeness needs implies a higher use of indirect strategies. That indirect strategy use is not only related to its FTA nature as a refusal, but also to the difficulty implied in uttering a preference response mitigated by the use of politeness strategies. Regarding indirectness, the most uttered strategy conveyed is that of *reason/explanation* (16.22%) supporting Levinson (1983) and Pomeranz's (1984) previous suggestions on indirectness and the utterance of refusals. In relation to the production of direct strategies, the most used by the characters is that of *negation of proposition* (25.23%). Although it is a direct strategy, the production of a negation of proposition implies that a previous utterance has been addressed to the speaker containing part of the proposition refused. This type of refusal, although conceived as direct, perhaps does not imply an FTA as strong as that of *bluntness*.

In accordance with the taxonomy of *requests* proposed in subsection 2.4.4. and provided by Trosborg (1995), which is based on previous work on speech acts conducted by Austin (1976) and Searle (1976) but reformulated by Brown and Levinson (1987), and Blum-Kulka and Olshtain (1986), the quantitative results obtained in this study show a higher rate of indirect realisations (60.69%) than direct ones (39.31%). These quantitative results are related to Trosborg's (1995) proposal that suggests refusals are FTAs whose main aim is to obtain non-verbal goods or services. As they are FTAs by nature, the most appropriate way to convey requests is using indirect strategies in order to reduce the threat and achieve their aim. In relation to the previously uttered argument, it can be seen that the most used indirect strategy found has been that of *desires/needs* (28.96%), which belongs to the type *conventionally indirect* (*speaker-based*) and implies a focus on the speaker to obtain benefits from the hearer.

The last speech act is that of *suggestions* and the taxonomy followed in order to analyse the results was that provided by Martínez-Flor (2005) who took into account direct and indirect linguistic realisations of the

suggestions proposed by Kasper and Schmidt (1996), on-record and off-record strategies (Brown & Levinson, 1987), and also pragmalinguistic examples (Edmonson & House, 1981; Wardhaugh, 1985; Banerjee & Carrell, 1988; Koike, 1994; Tsui, 1994; Schmidt et al., 1996; Koester, 2002; among others). Then, the quantitative results obtained regarding her taxonomy are graded from higher to lower: *Conventionalised forms realisation* (66.98%)' *indirect realisation* (19.81%) and *direct realisation* (13.21%). The higher rates of conventionalised forms and indirect realisation types can be related to the FTA implied in the speech act of suggesting. As it happens with all speech acts considered to be an FTA regarding the hearer's face, the most numerous strategies are indirect or conventionalised. This is due to the linguistic difficulty in conveying a well-structured message regarding directness and politeness. The most representative results of each strategy are:

- first, regarding direct realisations the strategy of *direct imperative* (10.38%);
- second, conventionalised forms – high recurrence of the use of *should* (22.64%);
- third, the indirect type is accomplished by the use of an *impersonal* strategy (13.21%).

All in all, the first conclusion is that the speech act of *apologies* is mainly conveyed directly since it is a face-saving act and, as a response to an offence, it may be conveyed in a direct way. Moreover, as seen in the results section, finding a direct apology with an adjunct is highly recurrent in order to reinforce the apology itself. Second, in relation to *complaints*, it should be emphasised that although the results show a dominant direct typology realisation, they may be conveyed indirectly due to their face-threatening nature. It appears that the main reason why these results give priority to direct complaints is the familiarity between the characters in both the sitcom and the drama. Third, results from the speech act of *refusals* in its indirect realisation exceed direct production since refusals are FTAs as a response to a request or suggestion previously made; then, politeness needs may make the speaker produce the refusal indirectly. Fourth, with respect to the speech act of *requests*, which are considered to be FTAs, indirect realisations have been found to be higher than direct ones since the face threat is similar to those of complaints. There is a need to achieve politeness so as not to damage the hearer's or the speaker's own face. Finally, the results regarding the speech act of *suggestions* reflect a higher number of conventionalised form realisations as they seem to be

closer to an indirect expression of meaning. That is why suggesting can be considered to be an FTA; the best way of uttering a suggestion is to try not to threaten the hearer's face, and this can be achieved by the use of indirectness.

Moving on to the second research question, which referred to the influence of the sociopragmatic component consisting of politeness (i.e. power, distance, and degree of imposition) and context (i.e. participants, microcontext and macrocontext) on speech act pragmalinguistic realisations, it is necessary to briefly review the sociopragmatic aspects examined. The first aspect examined in the qualitative results section was that of the sociopragmatic variables of distance, power and imposition (Brown & Levinson, 1987 74–77). The aspects that have been taken into account when examining the conversations have been the distance or closeness between interactants; then, the power dimension between participants, and lastly, the ranking of impositions reflected in the utterance in relation to power and distance, and the possible face threat nature of each speech act. After considering these results, a differentiation between the different types of FTA suggested by Brown and Levinson (1987), namely those of on-record and off-record, has been attempted. The second aspect taken into account is related to the notion of context, which was defined in subsection 1.3.2. Comments have been made about participants when interacting (i.e. their personality, beliefs, emotions and so on) regarding previous research (Ochs, 1979; Cicourel, 1980; Verschueren, 1999). Moreover, microcontextual (i.e. the here and now); and macrocontextual factors (i.e. social, cultural, historical and political frames regarding social settings or institutions) that could influence the linguistic behaviour of speakers have also been taken into account in relation to previous research (Ochs, 1979; Yule, 1996; Verschueren, 1999; Cutting, 2002). As these contextual factors are not always present in interactions, they have been taken into account only when influencing the linguistic production by speakers.

Having examined the language used by the characters in different interactions from the sitcom and drama, it can be argued that the sociopragmatic variables of distance, power and imposition do influence the speech acts produced to a higher extent than those of context. It has been found that the decision of conveying any speech act in a direct or indirect way is highly dependent on the distance and power between interlocutors, which can lead to a higher or lower degree of imposition in the speech act produced. Thus, the imposition implied in the speech act production results in an FTA conveyed on-record or off-record. Regarding the variable of context, it has been found that the one related to

participants can influence the indirect or direct realisation of the speech act to a higher degree than those of micro and macrocontextual variables. As described in the examples of the results section, microcontext does not always influence linguistic production, neither does the macrocontext since it implies linguistic production regarding social settings or institutions. All in all, some similarities have been found between the sociopragmatic variables while analysing not only the sociological variables of distance, power and imposition (Brown & Levinson, 1987), but also context: participants, microcontext and macrocontext. The study of distance and power is believed to be related to participants since both aspects are implicit in participants' linguistic and non-linguistic behaviour. Moreover, the microcontext and macrocontext can influence the power variable since the realisation of speech acts can differ from being produced in a familiar setting (e.g. one's own house) than in any other place (e.g. a court of justice).

Finally, the third research question was related to the presence of the interactional patterns of *turn-taking*, *sequences* and *adjacency pairs* in conversations from both sitcom and drama. In relation to the process of *turn-taking* proposed by Sacks, Schegloff and Jefferson (1978), the conversations in both the sitcom and the drama seem to adhere to their suggested principles. Moreover, as the data sources had been written before their oral production, each actor knows when to speak or remain silent. That is why almost no overlaps in dialogues were found in the sitcom and drama TV series. Another aspect that deserves attention has been the presence of TRPs such as pauses, loudness, pitch drop or slowing down resources to mark that the turn is about to finish. Furthermore, there are also visual clues that are TRPs and can be only seen in the audiovisual media, such as aspects related to body language (e.g. turning one's head, head nods, body posture and eye contact, among many others). The sitcom and drama do appear to provide close-to-real everyday conversations. With regard to the concepts of *sequences*, examples of pre-sequences, insertion sequences and opening and closing sequences were found in the qualitative analysis. Taking into account the concept of *adjacency pairs,* there are many examples in which the question/assertion-answer pattern is accomplished and most of them follow preference structure (Levinson, 1983; Yule, 1996). However, it has been found that although there are some examples in which the sequence follows the realisation of the expected speech act (e.g. a first part *suggestion/request* being answered with an *acceptance/refusal* as the second part), there are some others that reflect a mixture of speech acts in the second part.

To sum up, and answering the research question, most of these conversational patterns can be found in the conversations in the audiovisual media. Moreover, the well-defined turn-taking sequences in conversations can lead to understanding the messages clearly, not to say the advantages implied in the audiovisual media use since body language and context can be clearly perceived and aid the comprehension of messages. These results therefore support previous studies conducted on different speech acts (Rose, 1997, 2001; Kite & Tatsuki, 2005; Martínez-Flor, 2007; among others) that have been praised for the value and positive characteristics of showing learners conversations from audiovisual materials as a source of pragmatic input. In this sense, the fully-contextualised conversations presented and explained throughout this research have contributed to widen the research conducted in this particular area within the field of pragmatics.

4.6 Conclusion

Throughout this chapter the study underlying the research has been explored. After stating the objective, which aimed at examining the presence and pragmatic appropriateness of the speech acts of apologies, complaints, refusals, requests, and suggestions (i.e. direct or indirect typology and strategies) in audiovisual TV genres, specifically those of sitcoms and drama, the three research questions were presented, on which the research is based. Then, in the second section, the focused has been on the methodology adopted in the study: first, the introduction and definition of the audiovisual TV genres (i.e. sitcom and drama) as the sources which are investigated in this research. Second, the process followed to obtain and process data from the sources has been described so the analysis performed later could be carried out faster. The third section has presented the quantitative and qualitative results obtained, related to the first and second research questions. In the fourth section, the results related to the third research question have been addressed. The last section has included the discussion of the results, which have attempted to answer the three research questions.

According to the results in this study, it can be assumed that the explicit realisation of direct and indirect speech act strategies in the audiovisual genres of sitcom and drama follow the patterns introduced by previous taxonomies. Moreover, the findings regarding sociopragmatics suggest that previous speech act realisations (i.e. pragmalinguistics) are influenced by politeness needs and context variables (i.e. sociopragmatics), reflecting a more realistic and quotidian use of language. That fact also

reinforces the close-to-real audiovisual language use, as the pragmalinguistic production depends mainly on participant relationships, which influences their own linguistic behaviour. Finally, the interactional patterns of turn-taking, sequences and adjacency pairs have also been found in the conversations analysed. Thus, it could be estimated that the results obtained and discussed reflect more similarities than differences when comparing speech act production in the audiovisual genres analysed and their use in everyday situations.

CONCLUSION

The main aim of the present study was to analyse the validity of language use in the audiovisual genres of sitcom and drama as a rich source of pragmatic input. To that aim, the production of different speech acts has been examined regarding the notions of politeness, context and interactional patterns in the audiovisual genres mentioned.

In order to deal with this specific objective, the first part of the research has been devoted to the theoretical framework in which this study is grounded. The second part presents the study that has been carried out in order to provide an answer to the following research questions:

- Do the speech acts (SAs) found in conversations from both sitcom and drama follow the direct and indirect realisations previously proposed by researchers' taxonomies (i.e. pragmalinguistics)?
- Are the pragmalinguistic realisations for each speech act, examined in both sitcom and drama, influenced by the aspects of politeness (i.e. distance, power and imposition) and context (i.e. participants, microcontext and macrocontext) as it happens in everyday conversations (i.e. sociopragmatics)?
- Are the interactional patterns of turn-taking, sequences and adjacency pairs found in fully-contextualised conversations from both the sitcom and drama?

The first research question addressed whether the use of direct and indirect speech acts in the audiovisual media sources of sitcom and drama followed the strategies proposed by different researchers' taxonomies. The quantitative and qualitative findings regarding direct and indirect pragmalinguistic SA realisations reveal their presence in the conversations of both sitcom and drama. Moreover, they follow the strategies suggested in the taxonomies. However, some strategies have not been found in the sitcom or the drama: i) apologies (e.g. *alerter/intensifier* and *justification*); ii) direct complaint (e.g. *below the level of reproach*, *depersonalisation of the problem* and *justifications*); iii) refusal indirect strategy (e.g. *verbal hedging*); iv) conventionally indirect (speaker-based) requests (e.g. *wishes*); and v) direct suggestion strategy (e.g. *noun of suggestion*). These outcomes might have been found due to the similarities of these strategies

to others also present in the taxonomies, for example, the similarity of the strategy of *wishes* with those of *desires/needs* (in relation to the SA of requests).

The second research question focused on the possible effects of sociopragmatic variables of politeness (i.e. power, distance and imposition), as well as the concept of context (i.e. participants, microcontext and macrocontext) on speakers' linguistic behaviour. Regarding power, distance and imposition, a direct influence in the speech act strategy selection has been found since complaints, refusals, requests and suggestions are FTAs. Thus, differences regarding these variables, for example power difference in a boss–employee relationship or the transition from unknown to known characters' ways of addressing each other have been found representative enough in the series as they are in real life. Conversely, the speech act of apologies seems not to have received such a direct influence from the sociopragmatic aspects, since this particular speech act is a face-saving act. Consequently, the most representative formulae in the sitcom and drama series, and in everyday life, have been the combination of an IFID (e.g. sorry) plus an adjunct (e.g. my car has just broken down).

In relation to context, the variables of participants and microcontext also seem to influence linguistic behaviour as found in the qualitative results, because it is participants who apply sociopragmatic norms to their language and produce more direct or indirect messages. Furthermore, the microcontext has also been found as constraining language production needs on the part of characters as it may have happened in everyday life situations. However, the concept of macrocontext has not been found to have a direct effect in most of the analysed conversations. This finding could be related to the fact that the setting in which action takes place is a familiar location or a workplace setting in both the sitcom and the drama. Thus, the macrocontext of social settings or institutions in which certain linguistic behaviour is expected has been found as recurrent in the audiovisual sources and not constraining linguistic means.

Finally, the third research question involved the concepts of turn-taking, sequences and adjacency pairs as interactional resources that occur in everyday conversations. The aim in answering this research question is to provide evidence that sheds light on the everyday and quotidian use of language in sitcoms and drama. In relation to the concept of turn-taking, it has been found that turns are respected and every participant talks at a given time; there are pauses and backchannels. However, no overlaps have been found in conversations in both sources of data. Concerning sequences, there has been evidence of pre-sequences, insertion sequences and opening and closing sequences as well as preference structure patterns

realisation regarding both preferred and dispreferred responses. It could be concluded that the interactional patterns followed in everyday conversations appear in sitcom and drama, thus emphasising its closeness to real conversation patterns.

Apart from these findings, it should be mentioned that this study has faced some limitations. First, the focus was only on speech acts types and strategies for their main head act, leaving apart the adjuncts that accompany them and that have been provided in some taxonomies. As adjuncts modify the head speech act, these can also reflect speakers' linguistic behaviour in relation to politeness and context variables. Second, it has been suggested that the sitcom and the drama genres are reliable input sources. However, it also appears that the genre of soap opera might be an appropriate pragmalinguistic and sociopragmatic input source as well. Moreover, the relationships between different families and contexts may provide researchers with wider evidence in relation to the influence of the sociopragmatic component towards the pragmalinguistic one.

Taking into account the findings from this study, it appears that audiovisual genres are a source of rich pragmalinguistic and sociopragmatic input in line with previous research (Balatova, 1994; Herron, Hanley & Cole, 1995; Rose, 1997, 2001; Ryan, 1998; Arthur, 1999; Canning-Wilson, 2000; Grant & Starks, 2001; Washburn, 2001; Alcón, 2005; Kite & Tatsuki, 2005; Martínez-Flor, 2008; Fernández-Guerra, 2008; Martínez-Fernández & Fernández-Fontecha, 2008).

Additionally, the material analysed would be useful for learners since it could have a pedagogical value to present learners with this source of pragmatic input, especially in the foreign language classroom context where the opportunities to be exposed to authentic target language samples are limited. Therefore, it would be advisable to conduct further research that analyses the effects of instruction concerning the speech acts of apologies, complaints, refusals, requests and suggestions through the exposure to the fully-contextualised conversations from the audiovisual genres (i.e. sitcom and drama) analysed in this project. In addition, research should be carried out taking into account speech acts as adjacency pairs and not as individual speech acts in isolation. The main aim for that would be to study how they develop in complete conversations, since these are linguistic negotiation processes and constantly evolve.

In conclusion, although this study is subject to some limitations, it may be stated that it has attempted to shed more light on pragmatic competence and speech acts use in the specific audiovisual genres of sitcom and drama. Moreover, the focus has not been on one particular speech act, but has addressed a variety of them to examine the effects of politeness and

context as well as the interactional patterns that take place in conversations. Finally, bearing in mind the results of the study, it is suggested that the use of audiovisual material in the instruction of pragmatic competence would be a rich input source in the process of learning a second and a foreign language.

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