

# Facework in the Fictional Dialogue of Golding's "Lord of the Flies" in Terms of Brown & Levinson's Politeness Theory: A Pragma-Stylistics study

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This study examines the notions of face, facework and politeness according to Brown & Levinson's (1978, 1987) Politeness theory. The researcher explores politeness as presented in the fictional dialogue of Golding's novel "Lord of the Flies". The steps of the scholar Susanne E. Hoebe (2001) in determining the variables of Brown & Levinson's formula are followed to identify, classify and analyse the politeness strategies for doing face threatening acts (FTAs) in the fictional dialogue amongst the three main characters in the novel. This study examines every single utterance produced by the three influential characters during their dialogues to discover if Brown & Levinson's Politeness theory is applicable to the fictional dialogue in literary works and to come out with new interpretations to the novel through the exploration of the features of the characters predicted via their utterances.

The data is analysed qualitatively and quantitatively. The analysis would be character-based. So, if we take one character, let us say 'Ralph', all his utterances in his dialogues with Piggy are analysed separately from those with Jack. This is for us to be able to know the politeness strategies used by each of them, to grasp the nature of the relationship between each character and the other and to determine the main variables of Brown & Levinson's formula in their politeness theory which are; Weightiness of face-threatening acts (Wx) (Politeness), Power (P), Distance (D) and the Ranking of imposition (Rx). (S) refers to speaker and (H) refers to hearer.

$$W_x = D(S, H) + P(H, S) + R_x$$

In this excerpt one chapter is chosen to be analysed in terms of Brown & Levinson's politeness theory, which is Chapter Four: Painted Faces and Long Hair.

تركز هذه الدراسة على مفاهيم (ماء الوجه)، (حالات ماء الوجه) و(التهذيب) حسب نظرية الحديث المذهب لبراون وليفنون (١٩٧٨ - ١٩٨٧). ويستكشف الباحث درجة التهذيب الموجودة في الحوار القصصي في رواية وليام غولدنغ المعروفة باسم (أمير الذباب). تركز الدراسة على تصنيف وتحليل استراتيجيات التهذيب عند نطق الأفعال الكلامية المهددة لماء الوجه وذلك في الحوار القصصي للشخصيات الرئيسة الثلاث في الرواية لاستكشاف قابلية تطبيق هذه النظرية على النصوص الأدبية والخروج بتأويلات جديدة للرواية.

## INTRODUCTION

As language is one of the essential components of our understanding of reality, it is important to discover how language functions in different contexts and what can be achieved through it. Conversation consists of ordered sequences of utterances made by several speakers who tend by their verbal interaction to achieve common goals such as discussing a question, negotiating, consulting, deciding how to react towards a certain situation, or more simply to exchange greetings and talk for its own sake (Vanderveken & Kubo, 2001: 19).

Style, on the other hand is a variety of language. The basic principle in any stylistics or study of style is that there must be more than one way of doing or saying something, what is done or said being different from how it is done or said. Linguistic style is that part of language which is used to impart to the message certain expressive evaluative-emotional features. (Hickey, 1992: 86).

Stylistics has become increasingly interested in using the insight pragmatics can offer. We are in a world of relatively unstable meanings; and the role of the reader became that of an interpreter, not a mere passive recipient. Here relies the importance of pragmatics in exploring the intended meanings. In practice, stylistics has divided itself into literary and non-literary, although the methods used in either case are solidly based on linguistic insights and terminology. Leech and Short (1981), for example, though giving much importance to the concept of style as choice, would regard virtually any linguistic study of literature as stylistics. Leech claims that 'we cannot understand the nature of language without studying both domains [grammar and pragmatics] and the interaction between them' (1983: 4). Furthermore, there is much relevance between the ways in which novelists create character and situation and the interpretation of the discourse.

Pragmatics has been defined in several ways such as being the study of language in context; the study of language in use or the study of the intended meaning. Pragmatics also involves the study of such areas as how language in general expresses social distance or intimacy, superiority, equality or inferiority; how language-users achieve or try to achieve what they want. Pragmatics coincides with stylistics in that both are directly interested in speakers' choices from among a range of grammatically acceptable linguistic forms. Nevertheless, pragmatics looks mainly at choice as the means elected to perform actions such as request and inform whereas stylistics studies choice with particular interest in the consequences on the linguistic level (formality or informality, elegance or inelegance, etc.) and the effects produced on the hearer (aesthetic, affective, etc.). Style may be defined as contextually determined language variation and pragmatics analyses the relationships between language-use and context.

However, the context tends to be perceived somewhat differently in each case. For stylistics, context is usually the situation that makes a certain way of speaking more likely (a basketball match, a boat salesroom, a control tower, etc.), whereas pragmatics sees a context as composed of the knowledge, beliefs, assumptions and earlier utterances of the language-users themselves.





Pragma-stylistics is stylistics but with a pragmatic component added to it. In studying the stylistic potential of a language or of a particular construction, or in analysing a specific text, pragma-stylistics pays special attention to those features which a speaker may choose from a range of acceptable forms in the same language that would be semantically, or truth conditionally, equivalent, but might perform or achieve different objectives or do so in different ways. Pragma-stylistics thus involves the study of all the conditions, linguistic and extra-linguistic (not included within the realm of language), which allow the rules and potential of a language to combine with the specific elements of the context to produce a text capable of causing specific internal changes in the hearer's state of mind or knowledge. Although written texts have tended to be given favoured treatment by stylisticians, and spoken language has been given a high priority in pragmatics, a pragma-stylistic analysis will focus on any piece of language in use, ranging from a phrase or clause to a complete discourse or text, written or spoken. Pragma-stylistics offers more complete explanations for many hitherto unexplained phenomena than stylistics or pragmatics can do alone (Black, 2006: 2-3).

Since the sixties, linguistic stylisticians used discourse theories to link linguistic and discourse analysis theories with literature. In this connection, pragmatic stylistics, as an intersection discipline between linguistics and literature has been considered as a way of textual interpretation. Stylistics and pragmatics have been moving closer to one another in recent years. The value of pragma-stylistics is that it can keep clear the differences between stylistic effects (elegance, formality, aesthetics etc.) and pragmatic effects (what is being done and whether it is done politely, clearly, effectively etc.) while allowing each area to enlighten the other. (Hickey, 1988: 12).

Speech act theory (Austin 1962) is one of the pragmatic theories, which reinforces the viewpoint of language function; that is, each utterance has certain function, which refers to the whole communicative situation, including the context of the utterance, the participants and any preceding verbal or physical interaction, along with any paralinguistic features, which may contribute to the meaning of the interaction. Paralinguistic features include intonation and stress, whispering, breathiness, huskiness and nasality, and sometimes it applies to non-verbal behaviour such as the use of gestures, facial expression, etc.

## 1. FACE, FACEWORK AND POLITENESS

Politeness is a concept that we have been raised within our culture and everybody uses, to a greater or lesser extent, politeness strategies in his life. The relation between face and politeness has been greatly researched and heavily debated, some having equated the two (Brown & Levinson), some having concluded that the two should not be equated (Watt, 2003).

There are three major pragmatic views to politeness; politeness explained in terms of principles and maxims, politeness as the management of face (which is our main focus in this study) and finally Fraser's conversational-contact view. Politeness as the management of face, i.e. the face saving view, suggested by



Brown & Levinson (1978), is based on Grice's maxims theory and on Goffman's concept of 'face' as the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact (Goffman, 1967: 5). Social relationships depend upon the awareness and consideration of the face needs of others. Politeness theories were developed to account for face-to-face interactions and the relevance of such theories to dialogue between characters in fiction is obvious.

Politeness has become a major area of pragmatic research, particularly since 1987 when Brown & Levinson showed that politeness or impoliteness is manifested variously in different societies by their use of language, and that politeness tends to be either positive (requiring people to show interest in, or respect for, what others are, desire, have or stand for), or negative (requiring only that one person allow another a certain degree of freedom, some physical or psychological space, and that he apologizes after, or requests permission before, raiding that freedom).

Brown & Levinson (1987) develop a widely accepted theory of politeness, which they consider cross-culturally valid. Briefly, it holds that people are motivated by their need to maintain their face (in the sociological sense, developed by Goffman 1967); the need to be approved of by others and to maintain sense of self-worth. Positive and negative face needs can readily conflict. Brown & Levinson's theory represents the face-saving view, as it builds on Goffman's (1967) notion of face and on English folk term, which ties face up with notions of being embarrassed or humiliated, or 'losing face'. The face is understood as something that is emotionally invested, and that can be not only lost, but also maintained or enhanced.

Brown & Levinson state that every individual has two types of face, positive and negative. They define positive face as the individual's desire that her/his wants be appreciated in social interaction, and negative face as the individual's desire for freedom of action and freedom from imposition.

The theory assumes that most speech acts, such as requests, offers and compliments, inherently threaten either the hearer's or the speaker's face-wants, and that politeness is involved in redressing those face threatening acts (FTA). Based on these assumptions, three main strategies for performing speech acts are distinguished: positive politeness, negative politeness and off-record politeness. Positive politeness aims at supporting or enhancing the addressee's positive face, whereas negative politeness aims at softening the encroachment on the addressee's freedom of action or freedom from imposition. The third strategy, off-record politeness, means flouting one of the Gricean (1975) maxims (quality, quantity, relevance and manner) on the assumption that the addressee is able to infer the intended meaning.

The Gricean model of Cooperative Principle is another building block in Brown & Levinson's theory. The kind and amount of politeness that the speaker applies to a certain speech act is determined by the weightiness of this speech act. Speakers calculate the weight of their speech acts from three social



variables: the perceived social distance between the hearer and the speaker (D), the perceived power difference between them (P), and the cultural or situational ranking of the speech act (R). The latter is defined as the degree to which the FTA is perceived to be threatening within a specific culture or situation. On the basis of the outcome of the calculation, speakers choose the appropriate type of strategy to be employed. Next, they select the appropriate linguistic means by which to accomplish the chosen strategy.

This paper holds the same view that politeness phenomena have been considered as "a means of characterizing the use of language to communicate" (Grundy, 1995). Brown & Levinson's theory can clearly be considered a social psychological theory of language usage for two aspects; Firstly because the forms used by the speakers are not determined in isolation but in terms of the face wants of the hearer and the speaker, and secondly, through the inclusion of the interpersonal variables of power and distance (Holtgraves & Yang, 1990: 719).

## 2. METHODOLOGY

Discourse analysis can be either qualitative or quantitative. The former can be conducted politeness-wise according to the following procedure: in every conversation there is an immediate goal which represents a certain end an interlocutor tries to reach in a particular moment. This is a step forward to reach the intermediate goal which represents the objective of the overall scene or situation. The medium used to reach the immediate goal is called "strategy". Brown & Levinson suggested five types of strategies:

1. Bald on record (BOR)
2. Positive politeness (+P)
3. Negative politeness (-P)
4. A hybrid strategy where negative politeness and positive politeness are combined (-P/+P)
5. Off record (OR)

In any situation one either says something or says nothing. When one says something, it is either off record (indirect where the speaker removes himself/herself from any imposition whatsoever). This could be through hinting: "It's hot in here." Or through being vague: "Perhaps someone should have been more careful." Or through being sarcastic, or joking: "Yeah, he's a real atomic scientist!" or on record. When it is on record, it is either bald on record (direct, where a person who uses this will most likely shock, embarrass, or offend the person to whom s/he is speaking to; such as an emergency: HELP!!; task oriented: Start counting! request: Switch the lights off; alerting: stop smoking when driving!) Or it is a face saving act. When it is a face saving act, it is either in positive politeness and expresses solid interest in the hearer's need to be respected (minimize the FTA) such as: attend to the hearer: "feel at home. How about some coffee?" avoid disagreement: "Yes, yes. It's okay. Not so perfect but it's okay." assume agreement: "So when are you joining us?" hedge opinion: "I would like to say that...you really should sort of try harder." Or it is in negative

politeness (more accepting to lose face through begging or beseeching) as be indirect: "I think I need a pen here. "asking forgiveness/apologizing: "Forgive me for ...."minimize imposition: "I just wanted to know if I could use your laptop?" Pluralize the person responsible: "We remind you to submit the report by Wednesday." This takes off the responsibility from the speaker only.

Let's take the following example to make the strategies clearer. If I want to get a lighter from someone else, I either say nothing and only fetch in my pockets or say something. If I want to make it off record, I would say my request indirectly: I forgot my lighter. But if I want to make it on record, it is either bald on record (direct) and I would say: give me a lighter; or I might use a face saving act. The latter is either in positive politeness, so I would say: How about letting me use your lighter? Or in negative politeness and I would say: Could you lend me a lighter?

Regarding the hybrid strategy; it would be in such a way: Come on lend me your lighter mate, if you don't mind. In the first part of this utterance it is positive politeness (solidarity using nicknames or shared dialect) but in the second it is negative politeness (deference, formal and more impersonal) and here we consider this utterance using a hybrid strategy (-P/+P).

To conduct the qualitative study we need to know the immediate goal which might be in the form of giving information, warning, expressing irritation or others. For every character the long term goal would be determined; it is the end that a person wants to reach in the long run. So, all immediate and intermediate goals can be seen in the light of wanting to reach this long term goal. All in all, the researcher has to determine the immediate, intermediate and long term goals for each character.

Brown & Levinson proposed the formula:  $W_x = D(s, h) + P(h, s) + R_x$  For all three main characters of the novel; D, P and R have to be determined per scene. On the other side of the spectrum, when dealing with the quantitative analysis, D, P and R have to be given numerical values and the formula:  $W_x = D(s, h) + P(h, s) + R_x$  is supposed to be indicative. However, Brown & Levinson were silent about how to put the values. In this study, the researcher will follow the method used by Hoebe (2001) in conducting the qualitative and quantitative analyses and rely on the values proposed by the same.

#### **Distance values (D):**

0 => extra close; 1 => low distance; 2 => medium distance; 3 => high distance  
Here, distance will be represented by the degree of non-intimacy between the interlocutors. If there is big intimacy between them, then the distance would be extra close.

#### **Power values (P):**

(The degree of power of the hearer on the speaker)

0 => equal power; 1 => low power; 2 => medium power; 3 => high power

**Imposition value (R):** represents the intermediate goal, which represents the absolute rating of a speaker's imposition upon the addressee in a particular scene. 1 => low rating of imposition; 2 => medium rating; 3 => high rating  
Here, there is no (0) value because any utterance will always be face-threatening



to a certain extent. Before (R) is given value, it had to be determined what a speaker intermediate goal is.

The above components of the formula are given values per scene for every speaker.

(W) => weight of FTA that a person is performing in a scene. It indicates the politeness that the performer of FTA is expected to use in the scene in question to use a certain degree of politeness, so it is the weight expected or (We); value of which should be from 1 – 9 (If we calculate the values of D, P, R mentioned above they could not be less than 1 or more than 9).

Now, one should find the degree of politeness actually used in a scene or the weight observed or (Wo). Then a comparison should be made between the values of (We) and (Wo). To find (Wo), main speakers should be taken into account. The five strategies; BOR, +P, -P, -P/+P and OR are ranked on a scale from 1 – 9 as well. According to Brown & Levinson (1987: 60); the more an act threatens the H's/S's face, the more the S will want to choose a higher numbered strategy as these strategies afford payoffs of increasingly minimized risk. So, according to the payoffs of BOR it is ranked 1 on the scale, +P is ranked 4, -P/+P is ranked 5, -P ranked 6 and OR is ranked 9.

As the scale for both (We) and (Wo) is from 1 – 9, it is possible to see whether there is a correlation between them. The higher the speaker's (We), the higher (Wo) should be. If a speaker had produced 10 utterances in a scene of which 4 were done BOR, 3 +P and 3 OR, then the values given were  $4*1$ ,  $3*4$  and  $3*9$ , the sum of these values would be divided by the speaker's number of utterances in that scene, then we get the (Wo) value.

The corpus under study is William Golding's "Lord of the flies", which consists of twelve chapters. Samples of fictional dialogues from chapter four of the novel (Painted faces and long hair) will undergo a qualitative study then a quantitative study of politeness according to Brown & Levinson model.

The study is a character-based one. So, let us first introduce the three main and influential characters of the novel and follow up their development one by one. Some characters do develop, but others are revealed to the readers.

**Table (1): Character delineation chart (Coles Editorial Board 1982: 57)**

Character type		Central motivation	Principal actions	Principal emotions and attributes	At the beginning of the novel	At the end of the novel
Ralph	Model boy	To be rescued	Forms democracy; lights signal fire	Dreamer, easy-going but very responsible	Happy; excited by adventure	Hunted like an animal
Jack	Ruthless leader	To hunt	Splits boys into two groups; hunts down Ralph	Hatred; a natural leader	In charge of a boys' choir	The chief of a band of savages
Piggy	Thinker	To be rescued	Fees ideas to Ralph	Serious; thoughtful	Apprehensive & frightened	murdered



### 3. Pragma-stylistic analysis of Chapter four: Painted faces and long hair

#### 3.1 Main characters of the novel:

**Ralph:** a fair-skinned boy with blond hair, who organizes the marooned boys. He is elected their leader but is not forceful enough to maintain his position. He eventually loses all support and is reduced to the status of an outlaw who must flee for his life.

**Jack:** A thin, tall boy with red hair, light blue eyes and freckles. His appearance is devil-like and he is physically symbolic of death. He progresses from leader of a choir group to the tyrannical ruler of the island community.

**Piggy:** An overweight, asthmatic boy, who cannot see without eyeglasses. He is a wise counsellor and supports Ralph in parliamentary rule. He is subsequently murdered by Roger, who rolls a boulder down upon him (Coles, 1982: 10).

#### 3.2 Summary of Chapter Four: Painted faces and long hair

After some period of good times and joy, things started getting worse for Ralph who was chosen chief in the beginning. Jack begins to encroach and violate the 10 laws and regulations and was heading very hastily towards savagery. Here is a summary for this chapter: The boys soon become accustomed to the daily rhythm of life on their tropical island. Jack and his hunters paint their faces with coloured clay. They are excited and pleased by the savage new masks and decide to go hunting again. Their weapons are Jack's knife and some sharpened sticks. Later on, Ralph and Piggy lie on the beach while the other boys are swimming.

Suddenly, they notice a ship on the horizon and discover to their horror that the signal fire on the mountain has gone out. They rush to the hilltop and relit the blaze, but it is too late. They realize that Jack and the hunters, who are responsible for the maintenance of the fire, have wandered off and abandoned it. The hunters returned, led by Jack. They were chanting a warlike song and carrying the carcass of a dead pig. They are all covered with blood and gore, and have an air of triumph. Ralph informs Jack of the results of his irresponsibility, but he and the other boys are gleeful at their success that they will not listen to the charges. The killing of a pig seems to them a more weighty matter than the routine duty of keeping up a fire, even though this is their only chance for rescue. They chatter in nervous, half-crazed excitement about the hunt, the kill and especially the blood.

Piggy also criticizes the hunters, and Jack viciously slaps him, breaking one lens of his glasses. Ralph's dislike for Jack grows even stronger at this example of cruelty. Ralph reproaches Jack again and finally the leader of the hunters relents sufficiently to admit that the fire should be kept alive. He apologizes for this act, but has no sorrow for his bullying of Piggy.

Most of the boys consider this more than ample compensation for his mistake, for no one except Ralph and Piggy seems to have any real comprehension, even now, of the seriousness of their position on the island, and the need for organization and self-discipline in order to survive. The pig is roasted and a great feast is held. Jack refuses to give any meat to Piggy, whom he hates deeply, but Simon shares his portion with the helpless, weaker boy.



Jack tries to explain the joy and exultation of killing to Ralph, and then he joins the other hunters in a wild, barbaric dance around the dwindling fire. The young savages sing and re-enact the hunt. Ralph watches them for a while and then announces that he is calling a meeting. He walks down the hill alone.

The researcher would consider the degree of non-intimacy representing the distance amongst characters and Power would be taken according to age and body strength. The values shown in the table below would be fixed all the way through the study.

**Table (2): Distance and Power amongst the main characters**

Distance	Ralph	Jack	Piggy		Power	Ralph	Jack	piggy
Ralph	-	3	2		Ralph	-	0	3
Jack	3	-	3		Jack	0	-	3
Piggy	2	3	-		Piggy	1	1	-

The distance between Ralph and Jack is high because there is no intimacy between them, but between Ralph and Piggy is medium as there is some sort of intimacy between them. Ralph and Jack are more powerful than Piggy so they get the 3 value, whereas Piggy is less powerful so he gets the 1 value.

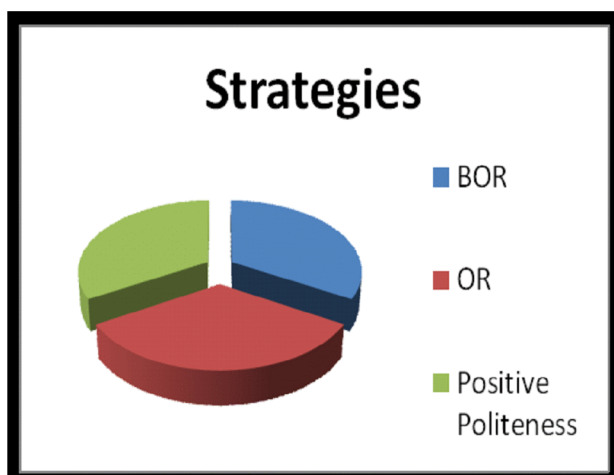
### 3.3 Qualitative and Quantitative analysis of Ralph's utterances while dialoguing Piggy

**Table (3): Ralph's utterances in his dialogue with Piggy**

R A L P H	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal/sub-strategy	Strategy employe
1	And an airplane, and a TV set— and a steam engine.	Ridiculing Piggy's ideas.	OR

R A L P H	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employed
2	A fat lot of good that would be.	Mocking Piggy	OR
3	Oh, shut up.	Expressing annoyance	BOR
4	Smoke! Smoke!	Alerting the seeing of smoke.	BOR
5	They'll see our smoke.	Asserting the fact that the ship will see the signal.	+P
6	The smoke on the mountain.	Affirming the signal source.	+P





BOR = 33.33%

OR = 33.33%

+P = 33.33%

*Figure (1): The percentage of strategies used by Ralph during the dialogue with Piggy*

### 3.3.1 Qualitative analysis

Immediate goals in this scene diversified from mockery of the optimistic and non-real thoughts of Piggy, to annoyance and getting fed up with these dreams. All by a sudden, Ralph notices smoke of a ship and hoping that they would see the smoke signal on the mountain. So, the intermediate goal of this scene is to reflect the feebleness of science in the absence of raw materials. The atmosphere here is full of frustration, which was increased by the missing of the passing-by ship. The ranking of imposition in this scene is high, can get the 3 value, because it imposed psychological pressure on Ralph as he was annoyed with Piggy's dreams and physical pressure as he ran as fast as he could to attract the attention of the people on the ship but in vain. The long term goal for Ralph is to get rescued. Knowing the immediate, intermediate and long term goals, it is clear that Ralph is a personality which is impatient but determined and exploiting all his potentials to attain his long term goal.

### 3.3.2 Quantitative analysis

$$We = D(S, H) + P(H, S) + Rx$$

According to the tables and the qualitative analysis above, one can directly get a result for the politeness expected. We have fixed values of the non-intimacy between Ralph and Piggy which is medium = 2 and the power of Piggy on Ralph is lower power valued 1. The degree of ranking of the imposition, according to the qualitative analysis is high = 3, in applying these, we get the following:  $We = 2 + 1 + 3 = 6$  degrees. This result represents the politeness expected ( $We$ ) before doing the utterance. Now it is time to check the politeness observed ( $Wo$ ) after doing the speech act. The strategies used in the six utterances are; two BOR, two OR and two +p. BOR was ranked 1 on the scale, +P was ranked 4, -P/+P was ranked 5, -P ranked 6 and OR was ranked 9.

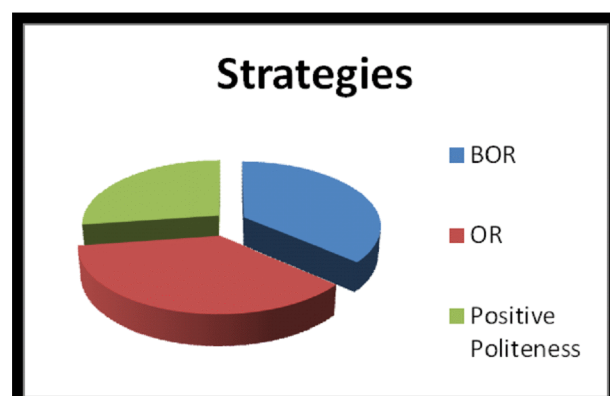
$$So, Wo = 2*1 + 2*9 + 2*4$$

$Wo = 2 + 18 + 8 = 28/6$  (number of utterances) = 4.66 degrees. So, the politeness expected is 6 degrees whereas the politeness observed is 4.66 degrees; and this shows some sort of miscorrelation between the two. This disparity can be attributed to some factors such as the abnormal situation those kids are facing, and the over impoliteness of Ralph in his utterances with a person who is 13 lower ranked than him such as Piggy. And this is clear through the first three utterances which implied sarcasm and rudeness.

**Table (4): Ralph's utterances in his dialogue with Jack**

R A L P H	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employed
1	You let the fire out.	Accusing Jack of negligence	BOR
2	You let the fire out.	Accusing Jack of negligence	BOR
3	There was a ship.	Expressing clear fact with a hint of accusation.	OR
4	There was a ship. Out there. You said you'd keep the fire going and you let it out!	Blaming and reproaching Jack for missing the ship.	+P
5	They might have seen us. We might have gone home—		

R A L P H	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employed
6	I was chief, and you were going to do what I said. You talk. But you can't even build huts— then you go off hunting and let out the fire.	Blaming Jack for going to hunt and not listening to his instructions regarding the fire.	BOR
7	There was a ship—	Bitterly disclosing the loss of a chance to be rescued.	OR
8	You could have everyone when the shelters were finished. But you had to hunt—	Continuing reproaching Jack for preferring hunting on doing other necessary jobs like building shelters	BOR
9	That was a dirty trick.	Accusing Jack of cheating	OR
10	That was a dirty trick.	Accusing Jack of cheating	OR
11	All right. Light the fire.	Ungraciously muttering.	+P



**BOR = 36.36%**

**OR = 36.36%**

**+P = 27.27%**

**Figure (2): The percentage of strategies used by Ralph during the**

*dialogue with Jack*

**3.4.1 Qualitative analysis**

Immediate goals in this scene focused on accusing and blaming Jack for missing the ship. The intermediate goal of this scene, for Ralph, is highly linked with his long-term goal which is getting rescued, that is why he is angry with Jack to miss this opportunity because of the latter's indifference. Here, Ralph is not the one to blame so the ranking of imposition in this scene is medium, can get the 2 value.

**3.4.2 Quantitative analysis**

$$We = D(S, H) + P(H, S) + Rx$$

We = 3 + 0 + 2 = 5 degrees. The strategies used in the eleven utterances are; four BOR, four OR and three +P.

$$So, Wo = 4*1 + 4*9 + 3*4$$

Wo = 4 + 36 + 12 = 52/11 (number of utterances) = 4.72 degrees. Then the politeness expected is 5 degrees whereas the politeness observed is 4.72 degrees; and this shows some sort of correlation between the two whereas the slight disparity can be attributed to some factors such as the impoliteness and rage of Ralph in his utterances with a rival person who is indifferent of the consequences of his deeds.

**3.4.3 Features of Ralph's character according to the two scenes**

Now, from those two scenes one may grasp some features of our protagonist, Ralph; he is a sort of person who holds responsibility, firm and resolute, determined but sometimes arrogant, angry and showy. His impoliteness shown in some of his utterances such as "Oh, shut up!" and "that was a dirty trick" leads to disparity between the values related to the degree of politeness.

**3.5 Qualitative and Quantitative analysis of Piggy's utterances while dialoguing Ralph**

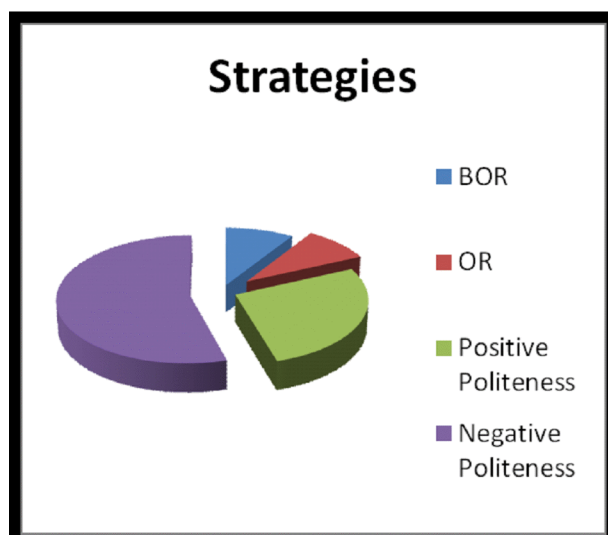
*Table (5): Piggy's utterances in his dialogue with Ralph*

P I G G Y	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employe
1	I've been thinking about a clock. We could make a sundial. We could put a stick in the sand, and then—	Thinking of a scientific way to know time	-P
2	You have to have a lot of metal things for that, and we haven't got no metal. But we got a stick.	Expressing the need to utilize the available resources.	+P
3	We got a lot of sticks. We could have a sundial each. Then we should know what the time was.	Asserting that they can have a sundial each because they have lots of sticks.	+P
4	You said you wanted things done. So as we could be rescued.	Trying to think of something useful while waiting.	-P
5	I can't see no smoke, I can't see no smoke, Ralph— where is it?	Suspecting carelessness in keeping the fire lit.	BOR





P I G G Y	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employed
6	It don't look much.	Confirming that there is no enough smoke.	+P
7	I know I can't see very much, but have we got any smoke?	Wondering if there is any smoke.	-P
8	You tell me, is there a signal?	Asking Ralph if there is any signal.	-P
9	Ralph, please! Is there a signal?	Begging Ralph to answer.	-P
10	Ralph! please—. Ralph!	Begging Ralph.	-P
11	I'll come too.	Confirming his willing to come, indirect request	OR



BOR = 9.09%

OR = 9.09%

+P = 27.27%

-P = 54.54%

*Figure (3): The percentage of strategies used by Piggy during the dialogue with Ralph*

### 3.5.1 Qualitative analysis

Immediate goals in this scene diversified from suggesting some inventions that can be done on the island to accusing and blaming Jack for missing the ship. The intermediate goal of this scene is to show Piggy's knowledge and his being frustrated because of the scarcity of raw materials and of the missing of the ship. So, the imposition is high on him as being the weakest boy amongst them. The ranking of imposition value would be 3.

### 3.5.2 Quantitative analysis

$$We = D(S, H) + P(H, S) + Rx$$

We = 2 + 1 + 3 = 6 degrees. The strategies used in the eleven utterances are; one BOR, one OR, three +p and six -P. BOR is ranked 1 on the scale, +P is ranked 4, -P/+P is ranked 5, -P ranked 6 and OR is ranked 9.

$$So, Wo = 1*1 + 1*9 + 3*4 + 6*6$$

$$Wo = 1 + 9 + 12 + 36 = 58/11 \text{ (number of utterances)} = 5.27 \text{ degrees.}$$

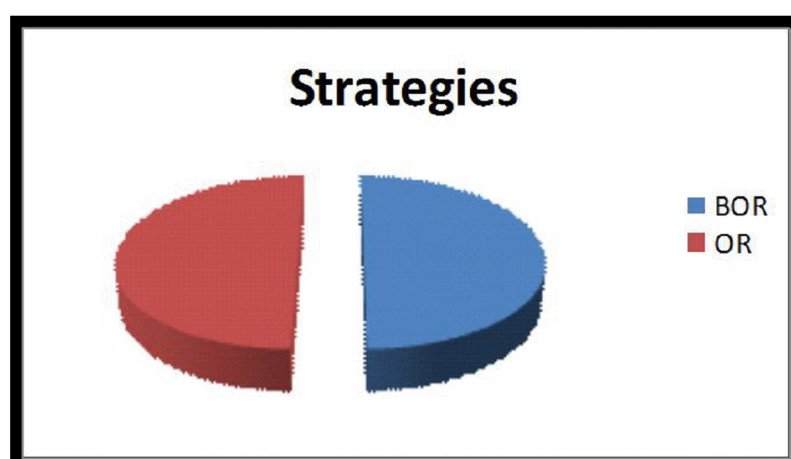
Then the politeness expected is 6 degrees whereas the politeness observed is 5.27 degrees; and this shows some sort of correlation between the two. There is little disparity, which can be attributed to some factors such as the over-politeness and fear of Piggy in his utterances with Ralph who is a chief and stronger than him.

### 3.6 Qualitative and Quantitative analysis of Piggy's utterances

while dialoguing Jack

**Table (6): Piggy's utterances in his dialogue with Jack**

P I G G Y	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employed
1	You and your blood, Jack Merridew! You and your hunting! We might have gone home—	Wailing and blaming Jack for losing the chance of rescue	OR
2	You didn't ought to have let that fire out. You said you'd keep the smoke going—	Accusing Jack of not keeping his word to keep the smoke going	BOR
3	My specs!	Crying in terror to have his specs back	OR
4	I got to have them specs. Now I only got one eye.	Appealing to get his specs back	BOR
5	Jus' you wait—	Threatening Jack	BOR
6	Aren't I having none?	Indirectly requesting to get meat	OR
7	No more did Ralph, nor Simon	Asking to treat him similar to the others	BOR
8	There isn't more than a ha'porth of meat in a crab	Confirming his request for meat	OR



BOR = 50%  
OR = 50%

**Figure (4): The percentage of strategies used by Piggy during his dialogue with Jack**

#### 3.6.1 Qualitative analysis

Immediate goals in this scene diversified from reserved accusing and blaming Jack for missing the ship, terror after being attacked by Jack, then beseeching and begging for meat. The intermediate goal of this scene, for Piggy, is highly linked with his long-term goal which is getting rescued, that is why he



is disappointed to miss this opportunity because of Jack's irreverence. Here, Piggy is under pressure that he is frustrated to miss the ship and he lost one side of his specs after being attacked by Jack. So, the imposition is high on him. The ranking of imposition value would be 3.

### 3.6.2 Quantitative analysis

$$We = D(S, H) + P(H, S) + Rx$$

$$We = 3 + 3 + 3 = 9 \text{ degrees.}$$

The strategies used in the eight utterances are; four BOR and four OR. BOR is ranked 1 on the scale, +P is ranked 4, -P/+P is ranked 5, -P ranked 6 and OR is ranked 9. So,  $Wo = 4 \times 1 + 4 \times 9$   $Wo = 4 + 36 = 40/8$  (number of utterances) = 5 degrees. Then the politeness expected is 9 degrees whereas the politeness observed is 5 degrees; and this shows a great miscorrelation between the two. There is a big disparity, which can be attributed to that Piggy, the weakest, was in a stronger position, blaming and shouting at Jack, who is in reality stronger than him and hates him.

### 3.6.3 Features of Piggy's character

His being weak made him subservient and servile to others. So, he got used to being polite and shyly claiming his rights. He likes Ralph and feels comfortable expressing his opinions and thoughts despite the fact that Ralph usually ridicules him and laughs at him. He dislikes and fears Jack, whose deeds are unacceptable and uncivilized according to Piggy. He could not defend himself when Jack assaulted him representing the fragility of knowledge and science if not protected. However, in this chapter Piggy's position was stronger as there was someone to blame, who is Jack, which provided a good chance to Piggy to express his rejection to all Jack behaviours, to shout at him, blame him and strip him out in front of all. Jack could not find any solution to this situation except violence and terrorism.

### 3.7 Qualitative and Quantitative analysis of Jack's utterances while dialoguing Ralph

*Table (7): Jack utterances in his dialogue with Ralph*

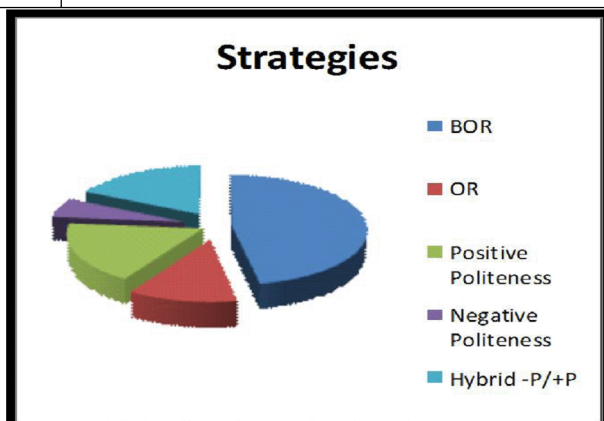
J A C K	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employed
1	We can light the fire again. You should have been with us, Ralph. We had a smashing time. The twins got knocked over—	Indifferent of other jobs only proud of the killing	BOR
2	We hit the pig—I fell on top—I cut the pig's throat	Describing how he hunted and killed the pig	BOR
3	Can I borrow yours, Ralph to make a nick in the hilt?	Borrowing Ralph's fire to make a nick in the hilt	-P/+P
4	There was lashing of blood, you should have seen it!	Describing the enormous blood shed	OR





5	We'll go hunting everyday—	Expressing the desire to hunt everyday	BOR
6	We had to have them in the hunt, or there wouldn't have been enough for a ring.	Giving excuse why he took the twins whose duty was to keep the fire going	+P
7	The fire's only been out an hour or two. We can light up again	Trying to eliminate his fault	-P/+P
8	You should have seen the blood!	Trying to absorb Ralph's rage after knowing fault	OR
9	The job was too much. We needed everyone.	Giving an excuse	+P
10	We needed meat.	Expressing the need for meat	BOR
11	All right, all right!	Trying to initiate apology	-P/+P
12	I'm sorry. About the fire, I mean. There. I—. I apologize	Apologizing	-P
13	I got you meat!	Showing arrogance to bring the meat	BOR

J A C K	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employed
14	I painted my face— I stole up. Now you eat— all of you— and I.	Elaborating the heroic role he did for them	BOR
15	We spread round. I crept, on hands and knees. The spears fell out because they hadn't barbs on. The pig ran away and made an awful noise—	Showing with pride how he managed to make a ring round the pig and how the spears fell out and noise produced by the pig	BOR
16	It turned back and ran into the circle, bleeding—	Telling how the pig turned back into the circle	+P
17	I cut the pig's throat—	Expressing his violence	BOR



**BOR = 47.05%**  
**OR = 11.76%**  
**+P = 17.65%**  
**-P = 5.88%**  
**-P/+P = 17.65%**

### 3.7.1 Qualitative analysis

Immediate goals in this scene are to paint the faces and wear masks with long hair to go hunting; which became the main focus of Jack, ignoring all other tasks he and the hunters have to do. The intermediate goal of this scene, for Jack, is highly linked with his long-term goal which is turning into a chief of a bunch of savages. Jack is indifferent of the other world. He is focused on his own world of hunting and savagery. He was to blame for missing the ship; apologized for a moment, then back to celebrate his victory represented by hunting a pig and practicing the savage rituals. So, the imposition is low on him as he was able to overcome the blame through a dirty trick. The ranking of imposition value would be 1.

### 3.7.2 Quantitative analysis

$$We = D(S, H) + P(H, S) + Rx$$

$$We = 3 + 0 + 1 = 4 \text{ degrees.}$$

The strategies used in the seventeen utterances are; eight BOR, two OR, three +P, one -P and three hybrid -P/+P. BOR is ranked 1 on the scale, +P is ranked 4, -P/+P is ranked 5, -P ranked 6 and OR is ranked 9.

$$\text{So, } Wo = 8*1 + 2*9 + 3*4 + 1*6 + 3*5$$

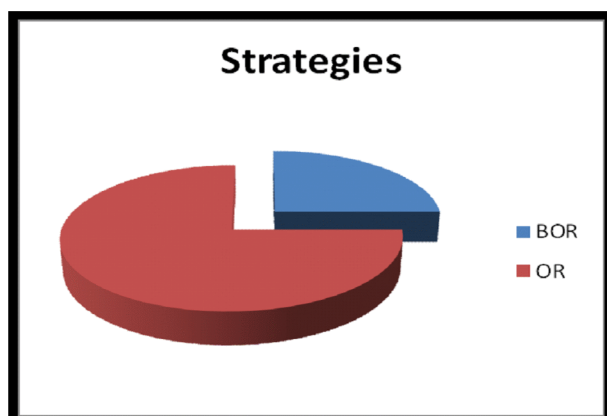
$Wo = 8 + 18 + 12 + 6 + 15 = 59/17$  (number of utterances) = 3.47 degrees. Then the politeness expected is 4 degrees whereas the politeness observed is 3.47 degrees; and this shows good correlation between the two. There is very less disparity, attributed to the over-arrogance, indifference and irreverence of Jack.

### 3.8 Qualitative and Quantitative analysis of Jack's utterances while dialoguing Piggy

**Table (8): Jack's utterances in his dialogue with Piggy**

J A C K	Chapter four: Painted faces and long hair		
	Utterance	Immediate goal	Strategy employe
1	You would, would you? Fatty!	Jack stuck his fist into Piggy's stomach, stopping him from teasing him more	OR
2	Jus' you wait— yah!	Indirectly saying do you threat me?	OR
3	You didn't hunt.	Indirectly saying you do not deserve meat	OR
4	Eat! Damn you!	Imperative to eat with the call of name and damn reminding of the favour	BOR





BOR = 25%

OR = 75%

*Figure (6): The percentage of strategies used by Jack during the dialogue with Piggy*

### 3.8.1 Qualitative analysis

Immediate goals is imposing power and expressing hatred. Intermediate goal for Jack here is to show his being a good and strong chief and that he is able to break rules without punishment and in spite of that he assaults Piggy without mercy or fear of punishment. He is declaring mutiny, violation and disrespect to the rules. Jack lost his temper and he became nervous and violent with Piggy which would make the value for ranking of imposition 2.

### 3.8.2 Quantitative analysis

$$We = D(S, H) + P(H, S) + Rx$$

We = 3 + 1 + 2 = 6 degrees. The strategies used in the four utterances are; one BOR and 3 OR. BOR is ranked 1 on the scale, +P was ranked 4, -P/+P is ranked 5, -P ranked 6 and OR is ranked 9. So,  $Wo = 1*1 + 3*9$   $Wo = 1 + 27 = 28/4$  (number of utterances) = 7 degrees. Then the politeness expected is 6 degrees whereas the politeness observed is 7 degrees; and this shows less correlation between the two. There is big disparity, attributed to Jack losing his temper and being nervous.

### 3.8.3 Features of Jack's character

Jack here has declared mutiny and started heading towards savagery through painting his face, wearing a mask and make his hair long. He starts displaying and imposing his power to take the lead and his ignorance and indifference with the 23 rules and with implementing the tasks he was asked to do is a clear mutiny against the leadership of Ralph. His savagery leads him violence, hunting and blood shedding. Jack is growing to be a tyrant leader, losing his civilization, ethics, etiquette and politeness.

## 4. CONCLUSION

In this chapter, we may check what politeness strategy is mostly used by each character and the table below will facilitate this purpose.

*Table (9): Politeness strategy mostly used by the main characters*

Character	Strategy mostly used	Percentage
Ralph	BOR/OR	35.29%
Piggy	-P	36.84%
Jack	BOR	42.86%

The powerful character uses mostly bald on record where he can do FTAs clearly and firmly, whereas the weaker uses negative politeness strategy; controlled by the difference in power and the pressures imposed in each

different situation.

The politeness expected when Piggy talks with Jack was valued 9 but the observed politeness was 5; this was a big gap and break to the theory but it is really attributed to the situation where Piggy was shouting at Jack and blaming him. Moreover, the strongest apologized for the mistake and this made the difference. All three parameters are important to the politeness formula. In stressed and dilemmatic situations and anger or violence atmospheres, disparities clearly appear between the politeness expected and the politeness observed. Over impoliteness and over politeness also affect the zone of the gap between (We) and (Wo).

At the end, it is clear that Brown & Levinson Politeness Theory is an adequate model to analyse literary works through the study of the linguistic behaviour and utterances of the characters. Moreover, this study proves that the context or the situation is the most important factor in the process of communication and interaction. The context governs the degree of politeness or the strategy that needs to be used. One important moral lesson here is that we control our utterances before being uttered; but they control us after being uttered. And from what is said above we were able to gain a new interpretation for Golding's "Lord of the Flies".

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