

Investigating Verbal Self-Impoliteness Speech Acts in Hamlet's Soliloquies: A Pragmatic Analysis

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Abstract:

Although there are studies on self-politeness, they cannot be considered sufficient to account for self-impoliteness since they have not tackled it directly and in details. As there is no previous model on self-impoliteness, and since self-politeness is studied in Leech (1983, 2014) and Chen (2001), and self-impoliteness is part of Culpeper (2010), the present study proposes an eclectic model that adapts Leech's (1983, 2014) Politeness Principle, Chen's (2001) Self-politeness, and Culpeper (2010) typology of conventionalized impolite formulae. In addition, Tokui's (1995) functional categories of soliloquy are also adopted. This model is manipulated to pragmatically analyzing and investigating self-impoliteness in *Hamlet's* soliloquies. The objectives addressed in this study are:

1. to examine Self-impoliteness Speech Acts in Hamlet's soliloquies.
2. to investigate the functional categories of Hamlet's self-impolite speech acts in Soliloquies.
3. to find out which of the self-impoliteness strategies and of the violated Self-politeness strategies are more frequent in Hamlet's soliloquies and why.

The data of this study consist of (18) Self-impoliteness Speech acts in Hamlet's soliloquies. The findings of this study showed that the frequently repeated Functional category of soliloquy is anger. The most frequently violated self-politeness maxims of the General Strategy of Politeness and self-politeness strategy were Baldly and Approbation respectively. While the widely used self-impoliteness strategy was Insult and its category the personalized negative reference.

Keywords: *pragmatic functions, self-impoliteness, Soliloquy.*

I. An Introduction

Politeness theory is first presented by Brown and Levinson (1987). Since then, politeness has received a lot of attention in pragmatics and considered a 'sub-discipline of pragmatics' (Thomas, 1995, 149). However, research on impoliteness has gained less attention by linguists than politeness. Only after the late 1990s, impoliteness has received the attention of researchers such as Culpeper (1996), Bousfield (2008), Bousfield and Culpeper (2008).

Generally, impoliteness is associated with intentionality. On the one hand, some believe that impoliteness is intentional (Mills, 2005; Culpeper, 2005, and Locher and Bousfield, 2008). impoliteness is defined as "any type of linguistic behavior which is assessed as intending to threaten the hearer's face or social identity" (Mills, 2005, p.268). On the same lines, Culpeper (2005) considers impoliteness as a strategy that is used for communication with the intention to attack face and result in social clash and tension. According to Culpeper (2005, p.38) impoliteness arises when the speaker intentionally attacks the hearer's face, or when the hearer recognizes it as being intentionally impolite, or when there is both speaker's intentionality and hearer's perception. It is clear that impoliteness is closely related to hearer's face threatening or attacking. On the other hand, Holmes, et al. (2008) state that an act can be considered impolite regardless of being intentional or not. Holmes et al (2008, p.196) view verbal impoliteness as "... linguistic behavior assessed by the hearer as threatening her or his face or social identity, and infringing the norms of appropriate behavior that prevail in particular contexts and among particular interlocutors, whether intentionally or not". Locher and Bousfield (2008) add another aspect to the definition of impoliteness which is the context. They (2008, p.3) define impoliteness as "the behavior that is face-aggravating in a particular context.". Consequently, three very important aspects are essential in the definition of impoliteness. These are: speaker's intention, hearer's understanding of the speaker's intention, and context.

Some studies argue whether impoliteness is the opposite of politeness or not. Alen (2001) and Mills (2003) believe that impoliteness is by no means equivalent to politeness, and thus must be studied separately without reference to politeness theory. However, Leech (2014, p.219) has taken the position that impoliteness is best studied within politeness theory since they are very related to each other.

In this study, self-impoliteness is regarded as the opposite of self-politeness since in the former, the speaker in soliloquies, is attacking his face and seeks no face protection. While in the latter, the speaker performs self-defending acts to protect his/her face from the Face-threatening acts performed by the interlocutor. Consequently, two types of speech acts are recognized in soliloquies, Self-Impolite Speech Acts (henceforth SISAs) and Others Impolite Speech Acts (OISAs). SISAs refer to impolite speech acts that are performed by the speaker towards himself, while OISAs refer to impolite speech acts that are directed towards the other who could be present or absent in the conversation. In SISAs the speaker does not have the choice to defend him/herself since it is a ‘pseudo-conversation’. As the present study is dealing with self-impoliteness in soliloquies, it is limited to analyzing only SISAs.

1. Soliloquial vs. Interactional Communication

Human beings connect meaning through dialogue. Thus, meaning can be reflected either through interactional utterances (which include a speaker and a hearer) or through “inner speech or the dialogical self” which is private and occurs as a response to either one’s utterance to oneself or to what has happened in the speaker’s mind (Washi, 1997; Wiley, 2006b). Soliloquy is a dramatic device which reveals the inner feelings and secrets of the character to the readers or the audience. It also reveals the psychological condition of the speaker’s mind as well as how s/he views the participants. It is therefore considered as “a means of character revelation” (Nasrin et al, 2016). Soliloquy could also participate in developing the plot of the play through disclosing what the speaker is intending to do in the future.

Although soliloquies do not signify an interactional conversation where there are two speakers addressing each other, still there is an interactional scene the speaker and his ‘other self’ which s/he sometimes addresses as ‘you’ (Murphy, 2015). Another difference is that interpersonal communication normally includes new information which is derived or inferred. However, in soliloquy, as the speaker is talking to her/himself, no new information will be inferred (Hasegawa, 2010, p.186).

A hypothetical formula is suggested by Wiley (1994) who believes that soliloquy is, structurally speaking, the same as the interactional conversation though they are not identical, and he proposes what is called (I-you-me Model) where ‘you’ “refers to split-self into two or three personae - (alter ego)-other self” (ibid, p.187) (see figure (1) below).

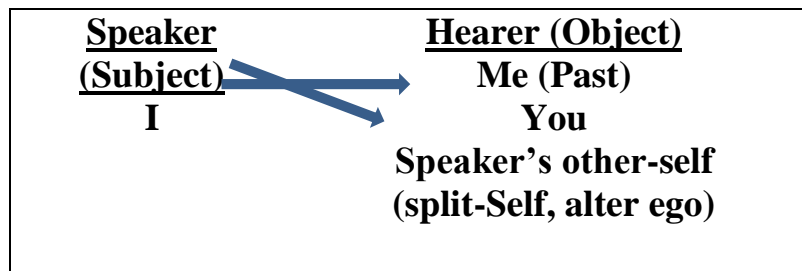


Figure (1) Soliloquy (A Pseudo-conversation) Pattern

Within the field of impoliteness, Murphy (2015, p.11) differentiates between ‘actual’ and ‘potential’ self-face threatening acts. He believes that in soliloquies, speakers are confronted with potential hypothesized self-face threatening acts and not actual ones since they are performed in the absence of the interlocutors.

2. Previous Studies

A number of studies tackle impoliteness within drama specifically, Shakespearian drama. The type of impoliteness in those studies are directed to others in interaction as in Culpeper (1996), Rudanko (2006), and Bousfield (2007). However, Murphy (2015) is the first to study impoliteness in drama within soliloquies. Murphy (2015) discusses the difference between “actual” and “potential” impoliteness. The former refers to impoliteness in interaction while the latter to impoliteness in soliloquies where there is no other person to direct the face-threatening act to. His study is based on Culpeper’s (2011) typology on soliloquies and he claims that the ‘insults’ is the most commonly used strategy in soliloquy, while unpalatable questions, presupposition, condescensions, message enforcers, dismissals, silencers, and threats never occur in soliloquies since they require interaction with others (Murphy, 2015, p.16). However, the present study attempts to prove that some of these excluded strategies could be used in soliloquies since in soliloquy the speaker is making a potential conversation with himself just like the structure of the actual interaction.

3. Theoretical Framework

Since there is no previous model on self- impoliteness, the present study adapts Leech’s (1983, 2014) Self-politeness Principle, Chen’s (2001) model of self-politeness, Culpeper’s (2010) Typology of Conventionalized Impolite Formulae, and Tokui (1995) functional categories of soliloquies. This model is manipulated to be used for pragmatically analyzing the strategies of self-impoliteness in Hamlet’s self-talks (soliloquies). The model includes a set of superstrategies and output strategies.

4.1 Leech (1983, 2014) Self-Politeness Principle

Leech (1983) emphasizes the importance of politeness theory within pragmatics to find out the reasons behind violating the maxims of conversation suggested by Grice. One of these reasons is achieving politeness by protecting the speaker's as well as the hearer's face. This infers that self-politeness is part of Leech's theory (cf. Jie & feifie, 2016, p. 36). The main aim behind suggesting the politeness principle is to serve the purpose of rescuing the Cooperative Principle in cases when speakers do not follow Grice's maxims (Thomas, 1995:159). Accordingly, Leech (1983) proposes the Politeness Principle (henceforth PP) which is to "Minimize (all things being equal) the expression of impolite beliefs; Maximize (all things being equal) the expression of polite beliefs." He also suggests six maxims: Tact, Generosity, Approbation, Modesty, Agreement, and Sympathy. These maxims, according to Leech, are statements that interlocutors should observe and follow (Thomas, 1995, p.160).

However, this model has been criticized by Brown and Levinson (1987), Thomas, (1995), Huang, (2007), and Spencer-Oatey et. al. (2008) (cf. Leech, 2014, pp.81-87). Later Leech (2014) modifies his model by increasing the number of maxims from six to ten (Generosity, Tact, Approbation, Modesty, Obligation of (O to S), Obligation of (S to O), Opinion, Agreement, Opinion reticence, Sympathy, Feeling reticence, and then he reformulates them. See Table (1) below.

Table (1)
Politeness Maxims Leech (1983, 2014)

Leech (1983)		Leech (2014: 91)			
		Maxims (expressed in an imperative mood)	Related Pair of Maxims	Label for this Maxim	Typical Speech-event type(s) Searle's taxonomy (1975b)
1. <i>Tact Maxim</i>	a. Minimize cost to other b. Maximize benefit to other	(M1) give a high value to O's wants	<i>Generosity, Tact</i>	Generosity	Commissives
2. <i>Generosity Maxim:</i>	a. Minimize benefit to self b. Maximize cost to self	M2) give a low value to S's wants		Tact	Directives
3. <i>Approbation Maxim:</i>	a. Minimize dispraise of other b. Maximize praise of other	(M3) give a high value to O's qualities	<i>Approbation, Modesty</i>	Approbation	Compliments

4. <i>Modesty Maxim:</i>	a. Minimize praise of self b. Maximize dispraise of self	(M4) give a low value to <i>S</i> 's qualities		Modesty	Self-devaluation
5. <i>Sympathy Maxim:</i>	a. Minimize antipathy between self and other b. Maximize sympathy between self and other	(M5) give a high value to <i>S</i> 's obligation to <i>O</i>	Obligation	Obligation (of <i>S</i> to <i>O</i>)	Apologizing, thanking
6. <i>Agreement Maxim:</i>	a. Minimize disagreement between self and other b. Maximize agreement between self and other	M6) give a low value to <i>O</i> 's obligation to <i>S</i>		Obligation (of <i>O</i> to <i>S</i>)	Responses to thanks and apologies
		(M7) give a high value to <i>O</i> 's opinions	Opinion	Agreement	Agreeing, disagreeing
		(M8) give a low value to <i>S</i> 's opinions		Opinion reticence	Giving opinions
		(M9) give a high value to <i>O</i> 's feelings	Feeling	Sympathy	Congratulating, commiserating
		M10) give a low value to <i>S</i> 's feelings		Feeling reticence	Suppressing feelings

Moreover, Leech (1983) divides speech events into four categories: *Competitive*, *Convivial*, *Collaborative*, and *Conflictive*, depending on the illocutionary function. Leech (2014) continues to consider these categories significant although they are not fixed as they look. The categories are as follows:

- (a) *Competitive*: the illocutionary goal competes with the social goal, e.g., ordering, asking, demanding, begging.
- (b) *Convivial*: the illocutionary goal coincides with the social goal, e.g., offering, inviting, greeting, thanking, congratulating.
- (c) *Collaborative*: the illocutionary goal is indifferent to the social goal, e.g., asserting, reporting, announcing, instructing.
- (d) *Conflictive*: the illocutionary goal conflicts with the social goal, e.g., threatening, accusing, cursing, reprimanding (Leech, 2014, p. 104).

Leech (2014, p.89) states that the Competitive and Convivial chiefly include politeness. The former belongs to “*neg-politeness*” while the latter to “*pos-politeness*”. These two terms are written in this way to show that they are not exactly the same as “positive” and “negative” politeness by Brown and Levinson (1987). The definition of positive politeness by Brown and Levinson (1987) is a broad one. It involves any statement of “common ground or solidarity”. While for Leech (2014) pos-politeness plays a bigger role in that it intends to enhance face by assigning value to the addressee and therefore calls it ‘a face-enhancing act’ or a ‘face-maintaining act’ and not ‘face-threatening act’. Instances of pos-politeness are offers, sympathy, and compliments since they assign high value to the interlocutor’s qualities. While a request is an example of neg-politeness as it lessens or softens the degree of the speaker’s imposition. In Table (1) above, O-oriented maxims refer to pos-politeness, while the S-oriented maxims refer to neg-politeness. According to Leech, neg-politeness and pos-politeness maxims can be violated.

Leech (2014) introduces a supermaxim or superstrategy which he calls ‘the General Strategy of Politeness’ henceforth (GSP). The GSP comprehends all Leech’s maxims. It states as follows: “In order to be polite, S expresses or implies meanings that associate a favorable value with what pertains to O or associates an unfavorable value with what pertains to S (S = self, speaker)”. For example, Tact maxim and Modesty maxim are considered as variant expressions of the supermaxim GSP. The GSP is used by the speaker to avoid offence as both the speaker and the hearer intend to hurt each other. Moreover, as pragmatics is concerned with communication of meaning, in being polite, the speaker could do so covertly. Leech (2014) claims that communicative behavior is the main focus of pragmatics and pragmatically speaking, politeness is concerned with the transference of meaning in accordance with the GSP.

In addition, Leech (2014) within the GSP constraint, adds four constraints not mentioned by Leech (1983). These are two pos-politeness Maxims of Obligation which refer to (thanking, apologizing, and responding to them). and two neg-politeness maxims: opinion reticence and feeling reticence (Leech, 2014, p.99). Also, within context, the aforementioned maxims can conflict with each other or compete and different maxims can clash, for example Generosity maxim might compete with Modesty maxim. For instance, in advice the speaker offers the advantage of his/her opinion to the interlocutor; however, the speaker could also covertly give value to his/her opinion over that of the interlocutor. In Table (2) below is a

description of maxims violation order (M1)–(M10) (Leech, 2014, pp.225-226).

Table (2)

Description of Maxim violation According to Leech (2014)

Maxim	Maxim Violated	Violated by
M1	Generosity	threats and curses
M2	Tact	an unmitigated directive
M3	Approbation	insults, accusations, and complaints
M4	Modesty	boasting of the immense benefit to self
M5	Obligation to O	Refuse to apologize, recognizes no offense to apologize for
M6	Obligation to S	
M7	Agreement	mutual disagreement or contradiction
M8	Opinion reticence	opinionated behavior (overvaluing one's own opinion)
M9	Sympathy	direct expressions of antipathy
M10	Feeling reticence	constrains speakers to avoid self-indulgence by playing down their own sufferings, rather than expressing them in exaggerated language. So violating this maxim occurs when the speaker makes use of outpouring of self-pity,

4.2 Chen (2001) Self-politeness Model

Chen (2001) believes that the theories of politeness of both Leech (1983) and Brown and Levinson (1987) have not treated self-politeness deeply, accordingly, he proposes a model within Brown and Levinson's (1987) theory.

According to Chen's (2001) model of self-politeness, both the speaker's face which he calls 'self-face' and the hearer's face which he calls 'other-face' are 'vulnerable' and needed to be protected (Chen, 2001, p. 89). To protect their own faces, what the speakers say and how they say it will be affected. He adds that 'self' refers to both the speaker and to his/her family, friends, colleagues, customers, and occupation. Moreover, if a speaker's self-face is threatened or attacked by others, the speakers will try to do their best to enhance or protect their self-faces and consequently performing self-politeness speech acts. This field of self-politeness has been neglected in politeness studies and, consequently, needs a thorough investigation (Chen, 2001, p.90).

4.2.1 Self-politeness superstrategies

According to Chen (2001) two important things are required for self-politeness model: self-face threatening acts and strategies used by the speakers to lessen the effect of the self-face threatening acts directed to the face of the speaker (Murphy, 2015, p. 9). As mentioned in (2.2) above, Chen's model is similar to Brown and Levinson's (1987) model. He states that a speaker could follow four

superstrategies: *Baldly, With redress, Off record, and Withhold the Self-face threatening acts* (Chen, 2001, p. 96). When the loss of self-face is greater, the number of the superstrategies chosen will be higher, as in (1) below:

(1)

Lesser

1. Baldly
2. With redress
3. Off record
4. Withhold the SFTA

Greater

The output strategies of self-politeness used in soliloquies include:

(1) **Baldly:** when the speaker evaluates the loss of self-face to be low, an act is performed baldly, the event can be non-confrontational and so the threat to self-face is low.

(2) **With redress:** when the speaker feels that there is a threat to his/her self-face, a redressive action is taken to lessen this loss; Chen (2001, p.99) lists nine output strategies in which this may be achieved:

- a. Justify
- b. Contradict
- c. Hedge
- d. Impersonalize
- e. Use humor
- f. Be confident
- g. Be modest
- h. Hesitate
- i. Attach conditions

The strategies from (a-e) above are considered positive strategies. They are manifested in situations when a mistake or a foolish thing is done, or social offence is performed, as when contradicting, specifically when admitting and denying a mistake at the same time to defend the self-face. In Hedging, the speaker implies that the SFTA is incomplete and applicable only in specific salutations to lessen the effect of SFTA. As for Impersonalize, the speaker detaches him/herself from committing the mistake and consequently minimizes the SFTA (Chen, 2001, p.100). Moreover, the speaker uses humor to escape a criticism when there is a mistake and, in case there is no criticism, the speaker uses humor to lessen its effect by making the others laugh. 'Be confident', shows how a speaker is strong and efficient when he/she is in a challenging situation. While the strategy 'Be modest' is the opposite of 'Be confident' is used when the speaker

estimates that being modest is the best option for face-saving. The last two strategies: 'hesitate and attach conditions' are mainly negative ones since they threaten the speaker's negative face (Chen, 2001).

(3) Off-record

Chen's off-record output strategies are like those of Brown and Levinson (1987). They are used to create implicatures through the violation of Grice's maxims. In this way, the speaker could avoid commitment by responding indirectly, and consequently not damage his/her self-face. However, Chen (2001) suggests that the self-politeness off-record strategies should be viewed within Grice's (1975) maxims by violating the Quantity, Quality, Relation, and Manner maxims, unlike Brown and Levinson's (1987) model which presents 15 output strategies for other-politeness (Chen, 2001, p.101).

(4) Withhold the SFTA

According to Chen (2001) model, Withhold the SFTA superstrategy does not have output strategies like Brown and Levinson's (1987). The speaker withholds the act of scolding or blaming for example, to avoid damaging the interlocutor's positive face (Chen, 2001, p.103).

Although both Leech (2014) and Chen (2001) models are within the framework of self-politeness, they cannot be used for analyzing self-impoliteness as they are. Therefore, they are adapted to suit the analyses of the current study.

4.3 Culpeper (2010) Typology of Conventionalized Impoliteness Formulae

According to Culpeper (2010, p. 3233) utterances might be perceived as impolite even if the speaker does not have the intentionality to be so. He discusses the idea whether impoliteness is inherent in some speech acts or not. Some believe that impoliteness is not inherent to words, sentences, and expressions but to the conditions they are used in and the interlocutors' assessments of the rules of appropriateness that have been linked to the situation (cf. Fraser and Nolan, 1981; Fraser, 1990; Watts, 2003; Locher, 2006; Locher and Watts, 2008). However, to Culpeper (2010, p. 3236) impoliteness could be linked to the expression or context-dependent, but sometimes it is difficult to decide the impoliteness of an utterance depending on the context or the expression itself alone since the intention is another factor that can affect the impoliteness of an utterance. According to him, the politeness/impoliteness formulae can be conventionalized but not totally conventional or semantic. When the formulae are conventional, the pragmatic meaning will be

associated conventionally to the expressions. In addition, Culpeper (2010, p.3238) believes that ‘conventionality’ is related to certain ‘contexts of use’. Consequently, the Conventionalized Impoliteness Formulae (henceforth, CIF), according to Culpeper, is “a form of language in which context-specific impoliteness effects are conventionalised.” (Culpeper, 2010, p. 3243)

Culpeper (2010) conducts two studies on impoliteness: one among British undergraduates, and in the other, about the Oxford English Corpus. From the two studies, Culpeper categorizes reported types of CIF and offers a list of these formulae in English. The list includes: insults (which constitutes three categories: personalized negative vocatives, personalized negative assertions, personalized negative references, personalized third-person negative references-in the hearing of the target), pointed criticisms/complaints, unpalatable questions and/or presuppositions, condescensions, message enforcers, dismissals, silencers, threats, curses and ill-wishes (Culpeper, 2010, p.3242-243). The impoliteness of some of the CIF could relatively depend on the context. However, Culpeper admits that his list does not include all the conventionalized impoliteness formulae in English. They are listed with examples in Table (3) below. From Culpeper (2010) model, Message enforcers, Dismissals, Silencers, are not included in the current study since they are related to the ‘other and not the self.

Table (3) *The conventionalized Impoliteness Formulae with Examples*

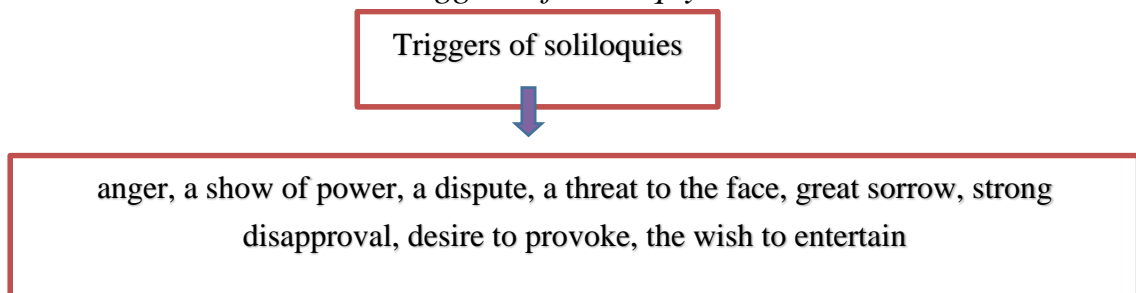
Conventionalized Impoliteness Formula	Examples
1. Insults:	
a. <i>Personalized negative vocatives</i>	[you] [fucking/rotten/dirty/fat/little/etc.] [moron/fuck/plonker/dickhead/berk/pig/shit/bastard/loser/liar/minx/brat/ slut/squirt/sod/bugger, etc.] [you]
b. <i>Personalized negative assertions</i>	- [you] [are] [so/such a] [shit/stink/thick/stupid/bitchy/bitch/hypocrite/disappointment/gay/nuts/nuttier than a fruit cake/hopeless/pathetic/fussy/terrible/fat/ugly/etc.]
c. <i>Personalized negative references</i>	- [you] [can't do] [anything right/basic arithmetic/etc.] - [you] [disgust me/make me] [sick/etc.] - [your] [stinking/little] [mouth/act/ /body/corpse/hands/guts/trap/breath/etc.]
d. <i>Personalized third-person negative references (in the hearing of the target)</i>	- [the] [daft] [bimbo] - [she] ['s] [nutzo]

2.Pointed criticisms/complaints	[that/this/it] [is/was] [absolutely/extraordinarily/unspeakably/etc.] [bad/rubbish/crap/horrible/terrible/etc.]
3. Challenging or unpalatable questions and/or presuppositions	- why do you make my life impossible? - which lie are you telling me? - what's gone wrong now? - you want to argue with me or you want to go to jail?
4. Condescensions (see also the use of "little" in Personalized negative references)	- [that] ['s/is being] [babyish/childish/etc.]
5.Message enforcers	- listen here (preface) - you got [it/that]? (tag) - do you understand [me]? (tag)
6. Dismissals	- [go] [away] - [get] [lost/out] - [fuck/piss/shove] [off]
7. Silencers	-[shut][it]/[your][stinking/fucking/etc.] [mouth/face/trap/etc.] - shut [the fuck] up
8. Threats	-[I'll/I'm/we're] [gonna] [smash your face in/beat the shit out of you/box your ears/bust your fucking head off/straighten you out/etc.] [if you don't] [X] - [X] [before I] [hit you/strangle you]
9. Negative expressives (e.g. curses, ill-wishes)	- [go] [to hell/hang yourself/fuck yourself] - [damn/fuck] [you]

4.4. Tokui (1995) Functional Categories of Soliloquies

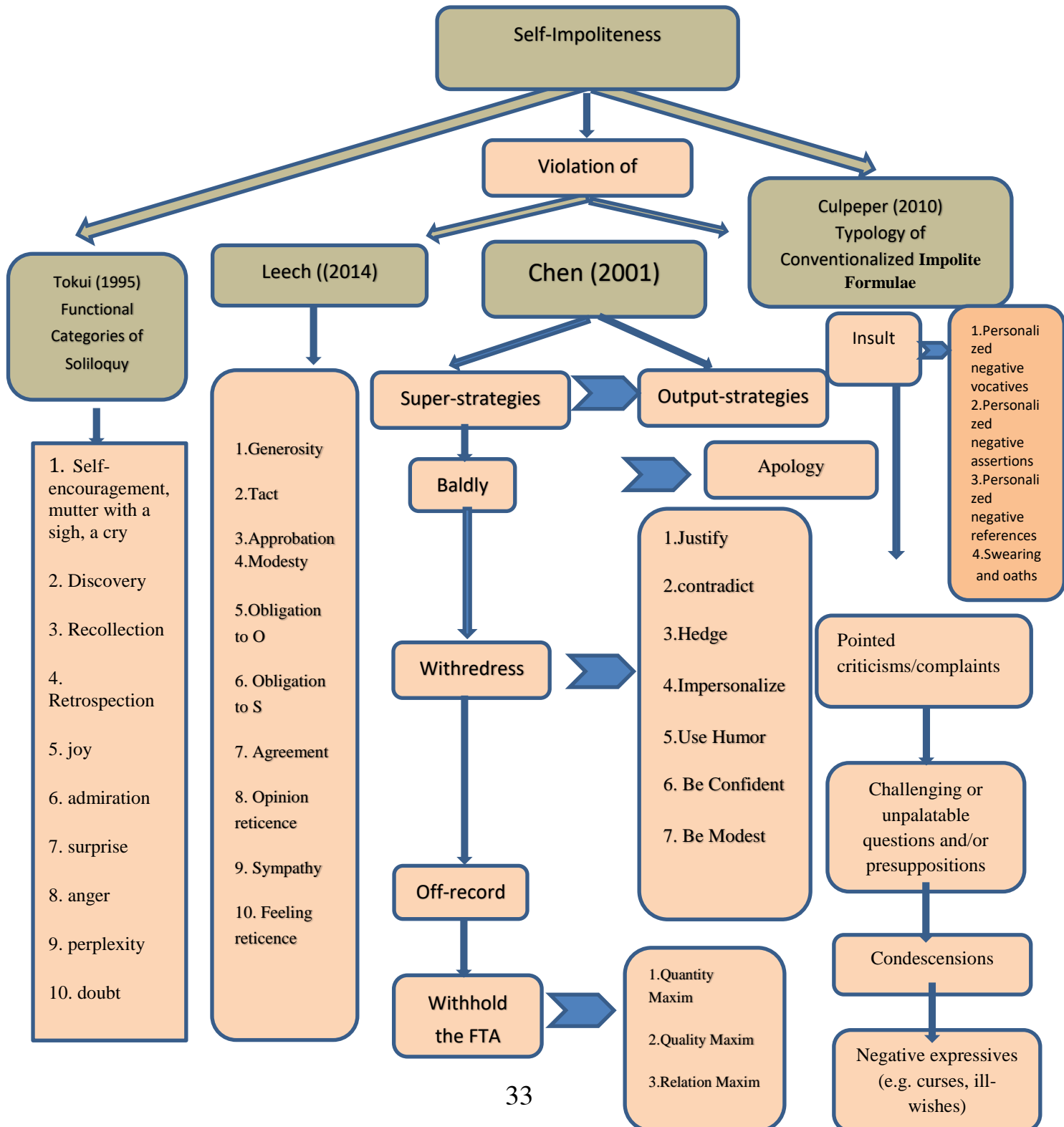
Soliloquies can be triggered by "anger, a show of power, a dispute, a threat to the face, great sorrow, strong disapproval, desire to provoke, the wish to entertain" (Aydinoglu,2013: 476) (see figure (2) below).

Figure (2)
Triggers of soliloquy



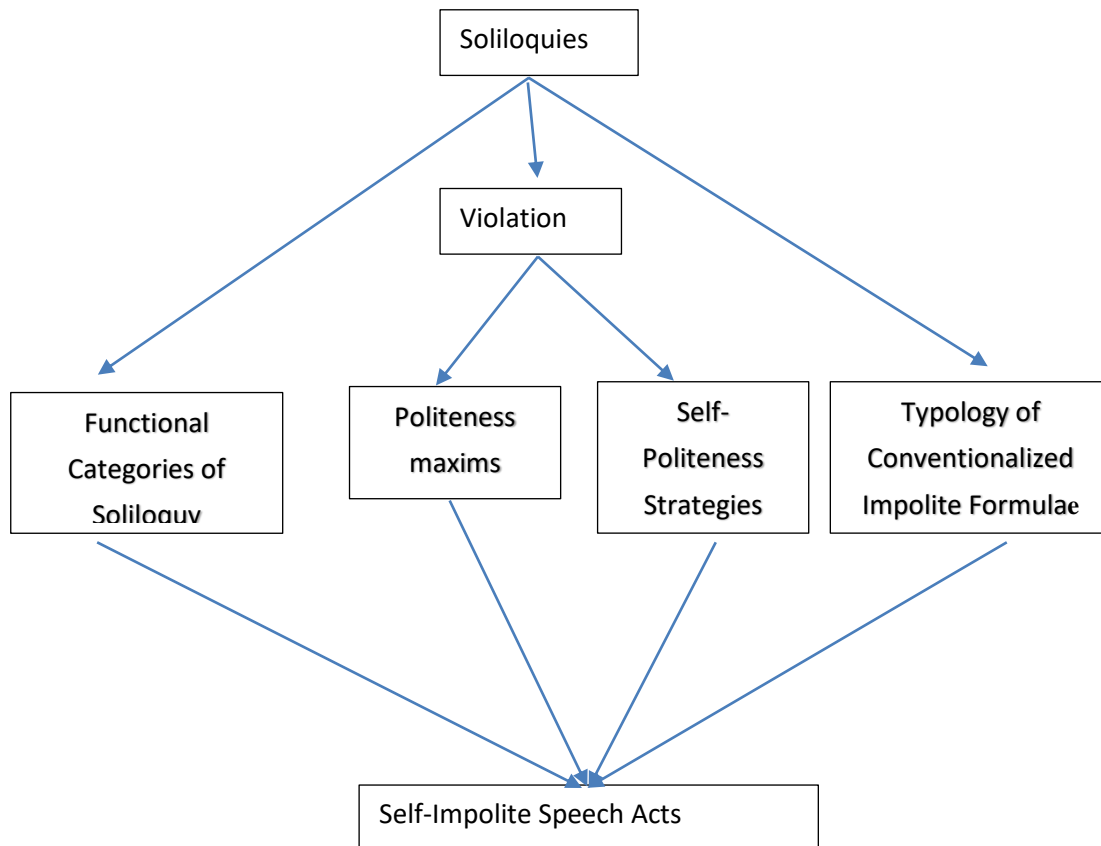
In addition, Tokui (1995) suggests (23) functional categories (henceforth, FCs) for soliloquies in his study which examines the female soliloquies in novel. Some of these are: self-encouragement, mutter with a sigh, a cry, discovery, recollection, retrospection, joy, admiration, surprise, anger, perplexity, and doubt (Tokui (1995) cited in Hasegawa, 2010, pp.20-23). Only the relevant FCs for the current study are adopted.

Figure (3) *Theoretical Framework*



4. Conceptual Framework

Figure (4) *Conceptual Framework*



In order to analyze the soliloquies in *Hamlet* a number of theories have been adopted. First of all, the functional categories of the utterances, in Hamlet's soliloquies, are identified deciding what really triggers him to perform the SISAs. Then the selected data are analyzed to determine which politeness maxims and self-politeness strategies are violated. Later, the conventionalized impoliteness formulae, which constitute a number of categories, are identified in the selected data. It is expected to find that self-impolite speech acts result from the violation of the politeness maxims and strategies and following the conventionalized politeness formulae.

5. Methodology

As there is no previous study about self-impoliteness in Hamlet's soliloquies, the current study investigates verbal self-impoliteness speech acts in Hamlet's Soliloquies, as a pragmatic study. The data of the study are from Shakespeare's *Hamlet*. Only the soliloquies of Hamlet that include self-impolite speech acts are selected for analysis. They are (18) utterances which are hand-picked. Each utterance which includes self-impoliteness is analyzed according to the four theories adopted for the analysis of the data. These theories are Tokui (1995),

Leech (2014), Chen (2001), and Culpeper (2010). Four variables are used, in this study, for the analyses of the data: the types of FCs that trigger the SISA, the violated maxims and strategies of self-politeness, and the CIF that are followed. The approach followed is a blended one. The data are analyzed both qualitatively and quantitatively. At the same time, for the quantitative approach, numbers of the times of the occurrences of the targeted maxims, strategies, and categories repeated are listed to explain which of these are more effective and frequent in producing SISAs.

6. Results and Discussions

Shakespeare uses soliloquies to reveal the characters' feelings and intentions. There are seven soliloquies by Hamlet himself, the protagonist of the play. Being a tragic hero, Hamlet, exposes his inner conflict through soliloquies. Many factors affect different triggers of his soliloquies such as lacking of confidence and proof to his doubts. his delay of action, hatred towards his mother because of her marriage to his uncle Claudius, having a low self-image, his feeling of humiliation for being unable to take revenge of his father's murder. SISAs in Hamlet's soliloquies are analyzed according to the theoretical framework of the study. The SISAs, in the relevant soliloquies, are dealt with as utterances. Each concerned utterance is analyzed separately.

(1) <i>"O, what a rogue and peasant slave am I!"</i>					
Act/Scene	Tokui (1995) FC	Leech (1983, 2014) GSP	Chen (2001) SPSs	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Anger	-Generosity - Approbation	Baldly	Insult	Personalized negative Vocative

This soliloquy that includes SISAs is found in Act II Scene II, shortly after his encounter with the actors. In this soliloquy, which is the longest, Hamlet pretends to be mad *"O, what a rogue and peasant slave am I!"*. According to Tokui (1995) FCs, Hamlet uses the soliloquy to express anger. He abuses himself for his failure to fulfil his revenge and expresses his anger against his mother's marriage to his uncle in a short time after his father's death. As for Leech (2014) GSP, in this utterance, the Modesty maxim is violated since Hamlet minimizes praise to self and maximizes dispraise to self. The language Hamlet uses is very unsympathetic. Chen's (2001) SPS is expressed through violating the superstrategy Baldly since the threat to self-face is high. His words are full with self-devaluation. He considers himself as a 'rogue' which means (a cheat) and a 'peasant' which means (a

low coward). Hamlet makes a self-face attacking speech act in a direct way. According to Culpeper (2010), The CIF is Insult/Personalized negative Votive. Hamlet insults himself when he calls himself names like rogue, and peasant slave. He attacks his-self face to show his anger for what he is incapable to change.

(2) <i>Yet I, A dull and muddy-mettled* rascal, peak</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2011/2010) CIF	
				Output Strategy	Category
Act II Scene II	anger	Approbation Generosity	Baldly	Insult	Personalized-negative Reference

By calling himself as a stupid, dull spirited, and dishonest person whose courage is wet and weak, just like mud. He is scolding himself for not being able to revenge for the murder of his father. Hamlet compares his inaction to the dramatic expression the actor exhibits for the death of his father. This utterance expresses anger as an FC according to Tokui (1995). The Modesty maxim, according to Leech (2014) GSP, has been violated to show how Hamlet devaluates, and dispraises himself. According to Chen's (2001) SPS, the Baldly strategy is violated because the self-face attack is high. With Culpeper (2010) CPF, the personalized negative Reference category is used.

(3) <i>Like John-a-dreams, unpregnant of my cause</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Perplexity	Approbation	Baldly	Pointed Criticism	/

Hamlet is escaping his duty of not taking revenge just like John-o-dreams (a stereotypical person who is dreamy person). He is incapable of saying a word or objecting towards what has happened to the king who has been killed by his brother. Nothing can motivate him to do so. Tokui's (1995) FC Perplexity is used since he feels confused and wonders how he could not do anything. The Approbation maxim of Leech (2014) is violated as he is insulting himself. In addition, Chen's (2001) SPS Baldly is violated because the loss of self-face is very high as he scorns himself for being inactive and dreamy. As for Culpeper's (2010) CIF, the Pointed criticism is used because he is criticizing himself.

(4) “Am I a coward?”					
Act/Scene	Tokui (1995) Functional Categories	Leech (2014) General Strategy of Politeness	Chen (2001) Self-Politeness Strategies	Culpeper (2010) Conventionalized Impoliteness Formulae	
				Output Strategy	Category
Act II Scene II	Perplexity	Approbation	Baldly	Unpalatable Question	/

In the second part of this soliloquy, the utterance “Am I a coward?” reveals Hamlet’s incapacity for any kind of effective action. He wonders whether he is a coward because he fails to speak up and speak out. He is not a man of action and accuses himself of being coward. This reflects the deficiency in his character which leads him to ask this question. He condemns himself for being a man of words not action. It is an example of Perplexity according to Tokui’s F.C. There is a sense of confusion inside his mind and he wants an explanation for his cowardice. Leech’s (2014) Approbation Maxim is also violated here as he is attacking his face as being coward. From Chen’s (2001) superstrategy, Baldly is still violated here because Hamlet is attacking his self-face directly. Culpeper’s (2010) CIF manifested in this part of the soliloquy is expressed through using the Unpalatable Question since he is asking his other-face the question of whether he is a coward or not.

(5) “Who calls me a villain?”					
Act/Scene	Tokui (1995) FCs	Leech (2014) GPS	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Disapproval and anger	-Tact - Approbation	Baldly	-Insult - Challenging Question and Presupposition -Negative Expressive (curses)	- Personalized Negative Reference

Hamlet asks, 'who calls me villain?', again, he asking a question to his other self. He feels that somebody is charging him for being a villain as he cannot avenge his father’s death. At this point, he accuses himself of being villain because he is not doing anything for his dear, recently died father. The FCs in this utterance according to Tokui (1995) are disapproval and anger because he cannot imagine himself not avenging for his father murder. Leech’s (2014) GSP includes violating Tact maxim (by asking an unmitigated question) and

Approbation maxim (by insulting, and accusing himself) through using self-devaluation. On the other hand, Chen's (2001) SPS violated in this utterance is Baldly. The loss of self-face and the threat to self are very high. While Culpeper's (2010) CIF, Insult (personalized Negative Vocative) is followed since he is insulting himself as being a villain.

(6) <i>Breaks my pate across?</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Disapproval and anger	-Generosity - Approbation	Baldly	-Insult - Challenging or Unpalatable Question -Negative Expressive	-Personalized Negative Reference

Hamlet in this utterance is extremely angry that he calls somebody to slap him in the face. Again, he is begging for somebody to punish him for not taking revenge. The FCs in this utterance according to Tokui (1995) are disapproval and anger as he is aware of the fact that he is incapable of punishing the real murderer. Leech's (2014) Self-politeness Principles that are violated are the Generosity maxim (by threatening himself) and Approbation maxim (by insulting himself) through using self-devaluation. As for Chen's (2001) SPS, Baldly is violated in this utterance as both the loss of self-face and the threat to self are very high. While Culpeper's (2010) CIF, Insult (personalized Negative reference) and Challenging question are followed since he wants somebody to punish him for being a coward.

(7) <i>Plucks off my beard and blows it in my face,</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Disapproval and anger	-Generosity - Approbation	Baldly	-Insult - Challenging or Unpalatable Question -Negative Expressive	-Personalized Negative Reference

Hamlet wants somebody to plucks the hairs from his beard and blows it in his face as a challenge. This reflects the state of anger he is suffering from. He is calling for somebody to punish him for not taking revenge. The FCs in this utterance according to Tokui (1995) are disapproval and anger as he is aware of the fact that he is incapable of acting as a man of actions not words. Leech's (2014) Self-politeness Principles violated are the Generosity maxim (by threatening himself) and Approbation maxim (by attacking and insulting himself) by means of self-devaluation. As for Chen's (2001) Self-politeness superstrategies, Baldly is violated in this utterance as both the loss of self-face and the threat to self are very high. As for Culpeper's (2010) CIF, Insult (personalized Negative reference) and Challenging question are used because he is insulting himself by asking a challenging question at the same time.

(8) <i>Tweaks me by the nose?</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Disapproval and anger	-Generosity - Approbation	Baldly	-Insult - Challenging or Unpalatable Question -Negative Expressive)	-Personalized Negative Reference

Hamlet continues in his demand of somebody to punish him. This time by twisting and pulling his nose sharply. The types of punishments Hamlet asking for are all in the face and head. They all represent a high degree of humiliation. When a person is slapped in the face, his hair is plucked from his beard and thrown it in his face, and twisting his nose, he will be very humiliated and the loss of face will be very high. The punishments he is asking reflect the degree of anger and self-scorn he is suffering from. The FCs in this utterance according to Tokui (1995) are disapproval and anger as he is aware of the fact that he is incapable of acting as a man of actions not words. Leech's (2014) Self-politeness Principles violated are the Generosity maxim (by threatening himself) and Approbation maxim (by attacking and insulting himself) by means of self-devaluation. As for Chen's (2001) SPSs, Baldly is violated in this utterance as both the loss of self-face and the threat to self are very high. As for Culpeper's (2010) CIF, Insult (personalized Negative reference) and Challenging

question are used because he is insulting himself and asking a challenging question at the same time.

(9) <i>Give me the lie i'th throat as deep as the lungs?</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Anger	-Generosity -Approbation	Baldly	-Insult -Challenging or Unpalatable Question -Negative Expressive	-Personalized Negative Reference

Hamlet wants somebody to insult him and call him a liar. In other words, he is calling himself a liar. This utterance, as those previously discussed, is triggered by anger according to Tokui's (1995) FCs. The GPS (Leech, 2014) violated here through violating the Generosity and Approbation. Hamlet berates himself as being untrue and deceitful. Chen's (2001) SPS violated here is Baldly as the loss of face is very high. As for Culpeper's (2010) CIF, Challenging Question and Presupposition and Insult are being used here.

(10) <i>Who does me this"</i> <i>Ha,s'wounds, I should take it;</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Anger	Opinion Reticence	With redress-followed	Pointed criticism	

Hamlet resumes tearing himself down by asserting that if somebody directs all these types of disrespect to him, he would not feel offended or upset at all. On the contrary, he feels he deserves this insult as many bad things has occurred without making any reaction. The FC of this utterance is anger, according to Tokui (1995). The Leech's (2014) Self-Politeness maxim violated here is the Opinion Reticence maxim as he both makes self-devaluation and gives a high value to other's opinion. As for Chen's (2001) SPS, the With redress superstrategy is used by following the be confident output strategy because he does not feel insulted or humiliated after what they would do to him. When it comes to Culpeper's (2010) CIF, the Negative Expressive is used here to reflect the self-impoliteness Hamlet uses

against himself. Hamlet should accept all these insults because he deserves them.

(11) <i>But I am pigeon-livered, and lack gall To make oppression bitter</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	anger	Approbation	Off-record (Manner maxim)	Insult	Personalized Negative Assertion

Now Hamlet is sure that he is a coward because he has not killed his uncle, Claudius, directly after he has got married to his mother. Taking revenge for his father has become a matter of respect to himself as it is his duty to take revenge being the only son. Hamlet is angry so the FC of this utterance is anger according to Tokui (1995). Leech (2014) self-politeness principles violated is the Approbation (self- devaluation). He scolds himself for not doing anything concerning the ‘bloody, bawdy villain’, i.e. his uncle; however, he can only complain to his other self and do nothing. As for Chen’s (2001) SPS, Off-record is used by violating the Manner maxim since he expresses his idea by being unclear. Culpeper’s (2010) CIF, the output strategy insult is used by the Personalized Negative Assertion.

(12) <i>“Why, what an ass am I!”</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	anger	Approbation	Off-record (Manner Maxim)	Insult	Personalized Negative Vocative

Shakespeare assigns a dual character to Hamlet; one asks a question to the other who is Hamlet himself. He expresses his astonishment about the way the characters in the play being performed on the stage, could express themselves though it is not just acting. Hamlet scolds himself for not taking revenge of his uncle for killing his father, the king. He is self-reproaching himself and ashamed that he has not avenged his father’s murder with speed and the clear way of expression shown by the actors in the play. The functional category Tokui (1995) of this soliloquy is anger while Leech’s (2014) Approbation Maxim is violated because he insults himself and calls himself “an ass”. In addition, Chen’s (2001) self-politeness superstrategy in this utterance is the Off-record strategy by violating Grice’s Manner Maxim as he is implying that he is an idiot in an indirect way by being ambiguous. For Culpeper (2010) CIF, insult

(personalized Negative Vocative) is used since he scolds himself for being impotent.

(13) That I, the son of a dead father murdered, Prompted to my revenge by heaven and hell,					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	Desire to provoke	-Opinion reticence - Approbation	Off-record (Manner maxim)	Pointed Criticism	

In this utterance, Hamlet is calling for his bravery. He calls himself brave ironically. This is one of the great ironies that hamlet uses. He believes that he has every reason to avenge for his father's murder; however, all he can do is just talking. The trigger of this soliloquy, according to Tokui (1995), is the desire to provoke. He wants to encourage himself to take revenge. Leech's (2014) Self-politeness maxims violated are Opinion reticence (overvaluing his own opinion and Approbation maxim as he is insulting himself indirectly. As for Chen's (2001) SPS, the Off-record strategy is followed and violating Manner Maxim by bring ironical. He calls himself brave, yet he is doing nothing but making speeches which is cowardly. Culpeper's (2010) CIF in this utterance is Pointed criticism as he is criticizing himself-ironically.

(14) <i>Must like a whore unpack my heart with words And fall a-cursing like a very drab, A scullion!</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	disgust	Approbation	Baldly	-Insult Condescension	Personalized negative assertion /

The utterance refers to Hamlet's feeling of disrespect. He compares himself to women from very low social class like prostitutes and 'scullion' or kitchen-maid who do nothing when they are mistreated by others but cursing and gossiping. He believes that all the forces in nature are asking him to punish Claudius but he took the option of just talking. He himself chides himself by being useless and weak like those women from the bottom of the society. Hamlet associates masculinity with action. According to Tokui's (1995) FC of soliloquies, this utterance has the Disgust FC. He scorns himself for being inactive. He also violates Leech's (2014) Approbation self-politeness maxim since he insults himself by giving low value to his

self-image. Chen's (2001) SPS, Baldly is violated because he insults himself in a direct way and the loss of face is very high. The CIF according to Culpeper (2010) the output strategy Insult is utilized by the Personalized negative assertion as he is insulting himself, and Contescension because he belittles himself by comparing himself to whores and servants who act by speaking foul words and shouting.

(15) <i>Fie upon't, foh!</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act II Scene II	anger	Feeling reticence	Withhold the SFTA	Negative Expressive	

Hamlet utters this self-impolite speech act. It is an exclamation, meaning essentially, "Damn it!". Hamlet considers it a shame not taking revenge from Claudius. This is triggered by anger according to Tokui's (1995) FC. As for Leech's (2014) self-politeness maxims, there is a violation of Feeling reticence maxim for not suppressing his feeling and expressing them in an exaggerated manner. According to Chen's (2001) SPSs, the superstrategy Withhold the SFTA is violated because the speaker does not withhold the act of scolding or blaming himself. Culpeper's (2010) Negative Expressive CIF is used since the speaker is cursing and ill-wishing.

(16) <i>What is a man, If his chief good and market of his time Be but to sleep and feed? a beast, no more</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPs	Culpeper (2010) CIF	
				Output Strategy	Category
ActIV Scene IV	Great sorrow	Approbation & Sympathy	With redress (attach condition)	-Pointed Criticism - Challenging or Unpalatable Question	

Hamlet, in example (17) above, laments himself and feels that all the world is criticizing him for being weak for not avenging for his father's death. He feels that he has no motivation. He asks a rhetorical question that what a man is if he just sleeps and eats, he would be a beast, no more. This implies that he is just like animals since he is not taking any step forward concerning taking revenge. Tokui's (1995) FC of this soliloquy is great sorrow because he laments himself for not taking any action. In this utterance, there is a violation of both

Approbation and Modesty maxims. He is blaming and making a direct expression of antipathy towards himself. SPS according to Chen's (2001) model violated in this utterance is With-redress and its output strategy (attaching condition) as he is accusing himself by using a conditional utterance and consequently attacks his negative face. As for Culpeper CIF, the utterance has the Pointed Criticism and Unpalatable question because Hamlet is criticizing himself and asking a rhetorical question.

(17) <i>I do not know Why yet I live to say 'This thing's to do;' Sith I have cause and will and strength and means To do't.</i>					
Act/Scene	Tokui (1995) FC	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act IV Scene IV	Surprise	Approbation & Sympathy	With redress	Pointed Criticism - Challenging or Unpalatable Question	

In this utterance, Hamlet is also asking a rhetorical question, saying that he does not know the reason that makes him continue to live and talk about revenge but not fulfilling it, although he has all the motivations to do so like justification, desire, and resources; therefore, using, Tokui's (1995) FC surprise. Leech's (2014) Self-politeness principles violated are the approbation maxim (by insulting himself) and Sympathy maxim (by showing antipathy towards himself). As for Chen's (2001) SPS, the utterance violated the Withredress strategy by attaching condition and giving a logical explanation to take revenge since he has all the reasons that make him kill Claudius as a revenge for killing his father and marrying his mother. While Culpeper's (2010) CIFs in this utterance, are Pointed Criticism and unpalatable Question where he criticizes himself and ask a question which is full of blame and pain.

(18) <i>to my shame</i>					
Act/Scene	Tokui (1995) FCs	Leech (2014) GSP	Chen (2001) SPS	Culpeper (2010) CIF	
				Output Strategy	Category
Act IV scene V	disapproval	-Opinion Reticence- Approbation -Generosity	Baldly	Negative Expressive	

Hamlet in this utterance feels ashamed because he is doing nothing, while Fortinbras and his army which constitutes twenty thousand men are all ready to fight and sacrifice their souls for a piece of land but he is not taking any initiation in taking revenge and killing his uncle Claudius. The functional category is disapproval because Hamlet could not accept the state of passiveness he is in. Leech's (2014) self-politeness maxims violated are the Opinion Reticence, Approbation, and Generosity. He is overvaulting his own opinion, insulting and cursing himself. Chen's (2001) self-politeness strategy is Baldly since the loss of self-face is very high in this utterance. As for Culpeper's (2010) CIF, the Negative Expressive is used because he is scolding himself by cursing.

7. Conclusion

The analysis of the (18) SISAs in Hamlet soliloquies shows that *Hamlet's* SISAs are mostly triggered by anger. The frequency of Tokui's (1995) FC Anger is (16) which tells how Hamlet is angry at himself as being incapable of taking revenge from his uncle Claudius. The other three FCs in the analyzed SISAs are perplexity (2) times, self-encouragement (2) times, and surprise (2) times. This result reflects that Hamlet is suffering from the dishonesty and immorality in Denmark; therefore, he tries to encourage himself to take revenge by attacking himself. The rest of the FCs (Retrospection, Discovery, Recollection, Admiration, and Joy) are not recognized in the selected data since Hamlet is fully aware of what is happening around him and certainly there is neither joy nor admiration to trigger SISAs. See Table (4) below.

As for Leech (2014) GSP, the most frequently violated maxim is the Approbation maxim (15) times. The cases in which this maxim is violated are when Hamlet performs SISAs that include a high degree of self-devaluation. His soliloquies reflect the fact that he is highly concerned with both taking revenge and his hesitance. There are cases in which more than one maxim are violated at the same time. Hamlet uses direct expressions of antipathy towards himself and manipulates self-devaluation with the intention of using a high degree of self-face loss, by cursing, devaluating, humiliating, and insulting himself

simultaneously. The other maxims, Modesty, Obligation to O, Obligation to S, and Agreement are not recognized in the analyzed data. This indicates that there is no benefit to self, no refusal for apology, and no mutual disagreement which needs actual two interlocutors which the soliloquies lack.

The analysis shows that in order to perform self-impoliteness SAs, Chen's (2001) SPSs should be violated at various degrees. The most violated superstrategy is Baldly. It is violated (11) times as the main aim of the speaker, Hamlet here, is making the loss of self-face very high. The other three maxims that are violated at a very low degree are Off-record (3) times, With-redress (3) times, and Withhold the Self-Face Threatening Act (1) time. The output strategies of the Off-record superstrategy as Chen (2001) states are better viewed through violating Grice's (1975) maxims and to achieve self-politeness these maxims should be violated. However, according to this study, to achieve self-impoliteness, these same maxims should also be violated. The Manner maxim is violated (3) times, as Hamlet ironically calls himself brave and compares himself to an "ass" and "a pigeon livered" instead of stating directly and clearly that he is an idiot and a coward. The next SPS is With-redress. It is used (3) times where Hamlet accuses himself by using a conditional utterance and consequently attacks his negative face. The least violated superstrategy is the Withhold the Self-threatening Act which is used only once where Hamlet does not withhold the self-threatening act of blaming to avoid damaging his face and attacks his positive face by scolding himself.

Lastly, the analysis of the data reveals that Culpeper's (2010) CIF are all used in performing the SISAs in Hamlet but at various degrees. The highest frequency of the CIF is Insult. It is repeated (10) times in utterances which have used the three categories of Insult: PNR (6), PNA (3), and PNV (1). As Hamlet is suffering from being indecisive and hesitant, he kept insulting himself in different ways to the extent that if someone humiliates him, he will not feel offended as he deserves that punishment. The next CIF used in SISAs is the Challenging or Unpalatable Question (7) times. These are specifically used with other CIF, the Negative Expressive as both of these categories are used by Hamlet to scold himself by asking questions that lead to using curses and ill wishes. Pointed Criticism and Complaints are used (5) times as Hamlet criticizes himself as being coward. The least CIF used is Condescensions which is used one time only when Hamlet belittles himself by comparing himself to whores and servants who act by speaking foul words and shouting.

The analysis of the data shows that anger prompts using the categories that most express self-impoliteness like violating the Approbation maxim, and Baldly principle, in addition to Insult which all lead to one thing which is scolding, loosing self-esteem, and humiliating one's self. Every SISA has a functional category that triggers its occurrence. In addition, to perform SISAs, the speaker should violate self-politeness maxims and strategies and follow the self-impoliteness categories to arrive at the most desired results which Shakespeare portrays skillfully in the soliloquies in *Hamlet*. Soliloquies have the property that one can speak freely to his other self without barriers, a state which cannot be fulfilled in the presence of others. Therefore, in the analyzed data, Hamlet, in his soliloquies, exposes all what he feels towards himself from shame and anger in a very clear way.

Table (4) Frequencies of SIAAs and Functional Categories in Hamlet's Soliloquies

Tokui (1995) FCs		Leech (2014) GSP		Chen (2001) SPS		Culpeper (2010) CIF	
FCs	Frequ ency	GSP	Frequ ency	SPS	Frequ ency	CIF	Frequ ency
anger	15	Genero sity Maxim	5	Baldly	11	Insult/ PNR (6), PNV (1), PNA (3)	10
Perplexit y	2	Tact Maxim	1	With- redress	3	Challenging or Unpalatable Question	7
Retrospe ction	0	Approb ation (self- esteem)	15	Off- record	3	Pointed Criticism/Co mplaints	5
Discover y	0	Modest y Maxim	0	Withho ld the Self- Face Threate ning Act	1	Negative Expressive	6
Self- encourag ement	2	Obligat ion to O	0			Condescensi ons	1
Recollect ion	0	Obligat ion to S	0				
Surprise	2	Agreem ent	0				

Admirati on	0	Opinio n Reticen ce	3				
Joy	0	Sympat hy	2				
		Feeling Reticen ce	1				

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