Analysis of Politeness Strategies in the Play Heat Lightening: A Pragmatic Perspective

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ARTICLE INFO	ABSTRACT

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This study attempts to analyze politeness strategies as employed in the play Heat Lightening by Robert F. Carroll following Brown and Levinson's (1987) politeness theory. The primary aim of the research is to find out how the analysis of these strategies can help in the understanding of the characters' personalities and their role in the play. For this purpose, mixed research method has been employed. The data for this study is collected using purposive sampling method and 74 utterances have been selected for the analysis. The results show the utilization of all the four politeness strategies in the play devised by Brown and Levinson (1987). Findings reveal that positive politeness (30%), negative politeness (30%), bald on record (21%) and off record (19%) strategies have been used respectively. The ratio of positive and negative politeness strategies is higher used by the characters to save their hearer's face and also to show their feelings of friendliness and cooperation for one another. However, the use of bald on record seems to threaten the hearer's face and off-record is employed to show the frustration and irony or to give hints in the play. All of these strategies together provide a great insight into the play and its characters. The study has pedagogical implications for EFL and L2 English speakers.

Introduction

Literature plays a major part in developing the understanding of any culture and its values no matter how old it gets; its value never decreases. Jucker (2016) believes that we can take the literary works as communicative acts take place between the readers and authors, even that work is read by the readers who are centuries apart from text's production. Pragmatics is an area of linguistics that deals with the contextual meaning of a text. It deals with what the speaker has said and helps the listeners to arrive at the correct interpretation of the speaker's intended meanings. Pragmatics according to Yule (1996: 3) is the investigation of the expression of relative proximity

which means that it provides an understanding of the shared knowledge of the speakers and the listeners and how they employ it in their language use. Pragmatics is a broad term in linguistics which involves various key notions like presupposition, talk in interaction, politeness, and conversational implicatures and speech act theory etc.

Over the past three decades, 'face', 'face-work' and 'politenesses have been the frequently contested notions in pragmatics and sociolinguistics. Various theoretical frameworks pertaining to these notions have been introduced, generally, they are defined as abstract concepts that refers, either directly or indirectly to a broad spectrum of social strategies for fostering cross-cultural social contact.

This study aims to explore the politeness strategies of Brown and Levinson (1987) in *Heat Lightening* play in order to identify what is the impact of the politeness strategies in the utterances of the characters and how much useful they can be in the understanding of the characters' intentions through the analysis of their utterances.

Pragmatics is the study of context and it provides a huge scope of research in the examination of the literary texts. The present study applies the politeness theory's model of Brown & Levinson (1987) to analyze the personalities of the characters in the paly *Heat lightening* through the analysis of their utterances. In spite of criticism, this theory of politeness is universally valid and is pertinent to the analysis of the present research. Brown and Levinson (1987) proposed the following politeness strategies i.e. bald-on record, off-record, positive politeness and negative politeness strategy which will be employed in this study to analyze the utterances.

Statement of the Problem

In learning a foreign language, pragmatics plays a significant role. Intercultural pragmatics provides assistance in understanding not only the context of the communication but its purpose as well. Politeness strategies give the readers an in-depth understanding of the characters' minds and why they are doing something in a particular way. We can understand their actions' together with their intentions through the learning of these strategies. This study also intends to highlight the implication of the four politeness strategies of Brown & Levinson in the play *Heat Lightening* to get the pragmatic analysis of the characters in a detailed manner.

Objectives of the Study

There are two objectives of the study:

1. To identify the politeness strategies which are used by the main characters in Heat Lightening.
2. To comprehend the role of politeness strategies in the understanding of the characters.
3. To examine the impact of politeness strategies on the utterances of characters.

Research Questions

The following research questions are formulated in accordance with the objectives of this study.

1. How many types of politeness strategies have been employed by the writer in the play, Heat Lightening?
2. What is the role of Brown and Levinson (1987)'s politeness strategies in the understanding of the characters of the play, Heat Lightning?
3. What is the impact of the politeness strategies on the characters' utterances?

Literature Review

Many studies have been conducted on the politeness strategies and their implications on the literary texts, in EFL classrooms and on the social media platforms.

Several linguists and scholars have discussed the notion of politeness in their works. Leech (1983) has provided "six maxims" for the understanding of the different social factors which cause constraints in the way of effective communication.

Brown and Levinson (1987) defined face as a person's public self-image that an individual wants to assert for himself (p.67). According to Goffman (1967) face is the positive social value that an individual successfully affirms for themselves by the standpoint that other individuals assume them to have taken during a specific interaction (p. 213). The term was borrowed from Goffman (1967) by Brown and Levinson (1978), who used it to propose the 'politeness theory'. They view face as something we wish or require to be offered by other people. According to them, face is the desire to be accepted in certain ways and the urge to be unrestrained (p.63). As per this theory, when people interact, they recognize each other's need for support and typically offer such validation. Some other scholars like Craig, Tracy and Spisak (1986) described face as self-image they represent to public (p.440). While, Cupach and Metts (1994) view it as the notion of self that an individual exhibit in specific interaction with other people (p.3).

Face can be observed as serving norms for conduct, position, dignity, personality and honor in any social context (Ho, 1976, p.867). As stated by Brown and Levinson (1978), the reason one chooses to be polite is because we care about upholding two different kinds of face (a) positive face; a desire of every sensible individual of society that their needs should also be desirable to other members such as "love me, love my dog" and (b) negative face; a need of an individual that their acts be unhindered by other members i.e. don't tread on me (Meyerhoff, 2011, p.88). When we interact with each other, our word choices and politeness level are influenced by the positive and negative face wants of each member for instance when making requests, the addressee's face is threatened which will impact the participant's choice to use appropriate level of politeness. (Meyerhoff, 2011, p.93).

According to Brown and Levinson (1978, 1987) there are speech acts that can be considered as 'face threatening', they are also known as 'Face Threatening Acts' or FTAs. Such acts could negatively affect the hearer's or speaker's self-image. Consequently, the formation of these acts may put language users in a situation that is challenging due to cultural variation. Three social factors 'power', 'distance' and 'rank' that can transform the extent to which an act is imposed in a specific context serve as the base for FTAs.

The four politeness strategies that Brown and Levinson (1987:92) proposed are bald-on record, positive politeness, negative politeness and off-record politeness strategy. Since they have introduced a universal Model Person which can rationalize types of communicative goals to the favorable means of attaining these goals, they acclaimed their politeness theory to be universally accurate. This Model Person can be considered as the personification of universally valid human social traits and social reasoning principles. (Eelen, 2001, p.5).

a) The speaker employs **Bald on record** to express an intention in a direct, straightforward and overt manner for instance "Listen!" and "Get out". The speaker uses this strategy without taking any remedial action and without any attempt to lessen the effect of FTAs. This strategy tends to exhibit in case of crucial situation, emphasizes maximum effectiveness, the hearer's non-cooperation, speaker's concern for the hearer, grants permission for the hearer and even imperative.

b) **Positive politeness** is employed in any interaction to save the positive face of the hearer by treating them as an in-group member which ensures that the FTA is not considered as a negative assessment of hearer's face (Bengsch, 2010). It is achieved by exhibiting closeness, evoking ties and forging common ground. Positive politeness strategies serve to reduce the potential threat of FTA by reassuring the addressee that the speaker cares about them and respect their wishes as noted by Brown and Levinson (1987, P.75). This strategy consists of Strategy 1: Observe and respond to the needs and wants of the hearer. Strategy 2. Show interest and sympathy to the hearer, Strategy 3 employ an in-group identity marker Strategy 4 strive for agreement and avoid conflict Strategy 5 Proclaim the awareness and concern of the speakers for hearer's needs Strategy 6 involves both addressee and the speaker Strategy 7 to offer sympathy, compassion and cooperation to the hearer and lastly Strategy 8 is to joke (Krianoni, 2013, p.2).

c) **Negative Politeness** as the term indicates it is the negative face of the hearer. The Politeness Theory states that this type of politeness is a universally chosen approach to the face work. This is because it is safe to presuppose that hearer desires self-determination and peace as much as he values our gestures of consideration, unless one is sure otherwise. Negative face tends to express the need of imposition as well as freedom of action. For this reason, these instinctively presume that the situation may involve similar social distance and awkwardness. This strategy tends to be typically implicit by exhibiting deference, highlighting the significance of others time and concern as well as by apologizing for distractions, impersonalizing speakers and hearers, state the FTA as standard norm and also involving nominalizations.

d) **Off record** is the indirect strategy of politeness and it contrasts with the bald on-record strategy in which directives are used to address someone. Off-record can perform such strategies as providing hints and association clues strategy, presuppose, understate, overstate, the use of tautologies, contradictions, to be ironic, the employment of metaphors and rhetorical questions, strategy, to be ambiguous or vague, strategy, Over-generalizing strategy, to be incomplete and use ellipsis. Thus, it is used in providing hints, clues and the utterances are abstruse contrary to bald-on record without redressive action and that is why it is possible that the hearer may not discover the meaning of the speaker's utterances and can misunderstood them.

Related Studies

Numerous studies have been found relevant to the politeness strategies. Some of the studies have been reviewed in this section.

Eshreteh, and Draweesh, (2018) applied the Brown and Levinson's (1987) politeness strategies on Lady Macbeth's speech in Shakespeare's Macbeth. Through their descriptive analysis they have found out that Lady Macbeth has used both the direct and indirect strategies in her utterances according to her situations and that she exercises her words to fulfill her goals.

Saleem & Anjum (2018) analyzed the employment of positive and negative politeness among Pakistani and British speakers. The main focus of the study was on the use of face-threatening acts (FTAs) that was to what extent people of different cultures used these acts in their speech and how it could be used to understand their relationship with others. Based on the results, Pakistani people used more positive FTAs than the British nationals. Moreover, these findings also demonstrated the variations of cultures and sociolinguistics in these countries.

Murliati, (2013) in her paper on the analysis of *Politeness Strategies used by George Milton in John Steinbeck' Mice and Men* has concluded that George's consideration for the addressee's face

has influenced the choices of certain strategies in the text. Furthermore, the situation and the addresses' condition have also influenced the implementation of the politeness strategies in the text.

Marso and Rosli, (2017) have analyzed the twitter updates of female English language students who were Malaysian undergraduates to find out the use of the politeness strategies in their utterances. What they have found out is that the overuse of the ambiguous and vague utterances which are part of the indirect off record strategy in Twitter might cause misfire to happen and that can cause misunderstandings during the virtual faceless communication.

Ghilzai and Kabir (2017) have conducted study of comparative analysis of socio-cultural variations among the dramas of Pakistan, India and Turkey. They have used the model of Levinson (1978, 1987). The primary aim of this study is to identify which politeness strategy has been more employed by which country's drama-industry. The results showed that the use of negative politeness strategies is mostly found in Turkish dramas, positive politeness in Indian dramas and in Pakistani dramas both strategies have been employed.

Nartey, (2017) through her study has examined the utilization of politeness strategies especially for request by young learners of English in Ghana during their communication with their peers and teachers. The study revealed that in requesting to their friends the children tend to employ strategies which implies that they are close to their peers and also that children are more likely to be straightforward in their requests to their peers but use implicit strategies more when requesting to their teachers.

Kousar (2015) has analyzed the influence of politeness strategies by Levinson (1978, 1987) on the speakers of Urdu language to understand the effect of social position on the use of politeness. She has employed discourse completion task (DCT) as a tool to collect data from the 152 participants of selected sample. The results presented in the study have shown that Urdu speakers when address the people of higher and lower status, they use more negative politeness strategies. In contrast, more apologetic behavior is observed in them when they address their equal status people. It shows how much non-egalitarian Pakistani society is.

Yasmeen, Jabeen & Akram (2014) in their study have investigated the use of politeness strategies by the Pakistani politicians during their political dialogue in the Punjab Assembly. The study has revealed that among all the strategies, bald on record has been most frequently employed by the Pakistani politicians. They also use certain titles to address the higher status people with particular authority. Moreover, the researchers have observed that more informal and mixed type of language has been used by these politicians to portray their ideas and emotions. Thus, there is an obvious instability in linguistic choices among the people of different status.

Krisnoni (2013) in his study of *Politeness Strategies Used In Request by the Characters In Inception Movie* has concluded that it is due to the nature of action movie that the bald on-record has been used to indicate the direct use of language. The speakers in the movie used the politeness marker "please" to minimize the imposition to those of three types of power (higher, equal and lower) and the application of higher and lower imposition by the speakers was only done when they asked the hearer to help the requester.

Izadi (2013) through her study of *Politeness in Spoken Review Genre: Viva Voce Context* has examined how politeness is represented through language in spoken academic discourse, employing the politeness model of Brown and Levinson (1987). The results of the research illustrate that there was a robust influence on almost every instance of conversation, including politeness strategy choice due to the type of genre and the institutionality of discourse.

Heat Lightening is a one act play. Quite few researches have been identified by the researcher on this play. Some of them are mentioned here. Islam (2015) investigated the pragmatic theory of Cooperative maxims by Grice (1975) in the play Heat Lightening. The researcher examined the violation and flouting of the cooperative principle of maxims in the dialogues of the three characters. The outcomes of the study have unfolded that the girl has done the flouting because of the instability of her emotions. The man has done it to manipulate the girl and the second man has flouted because he wanted to maintain his conversation with the other two people.

Hussain & Afsar, (2010) in his study on Language and Gender, has analyzed three Intermediate English textbooks which are taught in Pakistan to understand the gender differences through the language choices in these books. In the analysis of Heat lightening, the researcher has observed that the language used for the male character is more stereotypical and shows their active role in the play e.g. the words like *killing, pushing or chasing* etc. On the other hand, the girl has been presented through the words like *sobbing, terrified, falling and rushing* etc which predict her fearful and weak personality as she is dependent on the men.

The literature review of the aforementioned papers show that Levinson's theory has been employed by various researchers on various grounds like, to assess the pedagogical practices, peer-talk, movies and novels' characters and politicians' conversation. In Pakistan, the researchers have tried to understand the social and cultural differences by analyzing the language of other cultures with Pakistani culture. It is quite evident that the politeness strategies can show a lot about people's linguistic competence and social status and we can also use it to analyze other aspects as well like children's psychology or pedagogical practices. However, very few researches have been found on the play heat lightening in Pakistan and none address it through the politeness strategies. Thus this study has been done to fill this gap which the researcher has identified through the extensive review of literature.

Methodology

This is a descriptive study in which a mixed method technique has been employed through the use of both qualitative and quantitative research methods. First of all, the data have been quantified and presented in the form of tables analyzing each character's utterance separately followed by qualitative discussion. The prime focus of this study is to identify the politeness strategies using the theoretical framework of Brown and Levinson (1987) comprised of bald on record, positive politeness, negative politeness and off record strategies in the utterances of the characters in the play, Heat Lightening (1949) written by Robert F. Carroll. For this purpose, 74 utterances of three major characters (the Girl, the Man, and the Second Man) have been selected through non random sampling techniques. These utterances have been analyzed to understand the characters role and the context of their utterances in a better way.

Data Analysis

The accumulated data of the research have been presented in the form of tables. Both the frequency of the utterances and their percentages have been provided separately. Each table gives a complete overview of the employment of the four politeness strategies of Brown and Levinson (1987) in the play Heat Lightening. 74 utterances have been selected for the research out of 137. However, to elaborate the role of the characters in the play, separate tables have been provided respectively. The four tables have been given below:

Table 1. Politeness Strategies in Heat Lightening

Politeness Strategies	Frequency	Percentage (%)
Bald on Record	16	21%
Positive Politeness	22	30%
Negative Politeness	22	30%
Off Record	14	19%
Total	**74**	**100%**

In the table (1), the complete analysis of the total utterances which were selected for the research has been provided. Through the table we can understand that there are four main politeness strategies which the researcher has founded in the play *Heat Lightening*. The politeness strategies which have been mostly utilized in the play are positive politeness (30%) and negative politeness (30%). The other politeness strategies which have been sorted out are bald on record (21%) and off record (19%).

Character's use of Politeness Strategies

We can also analyze the characters separately on the basis of the politeness strategies they have been employed in the text. The tables (rephrase); the Girl's utterance analysis has been presented in table 2, the Man's utterance analysis in table 3 and the Second Man in the table 4.

Table 2. Politeness Strategies employed by the Girl in the play Heat lightening

Politeness Strategies	Frequency	Percentage (%)
Bald on Record	1	6%
Positive Politeness	1	6%
Negative Politeness	10	59%
Off Record	5	29%
Total	**17**	**100%**

Through the character analysis of the Girl, who is also one of the protagonists, four politeness strategies have been analyzed separately out of the total 17 utterances for the analysis. The politeness strategy which the girl has used most frequently is the negative politeness (59%), the second most frequently used strategy is off record (29%) and the less frequently employed strategies are bald on record (6%) and positive politeness (6%).

Table 3. Politeness Strategies employed by the Man in the play Heat lightening

Politeness Strategies	Frequency	Percentage (%)
Bald on Record	8	25%
Positive Politeness	14	44%

Negative Politeness	3	9%
Off Record	7	22%
Total	**32**	**100%**

As it is illustrated in Table 3, the character of the Man has utilized four politeness strategies in different variations. The politeness strategy he has used most frequently is the politeness strategy (44%) then the second most recurrent strategy is bald on record (25%) and the less frequently used strategies are off record (22%) and negative politeness (9%).

Table 4. Politeness Strategies employed by the Second Man in the play Heat lightening

Politeness Strategies	Frequency	Percentage (%)
Bald on Record	7	28%
Positive Politeness	7	28%
Negative Politeness	9	36%
Off Record	2	8%
Total	**25**	**100%**

The table 4 shows the employment of the politeness strategies by the third character in the play who is the Second Man. He has utilized the four politeness strategies which are negative politeness (36%), positive politeness (28%), bald on record (28%) and off record (8%) respectively.

Results and Discussions

The following section tends to discuss the findings of the research which have been initially presented in the form of the tables above. Through the quantitative analysis we came to know that the characters in the play Heat Lightening have used all the four types of politeness strategies which are bald on record, positive politeness, negative politeness and off-record. The most frequently utilized strategies in the play are positive politeness (30%) and negative politeness (30%). The other two less repeatedly used strategies are bald on record (21%) and off record (19%). The detail of each strategy along with the analysis of the characters' utterances has been given below:

Bald on Record

Bald on record is a politeness strategy which is mostly used to address someone in a direct way and often sounds impolite. As baldly means doing it in the most overt, straightforward, unambiguous and succinct way possible, therefore Brown and Levinson (1987, p.69) explain that this strategy is most of the time without redressive action. In the play this strategy has been employed by the speakers for specific purposes like tending to show the situation of urgency, desperation, for boldness from the hearer as the speaker does not want to be impolite or unpleasant without the risk of offending or maintaining the face of the hearer, as a sympathetic advice or warning and lastly it has been used as an imperative i.e. for giving command or order in either forceful or friendly way.

The Man has used this strategy most of the time in the play. In one occasion he asks the Girl, Here, Sit down. There, now, that' better, isn't it? Now- (14), he is trying to calm her down through the use of friendly advice. When the girl tells him about the horrible experience of witnessing a murderer who was trying to hide a corpse, he again advices her, nevertheless you've got to go to the police. (40). When the Girl starts to feel a bit comfortable with the Man, he asks her, Go in there, and dry your eyes and fix yourself up. You'll feel much better. (58) The Second Person also uses it for the Girl as he tries to help her get rid of the fear of lightening, he says, Look! Come here. I'll show you. Watch the sky the next time there's a big flash…. Look! See! What did I tell you? It's just like it was cutting the whole world in two. (109) As the Girl is frightened, she does not understand what she should do, so the Man and the Second Man use the bald on record strategy to help her by giving her an advice or command most of the time.

When the Second Man tries to enter the waiting room, he finds it locked, so here he is using face threating act in the utterance like Let me in. Open this door. Let me in! (62) to make a desperate request. When he finds the girl and tries to get close to her, she gets frightened so the Man asks the Second Man, She'll be all right. Why don't you leave her alone? (94)and as he does not care about the other person's face so he uses impolite and harsh words to show that he does not care about him. However, in the end as the Girl gets frustrated due to the unnecessary interest and closeness of the Second Person, she tells him, No-No- I won't. Leave me alone. I'm going to stay here-with him. (122) so that she could show her frustration and loathing for him.

Through the analysis of the bald on record strategy, we can understand that the character of the girl is quite helpless and weak as she is the one to whom most of the command or advice is implied. On the other hand, the Man has also used it to show his distance and dislike for the Second Man as he does not want him to interfere in his business of tackling the Girl. The Second Man has used this strategy to help the girl and to show his feelings of distrust for the Man in the play.

Positive Politeness

Positive Politeness is generally used in an interaction to reduce the distance between the speaker and the hearer by exhibiting amiability and strong interest in the hearer's desire to be valued (NurNajla, 2012). In the play the positive politeness strategies have been used for many reasons like showing interest in the wants and needs of the hearer, to sympathize, for offering help and promising, to create an optimistic atmosphere, for seeking agreement and at the same time avoiding disagreement. These are all the strategies which Brown and Levinson (1987) have listed to make sure the utterances fulfill the demands of the strategy and also to highlight its use and way of usage.

Positive politeness is mostly used by the person who wants to build his relation with the other person because the person wants to benefit the other. However, in the play, the Man uses the politeness strategy to get the girl close to him so that he could harm her as she has witnessed him murdering a person. He is the one who has used this strategy most frequently in the play that is 14 utterances out of 74. In the beginning his politeness is without any selfishness however as the story proceeds, his intensions behind the use of positive politeness change eventually. When the girl enters the room, she is not in a good disposition and the Man tries to get close to her by giving her friendly gestures like My dear! What is it?(2), Please, my dear try to tell me what has happened. You've locked the door. No one can come in. Now try to calm yourself. (8), Come on, now. You were doing fine. (20) The bus will be here soon and you'll be all right. (30) and Here! Have a chewing gum, my dear. (96) All of the mentioned utterances depict that the Man is in power and has control over the Girl and he through his friendly behavior sympathizing with her and consoling her. He also uses the phrase of "my dear" quite frequently which depicts his way of showing

intense interest and care for the Girl. According to Brown and Levinson (1978), to "assert or presuppose speaker's knowledge of and concern for hearer's wants" is the ninth positive politeness strategy and this is what the Man is trying to do in the play.

When the second person arrives and he tries to become polite, the Man gets suspicious of his behavior in the beginning but then eventually has to show his humbleness as in the answer to the Second Man's suggestion that he might have missed the train if it were on time as he says Yes-of course- how stupid of me. (69). Here he is getting polite with the Second person on purpose as he does not want him to get suspicious of why the Girl is frightened. The Second Man observes that the Girl is quite frightened of something so he tries to lessen the distance between him and her and initiates his talk in different way as he tries to inquire her politely by saying: It's pretty late, isn't it? I was in luck, don't you think? I told that to our friend here, but he didn't get it. (85) Here he has used the in-group identity marker "our" to create a friendly atmosphere with the Girl which according to Brown and Levinson (1978, pp. 127-128) is one of the distinguished features of the strategy.

Therefore, through the analysis of the politeness strategy in the play, we can say that the Man seems to be the politest person in the room as he tries to build a friendly relationship with both the Girl and the Second Man. However, it is later understood that the purpose behind his politeness was quite horrible and through his polite utterances he is merely wearing a mask to cover his reality. Though the politeness of the Second Man is quite genuine and he has no bad intention behind it but his politeness is misunderstood by the Girl in the whole play.

Negative Politeness

In order to demonstrate distance and circumspection, negative politeness is directed towards the hearer's negative face. Stodulkova (2013) is of the view that negative politeness might appear to be quite formal and restrained. The negative politeness strategies which have been used by the three characters in the play are, requesting in an indirect way, giving deference, questioning, apologize, indifference of the speaker to the hearer and to minimalize imposition between the speaker and the hearer.

The character of the Girl seems quite a miserable character as the unfortunate events happen to her quite frequently in the play. Therefore, from the very beginning she has employed the negative politeness strategies most frequently for the purpose of request as well as apology which are most of the time directed towards the Man. When she enters the room, she seems in a poor disposition and is not in her complete senses. She looks at the Man as her savior and friend without knowing that he is the real criminal she is running from. Her utterances reveal her mental condition; Help me. Oh, please-please help me! (3), He'll be here any minute. Please-help me! (7), you're waiting for the bus, aren't you? Oh, don't leave me! (9), the bus, what time- Oh, tell me it will be here soon. (11), Yes. Oh, god, please let it come quickly (31), you won't leave, will you? (59) All of the aforementioned utterances show that the girl is not feeling well and due to it she is getting so much dependent on the Man and asks him to help her.

The Second Man also uses the negative politeness as he tries to ask more and more questions from the Man and the Girl; especially from the Girl as she seems quite scared. He tries to apologize or at least reprimand for his previous behavior when he talks to the Man; Yeah? I guess I'm imaginin' things. Oh, well- forget it. How far you going? (81). Then when he talks to the Girl he also uses negative politeness, Say-you're really upset, aren't you? Has something been bothering you? (90) Here he is asking her questions to understand her situation. His continuous struggle to understand the other two persons can be observed through his questionings like; God what a night! Wouldn't

catch me out if it weren't pretty important. (To Man) How about you? (99) "I see. How far did you say you were going? (105).

The use of the strategy of negative politeness in the play has been mostly employed by the Girl and then by the Second Man but the Man did not use it. It depicts the role of their characters and how the use of the negative strategy shows their insecurities and difference from the other persons.

Off Record:

It is the fourth and the last politeness strategy. It is termed as an indirect strategy as the speakers in the play have used to give hints or clues. Such type of utterances is sometimes ambiguous, ironic and incomplete. Sometimes it is used to hide the real intention of the speaker's utterance as the hearer is not able to understand with clarity that a clue has been introduced and the sender can believably proclaim different interpretation (NurNajla 2012, p. 32). This strategy according to Brown and Levinson (1987) is usually utilized by a speaker in the situation when he decides to leave it up to the addressee to perceive and understand the meanings of the utterances while doing the FTAs. Thus, it is quite probable that the speaker may not find out the tidings and can understand the meaning in a different way.

The character of the Man is highly intelligent and shrewd as he uses the off record strategy of politeness to hide the real intentions of his utterances while speaking to the Girl and the Second Man. When the Girl narrates her terrible experience of witnessing a murderer, he instead of showing his real face to her, hides it through the polite and friendly behavior. Nevertheless, he also gives her clues or hints to find out identity of the murderer as he asks her, I'm sorry-I shouldn't be going on like this-you are much too upset…. Don't worry about it anymore. Something will come to you later- that you've forgotten about right now. You'll see. (54) and your flashlight- for instance. You could identify that, couldn't you? (56). When the Second Man compliments the Girl by saying I'll bet she's smarter than you are. (85) The Man's reply that Yes –I suppose she might-be. (86) Feels quite ironic. Moreover, when in the end the Girl realizes her mistake of suspecting the Second Man, his remark shows both sarcasm and irony as he says, don't worry, my dear. You'll have light. (137) because in reality he has the intention of showing her flashlight to her so that he should tell her dire mistake of trusting him.

When the Second Man asks the Man that are they not together, he remarks, Er-no- (104) which shows his confused position that he does not want to reveal the real situation but still answers the Second Man to satisfy him. However, the use of the off record strategy by the Girl merely shows her frustration and confusion as she utters incomplete sentences like, It's lightening-I-(108), Yes-but- (57) and I don't know-I- (41) In the end when the Second Man lefts the waiting she realizes her mistake of not trusting him and her utterances at that moment show her fear and contradiction from the views of the Man as it has been shown in the dialogues below:

Girl: No- He's gone-He's gone-I guess it wasn't-No-I somehow don't think it was- (128)

Man: You don't think it was he? (129)

Girl: No- only that he- left. He left- (132)

Thus, the utterances of the off-record politeness strategy help us in the understanding of the inner workings of the characters and the personalities of the speakers. The employment of this strategy by the Man shows his criminal and shrewd personality and on the other hand it tells us about the plight of the girl and its impact on her mind.

As for the character of the Man who most frequently employs the positive politeness in his utterances, it shows that there is a purpose behind his friendly and warm behavior towards the Girl. He has also used the off-record strategies to express the irony and sarcasm on the situation of the Girl. On the other hand, the employment of the positive politeness by the Second Man shows his genuine interest and care for the Girl. The Girl most of the time uses the negative politeness as she is not in a good disposition and wants help from the Man and therefore, she most of the time is indirectly requesting the Man to help and save her.

Limitations of the Study

However, there are some limitations of the study which should be considered. The most important one is the limitation of the time constraints and the second limitation is of the study material and resources. Moreover, this study has only focused on the overall analysis of the characters but further research can go in detail of these strategies for example FTAs can be further analyzed in the play.

Recommendations

As for the recommendations, it can be suggested that a combined study of Laver's (1975) phatic tokens theory and speech acts theory of Searle (1975) can be done on the same play which might reveal new understandings of the characters and the story.

Conclusion

This study has investigated the use of politeness strategies proposed by Brown and Levinson (1987) in the play Heat Lightening. The purpose is to analyze the utterances of the characters to understand the use of politeness strategies by the characters. The results of the study unfolded that negative politeness (30%) and positive politeness (30%) strategies are the most selected politeness strategies along with the other two strategies which are bald on record (21%) and off record (19%). The Man in the play has used the strategies of positive politeness in 14 utterances and off record in 7 utterances which is the most frequent use of these two strategies. On the other the Girl has mostly employed negative politeness in her utterances that is 10 times and the Second Man has used Bald on record most frequently that is 7 times. The analysis of these strategies has provided a great deal of understanding in the role and personalities of the characters in the play along with the understanding of the real intentions behind the utterances.

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