

## APPROACHING SEAN O'CASEY'S *JUNO AND THE PAYCOCK* THROUGH SPEECH ACT THEORY

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### Abstract

*The current research deals with the analysis of Sean O'Casey's Juno and Paycock (1988) from feminist perspective, applying Speech act theory as an objective tool, and analyze the character of Juno, the protagonist of the play. Our aim is to show the position of women in male dominated society, and how she is exploring herself in the patriarchal society by reflecting the male and female characters from the drama named as Juno and the Paycock (1988) to show bleak images of women. The current research is qualitative and descriptive in nature where the researchers selected the dialogues from the selected play in which Sean O'Casey gives importance to women and where he shows male dominance at peak that is used against the women to be oppressed and marginalized. It is difficult to describe and analyze a character but applying certain tools as the researches have applied using Speech act Theory which became easier to analyze and understand. The counted acts e.g. it can be assertive, directive speeches which have been uttered by male and female character to show the frequency of that act and speech, and the acts show how many dialogue present women's representation in the play. Through this technique, the nature of the writer comes before us which is giving voice to women's character in the play.*

**Key words:** *Juno and the Paycock*, Juno, Paycock, Feminism, Speech act theory, Qualitative

### Introduction

#### Background of the study

If a statement is able to accurately express a variety of events or situations of affairs and can be evaluated for its accuracy, then it is deemed to be useful. On the other hand, a sentence is considered meaningless if it does not possess the characteristics of being true, having a relationship to reality, referring real-life situations, facts, and falsehood. A taxonomy of speech actions was presented by Searle (1969), and it was comprised of five categories: directive, declarative, expressive, and representational (assertive) speech acts. Through the application of this categorization, the theory of speech acts has been considerably advanced and improved.

According to Grice (1975), the concept of conversational implicature was developed. This concept places an emphasis on the pragmatic features of language usage. In his work published in 1975, 1978 and 1989, Grice claimed that effective communication requires the utilisation of specific assumptions in order to convey the proper information after the encounter

has been controlled. Grice (1975) established four maxims that relate to the use of language in conveying the cooperative principle. These maxims serve as standards for communication due to their connection to the cooperative concept. Within the context of social situations, the cooperative principle revolves around the mechanics of effective communication. It emphasises how crucial it is for the speaker and the listener to work together in order to understand the point being made by the discourse through the discussion. This principle describes the usual behaviours that two people, mainly the speaker and the listener, are expected to engage in throughout a conversation. The Cooperative Principles can be divided into several more comprehensive and in-depth maxims, according to Grice (1975). Four distinct maxims can be applied to these concepts, according to Grice (1975): the maxim of way, the maxim of relevancy/relation, the maxim of quality, and the maxim of number.

Grice (1975) asserts that the significance of each maxim depends on the words that a person chooses to speak. One crucial aspect of the quantity principle is the providing of the maximum amount of relevant information that is necessary for effective communication. A speaker must uphold the idea of quality, which calls on them to make an honest attempt to convey the facts while abstaining from giving misleading information or making claims without supporting data. Maxims of relation are the ways in which a speaker might stay relevant in a discourse by making assertions that are pertinent to the subject at hand. When speaking in a conversation, the speaker should try to be clear, concise, and well-organized to avoid any ambiguity or confusion. This aligns with the concept of style. Austin (1962) created performative and speech act theories to achieve the objective of effectively expressing messages. Speech acts are the activities that are performed via the use of words and utterances. Speech acts include things like a request, a compliment, an apology, a promise, and a complaint. Requesting something, offering a suggestion, and expressing thanks are examples of other speaking acts. Language is used as a tool for carrying out tasks or activities by using voice, in addition to being a medium for word-based communication. Austin (1962) first drew attention to the idea that language is a tool for doing tasks in his work "Performative." He further expedited the full version with better understanding in his later publication (Austin, 1998).

In indirect communication, the listener is responsible for analyzing the utterance and understanding what it is trying to convey. There is a connection between the form of a speech and its function that is not very direct. A form of speech act known as a perlocutionary act is one in which a person produces an utterance with the purpose of influencing the listener through a variety of effects, including but not limited to persuasion, terror, conviction, illumination, inspiration, and so on (Harnish, 1994; Sadock, 2004; Searle, 1969; Searle, 1965; Searle, 1968; Searle, 1971, Searle, 1975ab). A perlocutionary act is a form of speech act that, in most cases, prompts a certain response from the listener. This is because the speaker's purpose is for the listener to do some action based on the utterance that they are hearing.

Therefore, Language is a way through which we can communicate we need words and meaning associated to that vary word for communication. Our words are very much important in our life when we speak something it is not only word but there is life in every word we speak, through the analysis of speech we can find out the position of the person in their society or in their house. We can see that who have authority in their hand through the analysis of speech. There is a theory of Speech act in which we see that words have actions. When we said don't argue in front of me, it means that we have authority in our hand so we can make such speeches. On the contrary when a person submissive we will see such types of speeches from that vary

person “I am sorry”, “Yes’ I’ll” etc. We observe in our male dominant society that women are inferior to man, but Sean O’Casey (1988) talks about the equality of men and women. In ancient time women’s were given no importance. The cause of his feministic approach is because he gives great respect to his mother. He led an unhappy and a difficult life in slums with his mother. He has a lot of love for his mother. He praises and helped his mother very much. His mother takes a very good care of him in very unfortunate situation. In return he loved her mother very much. Sean O’Casey (1988) believes that we have to give the same position to women to development in the modern world. Women in that society, is not in that position that she can survive without her husband, when she left him. With the passage of time women gain some importance, now they are able to divorce their cruel husband and also can read and right. They can also keep their money with them; even they can make decision of there on marriages. Sean O’Casey in his novel presents in front of us a character of “JUNO” who leaves his husband, but it was not difficult for her to survive because Sean O’Casey (1988) talks about the equality of both genders. In our Pakistani society we see that women gain their right fully now the rate of the education is higher in women than man. We see in our university where we find more girls than boys. But as far as the language is concerned we observe that in language women’s are still submissive e.g. when we talk about the word “women” this word comes from the word “men”. When we say “bachelor” it is not bad word, but when we use the word for females it is “spinster”. There is another example of “Female” it also comes from word “Male”. We know that females didn’t find equal right in their society.

“Juno and the paycock” is written in 1924. This play is divided into three acts. In which he talks about a poor women and mother of two children, who is working hard throughout the play instead of male character. ‘Juno’ and ‘Boyle’ is main character in this play. Juno is working hard for the survival of her whole family and she is a bold and careful character she is not only concerned for herself but also for each and every person in her life and she is concerned all the time about other people in short we see that she is self-sacrificing sort character not only provide food to her family but also a house wife. In contrast to Juno, the male character Boyle is careless irrational, idle and irresponsible Boyle is continuously rejecting the reality of work at every stage in the play. There is another character who’s name is Johnny (son of Boyle) he is also kind of character who dependent on her mother. At the end of the play we see that Juno leave his husband’s house and live with her daughter. This is the whole summary of the play.

#### **PURPOSE**

The aim of this paper is to analyze the play of Sean O’Casey “Juno and the Paycock” (1988) by applying Speech act as an objective tool, to show the feministic approach of Sean O’Casey in his play. Men are weak and idealist while women are very much sensible and disillusioned and realistic in Sean O’Casey world. We analyzed the characters through this tool so it becomes easier for us to know the superiority and inferiority of the characters, and the nature of the writer, and the way he writes. Through the analysis the character of Juno will appear clearly in front of the readers.

#### **Significance of Study**

Through the analysis of this play it will easy to understand the hidden meaning of the play and the character of the play as well, how they are dominating others. It will not only help us to understand but also helps many others too. The character of Juno, Boyle will appear clearly and it will be easy for the other to understand Boyle and Mrs. Boyle’s character. I will also help

others to know about the speech act theory that how words act, and how we can apply that theory on literary text.

### Questions:

1. What is the main idea of the play “Juno and the Paycock”?
2. How Female characters are superior in this play “Juno and the Paycock”?
3. Which speech acts are used by male and females?
4. How we will analyze Juno’s character through speech act?

### Literature review

There is a major contribution that literature makes to the performance of speech acts. In literature, there are many different kinds of speeches because, on occasion, the words that are said serve a function that goes beyond their literal meaning. Therefore, speaking acts are the fundamental elements that make up the foundation of literature. The examination of speech activities is a practise that is frequently used in the field of literature. When conducting research in the realm of literature, it is common for researchers to concentrate on analyzing speech acts within particular literary works.

According to Searle (1969) and Austin (1998), the concept of speech actions has been investigated in relation to literary criticism. It is their contention that speech acts are not only connected to language patterns, but that they are also an essential component of literature. Furthermore, Austin (1998) contends that performative speech actions are not present in real-life scenarios since they are predominantly found in literature, where performative speech acts may be found in plenty across all the different types of literature. Within the explicit component that is referred to as speech actions, the actual events that belong to the acts of commanding, promising, and requesting have been investigated. The study of declarative speech acts, on the other hand, is not included in this discussion. Additionally, the language that is utilised on stage does not constitute utterances that are considered to be performative.

In spite of the fact that it has been stated that speech acts and literature are intertwined, there are a variety of critics who believe that literature ought to be free from the influence of speech acts. In his article from 2001, Miller makes the argument that literature is dependent on representational characteristics and strives to validate truth. Both men and women are treated with respect in this literary work. Furthermore, Austin (1998) contends that speaking acts should not be tainted with art or literature because literature does not follow to established rules, suffers from a lack of purity, and is regarded as being non-serious. For example, if we take into consideration the phrase "come and catch rolling star with me," it is clear that the statement is in the imperative form, which means that it is issuing an order. On the other hand, in order to successfully comply with the instructions and successfully capture the rolling star, it is required to apply a different technique.

As a result of the fact that literary language is based on imaginary language that is separate from normal speech, Austin (1998) states that speech acts cannot be established on literary language. When compared to speech actions language, literary language is founded on the domain of fiction and poetic expression, but speech actions language is founded on the principles of truth, presence, meaning, and consciousness, which are thoroughly studied within the context of speech acts. Miller (2001) asserts that Derrida does not agree with Austin's viewpoint whatsoever.

According to Miller (2001), Derrida has observed that there is a lack of speaking actions that are considered to be conventional, pure, and usual. In addition, Miller (2000) claims that the

whole meaning of particular words is derived from the context in which they are uttered when they are used within a phrase. The audience is unable to understand the message that the speaker was trying to convey. Regarding this particular instance, the listener is unable to directly perceive the meaning. In order to ensure that the speech acts are founded in standard language and clarity, they are required to take into consideration the context. In addition, Derrida is of the opinion that life is full of unexpected and humorous moments. According to Miller (2001), the remarks that people make in their everyday interactions can frequently be classified as sarcastic, caustic, citational, fictitious, parasitical, and metaphorical. These are all characteristics that can be found in those statements. On the other hand, these verbal utterances are founded on behaviours that are considered to be performative.

According to Supawattana (2004), a distinguished researcher, Japanese comics frequently represent themes of order and commitment within larger social organisations. This is a position that goes against the conventional interpretation of Japanese comics. The ability of the audience members to carry out the acts that are triggered by the speakers is going to determine the utterances that the characters make. Therefore, the most common requests, invites, representations, statements, instructions, information, and compliments are the primary motivating factors behind the majority of the actions that are carried out.

Kuhn (1999) has demonstrated, through his research on speech acts, that speech act theory is founded on a persuasive strategy that aims to discover activities that are identified by both speakers and listeners in real-life settings. This technique seeks to uncover actions that are recognised by both parties. In the course of his investigation, Kuhn (1999) made use of speech acts. Furthermore, he adds that the lyrics are derived from ordinary occurrences, and the artist digs into enticing techniques in his thoughts, highlighting the fact that his songs should mirror true life events from his own experiences. Morris (2006) places a strong focus on the significance of real-world experiences that go beyond the ordinary language usage experience that one encounters in everyday life. The contemporary Afro-American musical genre known as "Hip hop" is also illustrated by Morris, who presents an example of the genre.

In the course of his investigation, Suetrong (2007) carried out a study that was centred on the methods that are utilised in love songs. Threats, promises, wishes, flattery, and logic are all examples of techniques that fall under this category. All of these strategies are essential components of the concept of speech actions. On the other hand, Austin (1998) argues against the application of the speech actions theory in literary works.

In literature, the concept of speech acts may not be as clear as it is in real life. However, in real life, speech acts are often governed by particular elements, such as the involvement of both a speaker and a listener who must take into consideration the context. Because the speaker's genuine goal is not made clear in this context, the listener is required to respond to the remark that the speaker makes by making an educated judgement about what the speaker's true intention is. Speech theorists are tasked with determining which phrase should be carried out within the context of the complete situation. As an illustration, Stenius (1998) contends that model auxiliaries are essential in speech acts because they serve to convey the classification of speech actions in which a particular assertion is made. Furthermore, Davidson (1998) has claimed that the utilisation of particular phrases, such as "I command you" or "I instruct him," can assist in the regulation of specific sorts of speech actions with the intention of regulating them.

### **Theoretical approaches of speech act**

Speech is a kind of action, actions performed through utterances are called speech act. We utter a lot of speeches in our daily life, and a speech is a typical use of language but we can do many other things with the words e.g. we can ask questions, make requests, give commands, and make promises, offer excuses and etc. Initially speech act theory's major concern was linguistic meanings study but with the passage of time it develops.

Speech act theory is a kind of theory through which we can expose the concealed meanings of discourse and creating the task of what is said. J. Austin and J. Searle give theories of speech act. Speech act theory was given by J. L. Austin and was developed by J. R. Searle. Searle was the student of Austin. In 1930's Austin invent his idea on speech act theory. Searle take the concept of Austin and purify it. They consider that the purpose of language is to inform and describe things, sometimes it is used to do things and sometimes to perform different acts. In the work of Austin and Searle we will find some differences. Austin talks about three different acts "Locutionary, Illocutionary and Perlocutionary" but Searle focus on only illocutionary acts. Austin focuses on the individual speech acts. Austin talks about performative and contrastives sentences. Contrastive can be true and it can be false also but as far as performative is concerned it cannot be false nor it can be true. There are further sub division of performative "implicit and explicit" Explicit sentence have a verb in the sentence that makes clear what sort of act is being executed. But in implicit sentence we see that there is no verb in the sentence but it make clear the meaning.

For example we take some explicit and implicit performatives. When for example a person or may be that person is our teacher ask us to "Go", and teacher may be giving us a order to go away to the room then this statement is element of the presentation of a domination; and the condemnation, and this statement is neither true nor false so it is performative sentence.

Austin has described three types of acts.

1. **Locutionary acts:** Saying something with a exact meaning in normal sense
2. **Illocutionary acts:** the presentation of an act in saying something. There is a purpose in our mind when we are uttering a sentence.
3. **Perlocutionary acts:** The effect of the utterance on the hearer.

In Locutionary act speaker will make an utterance like "It is very cold over here" and in illocutionary act it can be request for hearer for turn off the fan or a request for the blanket and in Perlocutionary act the utterance of speaker will affect the hearer, maybe he refuse or accept the request of the speaker.

We can examined speech acts in three different ways first is as a speech which is meaningful second is conventional forces in the speech and last is firm non conventional result in speech. Austin also gives us the concept of direct and indirect speech act. Sentences have different types in language it can be imperative, Interrogative and declarative. Direct speech act is that when systematic meaning of the sentence and the sentence is same e.g. turn off the fan. In this sentence the meaning is clear. The speaker is clearly conveying his/her message. In indirect speech our meaning is not clear, we convey our message indirectly e.g. it's very hot over here. It's an indirect speech in which may be speaker request the hearer to turn on the fan. Also there are some ironic speech acts in which we make sentences ironically e.g. when your all day was bad and someone ask you how was your day? And you said "it was awesome". These types of sentences are ironical.

John R. Searle's identifies five classifications:

**Assertive:** statements may be judged true or false because they intend to explain a state of dealings in the world.

**Directives:** Particular action is take place in this classification. For example request, commands and advice.

*I need that book*

*Give me your car*

*Could you give me your mobile?*

**Commissives:** in this classification some future actions are performed e.g. promise or may be oath.

*May be I'll do your work tomorrow.*

*I swear I'll be there.*

**Declaratives:** It is the change of the reality with respect to the intention of the announcement e.g. declaring that someone is guilty or declaring to someone that they are husband and wife from now on.

*I now pronounce you guilty.*

**Expressive:** it shows a personal state of the speaker e.g. congratulations, thanks and excuses. Congratulation you have passed your exam

Thanks for your help

I am very disappointed.

Work on Speech act by Searle gives him very much reputation. According to Searle there are two types of rules first one is Definition or constitutive rule and second is Behavioral or regulative rule in constitutive rule we define behavior which is new but in regulative we oversee behavior which is already be present

Language has two meanings surface meaning as well as hidden meaning. Both can be different so you should be aware of the intentional meaning of the speaker it will help you to understand the speaker.

Speech act is actually a way through which we can come to know that how we can use the language and how we can understand it. But it has some issues with it.

There are some principles in illocutionary forces.

- (a) In six kind of part we can separate each illocutionary force first is a style of success of that point, introductory and honesty conditions and the degree of power.
- (b) Recursive is the collection of illocutionary forces
- (c) The circumstances of achievement of basic illocutionary acts are totally firm by the workings of their force and their propositional inside;
- (d) The situation of fulfillment of straightforward illocutionary acts are wholly resolute by their propositional content and their way of fit.

**Analysis of a text “Juno and the Paycock”**

<i>Text</i>	<i>Speech act Analysis</i>
“She is forty-five years of age, and twenty years ago she must have been a pretty woman; but her face has now assumed that look which ultimately settles down upon the face of the women of the working class”.	The statement is based on given bold approaches of speech acts <b>(Statement)(Give Information) (Assertion)</b> <b>Declarative sentence</b>
Mrs. Boyle: Oh. He'll come in when he	Oh is presented here about to show reaction where

likes; struttin' about the town like a paycock with joxer	'struttin' is used for informing.  (react) (inform)
Voice of Johnny: Bring us in a dhrink o' wather.	<b>Request</b> is shown in <b>Direct</b> way. And the speech is presented as <b>Direct speech</b>
Mrs. Boyle: I don't know what any o' yous ud do without your ma.	This sentence is <b>Assertion</b> which is presented as in form of <b>Direct speech</b>
Mrs. Boyle: (piteously): there now, he'll miss that job, or I know for what! If he gets win' o' the word, he'll not come back till evenin'.	The sentence is consisted of as <b>assertion, statement</b> and <b>Information</b> . The speech is presented as <b>Indirect speech</b>
Mrs. Boyle: I killin' meself workin', an' he struttin' about from mornin' till night like a paycock!	The first part of the statement is presented as an <b>Assertion</b> and the speech is presented as <b>Indirect speech</b> while the last part of this statement shows <b>Assertion</b> and presented as <b>Direct speech</b>
Mrs. Boyle: Are you goni' to have your breakfast- yes or no?	The statement shows three elements of speech acts; <b>Command, Question</b> and the speech is presented as <b>Direct speech</b>
Boyle: (too proud to yield) I'll have no breakfast-you can keep your breakfast. (Plaintively) I'll knock out a bit somewhere, never fear.	Parenthesis has been presented as <b>expression</b> to powerfully present the message. Also it is used for <b>assertion</b> and to <b>convey information</b> . The speech is presented as <b>direct speech</b> .
Mrs. Boyle: Nobody's goin' to coax you-don't think that.	The speech is presented as <b>direct speech</b> to <b>inform</b>
Boyle: I've a little spirit left in me still.	It is <b>Assertion</b> and the speech is as <b>Direct speech</b>
Mrs. Boyle: eat your breakfast it may be the last you will get for I don't know where the next one is going to come from.	The statement shows <b>direct speech</b> , having <b>command, inform, alert</b> and <b>warning</b>
Mrs. Boyle: Your poor wife slavin' to keep the bit in your mouth, and' you gallivantin' about all the day like a paycock!	<b>Direct speech, assertion, statement</b>
Boyle: Consols? Oh, Consols is-oh, there is no use tellin' women what Consols is-th' wouldn't understand.	<b>Statement, react, direct speech</b>
Boyle: I'm afther gettin' a terrible twinge in me right leg!	<b>Assertion</b> <b>Excuse</b>
Johnny: Blessed Mother o' God, shelter me, shelter me, shelter your son!	<b>Pray</b> <b>(Request)</b>
Mrs. Boyle: (to Boyle) Get him a glass o'whisky... quick man' an' don't stand	<b>Command</b>



gwakin'.(BOYLE GETS WHISKY)	
Mrs. Boyle: You'll say nothin' to her, Jack.	<b>Command</b>
Boyle: Leave this place! Ay' she'll leave this place an' quick too!	<b>Direct speech</b> <b>Command</b>
Mrs. Boyle: If Mary goes, I'll go with her.	<b>Commisive</b>
Mrs. Boyle: We'll go. Come, Mary, an' we'll never come back here again.	<b>Direct speech</b>

### Frequency of the acts:

**Table1**  
**Dialogues of Mrs. Boyle (Juno)**

Act	Frequency	Percentage
<b>Statement</b>	<b>3</b>	<b>0.00125%</b>
<b>Inform</b>	<b>4</b>	<b>16.66%</b>
<b>Assert</b>	<b>6</b>	<b>25.00%</b>
<b>React</b>	<b>3</b>	<b>0.00125%</b>
<b>Command</b>	<b>4</b>	<b>16.66%</b>
<b>Warn</b>	<b>1</b>	<b>4.166%</b>
<b>Alert</b>	<b>1</b>	<b>4.166%</b>
<b>Express</b>	<b>1</b>	<b>4.166%</b>
<b>Commit</b>	<b>1</b>	<b>4.166%</b>
<b>Total</b>	<b>24</b>	

**Table 2**  
**Dialogues of Mr. Boyle**

Acts	Frequency	Percentage
<b>Order</b>	<b>2</b>	<b>16.66%</b>
<b>Excuse</b>	<b>1</b>	<b>8.33%</b>
<b>Express</b>	<b>1</b>	<b>8.33%</b>
<b>Assert</b>	<b>4</b>	<b>33.33%</b>
<b>Commit</b>	<b>1</b>	<b>8.33%</b>
<b>React</b>	<b>2</b>	<b>16.66%</b>
<b>Declare</b>	<b>1</b>	<b>8.33%</b>

<b>Total</b>	<b>12</b>
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**Table 3**  
**Dialogues of Johnny (son of Boyles)**

<b>Acts</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Request</b>	<b>2</b>	<b>66.66%</b>
<b>Pray</b>	<b>2</b>	<b>33.33%</b>
<b>Total</b>	<b>3</b>	

### Conclusion

After the analysis of the play “Juno and the Paycock” (1988) and the character of Juno we conclude that Juno is a character who have authority of house, children and husband in her hand. We see that Sean O’Casey in his play talks about the equality of female and male character. After the analysis of the play we count the act and dialogue of the three character, two are males and one is female. We take the frequency of that acts and we see that female character utter more dialogue and these are dialogue, which can be utter by a person who is dominated, and males are idle and make excuse and also utter very little dialogues. But at some point we observe that male think them superior by giving orders but women is taking it for granted. This also shows the superiority of female character. There are almost 20 dialogues we take from the novel in which we see that who is dominant. When we take the frequency we conclude that acts were related to Juno and 12 by Boyle and 3 by Johnny. So the frequency we take shows also the superiority of a female character. Juno has the power of making decision and she can also change the direction of topic. She is not submissive in front of any one. In addition, we concluded that Sean O’Casey is a feminist who mostly wrote plays in which he talks about equality of both gender.

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