

# A Pragma-Stylistics Analysis Of Poem “Sometimes I Cry” By “Tupac Shakur”: Perspective Of Paul Grice’s Theory Of Implicature, Searle’s Speech Acts Theory And Levinson’s Deictic Expressions

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## Abstract:

To analyse any text with regard to logical considerations is how one approaches the text intent and aim of the writer. This

research project takes a practical and stylistic look at the poem "Sometimes I Cry" by Tupac Shakur. This research aims to shed light on the stylistic deployment of pragmatic ideas in literary and, more specifically, dramatic speech. This research examines the pragmatics of Tupac Shakur's poem by applying an eclectic theory based on the works of Searle (1979) and Grice (1975), as well as Cruse (2006) for deixis: the Thus, Searle's categorization of SA as realistic, expressive, directorial, commissioned, and declared is scrutinised for each poem's analysis. Grice's tenets (quality, quantity, style, and relationship) are also investigated in each piece to see how much the poet relied on and disliked them to deliver his message. Each poem's translation was examined via the lens of five different types of deixis (personal, time, place, social, and discourse). Thus, the study seeks to analyse the texts of the chosen poem through the use of pragmatic methods in order to determine the poet's style, which is how the right comprehension of the writing can be attained, as well as to determine the most common kinds of language acts a poet uses, to demonstrate how non-compliance with concepts generate stylistic impact on two levels of collaboration in Tupac the rapper Shakur's poem, and to identify types of deixis. This research needs to draw the following conclusions about communication acts: 1) speech actions that are expressive are more common compared to different types. The poet dislikes the majority of Grice's maxims, qualitative maxim being the most prominent of these. The third reason is because the poet mostly used temporal deixis. (4) Tupac Shakur, the rapper, and other lexical components in the poem only employ Grice's three maxims to express ideas and meanings indirectly.

Keywords: Pragmatic-stylistics, Tupac Shakur, Sometimes I Cry, Co-operative Principles, Speech Acts, Deixis

### 1. Introduction:

African-American rap sensation, poet, novel and fugitive Tupac "2Pac" Islam was both lauded and vilified for his deep and provocative songwriting.

When he tragically passed away currently the age of 25, he served as one of most famous rap artists according the world. His songs gave downtown kids hope and inspiration. His lyrics were "representing the idealistic hopes of the 1990s" and thus, together with many other rappers, built rap music as the most original and

influential society of Western musical forms/speech today (George 143). Many people found fault with 2Pac since he was such a major figure in the development of gangster rap within the hip-hop community. Many have criticised 2Pac and other gangster rappers for their violent songs and misogynistic allegations. Rappers boasting gang affiliations have come to represent all that is good and bad about contemporary American music. 2Pac rose to prominence in the early 1990s as the spokesperson for a generation of young, disenchanted African Americans. Because of its audacity, originality, honesty, controversy, metaphor, and vulgarity, 2Pac's lyrics became popular. His poems pioneered a new form of poetry by reciting verses in time to the music, which had a profound effect on his fans. His ability to appeal to both black and white audiences was aided by the synchrony of his successful lyrics. His music offended some people, but it also had a profound impact on many others. Poetry is a genre worthy of study since it is a mirror of natural speech and a foundation of realistic stylistics. This research uses Tupac Shakur's poetry "on occasion I Cry" as its primary source material. In order to address these concerns, this research analyses the writing from a pragmatic-stylistic vantage point. How does the poet's disregard for Gricean tenets affect the poem's style on both levels of connection (1)? Two, how theories of pragmatics like speech acts and Gricean deixis are applied stylistically to poetic writings. This research examines how the idea of speech acts can be applied to poetry and how such stylistic effects can help readers understand and appreciate the creator's intended usage and theme. This research will examine how stylistic tropes like metaphor, simile, repetition, etc., are utilised to create implicatures in defiance of the idea of collaboration and its four maxims. The function of deixis in determining the literal significance of a poetic poem is investigated alongside theory of speech acts and Grice's maxims. Although numerous researchers study the practical examination of literary styles such as poems, plays, musicals, etc. that emphasises the individual aspects of the language use.

This study aims to fill this void by analysing different sorts of deixis via the lens of Searle (1979) and Grice (1975) and by applying Alan Cruse's (2000) paradigm for circumventing maxims.

## **2. Literature Review:**

### **2.1 Pragma-stylistics**

Major studies in stylistics have historically centred on the examination of grammatical forms, phonological characteristics, and related meaning in literary texts. Poems served as the primary basis for this kind of study since the decorator could examine the entire poem in a relatively short amount of time. Such an examination is simple since there is typically merely one level of dialogue in a poem, with the poet speaking directly to the reader. However, there are more tiers of meaning in fiction and theatre. The author's engage to the viewer is embedded within the narrators' address to each other, which is nested within the level at which the characters address or engage with one another. The task of the analyst is made more challenging by the fact that the impacts of style must be identified independently at the various levels of conversation. The longer the text, the more difficult it is to analyse it in its entirety. Since early stylists had the resources necessary to deal with texts of this genre or to analyse discursive interaction, this explains why theatre was mostly ignored by them (Jeffries and McIntyre, 2010: 100). By the late 1980s, stylists had the skills to analyse the deeper implications of conversations and exchanges across literary genres, thanks to the rise of disciplines like conversations, pragmatics, and discourse analysis (Norgaard, et al., 2010: 45). Because of this, a new school of thought known as realistic stylistics emerged. Pragma-stylistics, as defined by Davies (2007: 106), combines stylistics and pragmatism. It examines literary works through the lens of practical hypotheses to shed light on questions such as the function of literary language in context and the construction of effective structures. His methods include "a blend of pragmatism and stylistic approaches" (Norgaard et al., 2010: 39) that shed light on how (literary) language is employed in context and the ways it can help characterise protagonist or establish power relations. Language style is defined by Allan (2016: 217) as a technique that seeks to apply the ideas and methodology of pragmatic theory to the meaning of manner in language acquisition, that is, to variances in usage in both spoken and written languages, such as the analysis of language of literary texts. connecting writers, genres and time. "The goal [of pragmatism stylistics] is to attach the drafting and reception of books to the linguistic and social-cultural environment in which these procedures took place," writes Sell (1991: 99). In other words, there is a significant concentration on contextualization, making it both literary and linguistic. Similarly, Mey (2009: 256) believes that pragma-stylistics is a recognised discipline at the pinnacle of

narrative investigations within stylistics, and so agrees with its placement within this larger literary sub subject. He characterises it as an examination of "about the role of the audience in public texts during manufacturing and use" and alternately as "the scientific study of the wordless". Pragma-stylistics is an effort to uncover, analyse, and formallyize the hidden meanings of words and phrases by studying style in accordance with pragmatic standards. But what binds them together is an effort to clarify rather than create fresh information of texts. When looking at stories from an economic viewpoint, we can see that the author, the reader, and the text all work together in an ever-changing cycle of meaning formation and meaning use. Given how speech is an integral aspect of the story and their development of character in play, frequently without a written guide, this is of utmost importance (ibid.).

## **2.2. Pragmatics theories:**

### **2.2.1. Speech Acts (SAs)**

In addition to using lexical and substantive features including words in their utterances to convey meaning, people frequently employ these utterances to carry out specific tasks. The behaviours that are accomplished by phrase have the designation speech acts. Yule (1996:47) explains that individuals use language for a wide variety of purposes, including but not limited to: asking questions, providing answers, transmitting information, issuing threats, warning others, making demands etc. In his 1954 lectures at University of Oxford, the British psychologist J. L. Austin originally presented the concept of SAs. Then, as he notes (Huang, 2007: P.93), William James introduced it in 1955 at the University of Massachusetts in a series of lectures that would later be published as *How to Do The circumstances with Words*. Austin introduces the SAs theory as a response to prior linguistic theories and viewpoints that failed to account for language's practical uses. Austin (1962:6) divides claims into two categories: those that undertake actions and those that can be either true or incorrect. Conditions of bliss are what Austin proposes as necessary for the successful implementation of propositions. 1. There must be a well-established, standard process with a well-established, conventional consequence.

Two, the right person must say the right thing at the right moment in the right setting.

Third, everybody involved needs to do everything by the book. If any requirement is breached, the act of speech will be sad (ibid: 14-15).

The utterance of words, the imposition of an offensive force through words, and the perlocutionary effects of speech can all be engaged concurrently while making a statement, as he explains (ibid., 99). Austin categorised SA as judgements, exercises, appointments, routines, and readings. In his important book "Speech Act" (1969), Searle expanded and revised Austin's theorem of speech (Verschueren 1999:22). He breaks down the requirements for happiness into four categories: ones that require preparation, ones that require sincerity, ones that are based on propositions, and one that are fundamental.

According to Cutting (2002: 16-17), Searle classifies SA into five categories:

**1- SA Representatives** Describe the situation, give a time estimate, make a claim, make a prognosis, etc., according to the speaker's belief.

**2- SA Commissives** are statements that obligate one to carry out a specific action in the near future (a promise, an offer, a threat, a denial, etc.).

Third-person singular imperatives (SA Directives) include giving or receiving an order, request, recommendation, or other similar form of influence from another person.

4- SA Expressive involves behaviours in which words show the writer is physiological condition, such as apologies, regret, thankfulness, etc.

5- SA Declaratives are utterances like "I bet," "I declare," "I resign," and similar statements that have an instant legal effect.

### **2.2.1.1 Speech Acts Theory:**

Since literary discourse mimics everyday speech, the same linguistic theory that applies to everyday speech has been used in literary works. Given that SAs idea may be utilised to make up for the language and interpretation of a given book, it is credible to assert that doing so is of benefit in literary discourse. Pratt (1973), in her book *Approaching a Language Act Philosophy of Poetic Discourse*, was the first to highlight the importance of speech act theory. She argues that the same model of analytical and discourse analysis theories that SAs use may be applied to the study of

literary discourse. She suggests that the fit requirements regulating certain SAs in ordinary conversation are akin to the contextual expertise that governs literary works (Ohmann, 1972: 369). Since its inception in 1970, the theory of speech act has had a wide-ranging impact on the field of literary studies. It has been giving scholars and audience members a framework for the subtle but inefficient consideration of each and repercussions of speech actions while analysing a character's direct discourse inside a literary work. It was additionally utilised as a basis for rethinking and revising literary theory, in particular with regards to fictional works, for example, the way in which the author makes "pretended" statements by having a fictitious narrator report on the author's intentions while absolving the author of responsibility for actual facts and ordinary illogical speech tasks. Moreover, certain ones speech acts philosophers propose that written matter is a copycat discourse. The idea of poetry and drama is to mimic everyday conversation so that we can share our feelings and ideas. An imitation of a memoir or memoirs can take the form of a novel, short story, or play (Abrams & Harpham, 2009: 376). In addition, Miller (2001: 1) argues that "expression acts in literary" can be taken in a number of various ways, as he explains in his book of the same name. Requests, pledges, apologies, and other similar speech acts (whether expressed orally by people or the author) can be considered literary speech acts. It can also refer to the potential theatricality of a full literary work. In the field of drama, in particular, several stylistics experts have sought out approaches to dramatic texts that are grounded on SAs theory. Elam's (1984) application is one example. Since melodramatic discourse is more similar to everyday vocabulary, he insists that it should be characterised in in terms of SAs theory. Heroic discourse is a sequence of SAs; consequently it should be examined using SAs rules. According to Makaryk (1998:196), not all actions in theatrical texts or conversation are communicative acts. Esterhammer (1994: 13) agrees with Elam that the study of drama is where theory of speech acts has had its greatest and most fruitful impact on literary theory. He found drama to be an insightful example of how language can be used to construct and reflect social reality. This is linked to the essence of play where language and movement are interwoven. This, in turn, evokes the public speech patterns and social norms of the way society it depicts. According to Short (1996:194), observing people's behaviours allows us to draw conclusions about who they are and how they interact with others.

For instance, if a person is always giving orders, we may conclude that he is a dictator. What functions in the actual world likewise functions in the play's imaginary universe. Character traits can be inferred from SAs patterns. He uses an example to the plays of Shakespeare "King Lear" (ibid., pp. 195–6) as an illustration. He shows his authority as king by commanding others to do things. Saying things has the force of law for him. Thus, he loses his monarchical authority after dividing his empire amongst his two evil daughters. SAs have an impact on both the actual and fictional worlds. Reading a book and realising SAs rules, one might infer key unsaid components of context. Carter and Lambert (1989: 162) show that identifying the different types of speech acts employed by individuals and checking for a pattern in the order of distribution of communication acts is one technique to analyse a theatrical text in terms of speech acts. Understanding character and the interpersonal factors of personalities is aided by this type of analysis. Like Sea et al. (2011: n.p. ), I argue that characters' qualities, intentions, and ideas in their own and those around them authority and status, intended meaning and real effect, and ability to persuade can be inferred from the speech acts they engage in. perform the act, their sincerity in performing the act, the social context in which a particular act occurs and the effects of these acts on other characters. Speech act theory, therefore, plays a significant role in everyday language and literary language. It is a linguistic link between normal language and parasitic language.

### **2.2.2. Grice's Cooperative Principle (CP):**

Many linguists suggest the applicability of Grice's cooperative principle to literary discourse. Assuming that Grice is correct in his hypothesis, Black (2006: 27) and Mazzon (2009: 120) believe that Grice's maxims are relevant to the processing of literary discourse because conversation between characters in literary discourse is mimetic to our naturally occurring speech. Grice's maxims may go unfulfilled in five ways, i.e. flouting, violation, opting out, infringing and suspending. Literary discourse attests such non-fulfillment of maxims on two levels character-to-character interaction and narrator -reader interaction. On character-to-character level of interaction, the maxim of quality may be violated when characters lie, exaggerate or conceal. They may flout a maxim such as flouting the maxim of manner by being ambiguous. Moreover, the character may be faced with a Clash of maxims and so on. So, in a literary discourse, these conversational maxims work in a way



analogous to our natural interaction. On the narrator–reader level of interaction, Black (2006: 29) illustrates, the narrator may not fulfill a maxim by violating it, though many violations may characterize the narrator as unreliable. The narrator may be faced with a clash between the demands of various maxims. For example, in detective stories, the writer may be faced with such clash because he knows 'who done it', but conceals the identity of the murder as long as possible; or by trying to engage the interest of the reader, the writer may reveal the broad lines of the plot in the fiction, but teasingly does not directly answer the major questions that might arise when reading the literary work. More interestingly, the narrator may flout a certain maxim to prompt the reader to look for some implicit meanings of the text. That is, he exploits a maxim or maxims to generate implicature.

In this way, the cooperative principle functions as a systematic interpretive procedure that guides our reading of a literary text. Grice's maxims can be unfulfilled in five ways, i.e., contempt, violation, opt-out, violation, and suspension.

In 1967, Paul Grice formulated the theory of the cooperative principle and presented it at the William James Lectures at Harvard. Then, in 1975, it was published in his article *Logic and Conversation*. Grice (1975: 45) states, **"contribute your conversational contribution as required, at the stage at which it occurs, to the accepted purpose or direction of the conversational exchange in which you are engaged"**.

He (ibid.:46) states that in order to uphold this principle, four sub-principles called maxims should be observed. These four maxims are:

- 1. Maxim of Quantity:** Make your post as informative as required, not more or less informative than required.
- 2. Maxim of Quality:** Make your real contribution one, don't say what you believe to be false and don't say what you don't have sufficient evidence for.
- 3- Maxim of Relation:** Make your post relevant. Be relevant.
- 4. Maxim of Manner:** Avoid ambiguity in expression. Avoid ambiguity. Be concise and organized.

Grice's cooperative principle and its maxims may or may not be observed in any conversation. Non-compliance can occur in five ways: contempt, violation, suspension, withdrawal, and violation. This study will focus on circumvention of maxims, which according to Thomas (1995:65) can occur when the speaker obviously does

not follow the maxim at the level of what is said with the deliberate intention of creating an implicature. Contempt in poetry can occur when the poet conveys his message indirectly by using figures of speech such as metaphor, irony, hyperbole, understatement, ellipsis, repetition, etc.

### **Implicatures:**

The speaker may flout a maxim to trigger an interpretive activity on the part of the hearer. As far as literature is concerned, it is said that it has its own set of maxims that govern the meaning implied by the writer. Besides, this set is agreed upon between the writer and the reader. That is, mostly, writers exploit a maxim or maxims because literary texts are not obviously required to be informative, truthful or relevant. For example, the writer may exploit the maxim of manner, i.e. obscurity or prolixity as effective literary devices. The same thing holds true with poetic ambiguity that is supposed to be deliberate (Mitchell, 2008: 65). Starting with the maxim of quantity, it is claimed that it is irrelevant to literary discourse because both of the situation and the information are fictional that one cannot decide on the particular amount of information to be useful or required or it is difficult to decide whether or not the narrator's judgement on the appropriate amount of information is trust worthy. However, it explains the reason behind the reader's searching for the implicit meaning in the apparent insignificant or irrelevant details. For example, in 'A Painful Case', the narrator's detailed description of the protagonist's room, prompts the reader to interpret the character via the descriptions of the surroundings such as the books' selection and arrangement by size which seem to refer to the character's intellectual development. Thus, the reader is left to infer the information (Black, 2006: 29-30). Moreover, the maxim of quality is said to be flouted by being fictional or by means of the writer's or the characters' (on the character-character level of interaction) use of metaphor and irony (Pratt 1977: 53). In addition, the maxim of manner refers not to what is said but to the way something is said, that is why it is firmly under the control of the writer. This maxim is flouted whenever a departure from the chronological order of events occurs. This often occurs in detective stories where revealing the identity of the murder when approaching the victim from the early beginning costs much as the narrator will spoil the story and lose his readers. Furthermore, rhetorical questions and figures of speech involve the flouting of this maxim, for example, metaphor is not literally

true, or irony which takes the form of exaggeration or a counterfactual statement. They involve the maxim of manner because they are considered as instances of alternative views of the same thing or event, i.e. rephrasing (Black, 2006: 30).

### **2.2.3. Deixis:**

Deixis Technically, speaking, linguistic components including personal pronouns, tenses, and location adverbs like here and there are referred to as "dixies." It focuses on context-dependent approaches to speech interpretation. It is a phenomenon wherein lexical and/or grammatical processes in a language represent various aspects of the context of an utterance or speech event. Language expressions that are widely utilized as deictic expressions include demonstratives, first-and second-person pronouns, tense markers, adverbs of time and location, and motion verbs (Huang, 2007:132).

According to Yule (1969:9), deixis is a Greek term meaning 'pointing through language' and any linguistic form used to achieve this pointing is called an indexical (deictic expression). Levinson (1983:54) states that deixis means "showing or showing". The interpretation of a deictic expression depends on the speaker and listener sharing the same context in a face-to-face interaction. Two basic concepts distinguish deictic expressions: proximal (close to the speaker) as (here, now, this) and distal (from the speaker) as (there, that is, there). According to Yule (1996), there are three types of deixis: deixis of person, place and time. While according to Archer et al. (2012: 27), Levinson (1983) categorizes deixis into five types as shown below:

#### **1- Person Deixis**

It includes first person (speaker), second person (addressee), and third person (neither speaker nor addressee). According to Cruse (2006:127), person deixis includes personal pronouns (I, you, he, she, him, myself, myself, etc.) and possessive adjectives such as (my, her, his). Person deixis is a strategy that aids audience members in locating their position within a speech event. The speaker utilizes the first person (I, us) while referring to himself, and the second person (you) when referring to the addressee (Levinson, 1983:62).

#### **2- Spatial deixis**

A spatial deictic word indicates position or location in relation to the speaker. Spatial deictic expressions include adverbs (here, there), verbs of motion (come, go), demonstratives (there, there, over there) and specific places (in, at).

### **3- Temporal deixis**

It refers to the time of speaking. Time deictic expressions include adverbs (now, then), demonstratives (next year, this month), verb tenses (past, present, future).

### **4- Social deixis**

It encodes the relationship between the speaker, addressee and others. According to Levinson (1983), there are two types of social deixis: absolute expressions such as (Mr./Mrs./Miss) and relational expressions such as kinship terms that are determined by the relationship between speaker, addressee, and bystander. (Archer et al., 2012: 27).

Social deixisThe term "social deixis" refers to language components that are connected to the social identities of interlocutors, their interactions with one another, or their relationships with other referents (Levinson, 1983: 63).Khalili (2017: 61) proposes two distinct social deixis types. Relational social deixis refers to some social characteristics of referents by making a reference to the social relationship between the interactants, such as "my wife" and "my professor." As opposed to this, absolute social deixis refers to a deictic reference to the status of the interlocutors, such as "your highness" and "Mr. President."

### **5- Deixis of discourse:**

It refers to the previous or upcoming part of the discourse. For example, "Besides, she is a good driver", here "besides" refers to the previous part of the discourse (ibid.).

## **3. The Methodology:**

### **3.1 The Model of Analysis:**

In this study, Tupac Shakur's poem is analyzed pragmatically according to an eclectic model, including Searle's speech acts (1979), Grice's cooperative principle and maxim (1975), and Cruse (2006) for deixis. Therefore, for the analysis of each poem, Searle's

classification of SA, including representational, expressive, directive, commission, and declaration, is examined.

In addition, Grice's maxims, including quality, quantity, manner, and relationship, are explored in each poem to show the extent to which poet used and despised it to convey his intended meaning to their readers. Five types of deixis including (personal, spatial, temporal, social, discourse) were analyzed to show the extent to which they are influenced in the interpretation of each poem.

It is worth noting that this study follows a mixed method (quantitative and qualitative) approach to data analysis. A quantitative approach provides numerical data for the current study to characterize, explain, predict, or monitor the phenomenon under study. Depending on the numerical data, a qualitative analysis will then be carried out.

#### **4: The Analysis:**

##### **Text of Poem:**

##### **'Sometimes I Cry' (Tupac Shakur)**

"Sometimes when I'm alone  
I cry because I'm on my own  
All the tears I cry are bitter and warm  
They flow with life, and take no form  
Ah the world moves fast  
And it would rather pass you on by  
Than to stop and see what makes you cry  
It's painful, so sad, sometimes I cry  
But no one really cares.  
To ask why, why, why  
Well I cry because my heart is torn  
I find it hard to carry on  
And if I had an ear to confide in  
I would cry amongst my treasured friends  
A-but who do you know that stops that long  
To help another carry on  
Ah the world moves fast  
And it would rather pass you on by  
Than to stop and see what makes you cry  
It's painful, so sad, sometimes I cry

And no one really cares.  
To ask why, why, why"

#### 4.1: Thematic Analysis:

"**Sometimes I Cry**" is a vulnerable poem that allows readers to become emotional for the writer. After reading the poem, the reader may feel the sadness of having no one to turn to when crying. Crying alone or internally is a painful thing and no one should, the reader may feel overwhelmed by the poet's emotions and as if the world has given up on him. The poem also sheds light on how our society does not stop enough to sympathize with others or care to learn their struggles. Our society today is too consumed by social media to stop and experience real human connection.

Tupac wrote this poem to not only express his feelings but to give something that people can relate to. He tried to convey the feeling of emptiness. Most people have experienced what the author writes about. Too often people are depressed and hurt and feel like no one is there for them and no one will listen to them. It describes the empty, helpless feeling you have when you have no one to turn to in times of suffering. Shakur does an excellent job in this poem as he clearly expresses feelings that many can relate to. In this poem he talks about the world and how fast it moves and addresses the fact that few people care enough to stop and listen to your problems, instead they only care about their own. It also makes you think about times when other people might be hurt and if it makes you want to be there for others when they need you. Overall, this poem was very well written and clearly expresses a theme that many can relate to.

#### 4.2. Pragma-stylistics Analysis:

##### 4.2.1 Speech Acts:

Only two types of SA are performed in this poem to achieve different functions and reflect different meanings.

The total number of speech acts is (22) as shown in Table (1):

**Table (1): Statistical distributions of SAs in 'Sometimes I Cry'**

Types of SAs	Frequencies	Percentages

<b>Representative SA</b>	8	36.36%
<b>Commissive SA</b>	0	0
<b>Declarative SA</b>	0	0
<b>Expressive SA</b>	14	63.63%
<b>Directive SA</b>	0	0
<b>Total</b>	<b>22</b>	<b>100%</b>

Quantitatively, the above table shows that expressive speech acts are the most dominantly used (14) times, i.e. (63.63%). Expressive speech acts perform the function of regretting (2) times, confessing (5) times and complaining (7) times, while representative speech acts are in second place with (8) times realization, i.e. (36.36%) and serve the function; describing (5) times and stating (3) times. Directive, commission and declaratory speeches are listed in the last position without any implementation (0%).

Qualitatively, Line 1 explains Representatives SA 'describing', here the poet describes his state of loneliness. He describes it sometimes when he feels alone. Line 2 carries an Expressive SA 'confession', when the poet confesses that he is crying because he is alone and he is crying by himself. Lines 3 and 4 again explain the Representatives SA 'statement', in which he tells about the state of his tears, which are both bitter and warm, and these tears flow through life and have no form.

Line 5 explains the Representative SA 'describing' in which the poet describes the world as moving very quickly. Lines 6 to 14 contain 9 Representatives SA; 4 'Complaining', 3 'Confessing' and 2 'Regretting', the poet seems to complain about this emotionless and hard-hearted world in line 6, 7, 9 and 10.

In lines 8, 11, 12, they carries Expressive SA, In which the poet seems 'confessing' those believes he had about the hardships of this world, his broken heart and the pain given by the busy world. In lines 13,14, the poet seems 'regretting', for trusting and expecting from his treasured friends whom he trusted openly and with confiding ears.

#### 4.2.2 Flouting Grice's Maxims

In this poem, it is seen that the poet despises Grice's maxims (8) times as shown in table (2) below:

**Table(2): Statistical distribution of contemptuous maxims of Grice in Sometimes I Cry**

Types of maxims	Number of Flouts	Percentage
Quantity	6	75%
Quality	1	12.5%
Relation	0	0
Manner	1	12.5%
<b>Total</b>	<b>8</b>	<b>100%</b>

From a quantitative point of view, table (2) shows 3 types of maxims flouting in the poem; Quality, quantity and maxim of manner.

Quantitative maximum is in the first position with (6) times utilization, i.e. (75%). The maxim of quantity is violated when more or less information is presented by repeating sentences 6 times. Based on maximum quality and maxim of manner, both are in second place with (1) times usage i.e., (12.5%, 12.5% each). The maxim of manner appeared through the use of unclear and ambiguous expressions. The maxim of Relation is not despised in this poem, so it is listed in the last position.

Qualitatively, the maxim of quality is violated when the poet uses more or less information than required by repeating lines 5,6,7,8,9,10,17,18,19,20,21,22; i.e.,

Ah the world moves fast  
And it would rather pass you on by  
Than to stop and see what makes you cry  
It's painful, so sad, sometimes I cry  
But no one really cares.

To ask why, why, why

In terms of disregarding the principle of quality, there is a metaphorical expression in line 3 that describes the tears as "bitter and warm".

The maxim of manner is scorned when the poet uses vague and ambiguous expressions in lines 13 and 14 when he says:

And if I had an ear to confide in



I would cry amongst my treasured friends In these lines, the poet is not sure about his esteemed treasured friends.

#### 4.2.3 Deixis:

**Table 3. All types of deixis are realized in this poem and the total number is (70)**

Types of deixis	Frequency	Percentage
Person	19	27.14%
Spatial	10	14.28%
Temporal	40	57.14%
Discoursal	0	0
Social	1	1.428%
<b>Total</b>	<b>70</b>	<b>100%</b>

From a quantitative point of view, Table 3 shows that temporal deixis is frequently and most used (40) times with 57.14%, followed successively by person deixis (19) times, i.e. (27.14%), discourse deixis is zero, i.e. (0%), spatial deixis (10) times i.e. (14.28%), and social deixis once i.e. (1.428%).

Qualitatively, person deixis is coded by first person pronouns (I) and second person pronouns (you) and a possessive pronoun (my) as shown below:

The first person pronoun I in lines 1,2,3,8,11,12,13,14,20 refers to the poet himself, in lines 6,7,15,18 and 19 the anaphoric deictic "you" refers to the reader (those people whom the poet is addressing), while the possessive pronoun in lines 2,11,14, "my" throughout the poem refers to the poet's possessive things such as 'my heart', 'my treasured friends'.

Temporal Deixis is encoded using a temporal deictic expression; (time/duration) and verb tenses (past, past tense, present, present tense) as shown below:

The temporal deictic expression such as "sometimes" in line 1,8,20 refers to the period when the poet feels mentally disturb and he cries.

Throughout the poem, the poet uses present tenses (cry, flow, take, moves, pass, stop, do, care, find, carry, stops, help, see, ask) and past tenses (would, torn).

The social deixis in line 14, it illustrates the relationship between the poet and his friends.

### **5. Conclusion**

The present study focused on ascertaining the influence of pragmatic theories on the poet's style as well as on the interpretation of his intended meaning; finding the most dominant type of speech acts used by the poet; an examination of any disregard of Grice's maxims; identifying the types of deixis and finding the most dominant types used in the poem. Based on the results of the analysis, the following conclusions are obtained: First, the use of pragmatic theories and stylistic features such as (repetition, exaggeration, understatement, metaphors) play a significant role in the interpretation of the explicit and implicit meaning of the poem. Second, the results of the analysis of Searle's types of speech acts in the selected poem reveal that the poet performs only two types: representative and expressive speech acts, while commission, directive and declarative speech acts are not performed. Third, the poet omits only three types of Gricean maxims in his poems. The maxim of quality is most despised, followed by the maxim of quantity and manner, while the maxim of relation is never despised. Fourth, the poet used 4 types of deixis: personal, spatial, temporal and social, while discursive deixis is never despised. Temporal deixis is used most dominantly. The significance of this study is that it presents a pragmatic-stylistic analysis of a literary work such as poetry.

Further research is needed to support this study by examining the applicability of other pragmatic theories such as strategies of presupposition, politeness, and impoliteness to confessional poetry or other types of poetry.

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