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A Pragmatic Study of English Honorific Forms

Prof. Sabah Sleibi AL-Rawi (Ph.D.), ss_alrawi2000@yahoo.com

University of Baghdad, College of Languages, Department of English
Language

Daniah Abdul Ameer Al-Assam, daniahaa@yahoo.com

(MA.Student)

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Abstract

It is axiomatic that languages mirror the world view of their users. Manipulating honorific forms among people inevitably reflects this truth. Honorifics are conventionalized forms or expressions manifested in all the world's languages and are used to express the social status of the participants in the verbal interaction and to convey indications like politeness and respect. English is no exception. However the question is what exactly creates these forms and their meanings. Although honorifics have been extensively researched from a grammatical and semantic angle, yet they haven't received that significant attention in pragmatic research, especially their use in literary works. Thus, this qualitative paper aims at clarifying the main linguistic devices that represent English honorific forms and investigating the main functions and the pragmatic meanings that these forms can express. Based on eight extracts taken from George Bernard Shaw's play "Caesar and Cleopatra", the present study examines the use of honorific forms with much focus on the pragmatic strategies deployed in creating their meaning. The findings of the study reveals that context is the most important and effective factor in creating, using, and interpreting honorifics.

Key Words: Honorifics, politeness, Shaw's play "Caesar and Cleopatra", pragmatic strategies, context.

1.Introduction

The word "honorific" is derived from the Latin "honorificus" which means "showing honor", thus both " honorifics" and "honorific forms" can be used to express this meaning (Bussmann, 1996: 520). According to Brown and Levinson (1978: 276) the term 'honorific' is defined as "a grammatical encodings of relative social status between participants and persons or things referred to in the communicative events". Given this , the speaker can determine the relation between him/herself and the addressee by looking at particular aspects of speech events such as speaker, setting, addressee and so on. Examples of honorifics are the use of *Mr.*, *Mrs.*, *Miss*, *your honor*, *your Excellency*, *Dr.*,*lady* etc.

On the other hand, Verschueren (1992: 21) gives a more accurate definition; concentrating on the linguistic representatives of honorifics saying "honorifics are language forms such as pronouns, vocative expressions, titles of address and the like, used to encode the high status of the interlocutor". However, Shibatani (1999: 192) and Grundy (2000: 273) confirm that the term 'honorifics' refers to certain linguistic forms used as signs of deference given to the addressee. The researchers see a weak point in this definition in which honorifics must be directed only to an addressee and this does not correspond with the types that will be clarified later. The types indicate that honorifics can be given to persons other than the addressee whereas Watts (2003: 274) assigns honorifics to the grammatical side of the language in a way similar to that of Brown and Levinson. He also focuses on its verbal side, nearly agrees with Irvin's. He says "honorifics are grammatical forms used to express the social status of the participants in the verbal interaction including levels of politeness or respect".(ibid) In contrast, Agha (2007: 404) stresses the semantics or the literal meaning of honorifics arguing that "honorific should be taken in

inclusive sense of "pertaining to honor or respect" and not just in the sense of positively "conferring honor or respect".

However , this study seeks to discuss honorific forms of English in terms of their types , meanings, functions and the linguistic expressions which represent them. To accomplish these aims , a descriptive qualitative method was adopted to analyze eight extracts drawn from "Caesar and Cleopatra", a four-act play by George Bernard Shaw, written in 1898,.

2.Theoretical Background

2.1. Types of Honorifics

Depending on social deixis , Levinson (1983:90) classifies honorific forms into two main types: relational honorifics and absolute honorifics and these types are also subdivided into other subcategories as shown in (Fig.1) below:

1. Referential Honorifics

This type is the most important one as it is concerned with the social deictic information of the languages (Ibid). It is subdivided into:

a. Addressee honorifics.

These forms are direct indexing of the speaker-addressee relationship without any reference to the addressee (Brown and Levinson, 1987: 276).

To make the opinion of those scholars more understandable, Levinson (1983: 90) cites an example where the item "soup" in the sentence "the soup is hot" encodes respect to the addressee without directly referring to him. Honorifics, here, are indicated through the situation or context as persons sitting on the table and saying such a sentence.

b. Referent Honorifics.

These forms are used to express the respect of the relations held between the speaker and the referents that is the things or persons referred to (Brown and Levinson, 1978: 185; Levinson, 1983: 90). Similarly, Sifianou (1992: 57) maintains that this form is used to convey the speaker's respect to persons actually referred to. See the following example cited by (Agha, 1998: 159-161):

1.. *The mother went to the house.*

Did old brother give it to father?

c. Bystander Honorifics .

The term "bystander" is used as a cover term which refers to the participants in audience role as well as to non- participants over hearers (Brown and Levinson, 1978: 180; Levinson, 1983: 90). Likewise, Horn and Ward (2006: 120) explain that this form is used to show respect to non-addressed but present party, as in:

2.. *Those young gentlemen are looking at the pictures.*

d. Formality Levels of Honorifics.

This type is mainly concerned with the relation between the speaker (and may be other participants) and the setting (or the social activity) (Levinson, 1983: 91; Horn and Wards, 2006: 120).

2. Absolute Honorifics

For Levinson (1983: 91) the second type " absolute honorifics" which has socially deictic information is of two main subcategories:

a. Authorized Speakers

This form conveys certain expressions reserved for certain speakers such as: *Mr., Miss., Dr., etc.*

b. Authorized Recipients.

This form contains expressions reserved for recipients, and includes restrictions on most titles of address, like: *your honor, Mr. President, etc.*

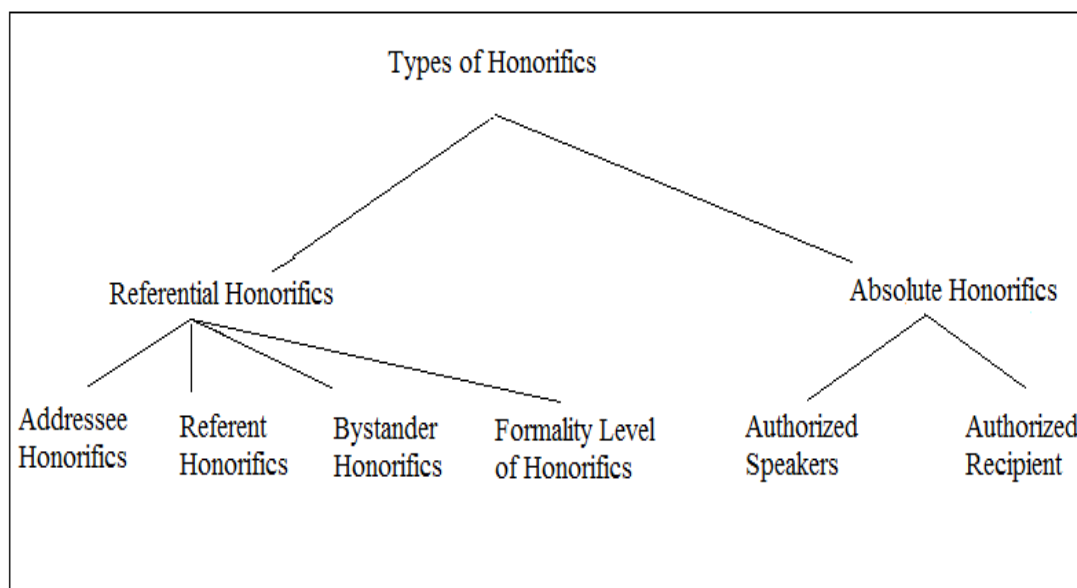


Figure (1) Types of Honorifics According to Levinson (1983: 90).

2.2. Linguistic Representations of Honorifics

It is important to point to the kinds of linguistic expressions that represent the forms of honorifics. In fact ,determining the parts of speech that can indicate elevation and respect is different from one language to another. However, honorifics can be used in several forms before, after, with or without the name of the addressee. Generally speaking, they are considered restricted compared to common speech (Keating, 1998: 47).

1. Pronouns

Many studies have demonstrated that there is a close link between the pronouns and the social aspects of the persons. These pronouns may reflect one's social class, social attitudes, and general relations between the speaker and the listener (Vetter, 1971: 141). More precisely, Shibatani (1999: 192) holds that pronouns, mainly second person pronouns, specifically those referring to the addressee are often the trigger of honorific elaboration. He states that such pronouns are "you" as a plural, "they", and "we" when they are used to either singular addressee or third-person referent to denote respect. Moreover, pronouns are used as honorific when they are used with nouns such as "your honor", "your majesty", etc. Some scholars call this case 'pronominal expressions'(Walker, 2007: 167).

2. Titles

Titles are seen as one type of address forms in that reveals that addressing another person by title alone will almost indicate ranks or occupations(Wardhaugh 1986: 259). According to Shibatani (1999: 192-193) the most prevailing forms of honorifics are the dignifying titles used with names, e.g., *Mr.*, *Miss*, *Mrs.*, etc. He also states that there are titles driven from names as status of occupations in a social group such as military titles, business group, or even kin-terms, e.g., *professor*, *uncle*, *general*, ...etc.

Anyhow, for Gramely and Patzold (1992: 290) titles are categorized into the following types:

1. Generic Titles

These types are identified as "generalized variations of title categories" also known as 'M-forms titles', for example: *Mr.*, *Miss*, *Mrs.*, as well as '*mam*'

and '*sir*'. Such titles cannot be used alone without a name except for "*sir*" and "*mam*", (Wardhaugh, 1986: 259).

2. Kinship Titles

These titles are frequently used to address people who are related to the speaker by family ties. Instances of kinship titles are: *mother, father, grandfather, brother, uncle* etc. (Brown and Ford, 1961: 377).

3. Occupational Titles

These titles are said to be derived from the addressee's occupation. That is, the honorific of these titles is related to job or societal positions of persons, such titles are: *doctor, teacher, professor, waiter*, etc. (Wardhaugh, 1986: 259).

2.3. Function and Importance of Using of Honorifics

The essential function of honorifics is to communicate respect. Therefore, their use is usually tied with considerations of social status. That is, one must determine to whom or about whom he/she is speaking; is he/she speaking about superior, peer, or inferior? However, employing honorifics is generally associated with non-linguistic effects like culture, gender, and others (Ibid). The purpose of using honorifics as Keating (1998, 42) states is either to show one's status or give respect and indicate both social relationships and many other forms of meaning. People usually use honorifics to show their suitable attitude in their own society (Ibid).

Furthermore, Ide and Lakoff (2005: 61) reveal that the basic function of honorifics is to express politeness because using them in appropriate contextual factors will generate safe interaction. They emphasize that the use of honorifics indicates or 'indexes' suitable harmonious relations among the participants and indexes formality of the situation. They also confirm that honorifics index the

speaker's identity, because a person is judged as educated or not, good or not according to the linguistic forms that he/she chooses. That is, when honorifics are used correctly according to the social norms of the society, a person will be judged as being a nice person (Ibid). In fact their view contradicts the traditional view which limits the use of honorifics by people of lower status towards those of higher status. Although such a view is correct, they admit that people who hold high positions and behave in a dignified and elegant way usually choose the high linguistic forms in their interaction whether between them or towards those lower than them. In line with this viewpoint, Brown (2011: 49) agrees that honorifics express politeness adding that there are some factors affecting their use For him using honorifics doesn't necessarily indicate that the addressee is of higher status than the speaker but it can indicate formal setting or that the user of honorifics does not want to disturb the addressee. However, power, distance, formality, age, and gender are all factors that influence the use of honorifics (Ibid). Power affects the context-meaning or the intended meaning tied with the use of honorifics. Age is one of the factors that interlocked with power differences. Within family, for example, age determines who pays respect and to whom like a nephew addressing his aunt by this title "aunt" instead of her first name as she is older than him. On the other hand, the effect of gender on the use of honorifics is less than age and/or power, (Ibid). Therefore, this factor, i.e., gender will be neglected in this study. Formality, however, is the most important factor according to which the context of situation (or the social context) determines whether to use honorific or not. In fact, formality can be indicated by using deferential forms of politeness like honorifics , i.e., all honorific forms are distinguished in circumstances of formality. For instance, using honorific forms in cases like conferences, weddings, TV news, ceremonies does not necessarily indicate that the addressee(s) is/are socially superior. Rather, it signals that the context is formal, (Brown, 2011: 54). It is determined in two components of a context:

setting and purpose adding that believes that deploying honorifics doesn't only reflect that the speaker is educated or has an authority, but also reflects that the speaker wants to save the addressee's face and produce politeness.(ibid:50-54)

In sum, honorifics can serve such functions as: giving respect, distance, formality, dignity, grace, and good manners. Honorifics work as "speech beautifying" and thus as a style of a person's speech.(Kadar and Mills, 2011: 45)

Notwithstanding, it may be surprising that honorifics can achieve other functions than what has been mentioned above. Honorifics can produce impolite intentions such as conveying contempt, standoffish, etc. Thus, they can be "polite on the surface but actually contemptuous" (Hasegawn , 2006: 212). Kadar and Mills (2011:46) agree with Suzuki saying that honorifics do other functions and meanings like irony, disdain, endearment and "polite hypocrisy" or "nasty politeness". Actually, using honorifics towards inferiors or peers of status is viewed as a "strong 'contextualization cue' (Gumperz 1977) sarcasm, anger, insult and joke" (cited in Brown, 2011:56).

Since honorifics can various functions and meanings , Agha (1994: 153) describes them as "a very leaky thing" adding that honorifics serve purposes like control and domination, irony, flattery,sarcasm, mask aggression and other intended meanings of social behaviors.

2.4. The Relation between Honorifics and Politeness

Brown and Levinson (1987:22-23) assert that honorifics give a crystal view to the relation among the structure of a language, politeness and the social factors in general. They demonstrate that honorifics can be studied mainly by three ways: (1) classifying honorifics as deference which, in turn, is one of negative politeness strategies. (2) discussing honorifics as a manifestation of

impersonalization and (3) arguing that honorific systems depend on negative politeness strategies among members of high status, and depend on positive politeness strategies among members of lower status. However, the researchers will shed light on some aspects of politeness in order to highlight the relation between honorifics and politeness. Watts (2003: 53) holds that there is no sufficient background of politeness until the initiation of the Speech Act Theory advocated by John Austin and John Searle.

Anyhow, many scholars try to focus on the purpose of politeness through their definitions, for example, Lakoff (1975: 58) interprets politeness as forms of behavior that are developed in a society for the sake of reducing friction in the personal interaction. Leech (1983: 143) admits that politeness is a form of behavior employed to establish and maintain the comity and smooth communication among the participants. Giving a similar definition, Cook (1999:11) affirms that politeness is a set of rules in a society to draw attention to the skills of successful communication with people.

3.Theoretical Background

3.1.Theories of Pragmatics

. Since this study mainly aims at tackling honorifics at the pragmatic level ,it seems plausible to discuss the major theories of pragmatics which have to do with the use and function of honorific forms in English.

3.1.1. Searle's Speech Act Theory

Searle produces his new contribution to the theory of Indirect speech and developed this notion in relation to the directives and "requests "(Chapman ,2011:67).He holds that any utterance may has an indication for two meanings one meaning is nearer to its linguistic meaning whereas the other meaning is nearer to the person's specific intentions(ibid)Since the analysis focuses on requests , it is plausible to discuss it in detail. Thus a request is an utterance

that indicates the speaker's desire or wants to make the listener accomplish something (Achiba,2003: 6)

Reiter (2000: 36) admits that the structure of requests encompasses two parts : the core request or what is called "head act" and the peripheral elements .The head act is the part of the utterance which contains the function of requesting and it can stand by itself without the peripheral elements. The core requests are mostly followed or preceded by the peripheral elements whose purpose is to soften a request or worsen it as in

3.Excuse me Sir.Would it be all right if I smoke.

Here the head act is the act of requesting which is asking permission for smoking and the elements underlined are used to reduce the face-threatening act of request.In brief, the pragmatic realization of requests can be indicated by declaratives, interrogatives and imperatives.

3.1.2.Grice's Theory of Implicature

The notion of implicature which is founded by H.P. Grice is a pragmatic one that explains how expressions can mean more than what is actually said. For him , an utterance has two meanings : the sentence- meaning which is related to semantics and implied meaning which is determined by situations and related to pragmatics (Levinson, 1983:18).He also evolved the concept of implicature concentrating on how people use the language..(ibid) Implicature means "a proposition that is implied by the utterance of a sentence in a context even though proposition is not part of –what is actually said"(Gazdar,1979 :38)This reflects the fact that Grices categorizes the meaning of an utterance into two types : "what is said "and" what is implicated"The first type refers to the direct meaning of an utterance and is essential for Grice's maxims of cooperation .It is also the basis for the second type what is implicated since the latter is entirely reluctant on what is said (Chapman,2011,196)Grice's major contribution is known as "cooperative principle"which is produced with other sub-principles labeled as "maxims"These principles are indispensable to understand the implicature of any expression.Thus, implicature can be made either by deliberately following the maxims or by flouting them (Yule,1996: 35) The maxims of conversation are as follows :

(a)quantity maxim means "Make your contribution as informative as required(for the current purposes of an exchange) "

-Do not make your contribution more informative than is required "

(b) quality maxim means "try to make your contribution one that is true "

- " Do not say what you believe to be false "

©relation maxim means "Be relevant "

(d) manner maxim " Be perspicuous"

Avoid obscurity of expression -

Avoid ambiguity.-

- Be brief-

Be orderly. (Huang ,2007: 189)

Regarding types of implicature, Stranzy(2005:416) distinguishes two types namely conversational implicature and conventional implicature. The former concerns the implied meaning which is understood implicitly via a conversation. This means that the hidden meaning is not observed directly but inferred to keep the cooperative principles as in

4, Charlene: I hope you brought the bread and the cheese

Dexter: Ah I brought the bread (Yule, 1996: 40)

Here the addressee is flouting the maxim of quantity since he doesn't mention the cheese. Conversational implicature are of two kinds :generalized and particularized conversational implicature (Stranzy,2005:416)

As for the latter type , conventional implicature doesnot occur as a result of the cooperative principles but it occurs when a specific lexical item has its own contention or common meaning attached to it as in

5.He is an Englishman ; he is , therefore, brave.

here therefore implicates that the hidden meaning of :he is brave as a result of "he is English"(Chapman,2011:71)

3.1.3. Brown and Levinson's Theory

Brown and Levinson (1978) are the pioneers who have the precedence to deal with politeness as a linguistic theory. Their theory is devoted to the speaker's usage of politeness strategies in verbal interaction and they are the first to introduce the notion of "face" into the theory of politeness (Chapman, 2011: 85). Among the strategies of politeness relating to this theory is the negative politeness strategy which is adopted in this paper since it is highly related to honorifics. According to Brown and Levinson (1978: 134) negative politeness is "the heat of respect" or "deference strategy". This strategy is necessary to be used in distance and/or formal politeness which is impersonal and may not include terms related to the speaker or addressee. Yule (1996: 66) supports this idea by citing the following example:

6. a) Customers may not smoke here, sir

b) There's going to be a party, if you can make it. It will be fun.

3.2. Context

The importance of context in clarifying the meaning of utterances and knowing its essence is realized at the beginning of the 1970s (Brown and Yule, 1983: 35). In this study, context has a pivotal importance in using and interpreting honorifics from a pragmatic perspective. This is drawn from the fact that Malinowski (1923: 307) gives a special significance to the situational context to the level of language use and language interpretation. Hijirada and Sohn (1986: 367) also highlight the importance of context by showing that the same honorific form may be polite in some contexts, while impolite in others.

In general, context is fundamentally divided into two types; "linguistic context" or "co-text" and "context of situation", (Finch, 2000: 212, Crystal, 2003: 104). On the other hand, Fetzer (2010: 15) argues that context has four types namely: linguistic, cognitive, socio-cultural, and social context. The latter comprises the physical environment represented by the place and

time as well as determining the individual's status. This type is described as "the heart of communication" (ibid: 23-24).

However, some scholars admit that the main components of context are three namely addresser, addressee and topic, (Bell: 1978: 75). Others like Leech refuse this opinion saying that context encompasses the "relevant aspects of the physical or social setting of an utterance" (1983: 13).

Furthermore, Hymes (1974) deals with situational or social context producing a model known as "speaking model of context" (Wardhaugh, 2010: 259-260) which comprises the following components :

1. .Setting and scene: setting includes the place and the time of an interaction, as well as the general environments even bystanders who are people present in the moment of speaking though they do not participate. Scene, refers to "the abstract psychological setting" (ibid)

- 2 .Participants: means the addressee the speaker, and the audience in regard to their social relation and rank.

- 3 .End: means the main aim or purpose behind making the conversation.

- 4 .Act sequence: means how to arrange the conversation in the interaction.

- 5 .Key: means the state in which a participant produces his/her message like the "tone, manner or spirit."

- 6 .Instrumentalities: means the specific style or sort of speech in the conversation or interaction

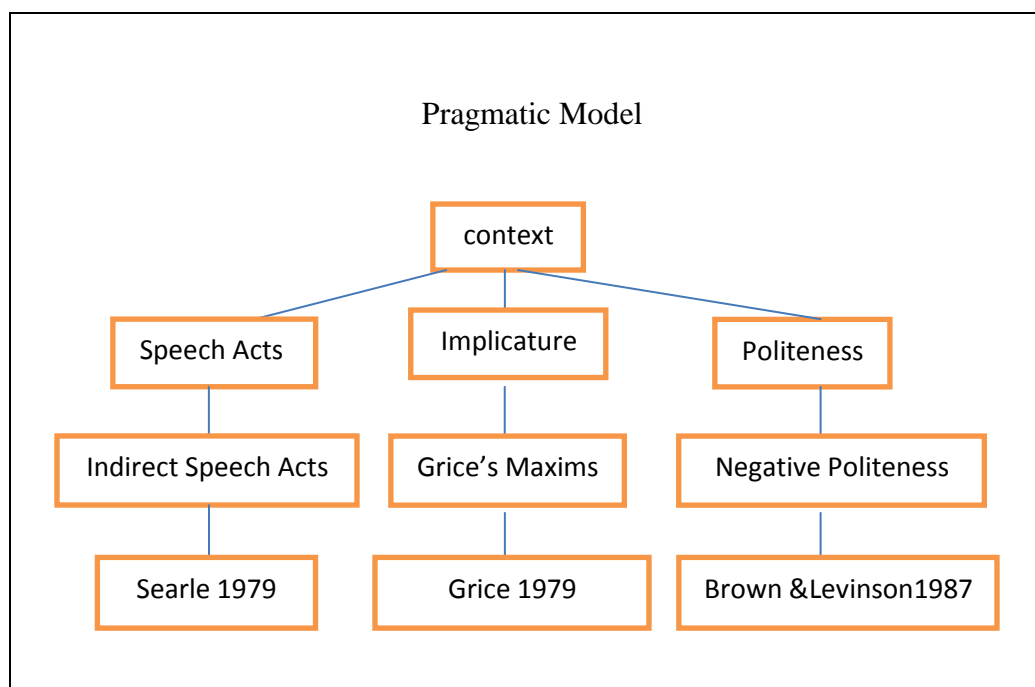
- 7 .Norms of interaction and interpretation: means the social norms of the act and the participant's roles towards it.

- 8 .Genre: means the kind of the conversation, like: drama, a poem, novel, etc .

4. Methodology and Data Analysis

This is a descriptive qualitative study .The data collected for the pragmatic analysis of English honorifics consists of eight conversational situations taken from Shaw's Caesar and Cleopatra.This play is chosen since it deals with problems of real life of ordinary people and most of Shaw's plays are didactic trying to give advice and moral lessons.Moreover , most of the conversational situations are characterized by shortness , and more variation in their events, characters and topics.

The model adopted for this analysis is an eclectic one based on Brown and Levinson's (1987) theory of politeness particularly negative politeness strategy , Grice's (1975) theory of implicature, specifically his maxims and particularized conversational implicature, and Searle's (1979) indirect speech act specifically requests as shown in Fig(2) below.



Figure(2) The adopted Model

5. Analysis and Discussion

In this section eight extracts drawn from the play Shaw's "Caesar and Cleopatra.." are analyzed and interpreted as far as the use of honorific forms is concerned. Each extract is pragmatically analyzed on the basis of the context it is used in the play.

Extract No. 1

THE GIRL: Old gentleman: don't run away.

CAESAR (stupefied). "Old gentleman: don't run away!!!" This! To_Julius Caesar!

THE GIRL (urgently): Old gentleman!

(Act I: 18)

Contextualizing the Extract : The setting is a place near sphinx at night. That is, it is informal place. On the other hand, the speaker's purpose is to get an entertainment instead of being alone at night, in the palace, and afraid of Caesar.

Analyzing the Extract The honorific used here is created by using the honorific title *gentleman* which literally indicates respect. The implied meaning of this title is mocking since the speaker uses the adjective *old* as well as the direct order "*don't run away*". Caesar condemns this expression because he is

the Caesar and supposed to be higher and stronger than both the Romans and the Egyptians even their kings and queens .

Extract No. 2

CAESAR: Cleopatra: shall I teach you a way to prevent Caesar from eating you?

CLEOPATRA (clinging to him piteously): Oh do, do, do. I will steal Ftatateeta's jewels and give them to you. I will make the river Nile water your lands twice a year .

(Act I: 22).

Contextualizing the Extract: The setting is also the same place which is in sphinx at night. The purpose of such a talk is that Caesar tries to make Cleopatra gets rid of her fears of Caesar and the Romans in general.

Analyzing the Extract The honorific use, in this conversation, is indicated by the context of utterance rather than by certain linguistic forms. Caesar exploits his power as a wise man to ask Cleopatra rather than ordering or obliging her to listen to him and do something. He uses an indirect speech act that has the form of a question and the function of an offer or a request to let him advise her. He uses such a style to attract her attention and he succeeds in convincing her and indirectly teaching her "politeness."

Extract No.3

THEODOTUS: Achilles, the King's general.

CAESAR (to Achilles, very friendly): A general, eh? I am a general myself. But I began too old, too old. Health and many victories, Achilles!

(Act II: 37)

Contextualizing the Extract : The place is also the palace, i.e., it is a formal place. The purpose of Caesar is that he still wants to know more about the fellow of Ptolemy, Cleopatra's brother.

Analyzing the Extract The direct meaning and the implied meaning of the honorific made by the speaker are to express deference to both the general and the king. The direct meaning of honorific communicated by Caesar to the general is to show respect when using the occupational title and wishing him the best. The implied meaning of this honorific is mocking because Caesar compares this young man, who does not seem a general to himself who is old, wise and a hero warrior. Caesar tries to show that the difference between him and the general is only in age in order to gain his intimacy, thus the meaning of flattery can also be tasted in his use of honorifics. This implied meaning is inferred from the context and from flouting the maxim of quality since Caesar says what he believes to be false.

. Extract No. 4

CAESAR: Will the Queen favor us with her presence for a moment?

CLEOPATRA: (pushing Ftatateeta aside and standing haughtily on the brink of the steps). Am I to behave like a Queen?

(Act II: 41)

Contextualizing the Extract: The setting in this conversation is in the palace of kingdom in Egypt when Caesar and a group of people are there, waiting to know the results of what will happen about their future. The purpose of this conversation is that Caesar wants to pinpoint a real queen for this country in order to achieve his aims.

Analyzing the context The direct meaning of this honorific is to show respect and glorify the queen. The intended implied meaning is flattery to attract the attention and love of the queen and then gain his goal. This meaning can be deduced from the context. Caesar does not only use the title *Queen* to glorify the queen, but he also uses an indirect speech act having a form of a question but a function of a request in order not to order or oblige her. Therefore, negative politeness is devoted to expressing honorifics.

Extract No.5.

CAESAR (to Achilles): So you can make war on the Egyptians in the name of Rome and on the Romans--on me, if necessary--in the name of Egypt?

ACHILLAS: That is so, Caesar.

CAESAR: And which side are you on at present, if I may presume to ask, general?

(Act II: 44)

Contextualizing the Extract The place of this context is represented by the palace of Egypt when a conversation is made between Caesar, his fellow, Cleopatra and her brother, and their fellow. The purpose of this conversation is discussing the affairs and the future of Egypt.

Analyzing the Extract The pragmatic level: the literal meaning is to show respect and dignify the general. Depending on the context, the implied meaning is mocking and flattery. Caesar, in his deep thinking, is astonished by the thoughts of the Egyptian general. Therefore, he mocks the general's ideas indirectly. To indicate direct honorific meaning, Caesar uses a negative politeness strategy represented by the conditional part of the sentence "if I may..." which means "give deference" so as not to threat the addressee's face.

Extract No.6.

POTHINUS(DEFERENTIALLY , AFTER A MOMENT'S THOUGH):Your Majesty caused me to be admitted to-day.What message has the Queen for me?

CLEOPATRA:This.You think that by making my brother king, you will rule in Egypt, because you are his guardian and he is a little silly. (Act IV :109)

Contextualizing the Extract The setting is Cleopatra 's palace where she meets the general of her brother. Cleopatra 's purpose behind such speech is to make him recognize how she becomes a responsible personality who understands every body and every thing.

Analyzing the Extract The literal meaning of this honorific is the same as the implied one which is glorifying the queen.this is revealed from the context in which the general feels that is satisfied with the queen. It is also revealed from using a negative politeness strategy in which he asks the queen politely in stead of ordering her to tell him her intentions .

Extract No.7.

CLEOPATRA(palpitating) : His name , his name?

CAESAR:Shall it be Mark Antony? (She throws herself in his name)

RUFIO:You are a bad hand at a bargain , mistress, if you will swap Caesar for Antony.

Contextualizing the Extract The place is near the sea where Cleopatra farewells the departure of Caesar to Rom and at the same time blames him for maintaining Rufio with her in Egypt.The purpose is that the speaker of the underlined saying tries to rebuke the queen.

Analyzing the Extract The direct meaning of this honorific form is to express deference but the implied meaning is blaming and scorn. The implied meaning is reflected in the particularized conversational implicature exploring all the maxims to highlight the hatred between them. This case makes Rufio not use the title Queen to address but he directly tells her that she will be a loser for her childish decisions.

Extract No.8.

THE ROMAN SOLDIERS (as he sets his foot on the gangway) : Hail, Caesar; and farewell He reaches the ship and returns Rufio's wave of the hand.

APOLLODORUS (to Cleopatra) : No tears, dearest Queen: they stab your servant to the heart. He will return some day.

Contextualizing the Extract This setting is represented by the farewell of Caesar across the sea where Cleopatra starts to cry. The purpose is trying to comfort the queen.

Analyzing the Extract The literal meaning of such an honorific form is respecting and dignifying the queen, The implied meaning is absolutely flattery because of the use of the adjective Dearest. Further, this meaning is reflected in the context in which the merchant tries to console her by reminding her about their crime in killing her servant. Then, he suddenly flouts the maxim of relation to remind her of Caesar's coming back. This change in his speech assures his flattery since he is confused how to deal with her childish mood and which advice is better to comfort her.

However, the above analysis of honorific forms can be summed up in the following table which includes the honorific form used in the extract, its type, its function and the pragmatic meaning it expresses.

Table (1) Summary of Analysis

No.	Extract	Honorific Form	Type	Function	Pragmatic meaning
1.	Old gentleman: don't run away	Gentleman	Relational/addressee honorific	Mocking	Particularized conversational implicature
2.	Cleopatra: shall I teach you a way to prevent Caesar from eating you?	Through the context	Relational/addressee honorific	Respect	An indirect speech act
3.	Achillas, the King's general I am a general myself. But I began too old, too old. Health and many victories, Achillas!	King's general general	Relational/bystander honorifics Relational/addressee honorific	Respect Mocking and flattery	Particularized conversational implicature Implicature (quantity maxim)
4.	Will the Queen favor us with her presence for a moment?	The queen and the context	Absolute/authorized recipient	Flattery	Particularized conversational implicature And an indirect speech act
5.	And which side are you on at present, if I may presume to ask, general?	general		Mocking and flattery	Particularized conversational implicature And an indirect speech act
6.	Your Majesty caused me to be admitted to-day. What message has the Queen for me?	Your majesty	Absolute/authorized recipient The queen	Relational/addressee recipient	Negative politeness strategy

7	You are a bad hand at a bargain mistress, if you will swap Caesar for Antony	Misress	Relational /addressee honorific	Scorn and blame	Particularized conversational implicature
8	(to Cleopatra) No tears , dearest Queen: they stab your servant to the heart .He will return some day	Queen	Relational /addressee honorific	Flattery	Implicature (relation maxim)

6. Conclusions

The study aims at exploring the use and function of honorific forms in English via analyzing their use in some extracts taken from George Bernad shaw's Cleopatra and Caesar. In view of the previous analysis , the researchers have come up with the following conclusions:

1.The basic pragmatic strategies notably politeness is essential in creating the honorific meaning. This is evident from the analysis of the data of George Bernard Shaw which reveals how this strategy is applied to the examples under analysis.

3_Honorifics have meanings other than respect or deference like flattery, irony, mask aggression, etc. Hence, honorific forms can be used for both polite and impolite purposes..

4. Honorific forms are not only used by people of lower status towards people of higher status but also the opposite. On the contrary honorifics may be used from a higher-status person to a lower-status person in order to reduce the (vertical) distance between the two individuals.

5.Context is the most important and effective factor in creating, using, and interpreting the implied meaning of honorifics. Thus ,the meanings of

honorifics used in the extracts under study pragmatically expressed cases of a particularized conversational implicature, indirect speech acts, implicature (quantity maxim) and negative politeness strategy.

From a pedagogical point of view, it can be said that the findings of the study may be of value to students of English Departments where the skilful use of honorific style as an important aspect of communicative competence for learners is recommended. They are also of a good benefit to researchers interested in pragmatics, sociolinguistics and stylistics.

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دراسة تداولية لصيغ التشريف في اللغة الانكليزية

أ.د. صباح صليبي مصطفى

جامعة بغداد/ كلية اللغات /قسم اللغة الانكليزية

دانية عبد الامير (طالبة ماجستير)

خلاصة البحث

من المسلمات البديهية ان اللغات تعكس وجهة نظر مستخدميها في العالم. وتوظيف صيغ التشريف بين الاشخاص يعكس حتما تلك الحقيقة . وصيغ التشريف صيغ تقليدية تتجسد في كل لغات العالم. للتعبير عن المكانة الاجتماعية للمشاركين في الحوار وللتعبير عن اشارات مثل الاحترام , والتأدب. وما اللغة الانكليزية الا احدى من تلك اللغات. وعلى اية حال فالسؤال الي يثار هو ما الذي يولد بالدقة تلك الصيغ والمعاني. وعلى الرغم من ان صيغ التشريف قد اشبعت بحثا من زاوية نحوية ودلالية لم تلق تلك الصيغ ذلك الاهتمام البارز في البحث التأولي وبالاخص استعمالها في الاعمال الادبية. وعلية تهدف هذه الدراسة الى ايضاح الوسائل اللغوية الرئيصة التي تمثل صيغ التشريف في الانكليزية علاوة على تقصي الوظائف الرئيصة والمعاني التداولية التي تعبر عنها تلك الصيغ. واعتمادا على ثمان مقتطفات من مسرحية جورج برناردشو" القيصر وكليوباترا" نتقصى الدراسة استخدام صيغ التشريف فيها مع تركيز اكبر على الاستراتيجيات التداولية التي وظفت في خلق معانيها. وتظهر نتائج هذه الدراسة ان السياق هو العامل الاكثر فعالية واهمية في خلق صيغ التشريف وتفسيرها واستخدامها.

الكلمات المفتاحية : صيغ التشريف –التأدب - مسرحية برناردشو" القيصر وكليوباترا" – استراتيجيات تداولية – السياق.

About the Author:

Prof Sabah S. Mustafa (Ph.D in linguistics and Translation) .He has been teaching English for more than 25 years.His areas of interest are contrastive linguistics, semantics, translation, syntax.

Email: ss_alrawi2000@yahoo.com

Daniah Abdul Ameer Al-Assam is an M.A candidate at the Department of English/ College of Languages/ University of Baghdad.

Email: daniahaa@yahoo.com