

A Phono-pragmatic Study of Politeness in the British Soap Opera 'EastEnders'

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Abstract

This study investigates politeness and how they are produced and perceived appropriately by participants from a phono-pragmatic perspective. It explores how British speakers utilize prosodic features and pragmatic strategies to convey polite messages. The study aims at (1) Identifying the phono-pragmatic strategies that are used to produce and perceive polite messages in the British soap opera 'EastEnders', (2) Finding out the prosodic patterns that the speaker employs to convey the intended polite messages, (3) Exploring the functions of intonation as well as levels of intensity in producing politeness; (4) Pinpointing the mostly used politeness super-strategies in the British soap opera 'EastEnders'.

In accordance with the aims mentioned above, the following hypotheses are formulated: (1) Key, termination, and intensity as well positive and negative politeness strategies and speech acts are the phono-pragmatic strategies of politeness, (2) There are several prosodic patterns used to express politeness; (3) Positive and negative politeness are the mostly used strategies in the British soap opera 'EastEnders', (4) Additive, contrastive and equative functions of intonation are used to determine the intended polite utterances .

Five politeness conversations chosen randomly from season 2019 to 2021 from the British soap opera 'EastEnders' are analyzed phono-pragmatically via an eclectic model adopted by this study for this purpose. Then, the results of the phono-pragmatic analysis are statically analyzed to verify the above hypotheses. The eclectic model is based on Brazil's discourse intonation model, Brown and Levinson's (1987) politeness model. The data has been measured acoustically by using spectral, pitch and formant PRAAT analysis of conversation turns and acts occurring in the British soap opera 'EastEnders'. The results of the analyses show that the first, second, fourth, fifth and sixth hypotheses are verified. The main conclusions of the study are: (1) Key, termination, and intensity as well as positive, negative, and bald on record politeness strategies are the phono-pragmatic strategies used to convey politeness, (2) Politeness can be divided acoustically into moderate and extreme politeness, the former can be expressed by the mid key and mid termination with the additive function of intonation and the latter can be produced with mid key and low termination. (3) Additive function of intonation in addition to moderate or lower intensity and increased pitch are often used to produce politeness, while contrastive function of intonation as well as the higher intensity are utilized to express impoliteness.

Keywords: British Soap Opera, EastEnders

Introduction

Every people have different style and way to use language when they communicate to one another. Moreover, they often give attention to their word accompanied with prosodic patterns to convey polite messages, therefore; they will choose their words wisely and apply polite language to make the process of communication run smoothly. The employment of polite language is based on people's purposes in conducting communication. They can use polite language which means linguistic strategies that can

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Vegueta, 22 (4), 2022. eISSN: 2341-1112

keep or save the other's face. In linguistics, people can study polite language by using pragmatic approach. The study tries to find out the answers to the following questions:

- (1) What are the phono-pragmatic strategies that are employed in the conversational interactions in the British soap operas 'EastEnders'?
- (2) What are the prosodic patterns that the speaker employs to convey politeness messages and how do the phonological and pragmatic aspects interact with each other to deliver appropriate messages of politeness?
- (3) Which functions of intonation and levels of intensity that are mostly used to produce polite utterances in the British soap operas?

In order to convey a message in a condensed way, the speaker employs prosodic factors. The utilization of phonological dynamics and processes to convey particular illocutionary acts is called "phono-pragmatics" (Hill,2009:83). This phenomenon, although relatively new, has its manifestations in the relation between prosody or intonation and pragmatics (Sperti, 2017:71). Supra-segmentals are regarded as the shortest way to load speech with messages, a matter which is of good use to public speakers. The proposal will focus on vocal acoustic cues, i.e., prosody, as one non-verbal channel in interpersonal conversation that may play an important role for speakers and listeners to express and recognize communicative intentions. The term 'prosody' refers to variations in pitch, loudness, timing, or voice quality over the course of an utterance (Warren,1999) that can modify the communicative content of a message linguistically and paralinguistically (Bolinger, 1986). The objective of this approach is to describe, on the one hand, the close relationship between prosody and pragmatics, and on the other hand, the role played by prosody in the conveyance of the speakers' intention in conversational interactions as they perform speech acts. Speakers' utterances are therefore examined with the aim of highlighting either unconscious pragmatic and illocutionary influences on the prosodic production of linguistic acts, and possible acoustic / auditory attitudes.

Literature Review

Spot on Phono-pragmatics

The relationship between prosody and pragmatics has received increasingly more attention as prosody helps identify a speaker's intention underlying an utterance, contributing to the overall pragmatic force (Kang and Kermad, 2019:78). Prosody also helps to convey politeness. While politeness strategies mainly involve syntactic and lexical forms (e.g. use of modals and hedges to express indirectness), prosody can function as part of positive and negative politeness strategies. According to Brown and Levinson (1987), people decide how much politeness to use based on three contextual factors: power (i.e. hierarchical relationship between the speaker and the hearer) and ranking of imposition (i.e. the degree of 'cost' to the hearer when performing the act requested by the speaker, e.g., time and effort involved in the act), social distance (i.e. degree of familiarity between the speaker and hearer). Brown and Levinson (1987:91) show a variety of examples to explain the role of prosody in politeness strategies, for example, using high pitch to express tentativeness and hedging, using stress to express interest, approval and sympathy, and using exaggerated intonation to convey sarcastic attitude.

Prosody offers insight into the emotional state of the speaker, the presence of irony and sarcasm, or other elements of language which cannot be encoded through grammar or vocabulary (Taguchi, 2016:126).

In any analysis of prosody, a framework of reference must be selected. The field of applied linguistics often draws upon Brazil's (1997) framework for prosodic analysis because it focuses on the listener-speaker context, which emulates real, every-day interactions. The framework takes into account the meaning of the levels of key and termination of the tonic units. Due to its discourse-pragmatic nature (Pickering, 2018:144), Brazil's framework for our interpretations of tone choice and intonation in this study.

Brazil's Discourse Intonation Model

Discourse intonation attempts to explain how intonation patterns in English affect the communicative value of speech, through the use of falling and rising tones along with changes in pitch. Brazil's

discourse intonation model has been characterized as “a comprehensive and workable description of many pitch phenomena, which is based on sound and explicit principles” (Coulthard and Brazil, 1992: 76). Brazil (1975) is one of the first to use the term discourse intonation and he, along with various of his British colleagues, develops a theory of discourse intonation with reference to British English. The model starts in the formal description of Halliday’s (1963), then it is developed to a complete theory by Brazil (Coulthard,2014:231). Brazil (1975:1-2) introduces his theory of discourse intonation by stating that he remains “unashamedly concerned with function” and describes intonation in English as a set of speaker-options formulated without explicit reference to grammar. On the one hand, it focuses on the relation between the speaker and the message and between the interlocutors on the other hand (Komar,2009:11).

According to Ronalli (2002:112), the major component of Brazil’s model is the tone unit that includes a single complete pitch pattern and it is composed of proclitic, tonic, and enclitic segments. Ronalli believes that there is a small, finite number of functionally contrastive pitch configurations and that each of these configurations has its own meaning. “Meaning” in this context does not refer to attitudinal notions like “expectant” or “surprised” not to grammatically derived concept like “interrogative” or “declarative.” Rather, what is important for Brazil is the continuous assessment of discourse by the speaker and a choice of one intonation pattern over another for the purpose of achieving coherence and cohesion in discourse- in other words, the interactional significance of intonation. Brazil’s theory thus differs from previous theories of intonation not in proposing a different set of components, but rather in ascribing different meanings and functions (ones that derive from usage in discourse) to more or less traditional components.

The system of Brazil’s model is based on four major components: prominence, key, termination, and tone. Prominence, Beaken (2009:22) states, refers to the first prominent syllable in the tone unit, which is the onset and it is called the key. The key has three levels, including high, mid, and low levels. The final prominent syllable in the tone unit is the tonic syllable which is called the termination. The termination has three levels of the pitch including high, mid, and low levels. The word that represents the key is capitalized and the word that represents the termination is capitalized and underlined in which both the key and termination are enclosed by a pair of slashes (Brazil, 1997:172) Table (1) shows the meaning of the key with examples and their symbols.

Table (1): The Key system (Adopted from Brazil, 1997:172)

Pitch Level	Meaning	Example
High Key ↑	Contrastive	//p she BOUGHT//p and VANISHed// (Contrary to expectation)
Mid Key →	Additive	//p she BOUGHT//p and VANISHed// (she did both)
Low Key ↓	Equative	//p she BOUGHT//p and VANISHed// (as you would expect)

Table (2) clarifies the interaction between the meanings of the key with the termination system using several examples. The symbols are placed before the key and termination, which represent their level of the pitch (Sinclair and Brazil, 1982:88).

Table (2): The Termination System (Adopted from Brazil, 1997:173)

Key Level	Termination Level	Meaning
High	High	The expectation on the part of the speaker of a contrastive answer: yes/no.
	Mid	Pressure from the speaker for a favorable response by the other interlocutors.
Mid	High	The expectation on the part of the speaker of a contrastive answer: yes/no.
	Mid	Pressure from the speaker for a favorable response by the other interlocutors.
	Low	The speaker enforces little or no constraint on the next "turn taker".
Low	Mid	Pressure from the speaker for a favorable response by the other interlocutors.
	Low	The speaker enforces little or no constraint on the next "turn taker".

Brown and Levinson's Politeness Model

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

Brown and Levinson (1987:83) see politeness in terms of conflict avoidance; thus, politeness "makes possible communication between potentially aggressive parties. In Bousfield (2008:57-59), Brown and Levinson sum up human politeness behavior in five strategies: bald on record, positive politeness, negative politeness, off-record, and no FTA strategy.

Politeness Strategies

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

Bald On-record Politeness

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

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

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

Positive Politeness

This strategy tries to minimize the threat to the audience's positive face. The speaker recognizes that the hearer has desire to be respected. The strategy also confirm that the relationship is friendly and expresses group reciprocity. This type of strategy is usually seen in the groups of friends or where the people in the social situation know each other fairly well. Here, the threat to face is relatively low. It usually tries to minimize the distance between them by expressing friendly statement and solid interest in the hearer's needs. And according to Brown and Levinson in Bousfield (2008:57), there are three strategies which are included in positive politeness: claiming common ground, conveying that S and H are co-operators, and fulfilling H's want for some X. This can be done by attending to the audience's needs, hedging or indirectness, avoiding disagreement, using humor and optimism, making offers and promises, and invoking equality and feelings of belonging to the group (Bousfield, 2008:129). Further explanation is presented below:

1. Claiming common ground. (6) You're really good at solving problems.
2. Conveying that the speaker and the addressee are co-operators. (7) I know you like marshmallows, so I've brought you a box of them.
3. Fulfilling the addressee's want for some X. (8) Have a glass of orange juice , Joe.

Negative Politeness

Brown and Levinson (1992: 129-210) argue that this strategy tries to minimize threats to the audience's negative face. Here, the speaker recognizes the hearer's face but in the same time also recognizes that in some way the speaker imposing the hearer. An Example of when negative politeness would be used is when the speaker requires something from the audience, but intends to maintain the hearer's right to refuse. This can be done by being indirect, using hedges or questions, minimizing imposition and apologizing.

According to Bousfield (2008:57), he states that the FTA in this strategy is performed utilizing strategies oriented towards redressing the negative face threat to the hearer. Here, the threat to face

is relatively high. The negative politeness focuses on minimizing the imposition by attempting to soften it. The sub-strategies of negative politeness include being indirect, not presuming/assuming, not coercing H, communicating S's want to impinge on H, and redressing other wants of H's (Brown and Levinson in Bousfield, 2008: 57-58).

1. Being indirect. (9) Could you tell me the time?
2. Not presuming / assuming. (10) I wonder if I could ask you a little question.
3. Not coercing the addressee. (11) Could I just talk to you for just a minute?
4. Communicating the speaker's want to not impinge on the addressee. (12) Sorry to bother you, but
5. Redressing other wants of the addressee. (13) If you could just sort out a problem, I'll buy you a new bicycle.

Off record

This strategy is more indirect. The speaker does not impose on the hearer. As a result, face is not directly threatened. By using this strategy, the speaker is trying to asking for something. Instead the speaker would rather it be offered to himself once the hearer sees that the speaker wants one. This strategy often requires the hearer to interpret what the speaker is saying. (Bousfield,2008: 213-227). The FTA performs off record, typically through the deployment of an indirect illocutionary act which has more than one interpretation and, thus, allows for plausible deniability on the part of the speaker if the intended recipient takes offence at the face threat inherent in the utterance (Bousfield,2008:58). Here, the threat to face is very high. Inviting conversational implicature and being vague or ambiguous are the sub-strategies of off-record.

1. Inviting conversational implicatures (14) It is cold here. (instead of shut the door)
2. Being vague or ambiguous:Violating the manner maxims. (15) John is a pretty sharp. I'm going down the road for a bit. (To the mini-market)

Methodology

To answer the research questions, the researcher gathered 4 polite conversations, consist of 30 utterances, selected randomly from the different episodes of the soap opera with different situations to give the research the characteristics of objectivity, reliability and validity. The variety of subjects and storylines is also considered in the selection process; namely, the selected conversations are delivered by characters of various professions and backgrounds. Each conversation represents a particular storyline.

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

After collecting the data by searching for videos on YouTube, the researcher starts analyzing the data following one method of data analysis. The methods are: a qualitative phono-pragmatic method in which the conversations of the scenes are divided into three stages: the opening stage, the developing stage and the closing stage. It has been analyzed in accordance with the model presented This model serves as a fundamental instrument used in this study to perform a phono-pragmatic analysis of the data. The selected extracts of the scenes are analyzed acoustically using Praat program, which is a well-known speech analysis software. It can be downloaded free at <http://www.praat.org> (Boersma, 2016). The Praat is used to measure the pitch values of the prominent syllables in the key and termination of each utterance. Then the selected scenes were analyzed using the eclectic model which consists of the Brazil's model of discourse intonation. The statistical analysis is performed using some appropriate statistical techniques to substantiate the results of this study and test the validate of some of its hypotheses. The following sub-sections are devoted to examine the phono-pragmatic aspects of the data under scrutiny and their statistics.

Data Analysis

After collecting the data by searching for videos on YouTube, the researcher starts analyzing the data following two methods of data analysis. The two methods are: a qualitative phono-pragmatic method and a quantitative statistical method.

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Vegueta, 22 (4), 2022. eISSN: 2341-1112

Conversation (1)

Gray Atkins Comforts Whitney

Gray: *Deep breaths in and now it's better.*

Whitney: *huhh . .*

Gary: *It's been huh*

Whitney: *Yeah. . .so sorry.*

Gray: *You have nothing to apologize for. . You need to believe in yourself or what you've been through it's come out the other side . . You're stronger than you think you are. . I've never met anyone quite like you . I want to win this case for you but nothing there's there's never gonna be anything between us.*

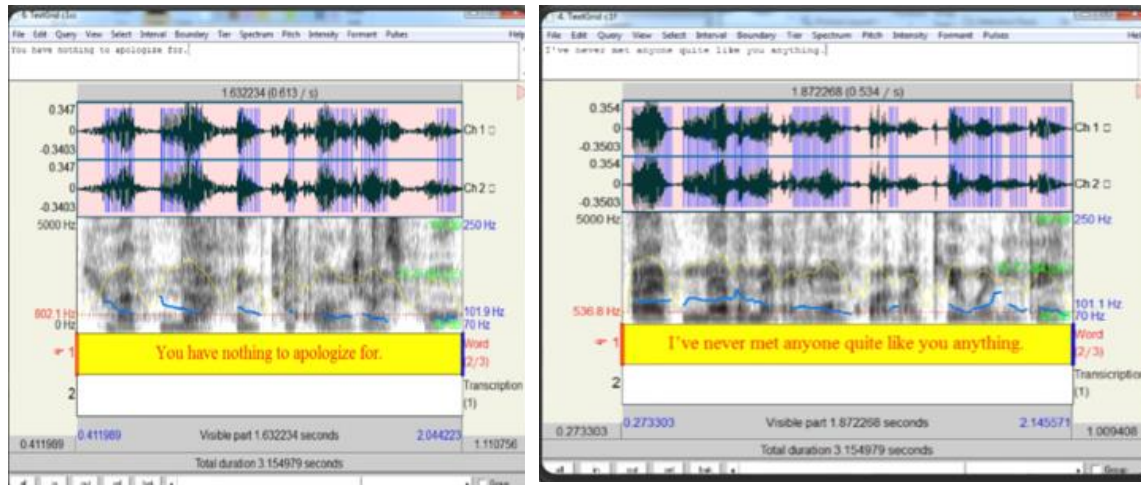


Table (9): Prosodic Analysis of Conversation No. 1

<i>Speech Acts</i>	<i>Function of Intonation</i>	<i>Intensity</i>	<i>Frequency</i>	<i>Termination</i>	<i>Key</i>	<i>Utterance</i>
Obligative (directive)	Additive	62.3	114.3	Mid	Mid	Deep breaths in and now it's better.
Expressive	Additive	68.5	207.2	Mid	Mid	Yeah.so sorry
Expositive	Additive	70.2	101.5	Mid	Mid	You have nothing to apologize for
Obligative (directive)	Additive	70.6	120.2	Mid	Mid	You need to believe in yourself
Expositive	Contrastive	70.2	100.3	Mid	High	You're stronger than you think you are.
Expressive	Additive	68.3	100.3	Low	Mid	I've never met anyone quite like you
Expressive	Additive	64.7	104.4	Low	Mid	I'm on your side.
Expositive	Additive	71.6	113.6	Low	Mid	I care about you Winnie but no I had.
Expositive	Additive	69.8	109.2	Low	Mid	there's there's never gonna be anything between us.

The opening stage of the conversation begins with the obligative speech act. The direct advice in “*Deep breaths in and now it's better*” which is intended to convey a polite impression on the addressee. At the

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

At the developing stage, it is noted that Whitney uses apologetic language and asking for forgiveness by saying "Yeah, so sorry" which is a negative politeness strategy. This is done through communicating the speaker's want to not impinge on the addressee by using apologizing in particular to beg forgiveness. Then, Gray says "You have nothing to apologize" employing the use of not coercing Whitney by the use of minimizing imposition on the addressee sub-strategy. The speaker also uses the mid key and termination which has the meaning that there is a pressure from the speaker for a favorable response by the addressee. The speaker may convey that some wants of the hearer are admirable or interesting to the speaker through exaggeration when he says "You are stronger than you think you are" which is a positive politeness strategy intended to exaggerate interest with the addressee and this is often done with exaggeration intonation, stress and other aspects of prosodics. "I've never met anyone quite like you anything" is a positive politeness strategy which is recognized by claiming common ground specifically by intensifying interest to the addressee. The mid key and low termination has the meaning that the speaker enforces little or no constraint on the next "turn taker". The type of speech act in the previous utterances is expressive. It is applied acoustically in pronouncing the words 'STRONGER', 'NEVER' and 'MET' as more prominent words than the other surrounding ones. Gray says "I'm on your side" which is a positive politeness strategy, namely the sub-strategy of including both the speaker and the addressee in the activity. Then, he says "I care about you, Winnie, but no I had" which is a positive politeness strategy employing intensifying interest to the addressee as a sub-strategy. Both utterances consist of the mid key and low termination which has the meaning that the speaker enforces little or no constraint on the next "turn taker".

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

Conversation (2)

Gray Apologies to Chantelle

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

Chantelle: A bit.

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

Chantelle: I wasn't laughing ...

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

Chantelle: No.

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

Chantelle: I'm sorry ...

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

Chantelle: I appreciate that.

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

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

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

Chantelle: No, I haven't.

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

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

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

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

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

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

Gray: Please, don't start another fight! And please don't act the victim.

Let's just put it behind us now, OK?

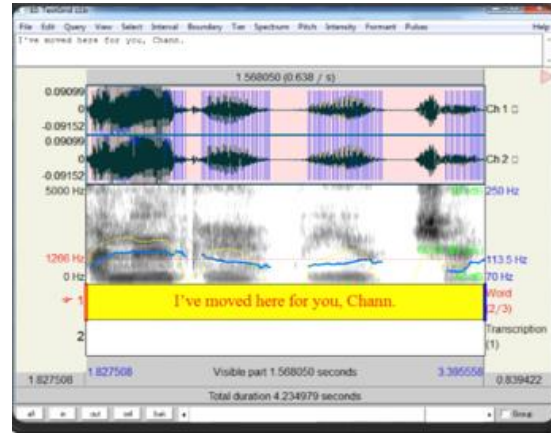
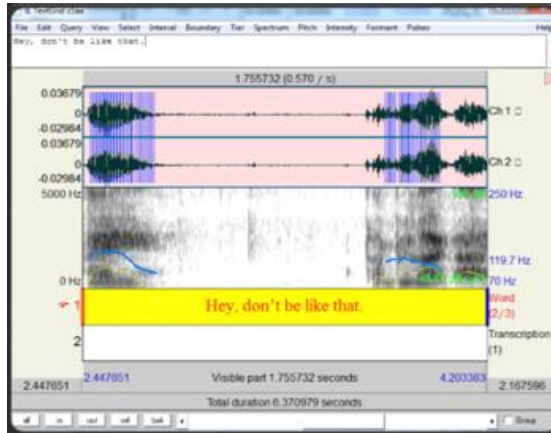


Table (10): Prosodic Analysis of Conversation No.2

<i>Utterance</i>	<i>Key</i>	<i>Termination</i>	<i>Frequency</i>	<i>Intensity</i>	<i>Function of Intonation</i>	<i>Speech Act</i>
<i>Hey, don't be like that. You sore?</i>	Mid	Low	120.1	45.6	Additive	Obligative (directive)
<i>I'm sorry. You know I never mean it but how do you think I felt?</i>	Mid	Mid	118.1	54.7	Additive	Expressive
<i>I've moved here for you, Chan.</i>	Mid	Low	121.5	59.9	Additive	Expositive
<i>It's all for you, all to keep you happy.</i>	Mid	Mid	135.4	50.4	Additive	Expressive
<i>You couldn't even bother to come to the photo shoot yesterday.</i>	High	Mid	118.0	56.9	Contrastive	Expressive
<i>I do everything for you, Chan.</i>	High	Mid	211.7	62.4	Additive	Expositive
<i>You know how much I love you.</i>	Mid	Low	194.1	55.7	Equative	Expressive
<i>You treat me like nothing.</i>	Low	Low	173.7	61.8	Additive	Expressive
<i>Please, don't start another fight.</i>	High	Mid	271.9	72.4	Contrastive	Obligative (directive)

The opening stage of the conversation starts when Gray tries to comfort Chantelle to prepare the floor for apologizing when he says “Hey, don't be like that” which is a bald on-record strategy, particularly

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

At the developing stage, Gray tries to justify the reasons behind his unacceptable or abusive behavior when he says "You turning on me, ganging up with them, make me feel like the outsider". It is a combination of a negative impoliteness sub-strategy of putting of the other's indebtedness on record and the positive impoliteness sub-strategy of disassociating from the others. The prosodic strategy followed is called invading auditory space which is characterized by rising voice and loudness accompanied with angry emotions. Gray uses negative impoliteness when he says "You treat me like I'm nothing", showing that he supposes that Chantelle treats him badly and it is explicated by the word 'nothing'. Here, he adopts the use of condescending, scorning and ridiculing as a sub-strategy. Hinder linguistically is the prosodic strategy because the speaker tries to deprive the addressee of the freedom to speak; therefore, he adopts rising pitch at the beginning of the utterance then falling pitch at the end. This intonation gives the meaning of finality or 'closure' and the starting point of the fall conveys different degrees of finality. Pragmatically, after submitting his justifications, Gray returns to the positive politeness employing noticing and attending to the addressee sub-strategy when he says "You know how much I love you".

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

Conversation (3)

Chantelle Seems Scared by Gray

Chantelle: Thanks for letting us stay.

Gray: Why wouldn't I?

Chantelle: I didn't mean anything by that.

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

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

Chantelle: Keegan, you have one already.

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

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

Gray: Oh! Go get somebody.

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

Gray: Hey, be more chill like me.

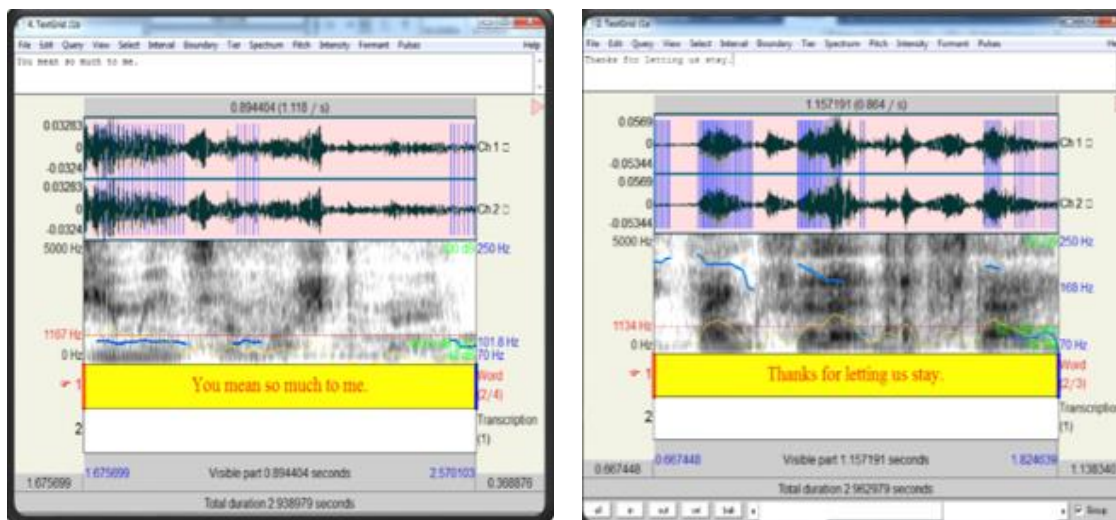


Table (11): Prosodic Analysis of Conversation No. 3

<i>Utterance</i>	<i>Key</i>	<i>Termination</i>	<i>Frequency</i>	<i>Intensity</i>	<i>Function of Intonation</i>	<i>Speech Act</i>
Thank you for letting us stay.	High	Low	190.0	50.8	Contrastive	Expressive
You mean so much to me.	Mid	Low	101.7	48.7	Additive	Expressive
Dinosaur toys in my room again.	Mid	Mid	154.7	56.4	Additive	Expressive
Even your fridges is nice.	Mid	Mid	141.3	57.1	Additive	Expressive
Hey, be more chill like me	High	Mid	118.1	53.1	Contrastive	Obligative (directive)

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

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

At the closing stage, Gray says “Hey, be more chill like me” which is a positive politeness strategy in

particular conveying that the speaker and the addressee are co-operators implicated asserting or presuming the speaker's knowledge of and concerning for the addressee's wants. The high key and mid termination have the meaning that the pressure from the speaker for a favorable response by the other interlocutors.

The Quantitative Analysis

Table (13): Phono-pragmatic Strategies

Phono-pragmatic Strategies		Con.1		Con.2		Con.3		Con.4	
		F	%	F	%	F	%	F	%
KEY	High	1	11.1	3	30	2	40	1	16.6
	Mid	8	88.8	6	60	3	60	5	83.3
	Low	0	0	1	10	0	0	0	0
Termination	High	0	0	0	0	0	0	2	33.3
	Mid	5	55.5	7	70	3	60	1	16.6
	Low	4	44.4	3	30	2	40	2	33.3
Intensity	High	7	77.7	3	30	0	0	6	100
	Low	2	22.2	7	70	5	100	0	0
Functions of Intonation	Additive	8	88.8	6	60	3	60	5	83.3
	Contrastive	1	11.1	2	20	2	40	1	16.6
	Equative	0	0	2	20	0	0	0	0

The statistical analysis of the data, shown in Table (13), reflects that the politeness utterances are mostly accomplished through using the prosodic patterns of the mid key and mid or low termination accompanied with the moderate or low termination (less than 65.00 db) as well as the additive function of intonation. The prosodic patterns of politeness can be divided into two types: first, the mid key and low termination which is found considerably with the percentage of (40%) and expressed pragmatically in the negative politeness strategy. Second, the mid key and mid termination with the additive function of intonation which scores the percentage of (36.6%) The justification for this fact is that this strategy is usually used in the group of friends or where the people in the social situation know each other fairly well. The characters of the British soap opera in the data are often know each other well; therefore, it has got the second biggest share in the polite utterances in the conversations. Third, the high key and mid termination with the contrastive function of intonation with the high intensity (higher than 65.00 db) which scores the percentage of (20%) and the fourth rank is occupied by the low key and mid termination which is realized by the percentage of (3.3%).

Conclusion

It has been concluded that the key, and termination of the tonic unit, intensity as well as the functions of intonation are considered as phono-pragmatic strategies with differentiated ratios which help the participants to produce and perceive the intended politeness messages. According to the prosodic

patterns, politeness can be divided into moderate and extreme politeness; the moderate politeness can be expressed acoustically by the mid key and mid termination with the additive function of intonation. The meaning for this prosodic pattern implies that there is pressure from the speaker for a favorable response which can mostly be considered as a reaction to the submitted politeness. Pragmatically, the moderate politeness can be mostly found in bald on-record and positive politeness strategies. The extreme politeness can be expressed acoustically by the mid key and low termination with the additive function of intonation. The meaning of such a prosodic pattern shows that the speaker enforces little or no constraint on the addressee because it does not constitute any imposition on the addressee. Pragmatically, the extreme politeness can be realized in the negative and off record politeness strategies. The additive function of intonation accompanied with moderate or low intensity (less than 65.00 db).

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