

**AN ANALYSIS BASED ON LEECH'S POLITENESS PRINCIPLES IN
THE DRAMA 'DHOOP KINARAY'**

Amina Shaukat

01301513008

Thesis

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Supervisor

Dr. Umaima Kamran



DEPARTMENT OF LINGUISTICS,
FACULTY OF SOCIAL SCIENCES,
QUAID-I-AZAM UNIVERSITY, ISLAMABAD.
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Dr. Umaima Kamran

Faculty of Social Sciences

Department of Linguistics

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Amina Shaukat

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ABSTRACT

This is a pragmatic study i.e. study that primarily involves the interpretation of the utterances and the particular context in which it is uttered. This research focuses on the analysis of Pakistani drama ‘Dhoop Kinaray’. It is a descriptive qualitative research using pragmatic approach, specifically, the Politeness principles. Politeness principles are a series of maxims, which Leech (1983) has proposed as a way of explaining how politeness operates in conversational exchanges. The six maxims proposed by him are tact, generosity, approbation, modesty, agreement and sympathy maxims. The data is collected by note taking technique and then analysed descriptively. After analysing the data, the researcher finds the use of politeness principle in the drama script. The result shows that Urdu language is rich can be used in the analysis of various Pragmatics approaches. Almost all the Leech’s maxims were found after analysis, in which tact maxim is found the most and sympathy maxim the least. The study also gave account to the reasons which makes a conversational exchange more or less polite. Hence, it gives a comprehensive overview of the Politeness principles in the drama ‘Dhoop Kinaray’. This drama has been selected because there was no work done on Pakistani languages in the field of pragmatics. However, there was a lot of work done on cooperative principles and conversational implicature, but very few addressed Leech’s politeness principles.

Keywords: Pragmatic study, Leech’s Politeness principles, Maxims

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CHAPTER 1

INTRODUCTION

This chapter gives an introductory view about politeness and its importance in pragmatics. It also views the rationale, objectives and significance etc of the research.

1.1 Politeness

When one person interacts with another person using language as a tool, it not only depicts the linguistic elements (grammar and structure) but also the interpersonal relation between the two. So, language reveals information about the person himself but also his relationships with others. For example, praising, apologizing or requesting etc depends upon the relationship status of speaker and addressee. It also depends on the external factors like power, status, or the environment. Politeness is another major factor how people devise their behaviours and maintain their social relationships.

According to Leech (2014), politeness is the form of communicative behaviour found very generally in human languages and among human cultures: indeed, it has been claimed as a universal phenomenon of human society. Being polite means speaking and behaving in such a way that it benefits not only self but also the other person. Leech defines politeness as forms of behaviour that establish and maintain comity, it is the ability of the participants in a social interaction to engage in interaction in an atmosphere of relative harmony. Utterances like thanks, sorry or please proves to be polite in a conversation.

Mills and Watts (Miriam, 2013) suggested that the term “politeness” refers to a judgment of face work or relational work with respect to norms of conduct in each context made by a member of a community of practice. Yule (1996) defined politeness as ‘means employed to show awareness of another person’s face. Face is the public self-image of a person.

In a social interaction, the recognition and acknowledgement of face then provides a best medium for politeness. Different kinds of politeness is marked by the closeness or social distance.

According to leech, the self and other are the participants in an interaction. Self is the speaker and other is the addressee, but sometimes it also refers to the third person. Politeness is shown whether the other is present or not.

1.2 Background of the Study

The field of pragmatics has provided a deeper insight for understanding the communication among human beings during the social interactions for the productions, transference and reception of meaning, ever since it came to birth. For these communications to last, the integrators should consider how they organize what they say in accordance with who they are interacting with, where, when and under what circumstances. For a good interpersonal relationship between addressor and addressee, language acts as a tool of communication. Therefore, language must be intelligible enough to be understood by the addressor and addressee. But meanings are sometimes not found in literal language. Hence, pragmatics helps in understanding the language in context for a better understanding of meanings intended during a social interaction.

Language serves as a medium for everyday interactions for affective or social, referential or informative functions. It varies according to the social characteristics like social class, ethnicity, sex or age etc of its speakers but also according to the social context in which they find themselves. Context provides useful information for interpretation of an utterance and avoiding ambiguity which helps speaker and hearer in delivering and receiving the meanings of utterance.

One of the crucial discussions in study of pragmatics is politeness. According to Brown (2015), Politeness is the feature of language use that most clearly reveals the nature of human sociality as expressed in speech. To maintain a sound relationship and smooth interaction, the concept of politeness must be considered. Politeness, in this broad sense, is a form of communicative behaviour found very generally in human languages and among human cultures; indeed, it has been claimed as a universal phenomenon of human society (Leech, 2014). Politeness, in an interaction, can be defined as the means employed to show awareness of another person's face (Yule, 1996). Politeness involves taking into consideration the feelings of other people. For example, after borrowing a pen from our friend, we say 'thank you' or 'thanks' as to maintain good interpersonal relationship. In daily conversations, one should consider being polite and try to avoid any risk of conflict in the utterances.

Mostly, politeness plays a significant role to reduce any conflict. For example, after engaging in heat up argument, one must end it up with statements like 'okay, I get you' or 'you were absolutely right, but my point is also valid'. As politeness means use of language in such a way that it not only values you but also benefit others. Therefore, language should adhere to the use of polite utterances. Politeness is a social phenomenon—and yet a social phenomenon largely manifested through the use of language (Leech, 2014).

Politeness in conversations may involve certain factors that make it more or less polite. Like indirect utterances are politer than the direct ones, because they provide certain degree of optionality to the hearer. Also, because indirect utterances are not imposing and thrusting as compared to the direct ones. So, this makes an indirect utterance politer. For example:

- 1) Would you please let me use your pen?
- 2) Give me your pen!

These two examples are two ways of expressing the same proposition. Example 1 is more indirect because it provides a degree of optionality to the hearer whether they say yes or no. It is indicated by the use of words like 'please' and 'would', which indicates the significance of addressee's will. While example 2 is very direct in which the speaker does not provide any option to the addressee making it an impolite utterance.

Like the indirectness scale, the relationship between the speaker and hearer also marks the extent of politeness. If the hearer is in superior position, the speaker will treat him according to that. So higher the status of an authority, there will be higher level of politeness. On the other hand, if the addressee is of equal or lower social status, there will be less politeness. For example:

- 1) Sir the prepared report is on your desk, please check it.
- 2) I've put the report on your table, do check it mate!

In example 1, the speaker is addressing to a person, higher of his social status which makes him more formal and polite. Politeness can be indicated from the use of words like 'sir' and 'please'. While in example 2, it seems like the speaker is conversating with a person of equal social status, that's why his tone is declarative. So, example no 2 is not so polite.

1.3. Rationale of the Study

The Pakistani media is very rich in providing entertainment and information in the form of movies and dramas. Especially dramas which on air on TV are very famous due to its depiction of reality and cultural representation. 80's and 90's was the time, when TV industry was on its peak of fame, when it produced many dramas which were gem in its nature. One of them was Dhoop kinaray. This serial is considered a classical masterpiece which explores the morality in social life. It was produced in the time when politeness and morality were

considered of paramount importance. Therefore, the researcher found it interesting that Urdu language also is very polite language.

When the researcher went through the drama ‘Dhoop kinaray’, she became interested in the employment of politeness principles of Leech that occurred in the dialogues between the characters. The framework of Leech was also selected due to various reasons that it unveils all the aspects that make a conversation more or less polite. Another reason why this Urdu serial was selected was that there was no work done in Urdu language, either on novels or in dramas. As Urdu language proves to be very polite, it’s functioning in a formal setup i.e. drama was recorded and then properly analysed. It was also seen what the effects of politeness in a conversation were. As in the following example:

Adil: ah doctor khan, bohat khushi hwe ap se mil k, balkay ap k kaam se main bohat mutasir hwa hon.

Zoya: shukaria

The utterance above is considered expressive in which the speaker is praising the addressee. The maxim used in this conversation according to politeness principle is approbation maxim. Since Adil is deeply impressed by the work of Zoya as a doctor and appreciates her directly that he is glad to meet her and very impressed by her work. It is considered polite to acknowledge other person’s work. Here in employing approbation maxim, the speaker is making the conversation politer. Since the movie employed many maxims. So, the researcher aims to conduct a research entitled **an analysis based on Leech’s Politeness Principles in the drama ‘Dhoop Kinaray’**.

1.4. Research Questions

Following are the research questions of the research.

1. What are the politeness maxims employed in the dialogues of the drama ‘Dhoop kinaray’?
2. What are the reasons that make a conversation more or less polite according to Leech’s politeness principle?

1.5 Objectives of the Study

The study has following objectives:

1. To describe the politeness maxims used in the conversations of the drama ‘Dhoop Kinaray’.
2. To have a deeper insight into the utterances and the context in which they are used that makes them more or less polite in relation to Leech’s Politeness principle

1.6. Significance of the Research

The following study is beneficial for the practical use of pragmatics and its application in everyday life. It is also noteful for understanding the context of Pakistani society and how situations in the dramas depict it. Its main focus is to analyse the politeness maxims that help studying pragmatic approaches even more vividly.

It is helpful for the pedagogy of linguistics and particularly the field of pragmatics as can be used as a media in teaching its wide scope and application.

1.7. Delimitations of the Research

In this research, the researcher used Politeness principles to analyse the data of the drama ‘Dhoop kinaray’. The maxims namely tact, generosity, approbation, modesty,

agreement and sympathy are used in the research. Due to time limitation, the research is delimited only to the drama serial 'Dhoop Kinaray' which is used as a data for analysis.

1.8. Summary of the Drama

Pakistani drama serial 'Dhoop Kinaray' that was aired on a renowned TV channel was one of the famous and splendid dramas of that time. Due to strong story line and brilliant acting, 'Dhoop kinaray' proved to be a true classic masterpiece of olden times in 1987. The story revolves around a team of doctors in a hospital and their private lives at homes. Its conversations are analysed in the current research and synopsis is written down in connection with the movie.

The story leading characters are Dr. Ahmar and Dr. Zoya Khan. Dr. Ahmer is a senior doctor in a hospital who is a sophisticated person in his professional life while a lonely person in his private life in which he has suffered some bitter experiences. On the other hand, Zoya is a girl full of life, who wants to live it independently and free of real life responsibilities.

Zoya Ali Khan who is an MBBS graduate, lives with her father and a caretaker. Story starts with Zoya trying to convince her father not attending a hospital for a house job. But he persuades her to do so because her dead mother wished her to be a doctor. Eventually she finds out that she inherited a house by her grandfather whom she never met. It gives her cheer of the day that she has attained a wealth overnight, so she doesn't need to work hard and take responsibilities. But due to her mother's wish, she agrees to attend it. On the other side of the spectrum is Dr. Ahmer, who was an orphan, adopted and raised by his foster father. Both share a close relationship because they are exceptionally important for each other. But, his world turns upside down by the death of his baba and dumbstruck by the secret he kept all his life about a family he once had. He comes to know that baba left behind their house to his granddaughter whom he never met. The series of events makes him so grieved because for him,

baba adopted him just for a partner to end his loneliness and kept so many secrets from him. Now he understands (through flashbacks) the dual meanings reply of his father.

Incidentally, Zoya appears as an intern in a children's ward where Ahmer is the senior most doctor. Unaware of the link they share, they continue their journey while having Zoya as an irresponsible and least concerned with duties and Dr. Ahmer as a responsible and dedicated doctor towards his profession. Soon Dr. Ahmer comes to know her childish attitude and lack of interest towards her job. He continues to scold her to take the complexity of her job seriously. Gradually, after a series of events, she promises to behave and will be serious now. After some time, she proves to be a good doctor to Dr. Ahmer as well her colleagues through her positive and cheerful nature. On the other hand, she has a cheerful and promising relationship with her father and has a best friend Anji who is a daughter of a strict and disciplined father.

Dr. Sheena, who is also a senior doctor and close friend of Ahmer, likes him from a long time and idealizing him as a perfect partner. But she gets to know that he doesn't takes interest in her other than a friend. She also despises Dr. Zoya for taking interest in Dr. Ahmer. She always gives Zoya a hard time while finds out that Dr. Ahmer always supports her. Ahmer once overhears Zoya confessing her love and respect for Dr. Ahmer while talking to Dr. Sheena. Later, she marries to an old friend and marries him but finds out that he was already married and father of children.

Now both Zoya and Ahmer finds out each other's feeling when Zoya's father become sick and bears a loss in his business. Zoya to help her father, aims to sell her property without his contest. Ahmer purchases the house who always wanted his father's house back now gets to know that his baba's granddaughter was none other than Zoya. It shocks him and then he reads a letter addressed to him by his father in which he says that he wanted to do some good to her daughter who he deserts. So that he could rest peacefully by providing a shelter to her

granddaughter. Ahmer now understands everything clearly and after that accepts Zoya not because she was his baba's granddaughter but because he loved her.

CHAPTER 2

LITERATURE REVIEW

This chapter discusses the definitions, theories and related researches. It will include the related fields of analysis in pragmatics which are necessary for the present study. The researcher will give account of researches on politeness principle as it is the core subject in the present research.

2.1 Pragmatics

Pragmatics is defined and described by many linguists. Charles Morris (1938) defined it as ‘The study of relation of signs to interpreters’. As according to him, pragmatics is the study of sociological, biological and sociological phenomena which involves sign system as general and language in particular. In traditional linguistics, it focused on the elements and structures (such as sound and sentences) while modern terminologies place language producers as importance rather than signs.

Yule (1996) defines it as ‘Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)’. The study of pragmatics primarily involves the interpretation of the utterances and the particular context in which it is uttered. It enables speakers to make utterances according to the situation, that with whom they are talking to, how, where and under certain conditions. The concept of ‘context’ basically is the core of pragmatics. Through pragmatics people make sense of what is said and even interpret what is left unsaid.

Language is the means of communication in a society. The language users communicate and use language in a society in the ways society tells them to, it basically determines the usage of language linguistically and contextually. Jacob (2001) says in this regard: ‘Pragmatics

studies the use of language in human communication as determined by the conditions of society'. David Crystal (1980) says that Pragmatics studies the factors that govern our choice of language in social interaction and the effects of our choice on others. As it is different from semantics in a way that it analysis sentences and utterances beyond literal level. It explains language use in context in a very systematic way.

Leech (2014) regards pragmatics as the study of language use and its meaning to speaker and hearer. In his view, the utterances have different meanings in different situations. When and where to use that utterance is the main concern of pragmatics. From all above definitions, it is clear that pragmatics is the relationship between language and context.

2.1.1. Context

Language and context are interrelated with each other, as context plays a crucial role in understanding and interpreting language in various situations. Language varies not only according to social characteristics like age, ethnic group, status etc. but also in various contexts in which it is used. In order to understand what is conveyed by the speaker, the listener is required to know the environment through which he can interpret the intended meanings.

For the speaker and hearer to deliver and receive the meaning of a particular utterance, they need to know the physical, linguistic and social context of the situation. So, every utterance or sentence lives in its context. Without it, language is meaningless and incomprehensible. As context, according to various experts is the back-ground knowledge which is shared by the speaker (while delivering) and by hearer (while receiving).

'The context often helps in understanding the particular meaning of the word, phrase, etc. It may also be the broader social situation in which a linguistic item is used' defined by Longman dictionary of applied linguistics (2010). So, the context is of paramount importance to comprehend the utterances according to the society and different cultures.

2.2. Speech Acts

The concept of speech act was originally given by Austin. He gave the first systematic theory of utterances as actions in his book 'How to do things with words' in 1955. He defined his theory with notion that language can perform actions, which are called linguistic actions. In which speaker performs an action which he refers to as 'performatives'. According to him, these *performatives* are only used by specific persons to perform particular actions in appropriate circumstances.

Yule defines speech acts as 'Actions performed via utterances are called speech acts'. As even a person expresses himself, it not only contains certain grammatical structures but actions are performed via those utterances. According to the speakers' communicative intention, different kinds of speech acts apply to it i.e. invitation, promise, complement etc. It is the nature of the context or speech event under which certain speech act is interpreted.

According to Jacob, speech acts are verbal actions happening in the world'. But the language that is used, more particularly the speech acts, are highly dependent on the context of the situation under which speech acts are performed. That is why it is merely considered a pragmatic act rather than just a speech act. There is always some function or action to perform in the mind of the speaker.

2.2.1. Speech Act Classification

There are a lot of general speech acts that are used universally, but listing all of them is impossible. J.B. Searle (1985) proposed five basic kinds of speech acts namely representatives, directives, commissives, declarations and expressive. All of these are explained from the sample taken from the drama serial 'Dhoop kinaray'.

2.2.1.1. Declaratives

Declaratives are speech acts which brings about a change in current condition of an object or a situation.

Example:

Zoya: anji result a gaya aur main pass hogae.

Anji: oh excellent, baba tou baray khush hon gay.

Zoya's declaration that she has passed her exams is a declarative speech act.

2.2.1.2 Representatives

Representatives are the speech acts which shows what the speaker believes in. It includes mostly the facts, conclusions and descriptions according to the speakers' belief.

Example:

Ahmer: children love you, it's a good thing.

Zoya: thank you sir.

2.2.1.3. Expressives

This type of speech acts expresses what the speaker feels. They can be psychological states like pain, sorrow, joy etc. it gives information about the speaker's experience.

Example:

Ahmer: I 'm glad to have you are back, Dr. Khan

Zoya: thank you sir.

2.2.1.4. Commissives

These speech acts show speakers commitment for the future actions. That can be promises, threats, pledges etc.

Example:

Zoya: baba main doctori parhon ge.

Baba: Acha! Good girl.

2.2.1.5. Directives

Directives are the utterances in which speaker makes the hearer do something. Those utterances are commanding, ordering, requesting, inviting, etc.

Example:

Anji: Daddy! (In whisper)

Baba: pani pilao isy, glucose dal k.

2.3. Previous Researches on Leech's Politeness Principles

Based on Leech's politeness principles PP, countless researches have been done to address this topic. Some of them are as follows:

Hasna Lamondji (2013), conducted a research on 'an analysis on modesty and agreement maxims used in "Dear john" movie'. Pragmatic approach was used, particularly Politeness principles by Geoffrey Leech was the focus in this research. The aim of the study was to describe the modesty and agreement maxims in the conversations between the characters of the movie 'Dear john'. The method that was used was descriptive. The findings show that there are 11 conversations employing modesty maxim and 5 conversations employing agreement maxim.

A research entitled 'Politeness principles in Barrack Obama's interview' conducted by Conny Elisabeth, Willem Saragih. It was done using descriptive qualitative design. The transcript of Barak Obama's speech was used as a data which was downloaded from internet. 31 utterances were analyzed in which 6 types of politeness principles were found. Results

shows that Obama used agreement maxim (51,61%), approbation maxim (22,58%), generosity maxi (12,9%), tact maxim (6,45%), modesty maxim (3,22%) and sympathy maxim (3,22%).

After analysing the results, it can be seen that Barak Obama used agreement maxims more than the other maxims, as he managed well to minimize disagreement between self and other. As using agreement maxim is especially beneficial for the people of his stature that how to deliver as well as agree with other, skilfully. Agreement maxim is also used to minimize conflict and misunderstandings.

Eko Mulyono entitled 'Politeness principle analysis in cartoon movie 'stand by me doraemon'. The study attempts to analyze and identify the use of Politeness principles in the cartoons 'stand by me Doremon'. The data was collected by note taking technique and then analyzed descriptively through the cartoon script. Its utterances cover the Politeness principles that have several kinds of maxims followed. It also involves analysis of politeness scales like formality scale, hesitancy scale and equality scale.

The results shows that there are 25 politeness principle found in cartoon movie "Stand By Me Doraemon" in which there are 1 tact maxim, 3 generosity maxim, 6 approbation maxim, 1 modesty maxim, 2 agreement maxim, 3 sympathy maxim, 2 formality scale, 4 hesitancy scale, and 3 equality scale. This movie is best for analysis because the characters seek to avoid conflicts and creates the peaceful environment by following the Politeness principle.

Eka Nurdianingsih (2006) conducted a pragmatic study named 'An analysis of tact and approbation maxims based on leech's politeness principles in the movie "maid in manhattan". The method that was used was descriptive qualitative, using the techniques of searching, collecting, classifying and analysing the data of film manuscript. This research was conducted with the intention of (a) finding out the tact and approbation maxims in the movie emphasizing

the importance of praise/dispraise, and cost/benefit scale (b) analysing the aspects that make the conversations of the participants more or less polite using different scales of social relationships e.g. social status, authority scale etc. The research found out that there were 20 conversations employing tact and approbation maxim in which 10 conversations were employing approbation maxims and tact maxims were found in 7 conversations while 3 conversations employing both tact and approbation maxims.

Another research entitled 'A Corpus Study of Politeness Principle in 'Desperate Housewife' was conducted in 2013 by Jingyu Deng and Xiaoliang Zhou. It was a unique research in a way that it employed a quantitative method instead of qualitative. By employing Leech's politeness principle, a corpus was build up analysing the first season of 'Desperate housewife'. The results show that tact maxim was most commonly found and most useful maxim followed by approbation and sympathy maxim. Least found was modesty maxim. The resulting proportion was 750:100:500: 1:100:150. It shows that they don't cost themselves to show politeness rather benefit others to show politeness and how politeness is shown in American culture. Statistical result of the analysis is as follows:

Table 2.1 The Statistic Result of Leech's Six Maxim Apply in DH (Season One)

Name of maxim	Abbreviation of maxim	frequency
Tact maxim	TM	778
Generosity maxim	GM	97
Approbation maxim	ApM	504
Modesty maxim	MM	3
Agreement maxim	AgM	95
Sympathy maxim	SM	156
Total	T	1633

After the statistical analysis of DH, the researcher made the proportion table according to the frequency numbers which is as follows:

Table 2.2 Table of Proportion in DH

Name	TM	GM	ApM	MM	AgM	SM	T
Frequency	778	97	504	3	95	156	1633
Proportion	778: 97: 504: 3: 95: 156						
Approximately Proportion	750 :100 :500: 1: 100:150						

The detailed analysis of this study is done in the light of this American TV series, which depicts its culture and etiquettes well. Corpus Analysis show that tact maxim is found the most amongst data because people prefer using it which proves to be politer as it includes giving benefit to others. Then comes approbation maxim where praising others is considered polite. Then in the middle place comes the three maxims, while modesty maxim is very rare.

Hasnul muhaiminah (2013) conducted a pragmatic research which also centres around Leech's Politeness principles. The research entitles 'The violation of Politeness Principles in humour scenes of Lovely Complex anime series'. The study was aimed to describe the violations in the humour scenes of characters according to Leech's Politeness Principles and the reasons of these violations. Both qualitative and quantitative approaches were used to analyse the data.

The results show that almost all the principles were violated during the conversation of the characters of anime series 'Lovely Complex'. The total violations were 284 in utterances. In which 1 was violation of tact maxim, 1 of generosity maxim, 228 violations of approbation maxim, 27 violations of agreement maxim, 16 violations of modesty maxim and 11 violations of sympathy maxim. In addition to that, the reason for which the characters violated the maxims were expressing their anger, mocking, complaining, scorning each other etc.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter discusses the research procedure of the study. The research used an Urdu language drama serial as data for the pragmatic study. It also gives an overview of the data collection strategies, sampling technique, research procedure and data coding etc.

3.1. Type of Research

The study analyzing the drama ‘Dhoop Kinaray’ is a qualitative descriptive analysis. Data is interpreted by description as it is a qualitative study rather than a quantitative one.

3.2. Data and Data Collection Strategy

Data is primarily collected from the Pakistani drama ‘dhoop kinaray’ as a primary data source. Data could be in form of words, phrases, clauses and sentences but in this study, data is in the form of dialogues of the drama ‘Dhoop Kinaray’ spoken by participants containing Politeness maxims.

3.3. Sample and Sampling Technique

As it is a qualitative study, the purposive sampling is adopted in this research mainly based on the purpose. In this type of research, context holds a very important place as data is treated according to it. The sample is chosen according to the criteria set by the researcher, as it is Leech’s Politeness principle in this study. The characters’ dialogue is the sample of the research employing the Politeness principles of Leech to the Pakistani drama ‘Dhoop Kinaray’.

3.4. Research Procedure

The dialogues from the drama ‘Dhoop Kinaray’ used as data is classified according to the politeness maxims. The context is also described according to the situations in the conversations employing the politeness maxims. Then the data is interpreted and analyzed according to the principles clarifying the aspects that make a conversation more or less polite. Finally, results are concluded and suggestions is given accordingly.

3.5. Data Coding

In order to make the analysis easier and clearer, the data is classified accordingly.

A code is given to each datum. The data coding can be seen through the following

1. Pt.2 / 01:02/ tact / TM

Where

Pt.2: it refers to the part number of the serial

01:02: refers to minutes and second of the dialogue uttered.

Tact: maxim of Leech’s politeness principles.

TM: it is the coding of the maxims.

3.6. Leech’s Politeness Maxims

‘The Politeness principle’ is a pragmatic framework proposed by Leech. It consists of six maxims namely tact, generosity, approbation, modesty, agreement and sympathy. All these maxims apply in conversational exchanges and is closer to the theory formulated by Paul Grice. All of these are explained further from the sample examples taken from the drama serial ‘Dhoop Kinaray’.

3.6.1. Tact Maxim

It is the first maxim of politeness principles which states that

- a) Minimize cost to other
- b) Maximize benefit to other.

This maxim lay emphasis on the '*other*' rather than self. And requires the speaker to be polite by least cost to other as well as giving benefit to the addressee. The speech acts like directive and commissive usually implement this tact maxim. It is usually in the form of order, command, inviting, promise and offer.

Example:

Irfan: ap chewing gum khaen ge, please kha lejye.

Zoya: ji nahe, shukaria.

This conversation employs tact maxim in the form of an offer. As Dr. Irfan requests her to take chewing gum only to comfort her. His politeness level can also be seen using politeness marker 'please'. Then Zoya also uses polite word 'thank you' even though she refuses to accept his offer. As the speaker in this example is maximizing the benefit to the hearer in a request, therefore tact maxim is employed. So, Dr. Irfan is a tactful person who is being kind-hearted to offer Zoya to reduce her tensions. From the interpretation above, it can be known that politeness is used by employing tact maxim by the speaker in his utterance.

3.6.2. Generosity Maxim

Generosity maxim is the counterpart of tact maxim. It states that:

- a) Minimize benefit to self.
- b) Maximize cost to self

Generosity maxim foregrounds the 'self', so it is self-centred maxim. It is also expressed by directives and commissives. It states to cut down any benefit to self, and maximizes the cost to self in order to maintain a good social relationship with the other.

Example:

Zoya: acha main asa kar skti hon, tmhain wahan drop kar daiti hon.

Ajni: thank you!

Zoya: you are welcome.

This conversation employs Generosity maxim as the speaker maximizes the cost to self. This is a polite exchange in which generosity maxim is employed by Zoya even though it maximizes cost to her. As she is ready to drop Anji to the hotel, this is her way to back up her friend. So overall politeness can be seen, because Anji replies thank you and she says welcome. From which we can infer that this is employing politeness principle.

3.6.3. Approbation Maxim

It states that:

- a) Minimize dispraise of other
- b) Maximize praise of other

This maxim requires the speaker to lessen every utterance that dispraises other. On the other hand, he must maximize praise to other. This maxim pay emphasis on other so it is other-centred. It is expressed by the assertive and expressive utterances, usually constitutes thankfulness, apologizing, praising, or welcoming. It can also be in opinions, comments or suggestions.

Example:

Ahmer: children love you, it's a good thing.

Zoya: thank you sir.

Approbation maxim can be observed. Dr. Ahmer employs approbation maxim by praising and passing a comment on Zoya's performance indirectly. As he is the boss and of higher social status than her, he doesn't praise her directly to make her feel over confident. Instead he acknowledges her efforts by referring to children that they love her. Then utters it's a good thing. Means he really liked it. It's a polite gesture to acknowledge each other's efforts especially in a work environment. She also responds politely by saying thank you.

3.6.4. Modesty Maxim

Modesty maxim is stated as:

- a) Minimize praise of self
- b) Maximize dispraise of self

This maxim is self-centred. It requires a speaker to minimize praise to self and maximize dispraise of self. It can also be expressed by assertive and expressive utterances. It shows that self-dispraise is quite benign and proves one as a modest person.

Example:

Zoya: I don't think I'm suitable for this job, tou main kal se na aoon?

Ahmer: kyun?

Zoya: is lye k mj se galtian bohat hon ge.

In these utterances, Modesty maxim is observed when Zoya dispraises herself in order to make the conversation run smooth. Ahmer summons Zoya in his office to guide her make her attitude serious and responsible. While he encourages her that she can be a good doctor she confesses in her non-serious tone that she is not suitable for this job, so she shouldn't come

from tomorrow. He inquires why. She, while dispraising herself claims that she makes a lot of mistakes. Which makes her ineligible for this responsibility.

3.6.5. Agreement Maxim

Agreement maxim states that:

- (a) Minimize disagreement between self and other
- (b) Maximize agreement between self and other

This maxim emphasizes on the compatibility between speaker and addressee. It can also be expressed by assertive and expressive utterances. In other words, it maximizes agreement between self and other and minimizes disagreement.

Example:

Daddy: agar ye toot gae tou main ek kory b n don ga.

Mummy: bilkul thek, ap kch nahe dejye ga, sab main day don ge.

In this expressive utterance by mummy, she agrees to do whatever daddy demands. Only if he does as he is told to be. She holds a good will towards daddy that is why she agrees for everything. In this conversation, agreement maxim is employed to minimize to disagreement between self and other.

3.6.6. Sympathy Maxim

Sympathy maxim states that:

- a) Minimize antipathy between self and other
- b) Maximize sympathy between self and other

This maxim can be observed in expressive utterances. It focuses on minimizing antipathy and maximize sympathy between self and other. The speaker shows sympathy when

he finds out any trouble or calamity the hearer is in. while if he observes happiness or success, the speaker must give congratulations.

Example:

Zoya: zaheer bhae, meet Dr. Zoya Ali Khan MBBS, tang ki ap fikar na karain, usy main chutki bajay thek kar don ge.

Zaheer: ohoo, Mubarak ho, pass hogae tm.

Here the speaker Zaheer abides by the sympathy maxim when he congratulates addressee Zoya on her success. As he minimized antipathy between self and other. This shows support and encouragement that a person can express on other person's happy moment. This also depicts good will which is expressed by a polite gesture

CHAPTER 4

DATA ANALYSIS

This chapter includes the analysis of the data from the drama ‘Dhoop Kinaray’ from which Leech’s politeness maxims are found out.

4.1. Analysis of ‘Dhoop Kinaray’

The drama serial ‘Dhoop kinaray’ is analysed with respect to Leech politeness principles employing six maxim presents the data with the catagories of dialogue, Part/minute, category of maxim and code assigned to each maxim. The researcher analyses the data as follows:

4.1.1. Tact Maxim

The tact maxim states to minimize cost to other and maximize benefit to other. The following table shows the tact maxims from the drama.

Table 4.1 Tact Maxims of the drama ‘Dhoop Kinaray’

No.	Dialogues	Part/Minute	Categories of maxim	Code
1.	Anji: Daddy! (In whisper) Baba: pani pilao isy, glucose dal k.	Pt.2 / 01:02-01:05	Tact maxim	TC

2.	Anji: daddy mera rujhan business administration ki taraf bilkul b nahe ha. Please mje fine arts karnay dejye	Pt.2/ 03:08-03:12	Tact maxim	TC
3.	Zoya: ap please is pe sign kar dain	Pt.2/ 03:23-03:25	Tact maxim	TC
4.	Mulazim: ahmer betay, khana laga don? Ahmer: nahe, bhook nahe ha.	Pt.2 / 11:44-03:47	Tact maxim	TC
5.	Fasih: kab tak parho ge, so jao. Zoya: yad tou ho jae	Pt.5 / 11:49-11:52	Tact maxim	TC
6.	Ahmer: please see me in my office.	Pt.7/ 02:08-02:10	Tact maxim	TC
7.	Irfan: zara khayal se jaye ga please.	Pt.8 /06:11-06:13	Tact maxim	TC

8.	<p>Sheena: tmhain Janay ki kya zarorat h?</p> <p>Ahmer: that's bad doctor, agar ye kse ameer admi ka bacha hota tab b tm yei kehti.</p>	Pt.8/ 07:49-07:54	Tact maxim	TC
9.	<p>Irfan: ap chewing gum khaen ge, please kha lejye</p> <p>Zoya: ji nahe, shukaria.</p>	Pt.8/ 11:39-11:43	Tact maxim	TC
10.	<p>Ahmer: ye lejye, mere gari hataye aur apni gari alag park kejye.</p> <p>Zoya: thank you sir.</p>	Pt.9/ 03:28-03:33	Tact maxim	TC
11.	<p>Mian jee: kia main khana garam kar don?</p> <p>Ahmer: nahe, bs kafi ha.</p>	Pt.11/ 00:29-00:33	Tact maxim	TC
12.	<p>Zoya: sir ye phool ap k lye hain.</p> <p>Ahmer: shukaria</p>	Pt.13/ 12:40-12:45	Tact maxim	TC

13.	Ahmer: tm chae abi piyo gay ya khanay k bad? Adil: yar abi b pee lain gay aur khanay k bad b.	Pt.20/12:26-12:30	Tact maxim	TC
14.	Zoya: Dr. Sadia please mere help kar skti hain ap?	Pt.23/ 10:00-10:04	Tact maxim	TC
15.	Zoya: sir ap ko b aram ki zarorat h. Ahmer: thank you for your concern.	pt.24/ 09:39-09:43	Tact maxim	TC
16.	Zoya: ap ghabrayen nahe, mummy main hm sab ap k sath hain. Irfan: shukaria	Pt.29/ 08:27-08:32	Tact maxim	TC
17.	Anji: mere khayal se main ap logon k lye chae late hon. Irfan: han lowazmat zara zaida lai k aye ga	Pt.32/ 13:32-13:37	Tact maxim	TC

18.	Zoya: ab please us ki qeemat ka andaza laga k mje bata dain, aur koshish karain k ye kam jaldi ho jae. Main ap ki shukar guzar hon ge.	Pt.33/ 00:29	Tact maxim	TC
19.	Irfan: mera eke k mint ek lakh k barabar hota ha. Daddy: acha acha. Sory wo Mohsin Ali khan ne nahe bataya tha k tm itnay masroof rehtay ho.	Pt.33/ 8:35-08:37	Tact maxim	TC
20.	Zoya: tabyat kse hai ap ki Baba: first class, andron e shehar amman-o aman hai sukun-o itmenan hai.	Pt.35/ 00:10-00:15	Tact maxim	TC
21.	Ahmer: dekho main yahan betha hon aur main kahen nahe jaa raha. Thek h bs ab so jao. Sheena: thank you.	Pt.36/ 12:56-12:60	Tact maxim	TC

22.	Zoya: wo bahar gay hway hain. Sheena: main sheena bol rae hon, wo aeen tou unhain bata dejye k main un ka ghar pe intezar kar rae hon, zara jaldi a jaen. Please.	Pt.37/ 5:37-05:45	Tact maxim	TC
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The occurrences of tact maxim from data are as follows according to the framework given by Leech (1983). A detailed interpretation and discussion of the maxim is done along with the reasons and logic due to which they fall in this specific category. However, only a few occurrences were taken to be interpreted since they were the best explaining the maxims because these examples conveyed the concept of politeness more vividly. However, there was also a time limitation due to which researcher was delimited to certain examples to be described.

1. Pt.2 / 01:02/ TM

Anji: Daddy! (In whisper)

Baba: pani pilao isy, glucose dal k.

In this dialogue, Baba is following tact maxim as he shows a high level of politeness. He is highly concerned about Anji's low self-esteem and confidence. He encourages her to get hold of herself and speak confidently about her rights before her strict daddy. But despite of baba's support, who is her best friend Zoya's father, is very afraid to speak in front of his authoritarian father. So, she practices speaking confidently, but she coughs and mumbles in a very low voice. For that, Baba asks Zoya to give Anji a glass of water with glucose in it.

This dialogue between Baba and Anji shows that Baba adheres to the tact maxim, which emphasizes on minimal cost to other. Even though this dialogue shows an order, but it is less imposing since tact maxim is followed by the speaker to minimize the cost of addressee. It shows clearly that Baba is a caring person, who takes care of his daughter's friend.

2. Pt.8/ 11:39/ TM

Irfan: ap chewing gum khaen ge, please kha lejye.

Zoya: ji nahe, shukaria.

Irfan shows the politeness by offering the chewing gum to Zoya, who is rather tensed in a situation. In this scene, Zoya is looking for her boss Dr. Ahmer and is very worried because she has to get home. While Dr. Irfan jokes around her, and to lessen her worry, he politely offers her a chewing gum, which she refuses to accept.

This dialogue is the best example of the employment of tact maxim. As Dr. Irfan request her to take chewing gum only to comfort her. His politeness level can also be seen by the use of politeness marker 'please'. Then Zoya also uses polite word 'thank you' even though she refuses to accept his offer. As the speaker in this example is maximizing the benefit to the hearer in a request, therefore tact maxim is employed. So, Dr. Irfan is a tactful person who is being kind-hearted to offer Zoya to reduce her tensions. From the interpretation above, it can be known that politeness is used by employing tact maxim by the speaker in his utterance.

3. Pt.24/ 09:39/ TM

Zoya: sir ap ko b aram ki zarorat h.

Ahmer: thank you for your concern.

Zoya is being tactful in this dialogue as she is concerned with the well-being of her boss. Dr. Ahmer gets sick and doesn't shows up at hospital one day. Zoya being a kind-hearted

person, goes to Ahmer's house to enquire about his health. So, she asks him to take care and must rest for some time. Ahmer shows his gratitude by saying 'thank you'.

The first utterance from Zoya is an advice, which itself is usually polite. Relating to the context in this situation, Zoya shows her concern, as she advises her boss to take care of himself. And he also admires her concern and say thanks to her. As she maximises the benefit to him, as she says polite words, so she adheres to the tact maxim.

4. Pt.33/ 8:35/ TM

Irfan: mera eke k mint ek lakh k barabar hota ha.

Daddy: acha acha. Sory wo Mohsin Ali khan ne nahe bataya tha k tm itnay masroof rehtay ho.

This scene shows the adherence to tact maxim on the part of Daddy who is being apologetic. Irfan comes to meet Daddy for an interview arranged by him so that he could examine him as a future son in law. Irfan waits for him anxiously but he shows up late. So, in order to hide his anxiety, he teases daddy by saying that he wasted his time. In reply, daddy become apologetic for being late and says sorry that he didn't know, he was such a busy person.

Daddy being tactful, apologizes to Irfan for his mistake. As he wanted to bother him the least. In delivering his apology to Irfan, Daddy is being tactful by saying, "acha acha, sorry...". As he is trying to benefit Irfan by minimizing the cost. Even though Daddy is of higher status and more dominating than Irfan but he proves to be a polite person by using tact maxim.

5. Pt.36/ 12:56/ TM

Ahmer: dekho main yahan betha hon aur main kahen nahe jaa raha. Thek h bs ab so jao.

Sheena: thank you.

This is a conversation between two colleagues, who are friends as well. Sheena is sick and she fears staying alone in her house. After which her friend Ahmer calms her down by saying that he will not go anywhere and he will stay besides her, she should rest and get some sleep. This is his way of showing his care and affection to his friend and a sick person who is also in trouble.

Ahmer’s utterance employs tact maxim. He proves to be polite, when he supports Sheena. As he offers his presence, his choice of words is very calming, as his intonation is very reassuring. As he is basically a good person, he proves it by supporting Sheena. It implies that by calming down and supporting is for benefit to Sheena.

4.1.2. Generosity Maxim:

Generosity maxims minimize benefit to self and maximize cost to self. The table shows the generosity maxims from the drama.

Table 4.2 Generosity Maxim of the drama ‘Dhoop Kinaray’

No.	Dialogues	Part/Minute	Categories of maxim	Code
1.	Daddy: okay, ok. Jo ap ki marzi aye karain, bejh dejye usy fine arts college. Mummy: thank you, thank you.	Pt.2 / 11:16-11:20	Generosity maxim	GM

2.	<p>Zoya: fasie, baba naraz tou nahe hway na?</p> <p>Fasih: zahir h hway hon gay, moh dekha tha kesa bandgoobi ka sa ho raha tha.</p>	Pt.3/ 02:53-02:57	Generosity maxim	GM
3.	<p>Zoya: baba main doctori parhon ge.</p> <p>Baba: acha! Good girl.</p>	Pt.3 / 03:31-03:38	Generosity maxim	GM
4.	<p>Fasih: sache bat tou ye h ktm logon itni dour jana nahe chahye jangal bayaban main, ab dekh lo is nazlay zukam main hamain tmharay sath jana par raha ha.</p>	Pt.3 /10:55-11:03	Generosity maxim	GM
5.	<p>Ahmer: chalo tmhain ghar chor don</p> <p>Sheena: (smiles)</p>	Pt.8/ 01:30-01:33	Generosity maxim	GM

6.	Ahmer: ap fikar na karain, ye dekhna mera kam ha k ap galtiyan na karain.	Pt.7/ 03:25-03:28	Generosity maxim	GM
7.	Ahmer: ji pata likhwaye, main abi a raha hon. Ji mera farz ha. (on telephone)	Pt.8/ 07:25-07:30	Generosity maxim	GM
8.	Sheena: main b chalti hon, balkay mere gari main chaltay hain phir main apna mareez ko b dekh lon ge.	Pt.8/ 08:04-08:09	Generosity maxim	GM
9.	Mian jee: aj tou sare rat haspatal main guzar di! Ahmer: han, ek bachay ki halat bohat kharab the, usy sambhaltay sambhaltay ye halat hogae.	Pt.11/ 00:42-00:53	Generosity maxim	GM
10.	Zoya: do rang k mozay kyun pehnay hain, main abi jati hon aur lai k ate hon	Pt.20/ 01:16-01:20	Generosity maxim	GM

11.	Baba: ab jab ye 3 ghantay ki duty karti h, is ki sare thakan mere dil m utar ate ha. Jaagti ye h, main b jaagta hon. Takleef is ko hoti hai, dard mje hota ha. Dr ahmer asa kyun hota h mje samjhao.	Pt.20/ 01:48-01:57	Generosity maxim	GM
12.	Ahmer: nahe main ek lafz nahe sun raha, main hotel a raha hon tmhain lainay, koi hotel nahe chalay ga, meray sath thehro gay tm!	Pt.20/ 06:45-06:52	Generosity maxim	GM
13.	Zoya: main wahan ate hon. Nahe ap us ki fikar na karain, ap mje address likhwaen. Main a rae hon	Pt.25/ 02:27-02:32	Generosity maxim	GM
14.	Ahmer: baba ne bataya, is lye main ap ko ghar chornay jaa raha hon. Zoya: shukaria	Pt.25/ 12:02-12:05	Generosity maxim	GM

15.	Zoya: acha main asa kar skti hon, tmhain wahan drop kar daiti hon. Anji: thank you!	Pt.27/ 17:10-17:14	Generosity maxim	GM
16.	Zoya: jab baba ghar ayen gay tou mje chute laini hoge, ek ya do shayad is se b zaida. Is lye k baba ko mere zarorat ha.	Pt.32/ 4:06-04:10	Generosity maxim	GM
17.	Sheena: bahar taxi hoge us m jaon ge. Ahmer: nahe main chor k ata hon, chalo	Pt.36/ 00:47-00:50	Generosity maxim	GM
18.	Irfan: laal bati jaal rahe h, masroof hon gay wo, kal aon ga.	Pt.37/ 09:57-09:60	Generosity maxim	GM
19.	Ahmer: chalo main tmhain ghar chor don	Pt.39/ 04:55-04:59	Generosity maxim	GM

20.	Dr. irfan: sheena ji, meray hotay kyun zehmat karti hain ap, mje keh dia hota, dar o deewar chamka daita. Dr. sheena: For God's sake doctor Irfan.	Pt.6/ 04:46-04:53	Generosity maxim	GM
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The occurrences of generosity maxim that are found in the data 'Dhoop Kinaray' are given below. But due to time limitation, only a few examples were chosen to be interpreted because they were more likely to be labelled in the category of generosity maxim.

1. Pt.2 / 11:16 / GM

Daddy: okay, ok. Jo ap ki marzi aye karain, bejh de jye usy fine arts college.

Mummy: thank you, thank you.

Here daddy is adhering to the generosity maxim. In this conversation, Anji's mother is asking permission from daddy to allow Anji to join Arts College. As daddy wants his daughter to study business administration so that she could assist him in his office, because she was the only child. But mummy insists him not to force Anji to study against her will. So, daddy being a generous father who shows concern to his child allows her.

Daddy by saying "okay okay, jo ap ki marzi aye karain" reflects his concern towards her daughter that how against his own will, he allows his daughter. So, in this way he employs Generosity maxim that on the cost of himself, he shows politeness. And in reply mummy also appreciates him by saying thank you.

2. Pt.3 /10:55 / GM

Fasih: sache bat tou ye h k tm logon itni dour jana nahe chahye jangal bayaban main, ab dekh lo is nazlay zukam main hamain tmharay sath jana par raha ha.

The above utterance is observing generosity maxim. The situation is that Zoya and Anji are planning to visit Zoya's new house which is in a remote area in a forest. Fasih, Zoya's caretaker, overhears their plan and gets ready to go with them. Then she says to them that they shouldn't to such place. In spite of the fact that she has got flu, but she will go with them in order to guard them.

In these utterances, Fasih is obeying generosity maxim in which she is maximizing cost to self. Her words 'ab dekh lo is nazlay zukam main hamain tmharay sath jana par raha ha' shows her concern towards the safety of girls. So, she is fulfilling her duty as a caretaker plus she is also being polite.

3. Pt.8/ 08:04 / GM

Sheena: main b chalti hon, balkay mere gari main chaltay hain phir main apna mareez ko b dekh lon ge.

Ahmer: chalain.

Ahmer is going outside to check his patient. When he meets Sheena, she appreciates that he cares the most for the people especially poor. Then she offers that he should go in her car then she will also check his patient. Sheena is employing Generosity maxim as she admires Dr. Ahmer and wants to have a close relationship so she offers her car. For which Ahmer agrees.

4. Pt.20/ 01:48/ GM

Baba: ab jab ye 3 ghantay ki duty karti h, is ki sare thakan mere dil m utar ate ha. Jaagti ye h, main b jaagta hon. Takleef is ko hoti hai, dard mje hota ha. Dr ahmer asa kyun hota h mje samjhao.

According to context of the situation, Baba is having a deep conversation with Dr. Ahmer. He is rather concerned about her daughter, and he is trying to figure out why he is feeling this way. He is worried that his daughter Zoya works hard. As he feels the tiredness when she gets tired. She gets in pain, instead he feels the pain.

Baba's utterances show his paternal love for his daughter. He expresses his concern in the words like 'Jaagti ye h, main b jaagta hon. Takleef is ko hoti hai, dard mje hota ha' shows that he is maximizing cost to self in his love confession for his daughter.

5. Pt.27/ 17:10/ GM

Zoya: acha main asa kar skti hon, tmhain wahan drop kar daiti hon.

Ajni: thank you!

Zoya: you are welcome.

Zoya and Anji are childhood friends who are very close and intimate relationship. They always help each other out of difficult situations. In this context, Anji is going to meet his husband-to-be and she is very nervous. She asks zoya to come with her. She says that I will come only to drop you which is a generous act on the part of Zoya.

This is a polite conversation in which generosity maxim is employed by Zoya even though it maximizes cost to her. As she is ready to drop Anji to the hotel, this is her way to back up her friend. So overall politeness can be seen, because Anji replies thank you and she says welcome.

4.1.3. Approbation Maxim:

Approbation maxim minimizes dispraise of other and maximizes praise of other. The table shows the data from the drama.

Table 4.3 Approbation Maxim of the drama ‘Dhoop Kinaray’

No.	Dialogues	Part/Minute	Categories of maxim	Code
1.	1. Baba: tm doctor ho ya maseeha! Ahmer: har doctor k anadar ek na ek maseeha hota ha, so meray andar b h.	Pt.1/ 02:35-02:37	Approbation maxim	APM
2.	Baba: ek bat hamehsa yad rakhna, mene tmhain bohat chaha ha Ahmer: mje andaza h, meray ilawa kis ko pata hoga k ap ne mje kitna chaha ha.	Pt.1 / 5:07-05:15	Approbation maxim	APM
3.	Zoya: ye mera nam bech main kyun a raha tha.	Pt.2/ 08:34-08:40	Approbation maxim	APM

	Baba: han, abi abi ye hwa zoya ali khan tm achanak bohat maldar ho gayen, sahib e jayedad.			
4.	Baba: wse main tmhare fankarana salahiyaton se bara mutasir hwa hon.	Pt.3/ 08:03-08:08	Approbation maxim	APM
5.	Zoya: aur main kese hon? Baba: tum, tmhare kia bat hai jan e baba, tm tou bs tm ho!	Pt.3 / 08:23-08:30	Approbation maxim	APM
6.	Zoya: anji result a gaya aur main pass hogae. Anji: oh excellent, baba tou baray khush hon gay.	Pt.6/ 03:05-03:09	Approbation maxim	APM
7.	Ahmer: children love you, it's a good thing Zoya: thank you sir.	Pt.8 / 06:50-06:55	Approbation maxim	APM

8.	Zoya: khwateen o hazrat, main kse lag rae? Fasih: main sadqay main qurban! Mere bache kitni pyari lag rae.	Pt.8/ 11:30-11:35	Approbation maxim	APM
9.	Ahmer: I 'm glad to have you back, Dr. Khan Zoya: thank you sir.	Pt.12/ 02:30-02:35	Approbation maxim	APM
10.	Docror: bacho main be had mutasir hwa hon ap k khuloos se Zoya: ji shukaria	Pt.12/ 10:25-10:32	Approbation maxim	APM
11.	Ahmer: your diagnosis was right, excellent work. Zoya: thank you sir.	Pt.15/ 02:55-02:59	Approbation maxim	APM
12.	Ahmer: come on, admit it, she was right and we were wrong. And she is good.	Pt.15/ 03:55-03:58	Approbation maxim	APM
13.	Zoya: wse, agar ap is hospital main na hotay tou ye jaga bohat bore hoti.	Pt.18/ 08:42-08:46	Approbation maxim	APM

14.	<p>Irfan: wse ap itna kam kyun hansti hain? Dant tou thek hain ap k Anji: (laughs)</p>	Pt.19/ 00:54-01:00	Approbation maxim	APM
15.	<p>Adil: kia khoobsurat makan ban alia h tm ne, mje apni ankhon pe yakeen nahe a raha. Ahmer: shukar ha k tmhain makan pasand a gaya.</p>	Pt.20/ 11:53-12:00	Approbation maxim	APM
14.	<p>ahmer: dr Irfan, mje kbe kbe shuba hota ha k tm khasay zaheen aur hushyar admi ho, mehaz kam na karnay ki waja se apnay ap ko asa banaye rakhtay ho! Irfan: shukaria sir!</p>	Pt.21/ 01:47-01:52	Approbation maxim	APM
15	<p>Adil: ah doctor khan, bohat khushi hwe ap se mil k, balkay ap k kaam se main bohat mutasir hwa hon.</p>	Pt.23/ 02:27-02:35	Approbation maxim	APM

	Zoya: shukaria			
16.	Ahmer: wse agar ap bore ho rae hain tou is bat ki daad daini paray ge k ap bare khoobsurti se isay chupae hway hain.	Pt.23/ 4:51-04:58	Approbation maxim	APM
17.	Zoya: baba ap se zaida is zunya main aur koi chez qeemti nahe ha.	Pt.33/ 12:08-12:11	Approbation maxim	APM
18.	Zoya: suna ha daddy ne mana kar dia! Irfan: wah, kia jawabi teer mara h, daad deta hon.	Pt.37/ 06:42-06:50	Approbation maxim	APM

Interpretation of approbation maxims from the data is done. Only a few occurrences were chosen to be described because of its accuracy to be labelled as showing approbation maxim.

1. Pt.1/ 02:35 / APM

Baba: tm doctor ho ya maseeha!

Ahmer: har doctor k anadar ek na ek maseeha hota ha, so meray andar b h.

Ahmer is basically a doctor who works day and night in hospital in order to facilitate people. In this way, he is fancied and admired by many people including his own father, who

acknowledges that his son is working hard for the welfare of common people. So, he praises him while appreciating his performance.

Baba is appreciating Ahmer in a unique manner by saying that ‘tm doctor ho ya maseeha!’ he is employing approbation maxim in which he is maximizing praise to his son. In fact, he is exclaiming this while saying that either he is a doctor or ‘maseeha’. And Ahmer responds like every doctor is a maseeha in some way. Which is depiction of utter politeness on his end.

2. Pt.3 / 08:00/ APM

Zoya: aur main kese hon?

Baba: tum, tmhare kia bat hai jan e baba, tm tou bs tm ho!

Zoya, baba and Fasih are having some light talk. Baba first praises Fasih for her dedication. Then zoya asks baba how is she, he praises her by saying that she is her life and she has no alternative. The words of baba that employs politeness are ‘tm tou bs tm ho’ means you are just you like nobody is like her.

In his utterance, approbation maxim is observed because he is minimizing dispraise to his daughter as he utters a deep evaluation and golden words to praise her. So, there is a harmonious environment created between father and daughter and the way he praised he makes her happy and proud. So, it’s a best employment of approbation maxim.

3. Ep 3 / 06:50 / APM

Ahmer: children love you, it’s a good thing.

Zoya: thank you sir.

Zoya and Ahmer work in a hospital as children doctor where Ahmer is the boss. He always used to scold Zoya on her irresponsible behaviour. But she behaves as a very caring

person around children and always do things to make them happy. Dr. Ahmer notices it and couldn't help saying that children love her.

Dr. Ahmer employs approbation maxim by praising Zoya indirectly. As he is the boss and of higher social status than her, he doesn't praise her directly to make her feel overconfident. Instead he acknowledges her efforts by referring to children that they love her. Then utters it's a good thing. Means he really liked it. It's a polite gesture to acknowledge each other's efforts especially in a work environment. She also responds politely by saying thank you.

4. Pt.18/ 08:42/ APM

Zoya: wse, agar ap is hospital main na hotay tou ye jaga bohat bore hoti.

Irfan: ji dobara kahye.

Zoya and Irfan are close friends and they have very informal relationship. Irfan is a carefree man and jokes around every time. He never gets serious and makes everyone laugh. Here, Zoya is indirectly praising his abilities by saying that if he weren't he wasn't in this hospital, that place would be a boring one.

Zoya employs approbation maxim, as she praises him indirectly. In this conversation, Zoya liked his jokes and funny talks so she admires him for being so joyous. She gives a good comment by claiming that his absence would be boring. So, she is using a politeness strategy to make their relationship run smooth.

5. Pt.21/ 01:47/ APM

Ahmer: Dr. Irfan, mje kbe kbe shuba hota ha k tm khasay zaheen aur hushyar admi ho, mehaz kam na karnay ki waja se apnay ap ko asa banaye rakhtay ho!

Irfan: shukaria sir!

Dr. Irfan proposes an idea of refurnishing hospital and appointing Anji, Zoya’s friend for this task. Ahmer thinks highly of him that he is an intelligent man despite of his humours. Then he praises him directly that sometimes he thinks he is a smart and intelligent man.

Ahmer employs approbation maxim here when he calls him an intelligent man and praises his ideas. It is definitely a polite utterance uttered by the doctor to deliver a praise to his junior in spite of the fact that he is the boss and of relatively higher social status. But Ahmer wants to maintain a harmonious environment in the work area to inspire his co-workers.

4.1.4. Modesty Maxim

Modesty maxim minimizes praise of self and maximizes dispraise of self. The table shows the modesty maxims from the drama.

Table 4.4 Modesty Maxim of the drama ‘Dhoop Kinaray’

No.	Dialogues	Part/Minute	Categories of maxim	Code
1.	Zoya: khair mera kia h, agar main zinda bach be gae tou fail ho jaon ge. Baba: khair wo tou shakal se zahir ha.	Pt.1 /13:44-13:50	Modesty maxim	MM
2.	Baba: bat mere be smj main ate ha, itnay parhay likhay professor kisam k admi ka guzara tmharay	Pt.3 / 07:30-07:45	Modesty maxim	MM

	<p>naniyal main muskil he tha kabhe tou sab chor char k jangalon main nikal gay thy, yaken karo main tou khud kanpta tha wahan jatay hway!</p>			
3.	<p>Daddy: ye ap kis chez main pas hogae hain jo itni muskura rae hain? Mummy: main tou umoor e khanadari main pechlay paches saalon se fail hoti chali a rae hon.</p>	Pt.5/ 09:36-09:40	Modesty maxim	MM
4.	<p>Zoya: ap ka kia khayal ha, main pagal ho gae hon? Baba: nahe, isi kisam ka rad e amal hota h, main b jab metric main fail hwa tha tou mahenon yaken nahe ata tha.</p>	Pt.6 / 00:35-00:43	Modesty maxim	MM
5.	<p>Zoya: bs thore garbar hogae, wo top nahe kar</p>	Pt.6/ 02:16-02:22	Modesty maxim	MM

	<p>saki, tharay se number reh gaye.</p> <p>Zaheer: ch ch, bara afsos hwa ye sun kar</p>			
6.	<p>Zoya: I don't think, I 'm suitable for this job, tou main kal se na aon?</p> <p>Ahmer: kyun?</p> <p>Zoya: is lye k mj se galtiyan bohat hon ge.</p>	Pt.7 / 03:16-03:20	Modesty maxim	MM
7.	<p>Zoya's friend: main bataon, dr ahmer kbe galat nahe dant'tay, hm b tharay careless hain, tmhain b stethoscope lana chahye tha.</p> <p>Zoya: acha zaida lecture mat do.</p>	Pt.8/ 08:54-09:04	Modesty maxim	MM
8.	<p>Zoya: anji mj se bohat bare galti ho gae, jis bachay k baray main main tmhain</p>	Pt.10/ 9:38-09:47	Modesty maxim	MM

	bata rae the na, us ki halat zaida kharab ho gae h.			
9.	Anji: doctor ahmer ne danta? Zoya: han danta tou sae. Magar unhon ne kch galat tou nahe kaha. Galti mere apni the.	Pt.11/ 12:26-12:34	Modesty maxim	MM
10.	Zoya: mera khayal h mj me achayan kam hain aur burayan zaida. Anji: durust.	Pt.17/ 09:02-09:07	Modesty maxim	MM
11.	Adil: kch kunuti se lag rahay ho! Ahmer: lag raha hon? Hon.	Pt.20/ 13:52-13:58	Modesty maxim	MM
12.	Ahmer: maine apni zindage k mosmon se kch b tou hasil nahe kia, siwae chand phatay hway kagzon k, chand dhundli tasveeron k, chand pheekay rangon k..	Pt.21/ 07:34-07:42	Modesty maxim	MM

13.	Ahmer: kia hwa khairyat? Zoya: ji wo first time itni high heels pehni hain tou chala nahe jaa raha.	Pt.23/01:56-02:04	Modesty maxim	MM
14.	Zoya: mje pta h ap mje kia smjtay hain. gairzimadar, laparwa, bekar, inefficient.	Pt.25/ 11:16-11:22	Modesty maxim	MM

The occurrences of modesty maxim are described according to the framework given by Leech.

1. Pt.1 / 13:44 / MM

Zoya: khair mera kia h, agar main zinda bach be gae tou fail ho jaon ge.

Baba: khair wo tou shakal se zahir ha.

Zoya, baba and Anji are checking for Zoya's final medical result. Zoya is really nervous about her result as she is not very hopeful. She expresses this in a self-pity manner that even if she stayed alive, she will fail in her exam.

In these utterances, Zoya is being modest by dispraising herself regarding her result while talking to her father. Her words 'fail ho jaon ge' shows her dispraise for herself.

2. Pt.7 / 03:16 / MM

Zoya: I don't think I'm suitable for this job, tou main kal se na aoon?

Ahmer: kyun?

Zoya: is lye k mj se galtiyan bohat hon ge.

Ahmer summons Zoya in his office to guide her make her attitude serious and responsible. While he encourages her that she can be a good doctor she confesses in her non-serious tone that she is not suitable for this job, so she shouldn't come from tomorrow. He inquires why. She, while dispraising herself claims that she makes a lot of mistakes. Which makes her ineligible for this responsibility. In these utterances, Modesty maxim is observed when Zoya dispraises herself in order to make the conversation run smooth.

3. Pt.8/ 08:54/ MM

Zoya's friend: main bataon, dr ahmer kbe galat nahe dant'tay, hm be thoray careless hain, tmhain b stethoscope lana chahye tha.

Zoya: acha zaida lecture mat do.

Dr. Ahmer scolds Zoya for not bringing her stethoscope while she is on duty. She minds it and sits in the common room. Her colleague comes to cool her down and gives an idea of hanging out. Zoya refuses then she says that they are a bit careless, that's why Dr. Ahmer scolds them.

Modesty maxim is employed by Zoya's friend who is also her colleague, in confessing that their behaviour is careless and due to their irresponsible behaviour, they make ahmer angry. In these utterances, she maximises dispraise to self which makes her polite when she confesses their mistake.

4. Pt.10/ 9:38/ MM

Zoya: Anji mj se bohat bare galti ho gae, jis bachay k baray main main tmhain bata rae the na, us ki halat zaida kharab ho gae h.

Due to Zoya's negligence, a child goes in a critical condition. Dr. Ahmer criticizes zoya for such irresponsible behaviour, due to which she feel disheartened. Then she calls Anji and tells her about that child's critical condition. There she says that she has made a big mistake.

Zoya proves to be polite after confessing her mistake by dispraising herself. She adheres to modesty maxim because she is basically a calm, soft-hearted and humble person who doesn't wants to hurt others.

4.1.5. Agreement Maxim

Agreement maxim states to minimize disagreement between self and other and maximize agreement between self and other. The table shows agreement maxims from the data.

Table 4.5 Agreement Maxim of the drama 'Dhoop Kinaray'

No.	Dialogues	Part/Minute	Categories of maxim	Code
1.	Anji: tou ye tou tay hwa k main business administration qayamat tak nahe kar skti. Zoya: jese main doctori nahe kar skti	Pt.1 / 12:57-13:06	Agreement maxim	AGM
2.	Ahmer: main ye keh raha tha k ap mj se pyar kartay hain k nahe kartay? Baba: bohat pyar karta hon.	Pt.2/ 06:55-07:03	Agreement maxim	AGM
3.	Mulazim: bohat acha ghar ha ye.	Pt.3/ 06:52-06:57	Agreement maxim	AGM

	Ahmer: ji han, bohat acha makan ha.			
6.	<p>Ahmer: Ilm hasil karna kia bure bat ha, aur is umer main kyun nahe, aur ye tou logon ki jaan bachanay ka ilm hai, wo be bachon ki jaan bachanay ka!</p> <p>Miyan jee: thek hai sab ki jaan bachao, magar apni jaan ka khayal rakhna.</p>	Pt.5/ 07:11-07:20	Agreement maxim	AGM
7.	<p>Dr. Sheena: nahe, magar yahan brush karna tou nahe mana!</p> <p>Ahmer: ji han katye nahe mana, balkay is se tou mareezon ki sehat pea cha asar paray ga.</p>	Pt.6 / 06:28-06:37	Agreement maxim	AGM
8.	<p>Sheena: itni jaldi khafa nahe hotay aur na kse ki niyat pe shuba kartay hain.</p> <p>Ahmer: ok. I am sorry.</p>	Pt.8 /08:10-08:15	Agreement maxim	AGM

9.	Fasih: wo bacha bach gaya tha na? Zoya: ji, bach gaya tha.	Pt.11/ 9:06-09-10	Agreement maxim	AGM
10.	Baba: betya kia phir do raaton ki duty lag gae? Zoya: ji baba, roz koi na koi chute kar laita h	Pt.14 / 01:24-01:30	Agreement maxim	AGM
11.	Sheena: mere bat he aur h Zoya: ji ap ki bat he aur ha.	Pt.16 / 3:16-03:20	Agreement maxim	AGM
12.	Daddy: agar ye toot gae tou main ek kory b n don ga. Mummy: bilkul thek, ap kch may dejye ga, sab main day don ge.	Pt.18/ 01:52-01:58	Agreement maxim	AGM
13.	Ahmer: bohat pyar h ap ko apnay baba se? Zoya: ji, bohat.	Pt.20/ 00:11-00:16	Agreement maxim	AGM
14.	Daddy: doctor ahmer ahmaq hain! Irfan: ji bilkul hain.	Pt.21/ 00:38-00:43	Agreement maxim	AGM

12.	Ahmer: kbe kbe jee chahta h k admi apni awaz ki bazgasht bar bar sunay, tm ne kbe asa kia? Sheena: bar'ha kia.	Pt.22/4:48-04:56	Agreement maxim	AGM
13.	Zoya: ap ne khud kaha tha k ap ne bat karni ha us se! Irfan: han han, zahenaseeb, bat ye h k kehna kch chahta hon keh kch daita hon.	Pt.29/ 8:37-08:45	Agreement maxim	AGM
14.	Zoya: main unhain dekh skti hon? Daddy: han dekh skti ho	Pt.31/ 09:48-09:53	Agreement maxim	AGM
15.	Daddy: per ye Is ka sadka kyun utar rahe hain, mera kyun nahe utar rahen. Ye tou laita raha khuwar tou hm hway. Mummy: ye tou bat theek h bhae sahab.	Pt.33/ 01:35-01:44	Agreement maxim	AGM

16.	Adil: m jis se nafrat kartay ho, us se nafrat b nahe kar sktay, bs yei bat hai. Ahmer: han, shayad main ye bat janta hon.	Pt.35/ 14:04-14:10	Agreement maxim	AGM
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Occurrences of agreement maxim are as follows:

1. Pt.1 / 12:57 / AGM

Anji: tou ye tou tay hwa k main business administration qayamat tak nahe kar skti.

Zoya: jese main doctori nahe kar skti.

Zoya and Anji are discussing their future that what are they going to do. Anji's father wants her to exceed with business administration degree while she is only interested in Arts as a career. Same is the case with Zoya, she doesn't want to be a doctor but her father wants her to go with it. They both share the same problem so there is agreement seen in their conversation.

Zoya and Anji's utterances are employing agreement maxim which states that 'Maximize agreement between self and other.' In order to make the environment harmonious and balanced. The speaker and hearer agrees with each other in order to avoid any conflict. However, in this case both speaker and addressee are in a close relationship, alternatively they support each other in casual conversations.

2. Pt.2/ 06:55 / AGM

Ahmer: main ye keh raha tha k ap mj se pyar kartay hain k nahe kartay?

Baba: bohat pyar karta hon.

Ahmer and his father are having a casual conversation. He asks Baba whether he loves him or not? So he replies in agreement that he loves him a lot. This shows compatibility between the two speakers in which one agrees the other to make him happy and content. Baba's utterance employs Agreement maxim.

3. Pt.8 / 08:10 / AGM

Sheena: Itni jaldi khafa nahe hotay aur na kse ki niyat pe shuba kartay hain.

Ahmer: ok. I am sorry.

Ahmer was going outside to check a patient when Sheena suggests him to send someone else. He doesn't like her suggestion and expresses his distaste. She corrects herself and says him not to get suspicious neither annoyed so easily. Then he says 'ok' and apologizes. Agreement maxim can be seen when Ahmer agrees with Sheena to avoid any conflict. Because basically Ahmer is a humble man. And he doesn't disagree with his friends so often. So, he remains polite the whole time.

4. Pt.18/ 01:52/ AGM

Daddy: agar ye toot gae tou main ek kory b n don ga.

Mummy: bilkul thek, ap kch nahe dejye ga, sab main day don ge.

Zoya comes to anji's house for a routine check-up of daddy. She demands him to stand on the weight machine, which he refuses. Zoya, anji and mummy ask him forcefully to do so. So he says in his usual angry tone that he won't pay if the machine breaks down. Then, mummy happily says that it's alright, he doesn't have to pay it and she will do it.

In this expressive utterance by mummy, she agrees to do whatever daddy demands. Only if he does as he is told to be. She holds a good will towards daddy that is why she agrees

for everything. In this conversation, agreement maxim is employed to minimize to disagreement between self and other.

5. Pt.35/ 14:04/ AGM

Adil: tm jis se nafrat kartay ho, us se nafrat b nahe kar sktay, bs yei bat hai.

Ahmer: han, shayad main ye bat janta hon.

Adil who is Ahmer’s childhood friend, tries to clear the confusion which he holds in his mind. He is confused between love and hate. His friend tries to explain it to him that he can’t even hate the one, he despises the most. He agrees saying that he knows it himself. In these utterances, Ahmer employs agreement maxim by using the word ‘han’ which means yes.

4.1.6. Sympathy Maxim

The sympathy maxim states that minimize antipathy between self and other and maximize sympathy between self and other. The tabl.6e shows sympathy maxims from the data.

Table 4.6 Symapathy Maxim of the drama ‘Dhoop Kinaray’

No.	Dialogues	Part/Minute	Categories of maxim	Code
1.	Lawyer: maaf karna ahmer, main a nae saka, mje dair se pata chala, bohat afsos hwa. Ahmer: han	Pt.1 / 07:04-07:10	Sympathy maxim	SM

2.	Zoya: zaheer bhae, meet Dr. Zoya ali khan MBBS, tang ki ap fikar na karain, usy main chutki bajay thek kar don ge. Zaheer: ohoo, Mubarak ho, pass hog ae tm.	Pt.6 /01:55-02:03	Sympathy maxim	SM
3.	Adil: yar baba k bad pehli bar aya hon, soch raha hon kia kahon! Ahmer: kch mat kaho.	Pt.20/12:36-12:42	Sympathy maxim	SM
4.	Sheena: Nasir Jamal mj se shadi karna chahta ha! Ahmer: acha, ye tou bohat achi bat h, Mubarak ho.	Pt.27/ 14:19-14:25	Sympathy maxim	SM

The occurrences of sympathy maxim are interpreted and described according to the Leech Politeness principles. These few occurrences show the best application of sympathy maxim.

1. Pt.1 / 07:04 / SM

Lawyer: maaf karna ahmer, main a nahe saka, mje dair se pata chala. Bohat afsos hwa.

Ahmer: han ji bs

The lawyer is offering his condolence for Ahmer's late father. Ahmer is quite grieved after the death because he is so much attached to his father. So, the lawyer is showing empathy saying 'bohat afsos hwa'. So, he is maximizing sympathy between self and other. Sympathizing with someone is considered a polite gesture as it shows concern and interest of another person.

2. Pt.6 /01:55 / SM

Zoya: zaheer bhae, meet Dr. Zoya Ali Khan MBBS, tang ki ap fikar na karain , usy main chutki bajay thek kar don ge.

Zaheer: ohoo, Mubarak ho, pass hogae tm.

Zoya passes her exams and officially declared as a doctor. So, she goes to Anji's house to share her success after climbing the wall which meets the two houses. There she meets, Anji's cousin, Zaheer, who forbade her not to jump from the wall. But she tells him happily that she is the doctor now. on which he congratulates her.

Here Zaheer abides by the sympathy maxim when he congratulates Zoya on her success. As he minimized antipathy between self and other. This shows support and encouragement that a person can express on other person's happy moment. This also depicts good will which is expressed by a polite gesture.

3. Pt.20/12:36/ SM

Adil: yar baba k bad pehli bar aya hon, soch raha hon kia kahon!

Ahmer: kch mat kaho

Adil comes after a long time after baba's death. So, he wants to express his grief that he knows his friend have been through a great loss. But he cannot find appropriate words of sympathy. Ahmer gets to know this and he stops him to say anything. Even Adil's utterance

explicitly shows his intention that he wants to express sympathy. So, this is an indication of politeness in which sympathy maxim is employed

CHAPTER 5

CONCLUSION

This chapter concludes the data analysis and interpretation of the research. It also gives suggestions for further studies in the same area.

5.1. Summary

After analysing the data taken from the conversations from the drama serial ‘Dhoop Kinaray’, the research can be concluded about the employment of Leech’s politeness principles. The six maxim of this principle namely tact, generosity, approbation, modesty, agreement and sympathy maxim was being observed from the data. So, this research paper focuses on the Leech’s politeness principles.

The employment of tact maxim in the drama serial ‘Dhoop Kinaray’ shows that the participants maximize the benefit to other and minimize the cost to other. It basically observes the cost and benefit in the participants. The person who employs tact maxim proves to be a tactful person, who wants to maintain a harmonious environment with the other and avoids any conversations that makes him impolite. Employment of tact maxim in the data also shows that some characters were politer by minimizing cost and unease to the other person. Several characters like Dr. ahmer and zoya were polite through out the drama. The utterances that showed the tact maxim were directive and commissive utterances.

The employment of generosity maxim from the analysis of ‘Dhoop kinaray’ shows that the participants to adhere with politeness principles, can maximize the cost to self and minimize benefit to self. So, it mainly a self-centered maxim. The speaker, thus costs himself to facilitate the addressee and proves to be a generous person through his utterances.

The next maxim that was observed was ‘approbation maxim’. The employment of tact maxim from the data shows that the participants maximize the praise of other and avoid any dispraise to other. It emphasizes on the praise and dispraise of each other. In employing this maxim, the speaker avoids every utterance that may cause dispraise or that could hurt their feelings. This maxim depicts a good interpersonal relation between speaker and addressee. The utterances that show approbation maxim are expressive and assertive.

The modesty maxim states to minimize praise to self and maximize dispraise to self. The speaker to show politeness ridicule or disrespect himself in often conversations. This maxim, unlike the approbation maxim, is self centered. In which the self suffers to avoid any disagreement and disharmony. This maxim can also be expressed by expressive and assertive utterances which involves thankfulness, congragulating etc.

The agreement maxim employed by the participants of the data shows the maximum agreement with hearer and minimum disagreement with hearer. The ‘agreement maxim’ avoids any disagreement in a conversation to show respect and politeness to others.

Sympathy maxim is the last maxim, and is least found from the data. In employing this maxim, the participants showed complete sympathy towards the hearer and avoided any antipathy between self and other.

5.2. Suggessions

The politeness principles give a complete account of how to be polite to avoid any disharmony and how negative feelings should be layed down. This research employed Politeness principles in a drama serial ‘Dhoop Kinaray’ and only the maxims were observed from the data. Due to limited time and space, more aspects of the Politeness theory were not covered e.g. politeness scales. Therefore, there is a lot more in the pragmatic field to be addressed and to bring in the limelight. Furthermore, one can also conduct a research on other

politeness theories. They can also approach other Pakistani content e.g. movies and dramas instead of working on English language.

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APPENDIX

1. Tact

1. Pt.2 / 01:02/ tact / TM

Anji: Daddy! (In whisper)

Baba: Pani Pilao isy, glucose dal k.

2. Pt.2/ 03:08/ TM

Anji: daddy mera rujhan business administration ki taraf bilkul b nahe ha. Please mje fine arts karnay dejye

3. Pt.2/ 03:23 / tact

Zoya: ap please is pe sign kar dain

4. Pt.2 / 11:44/ TM

Mulazim: ahmer betay, khana laga don?

Ahmer: nahe, bhook nahe ha.

Pt.5 / 11:49/ TM

Fasih: kab tak parho ge, so jao.

Zoya: yad tou ho jae

Pt.7/ 02:08/ TM

Zoya: ji

Ahmer: please see me in my office.

Pt.8 /06:11 / TM

Irfan: zara khayal se jaye ga please.

Sheena: uff

Pt.8/ 07:49/ TM

Sheena: tmhain Janay ki kya zarorat h?

Ahmer: that's bad doctor, agar ye kse ameer admi ka bacha hota tab b tm yei kehti.

Pt.8/ 11:39/ TM

Irfan: ap chewing gum khaen ge, please kha lejye

Zoya: ji nahe, shukaria.

Pt.9/ 03:28/ TM

Ahmer: ye lejye, mere gari hataye aur apni gari alag park kejye.

Zoya: thank you sir.

Pt.11/ 00:29/ TM

Mian jee: kia main khana garam kar don?

Ahmer: nahe, bs kafi ha.

Pt.13/ 12:40 / TM

Zoya: sir ye phool ap k lye hain.

Ahmer: shukaria

Pt.20/12:26/ TM

Ahmer: tm chae abi piyo gay ya khanay k bad?

Adil: yar abi b pee lain gay aur khanay k bad b.

Pt.23/ 10:00/TM

Zoya: Dr. Sadia please mere help kar skti hain ap?

Dr. sadia: yes!

pt.24/ 09:39/

Zoya: sir ap ko b aram ki zarorat h.

Ahmer: thank you for your concern.

Pt.29/ 8:27/TM

Zoya: ap ghabrayen nahe, mummy main hm sab ap k sath hain.

Irfan: shukaria

Pt.32/ 13:32/ TM

Anji: mere khayal se main ap logon k lye chae late hon.

Irfan: han lowazmat zara zaida lai k aye ga

Pt.33/ 00:29/ TM

Zoya: ab please us ki qeemat ka andaza laga k mje bata dain, aur koshish karain k ye kam jaldi ho jae. Main ap ki shukar guzar hon ge.

Pt.33/ 8:35/ TM

Irfan: mera eke k mint ek lakh k barabar hota ha.

Daddy: acha acha. Sory wo Mohsin Ali khan ne nahe bataya tha k tm itnay masroof rehtay ho.

Pt.35/ 00:10/ TM

Zoya: tabyat kse hai ap ki

Baba: first class, andron e shehar amman-o aman hai sukun-o itmenan hai.

Pt.36/ 12:56/ TM

Ahmer: dekho main yahan betha hon aur main kahen nahe jaa raha. Thek h bs ab so jao.

Sheena: thank you.

Pt.37/ 5:37/ TM

Zoya: wo bahar gay hway hain.

Sheena: main sheena bol rae hon, wo aeen tou unhain bata de jye k main un ka ghar pe intezaar kar rae hon, zara jaldi a jaen. Please

2. Generosity

1. Pt.2 / 11:16 / generosity

Daddy: okay, ok. Jo ap ki marzi aye karain, bejh de jye usy fine arts college.

Mummy: thank you, thank you.

Pt.3/ 02:53/ gene

Zoya: fasie, baba naraz tou nahe hway na?

Fasih: zahir h hway hon gay, moh dekha tha kesa bandgoobi ka sa ho raha tha.

Pt.3 / 03:31/ generosity

Zoya: baba main doctori parhon ge.

Baba: acha! Good girl.

Pt.3 /10:55 / GM

Fasih: sache bat tou ye h k tm logon itni dour jana nahe chahye jangal bayaban main, ab dekh lo is nazlay zukam main hamain tmharay sath jana par raha ha.

Ep 9/ 1:30/ TM

Ahmer: chalo tmhain ghar chor don

Sheena: (smiles)

Pt.7/ 03:25 / GM

Ahmer: ap fikar na karain, ye dekhna mera kam ha k ap galtiyan na karain.

Pt.8/ 07:25 / GM

Ahmer: ji pata likhwaye, main abi a raha hon. Ji mera farz ha. (on telephone)

Pt.8/ 08:04 / GM

Sheena: main b chalti hon, balkay mere gari main chaltay hain phir main apna mareez ko b dekh lon ge.

Ahmer: chalain.

Pt.11/ 00:42/ MM

Mian jee: aj tou sare rat haspatal main guzar di!

Ahmer: han, ek bachay ki halat bohat kharab the, usy sambhaltay sambhaltay ye halat hogae.

Pt.20/ 01:16/ GM

Zoya: do rang k mozay kyun pehnay hain, main abi jati hon aur lai k ate hon

Pt.20/ 01:48/ GM

Baba: ab jab ye 3 ghanay ki duty karti h, is ki sare thakan mere dil m utar ate ha. Jaagti ye h, main b jaagta hon. Takleef is ko hoti hai, dard mje hota ha. Dr ahmer asa kyun hota h mje samjhao.

Pt.20/ 06:45/ GM

Ahmer: nahe main ek lafz nahe sun raha, main hotel a raha hon tmhain lainay, koi hotel nahe chalay ga, meray sath thehro gay tm!

Pt.25/ 02:27/ GM

Zoya: main wahan ate hon. Nahe ap us ki fikar na karain, ap mje address likhwaen. Main a
rae hon

Pt.25/ 12:02/ GM

Ahmer: baba ne bataya, is lye main ap ko ghar chornay jaa raha hon.

Zoya: shukaria

Pt.27/ 17:10/ GM

Zoya: acha main asa kar skti hon, tmhain wahan drop kar daiti hon.

Ajni: thank you!

Zoya: you are welcome

Pt.32/ 4:06/ GM

Zoya: jab baba ghar ayen gay tou mje chute laini hoge, ek ya do shayad is se b zaida. Is lye k
baba ko mere zarorat ha.

Pt.36/ 00:47/ GM

Sheena: bahar taxi hoge us m jaon ge.

Ahmer: nahe main chor k ata hon, chalo

Pt.37/ 09:57/ GM

Irfan: laal bati jaal rahe h, masroof hon gay wo, kal aoon ga.

Pt.39/ 04:55/ GM

Ahmer: chalo main tmhain ghar chor don

3. Approbation

1. Pt.1/ 02:35 / approbation / APM

1. Baba: tm doctor ho ya maseeha!

Ahmer: har doctor k anadar ek na ek maseeha hota ha, so meray andar b h.

2. Pt.1 / 5:07 / approbation / APM

Baba: ek bat hamehsa yad rakhna, mene tmhain bohat chaha ha

Ahmer: mje andaza h, meray ilawa kis ko pata hoga k ap ne mje kitna chaha h

3. Pt.2/ 08:34 / APM

Zoya: ye mera nam bech main kyun a raha tha.

Baba: han, abi abi ye hwa zoya ali khan tm achanak bohat maldar ho gayen, sahib e jayedad.

4. Pt. 3/01:37/ APM

Baba: wse main tmhare fankarana salahiyaton se bara mutasir hwa hon.

5. Pt.3 / 08:00/ APM

Zoya: aur main kese hon?

Baba: tum, tmhare kia bat hai jan e baba, tm tou bs tm ho!

Pt.6/ 03:05 / ApM

Zoya: anji result a gaya aur main pass hogae.

Anji: oh excellent, baba tou baray khush hon gay.

Ep 3 / 06:50 / APM

Ahmer: children love you, it's a good thing.

Zoya: thank you sir.

Ep 3/ 11:30 / APM

Zoya: khwateen o hazrat, main kse lag rae?

Fasih: main sadqay main qurban! Mere bache kitni pyari lag rae.

Pt.12/ 02:30/ ApM

Ahmer: I 'm glad to have you are back, Dr. Khan

Zoya: thank you sir.

Pt.12/ 10:25/ Apm

Docror: bacho main be had mutasir hwa hon ap k khuloos se

Zoya: ji shukaria

Pt.15/ 02:55/ APm

Ahmer: your diagnosis was right, excellent work.

Zoya: thank you sir.

Pt.15/ 03:55/apM

Ahmer: come on, admit it, she was right nd we were wrong. Nd she is good.

Pt.18/ 08:42/ APM

Zoya: wse, agar ap is hospital main na hotay tou ye jaga bohat bore hoti.

Irfan: ji dobara kahye.

Pt.19/ 00:54/ APM

Irfan: wse ap itna kam kyun hansti hain? Dant tou thek hain ap k

Anji: (laughs)

Pt.20/ 11:53/ APM

Adil: kia khoobsurat makan ban alia h tm ne, mje apni ankhon pe yakeen nahe a raha.

Ahmer: shukar ha k tmhain makan pasand a gaya.

Pt.21/ 01:47/ APM

Ahmer: Dr. Irfan, mje kbe kbe shuba hota ha k tm khasay zaheen aur hushyar admi ho, mehaz kam na karnay ki waja se apnay ap ko asa banaye rakhtay ho!

Irfan: shukaria sir!

Pt.23/ 02:27/apm

Adil: ah doctor khan, bohat khushi hwe ap se mil k, balkay ap k kaam se main bohat mutasir hwa hon.

Zoya: shukaria

Pt.23/ 4:51/ APM

Ahmer: wse agar ap bore ho rae hain tou is bat ki daad daini paray ge k ap bare khoobsurti se isay chupae hway hain.

Pt.33/ 12:08/ APM

Zoya: baba ap se zaida is zunya main aur koi chez qeemti nahe ha.

Py.37/ 06:42/ APM

Zoya: suna ha daddy ne mana kar dia!

Irfan: wah, kia jawabi teer mara h, daad deta hon.

4. Modesty

1. Pt.1 / 13:44 / MM

Zoya: khair mera kia h, agar main zinda bach be gae tou fail ho jaon ge.

Baba: khair wo tou shakal se zahir ha.

Pt.3 / 07:30 / MM

Baba: bat mere be smj main ate ha, itnay parhay likhay professor kisam k admi ka guzara tmharay naniyal main muskil he tha kabhe tou sab chor char k jangalon main nikal gay thy, yaken karo main tou khud kanpta tha wahan jatay hway!

Zoya: ap aur kanptay thy.

Pt.5/ 09:36/ MM

Daddy: ye ap kis chez main pas hogae hain jo itni muskura rae hain?

Mummy: main tou umoor e khanadari main pechlay paches saalon se fail hoti chali a rae hon.

Pt.6 / 00:35/ MM

Zoya: ap ka kia khayal ha, main pagal ho gae hon?

Baba: nahe, isi kisam ka rad e amal hota h, main b jab metric main fail hwa tha tou mahenon yaken nahe ata tha.

Pt.6/ 02:16 / MM

Zoya: bs thore garbar hogae, wo top nahe kar saki, thoray se number reh gaye.

Zaheer: ch ch, bara afsos hwa ye sun kar

Pt.6/ 04:46 / MM

Dr. Irfan: sheena ji,meray hotay kyun zehmat karti hain ap, mje keh dia hota, dar o deewar chamka daita.

Dr. Sheena: For God's sake doctor Irfan.

Pt.7 / 03:16 /MM

Zoya: I don't think I 'm suitable for this job, tou main kal se na aoon?

Ahmer: kyun?

Zoya: is lye k mj se galtian bohat hon ge.

Pt.8/ 08:54/ MM

Zoya's friend: main bataon, dr ahmer kbe galat nahe dant'tay, hm b thoray careless hain, tmhain b stethoscope lana chahye tha.

Zoya: acha zaida lecture mat do.

Pt.10/ 9:38/ MM

Zoya: anji mj se bohat bare galti ho gae, jis bachay k baray main main tmhain bata rae the na, us ki halat zaida kharab ho gae h.

Pt.11/ 12:26/ MM

Anji: doctor ahmer ne danta?

Zoya: han danta tou sae. Magar unhon ne kch galat tou nahe kaha. Galti mere apni the.

Pt.17/ 09:02/ MM

Zoya: mera khayal h mj me achayan kam hain aur burayan zaida.

Anji: durust

Pt.20/ 13:52/ MM

Adil: kch kunuti se lag rahay ho!

Ahmer: lag raha hon? Hon.

Pt.21/ 07:34/ MM

Ahmer: maine apni zindage k mosmon se kch b tou hasil nahe kia, siwae chand phatay hway kagzon k, chand dhundli tasveeron k, chand pheekay rangon k..

Pt.23/01:56/ /mm

Ahmer: kia hwa khairyat?

Zoya: ji wo first time itni high heels pehni hain tou chala nahe jaa raha.

Pt.25/ 11:16/ MM

Zoya: mje pta h ap mje kia smjta hain. gairzimadar, laparwa, bekar, inefficient,

5. Agreement

Pt.1 / 12:57 / agreement maxim / AM

Anji: tou ye tout ay hwa k hain business administration qayamat tak nahe kar skti.

Zoya: jese main doctori nahe kar skti

Pt.2/ 06:55 / agreement / AG

Ahmer: main ye keh raha tha k ap mj se pyar kartay hain k nahe kartay?

Baba: bohat pyar karta hon.

Pt.5/ 03:40/ AM

Mulazim: bohat acha ghar ha ye.

Ahmer: ji han, bohat acha makan ha.

Pt.5/ 07:11/ AM

Ahmer: ilm hasil karna kia bure bat ha, aur is umer main kyun nahe, aur ye tou logon ki jaan bachanay ka ilm hai, wo be bachon ki jaan bachanay ka!

Miyan jee: thek hai sab ki jaan bachao, magar apni jaan ka khayal rakhna.

Pt.6 / 06:28/ AM

Dr. Sheena: nahe, magar yahan brush karna tou nahe mana!

Ahmer: ji han katye nahe mana, balkay is se tou mareezon ki sehat pe acha asar paray ga.

Pt.8 / 08:10 / AM

Sheena: itni jaldi khafa nahe hotay aur na kse ki niyat pe shuba kartay hain.

Ahmer: ok. I am sorry.

Pt.11/ 9:06/ AM

Fasih: wo bacha bach gaya tha na?

Zoya: ji, bach gaya tha.

Pt.14 / 01:24/ AGM

Baba: betya kia phir do raaton ki duty lag gae?

Zoya: ji baba, roz koi na koi chute kar laita h

Pt.16 / 3:16/ AGM

Sheena: mere bat he aur h

Zoya: ji ap ki bat he aur ha.

Pt.18/ 01:52/ AGM

Daddy: agar ye toot gae tou main ek kory b n don ga.

Mummy: bilkul thek, ap kch nahe dejye ga, sab main day don ge.

Pt.20/ 00:11/ AGM

Ahmer: bohat pyar h ap ko apnay baba se?

Zoya: ji, bohat.

Pt.21/ 00:38/ AGM

Daddy: doctor ahmer ahmaq hain!

Irfan: ji bilkul hain.

Pt.22/4:48/ AGM

Ahmer: kbe kbe jee chahta h k admi apni awaz ki bazgasht bar bar sunay, tm ne kbe asa kia?

Sheena: bar'ha kia.

Pt.29/ 8:37/ agm

Zoya: ap ne khud kaha tha k ap ne bat karni ha us se!

Irfan: han han, zahenaseeb, bat ye h k kehna kch chahta hon keh kch daita hon.

Pt.31/ 09:48/ AGM

Zoya: main unhain dekh skti hon?

Daddy: han dekh skti ho

Pt.33/ 01:35/AGM

Daddy: per ye Is ka sadka kyun utar rahe hain, mera kyun nahe utar rahen. Ye tou laita raha khuwar tou hm hway.

Mummy: ye tou bat theek h bhae sahab.

Pt.35/ 14:04/ AGM

Adil: tm jis se nafrat kartay ho, us se nafrat b nahe kar sktay, bs yei bat hai.

Ahmer: han, shayad main ye bat janta hon.

6. Sympathy

Pt.1 / 07:04 / SM

Lawyer: maaf karna ahmer, main a nahe saka, mje dair se pata chala

Ahmer: han ji bs

Pt.6 /01:55 / SM

Zoya: zaheer bhae, meet Dr. Zoya ali khan MBBS , tang ki ap fikar na karain , usy main chutki bajay thek kar don ge.

Zaheer: ohoo, Mubarak ho, pass hog ae tm.

Pt.20/12:36/ SM

Adil: yar baba k bad pehli bar aya hon, soch raha hon kia kahon!

Ahmer: kch mat kaho.

Pt.27/ 14:19/ SM

Sheena: Nasir Jamal mj se shadi karna chahta ha!

Ahmer: acha, ye tou bohat achi bat h, Mubarak ho.