

Politeness Theories in Synge's Riders to the Sea

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Abstract

This research tackles the play of Synge "Rider to the Sea" to find out whether the theories of Leech (1983) and Brown and Levinson (1987) can be applied or not to this study. The model of Leech (1983) consists of seven principles and for Brown and Levinson (1987), it consists of two principles of politeness where one of them is positive and the other is negative politeness.

It is hypothesised that:

1. There is a relation between the two theories.
2. Synge deals with these theories in such a way to depict his characters.
3. It is also hypothesised that every character deals with these principles in such a way to show the events of the play.

The study concludes that there is a relation between the two theories in depicting the characters then it shows the misery of life in the island throughout the language of the characters.

نظريات التآدب في مسرحية ساينج الراكبون الى البحر

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الخلاصة

يروم هذا البحث الى معالجة مسرحية ساينج "الراكبون الى البحر" المعرفة كيفية تطبيق نظريتي ليج (1983) وبراون وليغنسون (1987) الى دراسة هذه المسرحية. نماذج التحليل المستخدمة هي نظريتي ليج (1983) الذي يتكون من سبع فقرات وبراون وليغنسون (1987) ويتكون من مبدئين هما الايجابي و السلبي يتم تطبيقها على المسرحية. يفترض هذا البحث:

1. هناك علاقة بين هذين النظريتين
2. يتعامل ساينج بطريقة معينة مع هذين النموذجين ليصور شخصيات المسرحية. ومن فرضيات البحث ايضا ان شخصيات المسرحية يتعاملون بشكل معين مع تلك المبادئ ليصوروا احداث المسرحية. توصلت الدراسة الى النتائج الاتية: هناك علاقة بين هاتين النظريتين لتصوير شخصيات المسرحية لعرض تعاسة الحياة في تلك الجزيرة من خلال استخدام الشخصيات لتعابير لغوية مختلفة ومعينة.

1. Linguistic politeness

The study of politeness is a fast growing field and over the last 30 years an extensive research and literature on politeness have emerged; however, the definitions of politeness vary. Held (2005:134) notes that politeness may be understood as a specific type of linguistic structure, which "expresses the speaker's attitude and are thus not explicable by semantic, but rather by pragmatic means". When thinking about politeness, one has to bear in mind that interaction is not the same as exchange of information. As Yule (1996,59) notes, a linguistic interaction is necessarily a social interaction. Thus, participants do not only convey meaning but also observe social rules where their utterances are shaped also by social distance and closeness. These rules can be external and established prior to the conversation or internal, established during conversation (Yule, 1996: 60). External factors typically involve the relative status of participants and internal factors are for example amount of imposition or degree of friendliness (ibid).

2. Theories of Politeness:

According to Dictionary.com(2011), *politeness* is defined as “showing good manners towards others” or as being “refined or cultured” however, in the field of linguistics the concept of politeness is much more complex. This website outlines some of the theorists who have made major contributions to the development of the politeness theory and its role in discourse. It is found that Lakoff(1982), Leech(1983) and Brown and Levinson (1987) were some of the earliest linguists who studied politeness. Since then, many other theorists have either built on their ideas and principles or tried to disprove them. Fraser and Nolen (1983) as well as Scollon and Scollon(1995) propose a more social interactional perspective on politeness. Eelen and Watts (1982), on the other hand, differ from previous theorists by dividing politeness into two separate definitions and by stressing the differences within politeness due to culture. The exact definition and role of politeness in discourse is still a controversial, debated topic, but each new theory has provided a new way to examine not only how politeness is embodied within discourse but also why.

As a socialization process competent adult members in every society learn how to behave politely, linguistically and otherwise. Hence, politeness has not been born as an instinctive mankind property, but it is a phenomenon which has been constructed through sociocultural and historical processes.

Historically, tracing the English term ‘polite’ can be found in the 15th century. Etymologically, however, it derives from late Medieval Latin *politus* meaning ‘smoothed and accomplished’. The term ‘polite’ was synonymous with concepts such as ‘refined’, ‘polished’ when people were concerned. In the seventeenth century a polite person was defined as ‘one of those who show refined courteous manners’, according to the oxford dictionary of etymology.

Watt(1987:15) believes that in French, Spanish, German, and Dutch courtesy values such as ‘loyalty’ and ‘reciprocal trust’ were used by upper class people in the Middle Ages to distinguish themselves from the rest of one society. According to Watt (ibid)the primary purposes behind following courtesy values were achieving success, winning honors and behaving appropriately at court.

In Persian, *adab* (politeness) is defined as the knowledge by which man can avoid any fault in speech, according to Dehkhoda dictionary (1980). Jorjani, however, extends the realm of politeness to the knowledge of any affair through which a person can abstain from any kind of fault which would result in a peaceful and brotherly relationship among people.

Watt(1987:16) states that during the renaissance period not, only upper class people but also the rest of the society were concerned with the amelioration of social manners and social tact as well as a civilized society. The consideration that a person owes to another one was of great importance to maintain and balance social relations; moreover the reciprocal obligations and duties among people of all walks of life needed to be determined by Politeness.

Brown and Levinson (1987:56) present three social parameters, these parameters are identified as factors influencing the use of politeness strategies, namely, the relative power (P) of H over S, the social distance (D) between S and H, and the ranking of imposition (R). Brown and Gilman (1989:10) prove that the effect of P and R on the use of politeness strategies is the same as that predicted by Brown and Levinson (1987), but that of D is not. The inconsistency between Brown and Levinson (1987) and Brown and Gilman (1989) may have resulted from the data they use in their respective analysis. The former draws their politeness theory from oral and contemporary languages, whereas the latter tests the politeness theory by using written and ancient English as their source of data. Towards a better understanding, the effect of D on the use of politeness strategies, the researcher of the current study decides to use data of different historical periods to provide complete information about the effect of this social parameter on the use of politeness strategies.

Cruse (2000: 362) defines politeness as "a matter of what is said, and not a matter of what is thought or believed." He further specifies the purpose of politeness in saying: The purpose of politeness is the maintenance of harmonious and smooth social relations in the face of the necessity to convey belittling messages. Of course, the nature of reality, social, psychological, and physical constraints the scope for politeness: if our world is to 'work', we must respect this reality. He defines positive politeness as "it emphasizes the hearer's positive status: for example: Thank you, that was extremely helpful.

Scollon and Scollon (2001: 46) propose a model of social interaction to analyze the negotiation of face relationships in intercultural communication. They adopt the term *involvement* as a way of reminding us that the emphasis is on the common ground, highlighting the "person's right and need to be considered a normal, contributing, or supporting member of society." By *involvement*, they mean paying attention to others, claiming ingroup membership, using first names, or to show that the speaker is closely connected to hearer. Eelen (2001: 240) argues for an alternative conceptualization of 'politeness' with the characteristics of variability, evaluativity, argumentativity and discursiveness. This view of politeness: takes full account of the hearer's position and the evaluative moment; is able to capture both politeness and impoliteness; provides a more dynamic, bidirectional view of the social individual relationship; and thus acknowledges the individual (in terms of both variability and creativity) as well as evolution and change as intrinsic to the nature of politeness. Watts (2003: 20) refers to 'Politic behaviour': that behaviour, linguistic and non-linguistic, which the participants construct as being appropriate to the ongoing social interaction. The construction may have been made prior to entering the interaction, but is always negotiable during the interaction, despite the expectations that participants might bring to it. He (ibid.: 143) tries to offer "ways of recognizing when a linguistic utterance might be open to interpretation by interlocutors as '(im)polite".

3. The model to be adapted:

The researcher will consult Brown and Levinson (1987) and Leech (1983) for the analysis of the play "Riders to the Sea", which is divided into turns every character has a number of turn.

3.1 Positive politeness

Positive politeness is directed to hearer's positive face, his "perennial desire that his wants should be thought of as desirable" (Brown & Levinson 1987, 101). By using positive politeness strategies, the speaker conveys that they are co-operators with the addressee and that they have a common ground. The scope of strategies is wider than with negative politeness. Positive politeness is oriented toward the positive face of H, the positive self-image that he claims for himself. Altogether 14 linguistic sub-strategies are used to achieve positive politeness. The researcher states these strategies one by one with the examples together, whenever it is necessary. The researcher also makes some explanations for some strategies. All the following examples are extracted from *Politeness: Some universals of language usage* (1987) by Brown and Levinson.

A. Notice, attend to H (his interests, wants, needs, goods).

e.g. Goodness, you cut your hair! (...) By the way, I came to borrow some flour.

In this example, the speaker does not mention his/her intention of borrowing something directly. Instead, this speaker first attended to the hearer's outside appearance by talking about the hearer's hair.

B. Exaggerate (interest, approval, sympathy with H).

e.g. What a fantastic garden you have!

- C. Intensify interest to H by using the “vivid present,” or “making a good story.”
e.g. I come down the stairs, and what do you think I see?--- a huge mess all over the place, the phone’s off the hook...
- D. Use in-group identity markers such as address forms, in-group language or dialect, jargon or slang and contraction and ellipsis.
e.g. Come here, mate.
- E. Seek agreement by presenting safe topics, making repetitions.
e.g. Speaker: I had a flat tyre on the way home.
Hearer: Oh God, a flat tyre!
Here, by repeating speaker’s topic “a flat tyre,” the speaker avoided the possibility of threatening the hearer’s face by stating the opposite opinion.
- F. Avoid disagreement by pretending to agree, hedging questions or telling white lies.
e.g. Speaker: How about the movie?
Hearer: Well, some people may like it.
- G. Presuppose/raise/assert common ground.
e.g. I had a really hard time learning to drive, didn’t I?
- H. Joke.
e.g. Ok if I tackle those cookies now?
In this example, the speaker does not directly require the hearer to give him/her the cookies for eating. S/he used a joke like “if I tackle those cookies now” to indicate his/her indirect request.
- I. Assert or presuppose S’s knowledge of and concern for H’s wants.
e.g. Look, I know you want the car back by 5:00, so should I go to town now?
- J. Offer, promise.
e.g. I’ll drop by sometime next week.
- Be optimistic.
e.g. You’ll lend me your lawnmower for the weekend, I hope.
- K. Include both S and H in the activity by using an inclusive “we” form.
e.g. Let’s have a cookie, then.
- L. Give (or ask for) reasons.
e.g. Why don’t we go to the seashore!
- M. Assume or assert reciprocity by giving evidence of reciprocal rights or obligations obtaining between S and H.
e.g. I will give you five dollars if you buy that ice-cream for me.

3.2 Negative politeness

Negative politeness is redressive action addressed to the H’s negative face, i.e., his want to have his freedom of action unhindered and his action unimpeded. Brown and Levinson (1987) regard negative politeness as the heart of respect behavior, performing the function of minimizing the particular imposition that has unavoidable effects. There are 10 common sub-strategies of negative politeness. Similarly, the researcher selected all the examples from Brown and Levinson’s book on politeness theory (1987).

N :Be conversationally indirect. A systematic way of speaking indirectly in English is to state or question (Searle, 1979).

e.g. Can you please pass the salt?

O:Question, hedge. This includes hedging particles such as “perhaps,” tags or expressions like “I wonder,” and adverbial clause (like if-clause).

e.g. Close the window, if you can.

P:Be pessimistic. This includes the use of the negative (with a tag), the use of the

- subjunctive, and the use of remote-possibility markers.
 e.g. Could you help me with my homework?
 Q: Minimize the imposition by using the quantity adjectives such as “a little” “a bit” “a few” and adverbs such as “just” and “only.”
 e.g. I just want to ask if you could lend me a little paper.
 R: Give deference by abusing S himself or raising H.
 e.g. Please bring your ennobling presence to the hut of this dust like person sometime.
 S: Apologize by admitting the impingement, indicating reluctance, giving overwhelming reasons, and begging forgiveness.
 e.g. I don't want to bother you, but... (apologize by indicating reluctance).
 U: Impersonalize S and H by avoiding the pronouns “I” and “you.”
 e.g. This should be done.
 In this directive act, the speaker used a passive voice so as to avoid directly pointing out the hearer. Therefore, the speaker acted very politely by avoiding using the pronoun “you.”
 V: State the FTA as a general rule so as to dissociate S and H from the particular imposition.
 e.g. Passengers will please refrain from flushing toilets on the train.
 Here, the speaker stated a general rule to require the hearer to refrain from flushing toilets on the train. The speaker performed much more politely by doing so than by directly raising the request for the hearer.
 W: Nominalize. In English, degrees of negative politeness (or at least formality) are associated with degrees of nouns.
 e.g. Your good performance on the examinations impressed us favourably.
 X: Go on record as incurring a debt.
 e.g. I'd be eternally grateful if you would do me the favor.

It has been observed that the theory does not give consideration to the fact that cultures and situations vary does not consider the time and the way to use the rules and maxims of politeness proposed; assumes that particular expressions bear politeness or impoliteness inherently; concentrates on individual utterances rather than connected discourse, and most importantly, as will be reiterated later, cannot handle rude or aggressive situations. Hence the researcher will consult another model presented by Geoffrey Leech (1983)

4. Geoffrey Leech (1983) Model:

The politeness principle (PP) is introduced by Geoffrey Leech PP is Minimizing (other things being equal) the expression of impolite beliefs, and there is a corresponding positive version (maximizing other things being equal). The expression of polite beliefs which is somewhat less important. PP proposes how to produce and understand language based on politeness. The purpose of PP is to establish feeling of community and social relationship. Thus, PP focuses on process of interpretation that the center of the study is on the effect of the hearer rather than the speaker. There are six maxims of the politeness principle that are used to explain relationship between sense and force in daily conversation, those are:

1. The Tact Maxim:

The tact maxim is minimizing cost to other and maximizing benefit to other. This maxim is found in utterances that express speaker's intention in the future action. Then, they are expressions that influence the hearer to do action. The example of the tact maxim is as

follows: "Wont you sit down?"

This utterance is spoken to ask the hearer sitting down. The speaker uses indirect utterance to be more polite and minimizing cost to the hearer. This utterance implies that sitting down is benefit to the hearer

2. The Generosity Maxim

The generosity maxim states to minimizing benefit to self and maximizing cost to self. Like tact maxim, the generosity maxim centered to self, while the tact maxim is to other. The example will be illustrated as follows:

"You must come and dine with us."

It is an advice utterance that is involved. In this case, the speaker implies that cost of the utterance is to himself. Meanwhile, the utterance implies that benefit is for the hearer.

One can induce, as regards these maxims, the following dichotomies:

-cost to otherimpolite

-cost to self.....polite

-benefit to other.....polite

-benefit to self.....impolite

The asymmetry of the following examples can be explained in terms of the previous relation:

1- a- Hand me the newspaper.

B- I will hand you the newspaper.

2- a- I can visit you whenever I like.

B- you can visit us whenever you like. The (as) of these two examples are

presumed to be impolite for the reason that they demonstrate cost to other but benefit to self, respectively. Contrary to this, the (Bs) are inferred to be polite inasmuch as they elucidate cost to self-benefit to other, respectively. (ibid)

Like the previous two maxims (Tact and Generosity) one can soften the dispraise and criticism of others via the use of different Strategies of indirectness. For instance:

3-a- How kind you are?

b-How inconsiderate you are? And

4-a- How kind I am with you?

b- How inconsiderate I am with you?

In comparing (3-a) to (4-a), it is manifested that (3-a) represents greater politeness than (4-a). The same thing is correct with (3-b) and (4-b). In

consequence, praising others or obtaining praising by others is more polite than praising ourselves or sending unpleasant and uncomfortable message to others. (ibid)

3-Agreement and Sympathy maxims:

- Agreement maxim:

a-Minimize disagreement between Self and other.

b-Maximize agreement between self and other.

- Sympathy maxim:

a-Minimize antipathy between Self and other.

b-Maximize sympathy between self and other. (Leech, 1983: 134).

Consider the following answer for this tag question:

a-No, they are straightforward topics.

b-Yes, they are

c-Yes, but pragmatics is very interesting.

(a)displays obvious and direct disagreement with the addresser. While, (b) exhibits agreement with the addresser. The third answer (c) reflects a partial disagreement with the addresser.

Accordingly (b and c) are more polite than(a)

About sympathy maxim consider the following instances:

5-a- I'm sad about your fail the exam.

b-I'm sad about the exam.

c-I'm happy about your fail the exam.

5-(a) and (b) are more polite than (5-c) since they reveal empathy toward the addressee.

(5-b) is assumed to be more polite than (5-a) even if the unfortunate event is not mentioned, it is induced that something unpleasant happened and the addresser, because of sympathy and to be more polite, do not mention it directly. (Leech (1983: 138-139) Tact maxim is:

a. Minimize cost to other [(b) Maximize benefit to other] While Generosity maxim is:

a. Minimize benefit to self [(b) Maximize cost to self-]. (Leech,1983:132) Obviously, each, tact and Generosity maxims (above) and the next two maxims (Approbation and Modesty) are complemented by sub-maxims between square brackets, to manifest their sub important as regards politeness maxims. The super maxims are negative as opposite to the sub-ones, which are positive which, reflects that the negative politeness, seeking autonomous, is more important than positive Politeness, seeking group relations. (Ibid: 132-149).

4. The Approbation Maxim

- Approbation maxim

a- Minimize dispraise of other [(b) Maximize praise of other]

- Modesty Maxim

a-Minimize praise of self [(b) Maximize dispraise of self] (Leech, 1983: 132)

The approbation maxim requires to minimizing dispraise of other and maximizing praise of other. This maxim instructs to avoid saying unpleasant things about others and especially about the hearer. This maxim includes utterances that express the true propositional. Meanwhile, expressive are utterances that show the speaker feeling. The example is sampled below.

A: "The performance was great!"

B: "Yes, wasn't it!"

In the example, A gives a good comment about the performance. He talks the pleasant thing about other. This expression is a congratulation utterance that maximizes praise of other. Thus, this utterance is included the approbation maxim.

5. The Modesty Maxim

In the modesty maxim, the participants must minimize praise of self and maximize dispraise of self. This maxim like the approbation maxim. Both the approbation maxim and the modesty maxim concern to the degree of good or bad evaluation of other or self that is uttered by the speaker. The approbation maxim is exemplified by courtesy of congratulation. On other hand, the modesty maxim usually occurs in apologies. The sample of the modesty maxim is below.

"Please accept this small gift as prize of your achievement."

In this case, the utterance above is categorized as the modesty maxim because the speaker maximizes dispraise of himself. The speaker notices his utterance by using "small gift".

6 The Agreement Maxim

In the agreement maxim, there is tendency to maximize agreement between self and other people and minimize disagreement between self and other. The disagreement, in this maxim, usually is expressed by regret or partial agreement. The example will be illustrated

below.

A: "English is a difficult language to learn."

B: "True, but the grammar is quite easy."

From the example, B actually does not agree that all part of English language difficult to learn. He does not express his disagreement strongly to be more polite. The polite answer will influence the effect of the hearer. In this case, B's answer minimize his disagreement using partial agreement, "true, but...".

7. The Sympathy Maxim

The sympathy maxim explains to minimize antipathy between self and other and maximize sympathy between self and other. In this case, the achievement being reached by other must be congratulated. On other hand, the calamity happens to other, must be given sympathy or condolences. The example is as follows.

"I'm terribly sorry to hear about your father."

It is a condolence expression which is expressed the sympathy for misfortune. This utterance is uttered when the hearer gets calamity of father's died or sick. This expression shows the solidarity between the speaker and the hearer.

To end with these maxims, it is important to say that in addition to the salient role played by these maxims, still the context, especially the situational context, plays an impact go over these maxims, i.e., what seems polite in a situation could be impolite in another or the vice versa, what is impolite now could be polite, then. This is what is called "metalinguistic aspects of Politeness" (ibid).

4. Riders to the Sea by John Millington Synge Plot Summary

The play takes place on an island west of Ireland. After Nine days of constant grieving for her missing son, Michael, old Maurya is fallen into a restless sleep. Her daughter, Cathleen, is busy with household tasks, when another daughter, Nora, slips quietly into the kitchen with a bundle given her by the young priest. It contains part of the clothes taken from the body of a drowned man far in the north. They have been sent to the family for identification, since the clothes may belong to her missing brother. The girls go to open the package but then decide to hide it in case their mother, who is waking up, should come in and see them crying. Maurya enters. After the sea had claimed the lives of her husband and four eldest sons, Maurya tries to discourage Bartley, her last living son, from going to Connemara to sell a horse, which was the trip Michael took when he died. But Bartley insists that he will cross the mainland in spite of winds and high seas. Mad and aggravated at Bartley for not listening to her pleas, Maurya allows him to go, however, without her blessing. Cathleen and Nora persuade their mother to chase Bartley with the food they forgot to give him and to give him her blessing regardless of her fears. While she is gone the girls open the package. Nora recognizes her own stitching in one of the socks, and immediately knows that the owner of the clothes was indeed her brother, Michael. Their only comfort is the hope that his body has been given a good Christian burial where it was washed up. Maurya returns horrified with a vision she has seen of Michael riding on the horse behind Bartley. She claims that the vision proves that her fear of Bartley's death is being realized. When her daughters show Maurya the clothes her only response is that the boards she bought for Michael's coffin will serve for Bartley instead. As Maurya speaks the neighboring women enter keening. The Men follow shortly, carrying the body of Bartley who has been knocked off a cliff into the waves by the horse he was intending to sell. The play closes on the note of Maurya's accepting surrender to the sea, and to the course of life:

“They’re all gone now and there isn’t anything mire the sea can do to me... No man at all can be living forever and we must be satisfied.”

5. The Analysis:

Turns	Strategies n.	Analysis
1.NORA: <i>(in a low voice)</i> Where is she?	I	Nora directs a question to inform about the absence of her mother. She <i>intensifies</i> to the hearer her absentees so she uses positive politeness
2. CATHLEEN: She's lying down, God help her, and maybe sleeping, if she's able.	F7	Cathleen tries to avoid disagreement by pretending to agree by using hedges so she uses positive politeness. Cathleen shows sympathy with her mother
3.CATHLEEN: <i>(spinning the wheel rapidly)</i> What is it you have?	F	Cathleen uses positive politeness by raising a question to tell Nora what she has
4.NOBA: The young priest is after bringing them. It's a shirt and a plain stocking were got off a drowned man in Donegal.	N	Nora uses indirect negative politeness by talking indirectly to Cathleen telling her that the priest brings shirt and stoking of drowned man instead of saying it belongs to her brother "Michael".
5.NORA: We're to find out if it's Michael's they are; some time herself will be down looking by the sea.	C	Nora uses positive politeness by telling a story her sister Cathleen that the stoking and the shirt belong to her brother "Michael".
6.CATHLEEN: How would they be Michael's, Nora? How would he go the length of that way to the far north?	O	Cathleen talks impolitely to Nora telling her how these things belong to her brother. This question hedges informs her doubt about the incident
7.NORA: The young priest says he's known the like of it. "If it's Michael's they are," says he, "you can tell herself he's got a clean burial by the grace of God, and if they're not his, let no one say a word about them, for she'll be getting her death," says he, "with crying and lamenting."	O	Nora talks impolitely trying to avoid disagreement by asserting the incident and using hedges.
8.CATHLEEN: <i>(looking out anxiously)</i> Did you ask him would he stop Bartley going this day with the horses to the Galway fair?	F7	Cathleen uses positive politeness by asserting reciprocity telling her sister, Nora, if the priest stops her brother Bartley from going to the sea. Nora shows sympathy with her brother Micheal
9.NORA: "I won't stop him," says he, "but let you not be afraid. Herself does be saying prayers half through the night, and the Almighty God won't leave her destitute," says he, "with no son living."	C	Nora uses positive politeness telling a story about the death of her brother.
10. CATHLEEN: Is the sea bad by the white rocks, Nora?	F5	Cathleen tries to be indirect speaker and uses positive politeness to use hedges and telling indirect speech. Nora shows sympathy by

		saying God help us.
11. NORA: Middling bad, God help us. There's a great roaring in the west, and it's worse it'll be getting when the tide's turned to the wind. <i>[She goes over to the table with the bundle.]</i> Shall I open it now?	E	Nora assumes or asserts reciprocity by giving evidence between her and her sister Cathleen
12. CATHLEEN: Maybe she'd wake up on us, and come in before we'd done. <i>[Coming to the table]</i> It's a long time we'll be, and the two of us crying.	F 7	Cathleen uses positive politeness by telling a story about the death of her brother "Michael".Mauryia shows approbation maxim by saying "by the grace of God
13. NORA: <i>(goes to the inner door and listens)</i> She's moving about on the bed. She'll be coming in a minute	C	.Nora assumes or asserts reciprocity by giving evidence between her and her sister Cathleen
14. CATHLEEN: Give me the ladder, and I'll put them up in the turf-loft, the way she won't know of them at all, and maybe when the tide turns she'll be going down to see would he be floating from the east.	C 4	Cathleen uses positive politeness by telling a story about the death of her brother "Michael".Mauryia shows approbation maxim by saying "by the grace of God
15. MAURYA: <i>(looking up at CATHLEEN and speaking querulously)</i> Isn't it turf enough you have for this day and evening?	F	Mauryia uses positive politeness by using g hedges about the death of her son "Michael"
16. CATHLEEN: There's a cake baking at the fire for a short space <i>(throwing down the turf)</i> and Bartley will want it when the tide turns if he goes to Connemara.	F	Cathleen uses positive politeness by telling hedges trying to show indifference about the death of her brother "Michael".
17. MAURYA: <i>(sitting down on a stool at the fire)</i> He won't go this day with the wind rising from the south and west. He won't go this day, for the young priest will stop him surely	C	Mauryia uses positive politeness by repeating the story of travelling of her son Bartly in the sea saying that the wind and the priest will stop him from travelling.
18. NORA: He'll not stop him, mother, and I heard Eamon Simon and Stephen Pheety and Colum Shawn saying he would go.	P	Nora uses negative politeness by being pessimistic and asserting that her brother will travel by the sea whatever happens.
19. MAURYA: Where is he himself?	C	Mauryia uses positive politeness by presupposes whatever happens.
20. NORA: He went down to see would there be another boat sailing in the week, and I'm thinking it won't be long till he's here	U	Nora uses negative politeness by asserting common ground.

now, for the tide's turning at the green head, and the hooker's tacking from the east.		
21. CATHLEEN: I hear someone passing the big stones.	M	Cathleen uses positive politeness by seeking agreement by presenting safe topics
22. NORA: (<i>looking out</i>) He's coming now, and he in a hurry.	U	Nora uses negative politeness by asserting the coming of her brother Bartley
23. BARTLEY: (<i>comes in and looks round the room; speaking sadly and quietly</i>) Where is the bit of new rope, Cathleen, was bought in Connemara?	U	Bartley uses negative politeness by asserting his own desire of the robe
24. CATHLEEN: (<i>coming down</i>) Give it to him, Nora; it's on a nail by the white boards. I hung it up this morning, for the pig with the black feet was eating it.	C	Cathleen uses positive politeness by asserting common ground.
25. NORA: (<i>giving him a rope</i>) Is that it, Bartley?	C	Nora intensifies Bartley's speech by telling him "is this the robe you want".
26. MAURYA: You'd do right to leave that rope, Bartley, hanging by the boards. (<i>BARTLEY takes the rope.</i>) It will be wanting in this place, I'm telling you, if Michael is washed up tomorrow morning, or the next morning, or any morning in the week, for it's a deep grave we'll make him by the grace of God	U	Mauryia uses negative politeness by ordering her son not to take the rope in a form of story to denote the death of her son "Mickael".
27. BARTLEY: (<i>beginning to work with the rope</i>) I've no halter the way I can ride down on the mare, and I must go now quickly. This is the one boat going for two weeks or beyond it, and the fair will be a good fair for horses, I heard them saying below.	F	Bartley uses positive politeness by avoid disagreement and pretending to agree with his mother.
28. MAURYA: It's a hard thing they'll be saying below if the body is washed up and there's no man in it to make the coffin, and I after giving a big price for the finest white boards you'd find in Connemara	P	Mauryia uses negative politeness by being pessimistic.. Mauryia shows sympathy and approbation maxim by saying "...for its deep grave we'll make him by the grace of God".Mauryia uses exaggeration to show positive politeness to talk about the sea and its raising. She talks about the weather and the price of 100 horses in the expense of her son.
29. BARTLEY: How would it be washed up, and we after looking each day for nine days, and a strong wind blowing a while back from	C	Bartley uses positive politeness by asserting what she ought to do after his departure

the west and south?		
30. MAURYA: If it wasn't found itself, that wind is raising the sea, and there was a star up against the moon, and it rising in the night. If it was a hundred horses, or a thousand horses you had itself, what is the price of a thousand horses against a son where there is one son only?	P	Mauryia negative politeness by being pessimistic to talk about the price of a pig.
31. BARTLEY: (<i>working at the halter, to CATHLEEN</i>) Let you go down each day, and see the sheep aren't jumping in on the rye, and if the jobber comes you can sell the pig with the black feet if there is a good price going.	E	Bartley uses positive politeness by using safe topic talking about certain instructions to his sister Cathleen.
32. MAURYA: How would the like of her get a good price for a pig?	P	Mauryia uses negative politeness by speaking pessimistically about her life after the death of her son.
33. BARTLEY: (<i>to CATHLEEN</i>) If the west wind holds with the last bit of the moon let you and Nora get up weed enough for another cock for the kelp. It's hard set we'll be from this day with no one in it but one man to work.	7	Bartley shows sympathy with his mother then he uses positive politeness
34. MAURYA: It's hard set we'll be surely the day you're drownd'd with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?	P	Mauria uses negative politeness by speaking pessimistically about her life and her son's death.
35. BARTLEY: (<i>to NORA</i>) Is she coming to the pier?	C 7	Bartley shows sympathy with his own mother then he uses positive politeness.
36. NORA: (<i>looking out</i>) She's passing the green head and letting fall her sails.	7	Nora uses sympathy with her mother by talking about the state of her mother
37. BARTLEY: (<i>getting his purse and tobacco</i>) I'll have half an hour to go down, and you'll see me coming again in two days, or in three days, or maybe in four days if the wind is bad.	M	. Bartley uses positive politeness by talking about a promise to be back in one or two or three or three or four days.
38. MAURYA: (<i>turning round to the fire, and putting her shawl over her head</i>) Isn't it a hard and cruel man won't hear a	P	. Mauryia uses negative politeness by criticizing and taking pessimistically about the behavior of her own son.

word from an old woman, and she holding him from the sea?		
39. CATHLEEN: It's the life of a young man to be going on the sea, and who would listen to an old woman with one thing and she saying it over?	V	Cathleen uses negative politeness by giving defense by abusing the speaker himself.
40. BARTLEY: (<i>taking the halter</i>) I must go now quickly. I'll ride down on the red mare, and the gray pony'll run behind me. The blessing of God on you.	B	Bartley uses positive politeness by exaggerating in showing his own desire to leave.
41. MAURYA: (<i>crying out as he is in the door</i>) He's gone now, God spare us, and we'll not see him again. He's gone now, and when the black night is falling I'll have no son left me in the world.	P	Maurya uses negative politeness by talking pessimistically about the loss of her son and leaving her without son.
42. CATHLEEN: Why wouldn't you give him your blessing and he looking round in the door? Isn't it sorrow enough is on everyone in this house without your sending him out with an unlucky word behind him, and a hard word in his ear?	F	Cathleen uses positive politeness by avoiding disagreement talking about certain incidents with raising questions.
43. NORA: (<i>turning towards her</i>) You're taking away the turf from the cake.	Q 7	Nora uses negative politeness by raising a question hedge to talk about her mother, why she takes away the turf from the cake. Nora tries to provoke sympathy by saying "is not hard and cruel man won't hear a word from old woman
44. CATHLEEN: (<i>crying out</i>) The Son of God forgive us, Nora, we're after forgetting his bit of bread	F	Cathleen uses positive politeness by asserting the speaker's knowledge what the hearers wants.
45. NORA: And it's destroyed he'll be going till dark night, and he after eating nothing since the sun went up.	P 4	Nora uses negative politeness by being pessimistic. She says perhaps her brother will be harmed because he does not eat anything. She shows approbation maxim by saying "The blessing of God on you
46. CATHLEEN: (<i>turning the cake out of the oven</i>) It's destroyed he'll be, surely. There's no sense left on any person in a house where an old woman will be talking for ever	E 5	Cathleen uses positive politeness by repeating what Nora has said. . Cathleen shows modesty maxim by saying "God spare us....."
47. CATHLEEN: (<i>cutting off some of the bread and rolling it in a cloth, to MAURYA</i>) Let you go down now to the spring well and	E 5	Cathleen uses positive politeness by explaining what she wants her sister to do. Cathleen shows modesty maxim by asking her mother to bless her brother "Bartley".

give him this and he passing. You'll see him then and the dark word will be broken, and you can say, "God speed you," the way he'll be easy in his mind		
48. MAURYA: (<i>taking the bread</i>) Will I be in it as soon as himself?	P	Maurya uses negative politeness by raising a question to explain if she will reach before her son departure.
49. CATHLEEN: If you go now quickly.	E 7	Cathleen uses positive politeness by using if clause Cathleen shows sympathy by saying "the son of God forgives us...." Cathleen uses agreement and sympathy maxims by agreeing with Maurya to say "God speed you".
50. MAURYA: (<i>standing up unsteadily</i>) It's hard set I am to walk.	F	Muria uses positive politeness by speaking indirectly
51. CATHLEEN: (looking at her anxiously) Give her the stick, Nora, or maybe she'll slip on the big stones	A	Cathleen uses positive politeness by saying that Mauria will split on the big stone.
52. NORA: What stick?	F	Nora uses positive politeness by seeking agreement from her own sister.
53. CATHLEEN: The stick Michael brought from Connemara	E	: Cathleen uses positive politeness by repeating what has sister said.
54. MAURYA: (<i>taking a stick NORA gives her</i>) In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old.	P	Muria uses negative politeness by speaking pessimistically saying that in real life big people die before young but in their place the opposite
55. CATHLEEN: Wait, Nora, maybe she'd turn back quickly. She's that sorry, God help her, you wouldn't know the thing she'd do.	F 7	CATHLEEN uses positive politeness by seeking agreement by presenting safe topic. She shows sympathy with her mother while she is taking about the death of her brother Bartly.
56. NORA: Is she gone round by the bush?	F	Nora tries to use positive politeness by asserting common ground represented by informing a question.
57. CATHLEEN: (<i>looking out</i>) She's gone now. Throw it down quickly, for the Lord knows when she'll be out of it again	C	Cathleen presents positive politeness by presenting a story about the behavior of her mother.
58. NORA: (<i>getting the bundle from the loft</i>) The young priest said he'd be passing to-morrow, and we might go down and speak to him below if it's Michael's they are surely.	O	Nora uses negative politeness by presenting hedges and question at the same time.
59. CATHLEEN: (<i>taking the bundle</i>) Did he say what	W	Cathleen uses negative politeness by informing a question about her brother and the

way they were found?		place he is found to be.
60. NORA: (<i>coming down</i>) "There were two men," says he, "and they rowing round with poteen before the cocks crowed, and the oar of one of them caught the body, and they passing the black cliffs of the north."	C	Nora uses positive politeness by informing a story about two men come to their house.
61. CATHLEEN: (<i>trying to open the bundle</i>) Give me a knife, Nora; the string's perished with the salt water, and there's a black knot on it you wouldn't loosen in a week.	P	Cathleen uses negative politeness by being pessimistic using the black color
62. NORA: (<i>giving her a knife</i>) I've heard tell it was a long way to Donegal	F	Nora seeks agreement by presenting safe argument. This represents positive politeness.
63. CATHLEEN: (<i>cutting the string</i>) It is surely. There was a man in here a while ago--the man sold us that knife--and he said if you set off walking from the rocks beyond, it would be seven days you'd be in Donegal.	C	Cathleen tries to present positive politeness represented by telling a story about her own brother
64. NORA: And what time would a man take, and he floating?	C	Nora tries to present positive politeness represented by intensifying interest to the hearer by using vivid present.
65. CATHLEEN: (<i>in a low voice</i>) The Lord spare us, Nora! Isn't it a queer hard thing to say if it's his they are surely?	F 5	Cathleen tries to present positive politeness by using in group language represented by talking about her own brother. Cathleen shows modesty maxim by saying "The Lord spare us".
66. NORA: I'll get his shirt off the hook the way we can put the one flannel on the other. (<i>She looks through some clothes hanging in the corner</i>) It's not with them, Cathleen, and where will it be?	E	Nora tries to present positive politeness by showing the same interest as she talks.
67. CATHLEEN: I'm thinking Bartley put it on him in the morning, for his own shirt was heavy with the salt in it. (<i>Pointing to the corner</i>) There's a bit of a sleeve was of the same stuff. Give me that and it will do.	F	<i>Cathleen avoids disagreement by pretending to agree with Nora this represents positive politeness</i>
68. CATHLEEN: It's the same stuff, Nora; but if it is itself, aren't there great rolls of it in the shops of Galway, and isn't it many another man may have a shirt of it	F	<i>Cathleen assumes or asserts reciprocity by giving evidence of reciprocal rights or obligation obtaining between the speaker and the hearer</i>

as well as Michael himself?		
69. NORA: (<i>who has taken up the stocking and counted the stitches, crying out</i>) It's Michael, Cathleen, it's Michael; God spare his soul and what will herself say when she hears this story, and Bartley on the sea?	E 5	Nora seeks agreement by presenting safe topic and making reparation so, she uses negative politeness. Nora uses modesty maxim by saying "God spare his soul".
70. CATHLEEN: (<i>taking the stocking</i>) It's a plain stocking.	E	Cathleen seeks agreement by presenting safe topic and making reparation so, she uses negative politeness.
71. NORA: It's the second one of the third pair I knitted, and I put up three score stitches, and I dropped four of them	E	Nora shows positive politeness by intensifying interest to hearer by making a good story.
72. CATHLEEN: (<i>counts the stitches</i>) It's that number is in it. (<i>Crying out</i>) Ah, Nora, isn't it a bitter thing to think of him floating that way to the far north, and no one to keen him but the black hags that do be flying on the sea?	P	Cathleen uses negative politeness by speaking pessimistically
73. NORA: (<i>swinging herself round, and throwing out her arms on the clothes</i>) And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher, but a bit of an old shirt and a plain stocking?	Q	Nora speaking conversationally indirect this shows or represents negative politeness.
74. CATHLEEN: (<i>after an instant</i>) Tell me is herself coming, Nora? I hear a little sound on the path.	C	Cathleen asserts common ground by asking her sister if her own mother has come. This shows positive politeness.
75. NORA: (<i>looking out</i>) She is, Cathleen. She's coming up to the door.	C	Nora repeats her own speech seeking agreement. This represents positive politeness.
76. CATHLEEN: Put these things away before she'll come in. Maybe it's easier she'll be after giving her blessing to Bartley, and we won't let on we've heard anything the time he's on the sea	C	Cathleen attends to show her interest by saying that she will not speak anything about her own brother Michael as long as Bartley is on the sea.
77. NORA: (<i>helping CATHLEEN to close the bundle</i>) We'll put them here in the corner.	E	Nora seeks agreement by presenting safe topic. This represents positive politeness.
78. NORA: Will she see it was crying I was?	E	Nora seeks agreement by using repetition. This represents positive politeness
79. CATHLEEN: Keep your back to the door the way the light'll not be on you.	F	Cathleen gives instruction to show her desire this represents positive politeness. She says "Keep your back to the door..."

80. CATHLEEN: (<i>offer spinning for a moment</i>) You didn't give him his bit of bread?	W	Cathleen speaking impolitely by raising a question to her sister asserting that she did not give her brother.
81. CATHLEEN: Did you see him riding down?	W	Cathleen raises a question to ask her sister if she sees him riding to the sea, so she talks impolitely.
82. CATHLEEN: (<i>a little impatiently</i>) God forgive you; isn't it a better thing to raise your voice and tell what you seen, than to be making lamentation for a thing that's done? Did you see Bartley, I'm saying to you.	F 5	Cathleen raises a question and lament her own sister that she did not raise her voice and tell what she sees, so she talks impolitely. Cathleen calls for God's mercy, so she uses modesty maxim.
83. MAURYA: (<i>with a weak voice</i>) My heart's broken from this day.	U	Maurya speaks indirectly being impolite to denote the death of her another son "Bartly".
84. CATHLEEN: (<i>as before</i>) Did you see Bartley?	Q	Cathleen speaks impolitely by raising a question to say she has seen "Bartly".
85. MAURYA: I seen the fearfulest thing.	Q	Maurya speaks impolitely by being conversationally indirect that she sees the death with the sight of her son "Bartly".
86. CATHLEEN: (<i>leaves her wheel and looks out</i>) God forgive you; he's riding the mare now over the green head, and the gray pony behind him.	R 5	Cathleen criticizes her mother by talking in such away she sees the death with the sight of her brother "Bartly", so she speaks impolitely. Cathleen calls for God's mercy, so she uses modesty maxim
87. MAURYA: (<i>starts, so that her shawl falls back from her head and shows her white tossed hair; with a frightened voice</i>) The gray pony behind him.	R	Maurya speaks impolitely by repeating what her daughter has said "the gray pony behind him".
88. CATHLEEN: (<i>coming to the fire</i>) What is it ails you, at all?	C	Maurya speaks politely by asserting what she has said, so she speaks politely.
89. MAURYA: (<i>speaking very slowly</i>) I've seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms.	Q	Maurya speaks pessimistically when she sees the death of her own son "Bartly", so she speaks impolitely.
90. CATHLEEN AND NORA: Uah.	W	Cathleen and Nora speaks politely by asserting what their mother has said.
91. NORA: Tell us what it is you seen.	F	Nora speaks politely by hedging a question.
92. MAURYA: I went down to the spring-well, and I stood there saying a prayer to myself. Then Bartley came along, and he riding on the red mare with the gray pony behind him. (<i>She</i>	C	Maurya speaks politely by presenting a story about her own son this represented by what she has seen.

<i>puts up her hands, as if to hide something from her eyes.)</i> The Son of God spare us, Nora!		
93. CATHLEEN: What is it you seen?	F	Cathleen speaks politely by hedging a question about what she has seen
94. MAURYA: I seen Michael himself.	F	Maurya speaks politely by showing approval about what she has seen.
95. CATHLEEN: (<i>speaking softly</i>) You did not, mother; it wasn't Michael you seen, for his body is after being found in the far north, and he's got a clean burial by the grace of God.	W 7	Cathleen speaks impolitely by apologizing and admitting the impingement indicating reasons and begging forgiveness. : Cathleen shows sympathy by saying "...the grace of God".
96. MAURYA: (<i>a little defiantly</i>) I'm after seeing him this day, and he riding and galloping. Bartley came first on the red mare; and I tried to say "God speed you," but something choked the words in my throat. He went by quickly; and, "The blessing of God on you," says he, and I could say nothing. I looked up then, and I crying, at the gray pony, and there was Michael upon it--with fine clothes on him, and new shoes on his feet.	E 5	Maurya uses positive politeness by reciting a story about her own dream of her son "Bartly". Maurya uses modesty maxim by saying "God speed you" and "the blessing of God on you".
97. CATHLEEN: (<i>begins to keen</i>) It's destroyed we are from this day. It's destroyed, surely.	E	Cathleen uses positive politeness by repeating the same words seeking for agreement.
98. NORA: Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?	F 4	Nora uses positive politeness by raising a question about the priest "that God will not leave her without son". Nora uses approbation maxim by saying "the Almighty God".
99. MAURYA: (<i>in a low voice, but clearly</i>) It's little the like of him knows of the sea.... Bartley will be lost now, and let you call in Eamon and make me a good coffin out of the white boards, for I won't live after them. I've had a husband, and a husband's father, and six sons in this house--six fine men, though it was a hard birth I had with every one of them and they coming to the world--and some of them were found and some of them were not found, but they're gone now, the lot of them.... There were Stephen, and	P	Maurya speaks impolitely by being pessimistically to talk about the death of her son "Bartly".

Shawn, were lost in the great wind, and found after in the Bay of Gregory of the Golden Mouth, and carried up the two of them on the one plank, and in by that door.		
100. NORA: <i>(in a whisper)</i> Did you hear that, Cathleen? Did you hear a noise in the northeast?	F	Nora speaks politely by raising a question and repeating it.
101. CATHLEEN: <i>(in a whisper)</i> There's someone after crying out by the seashore.	W	Cathleen speaks politely by seeking a desire.
102. MAURYA: <i>(continues without hearing anything)</i> There was Sheamus and his father, and his own father again, were lost in a dark night, and not a stick or sign was seen of them when the sun went up. There was Patch after was drowned out of a curagh that turned over. I was sitting here with Bartley, and he a baby, lying on my two knees, and I seen two women, and three women, and four women coming in, and they crossing themselves, and not saying a word. I looked out then, and there were men coming after them, and they holding a thing in the half of a red sail, and water dripping out of it--it was a dry day, Nora--and leaving a track to the door.	P	Mauryia speaks impolitely by being pessimistic to talk about the death of her husband and her sons and forsake that Bartley will die also.
103. MAURYA: Is it Patch, or Michael, or what is it at all?	F	Mauryia speaks impolitely by using hedges and raise a question.
104. CATHLEEN: Michael is after being found in the far north, and when he is found there how could he be here in this place?	F	Cathleen speaks politely by raising a question to talk about her brother Michael.
105. MAURYA: There does be a power of young men floating round in the sea, and what way would they know if it was Michael they had, or another man like him, for when a man is nine days in the sea, and the wind blowing, it's hard set his own mother would be to say what man was it.	P	Mauryia speaks impolitely by being pessimistic to talk about the death of her sons

106. CATHLEEN: It's Michael, God spare him, for they're after sending us a bit of his clothes from the far north.	D 7	Cathleen seeks agreement by presenting safe topic so she speaks politely. Cathleen shows sympathy maxim by saying "God spare him"
107. NORA: They're carrying a thing among them and there's water dripping out of it and leaving a track by the big stones.	B	Nora intensifies interest to the hearer by using vivid present.
108. CATHLEEN: (<i>in a whisper to the women who have come in</i>) Is it Bartley it is?	D	Cathleen uses in group identity marker such as address forms to speak politely.
109. ONE OF THE WOMEN: It is surely, God rest his soul.	C 7	ONE OF THE WOMEN asserts common ground to intensify the death of Bartley, so she speaks politely. one of the women shows sympathy maxim by praying God to rest his soul i.e. Bartley
110. CATHLEEN: (<i>to the women, as they are doing so</i>) What way was he drowned?	F	Cathleen speaks politely by raising a question to talk about the death of her brother Bartley
111. ONE OF THE WOMEN: The gray pony knocked him into the sea, and he was washed out where there is a great surf on the white rocks.	C	ONE OF THE WOMEN speaks politely by mentioning a story to talk about the death of Bartley
112. MAURYA: (<i>raising her head and speaking as if she did not see the people around her</i>) They're all gone now, and there isn't anything more the sea can do to me.... I'll have no call now to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other. I'll have no call now to be going down and getting Holy Water in the dark nights after Samhain, and I won't care what way the sea is when the other women will be keening. (<i>To NORA</i>) Give me the Holy Water, Nora; there's a small sup still on the dresser	P 7	Maurya speaks impolitely by speaking pessimistically addressing the sea that deprives her from her sons and her husband. She cannot do anything. Maurya uses sympathy maxim by asking to bring Holy water for the soul of her son Bartley
113. MAURYA: (<i>drops MICHAEL'S clothes across BARTLEY'S feet, and sprinkles the Holy Water over him</i>) It isn't that I	P	Maurya lamenting the death of her sons and speaks impolitely by being pessimistic to talk about the death of her sons. Maurya uses approbation maxim by calling "the Almighty

haven't prayed for you, BARTLEY, to the Almighty God. It isn't that I haven't said prayers in the dark night till you wouldn't know what I'd be saying; but it's a great rest I'll have now, and it's time surely. It's a great rest I'll have now, and great sleeping in the long nights after Samhain, if it's only a bit of wet flour we do have to eat, and maybe a fish that would be stinking.		God"to rest the soul of Bartley
114. CATHLEEN: (<i>to an old man</i>) Maybe yourself and Eamon would make a coffin when the sun rises. We have fine white boards herself bought, God help her, thinking Michael would be found, and I have a new cake you can eat while you'll be working.	7	Cathleen uses sympathy maxim by praying God to help her to endure the loss of her own son.
115. THE OLD MAN: (<i>looking at the boards</i>) Are there nails with them?	W	THE OLD MAN: speaks impolitely by raising a question to talk about the nails which refers to Jesus.
116. CATHLEEN: There are not, Colum; we didn't think of the nails	D	Cathleen uses in group identity markers so she speaks politely.
117. ANOTHER MAN: It's a great wonder she wouldn't think of the nails, and all the coffins she's seen made already	A	ANOTHER MAN asserts common ground by speaking politely to talk about the coffin how they don't have nails
118. NORA: (<i>in a whisper to CATHLEEN</i>) She's quiet now and easy; but the day Michael was drowned you could hear her crying out from this to the spring-well. It's fonder she was of Michael, and would anyone have thought that?	M	Cathleen uses polite introduction by asserting common ground
119. CATHLEEN: (<i>slowly and clearly</i>) An old woman will be soon tired with anything she will do, and isn't it nine days herself is after crying and keening, and making great sorrow in the house?	M	Nora speaks politely by asserting common ground to talk about the state of her own mother.
120. MAURYA: (<i>puts the empty cup mouth downwards on the table, and lays her hands together on BARTLEY'S feet</i>) They're all together this time, and the end is come. May the Almighty God have	I	Cathleen asserts or presupposes speaker's Knowledge and concern hearers want to talk about her mother's state to talk about the death of her son Bartley.

mercy on Bartley's soul, and on Michael's soul, and on the souls of Sheamus and Patch, and Stephen and Shawn (<i>bending her head</i>); and may He have mercy on my soul, Nora, and on the soul of everyone is left living in the world.		
121.MAURYA: Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living for ever, and we must be satisfied.	P	Maurya speaks impolitely to request grief and sorrow and being pessimistic about the death of her sons. Maurya uses sympathy maxim by saying "may the Almighty God mercy on Bartley's soul".

Table (1) politeness theory according to Brown and Levinson theory (1987)

Character	Positive Politeness	Negative Politeness	Number of Turns
Nora	26	26	32
Cathleen	37	12	49
Maurya	9	19	28
Bartlay	8	1	9
ONE OF THE WOMAN	2	0	2
THE OLD MAN	1	0	1
ANOTHER MAN	1	0	1

According to the play, it is clear that the major character Cathleen uses positive politeness more than the others (37) and negative politeness (12) out of (49) turns. After her, the character Nora uses positive politeness (26) and negative politeness (26) out of (49) turn. After her the character Maurya uses positive politeness (9) and negative politeness (19) out of (28) turn. The character Bartley uses positive politeness as (8) and negative politeness as (1) out of (9) turns. The minor character ONE OF THE WOMAN uses only positive politeness (2) out of (2) turns while THE OLD MAN uses only positive politeness (1) out of (1) turn only. ANOTHER MAN uses only positive politeness (2) out of (2) turns while THE OLD MAN uses only positive politeness (1) out of (1) turn only.

Table (2) politeness theory according to Leech (1983)

Character	Sympathy	Modesty	Approbation	Others
Cathleen	8	3	0	0
Nora	2	2	1	0
Maurya	4	2	4	0
Bartlay	0	0	1	0
ONE OF THE WOMAN	1	0	0	0
THE OLD MAN	0	0	0	0
ANOTHER MAN	0	0	0	0

According to the play, it is clear that the major character Cathleen uses Sympathy and Modesty maxims more than the other characters, this reflects how this character is tender and looks for the family relations. After her is the character Maurya, she uses Sympathy and Approbation. This reflects how the writer depicts his character as a mother. After her is Nora, this character has the third rank in using the maxims as Sympathy, Modesty and Approbation. This reflects how the character is depicted as a sister. ONE OF THE WOMAN has only one Sympathy maxim. ANOTHER MAN and THE OLD MAN do not have any maxim this reflect that those characters are strangers have nothing to do with the family.

11. Conclusions:

It is evident that:

- 1- The two politeness theories: Leech's 'Politeness Principle theory', Brown and Levinson's 'Face theory', are all interrelated to each other and their works are integrated. This can be seen throughout the analysis.
- 2- the violation in one maxim of politeness means the breaching of the linguistic politeness strategies, whether those by Brown and Levinson (1987) strategies, or those by Leech (1983).
- 3- the politeness strategies: negative strategies and Positive strategies, on the one hand, and involvement and independence ones, on the other, frequently meet each other to stand for similar representations.
- 4- the negative Politeness and the independence strategies coincide with the negative parts of the politeness maxims.
5. Synge deals with these principles in such a way to depict his characters and to show the misery of living in the island.

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