

Speech Acts Analysis of the Utterances in the *Game of Thrones*

Rex A. Lim

Davao City National High School, Davao City, Philippines

ORCID No. 0000-0002-2980-5342

Riceli C. Mendoza

Department of English Language and Literature,

University of Southern Mindanao, Kabacan, Cotabato, Philippines

ORCID No. 0000-0002-3497-5071

Abstract

Understanding how speech acts works in conversation is significant. A positive expression may be deemed an insult depending on the shared background knowledge of the interlocutors. Thus, this study aimed to identify the speech acts embedded in the utterances of the characters of the *Game of Thrones*. A descriptive qualitative research was used employing speech acts theory as a guide for analysis. The locutionary acts found in the utterances dominantly indicated a fall intonation contour despite the change of intention of the speaker which indicates that the characters are conscious of the utterance, are aristocrats and are educated who know how to hold their temper in worst circumstances. The illocutionary acts in the utterances are dominantly assertive, followed by commissive, directive, expressive, and declarative. This implies that the characters of the *Game of Thrones* often express a statement of either fact or opinion and less of a declaration. The actual perceived perlocutionary acts are dependent on the interpretation of the interlocutors in the utterances of the characters. These findings revealed that the discourse elements of the *Game of Thrones* resemble daily communicative acts of actual interactions.

Keywords: *Game of Thrones*, utterances of characters, illocutionary, locutionary, perlocutionary, speech acts

Introduction

Utterances of actors and actresses which are often scripted in television series provide a wealth of scenes involving many speech acts. Within a given speech act, a large assortment of examples may be found like asking an apology for an infraction, expressing requests, or imposition, to name a few. In addition, the large cast of characters means that in multiple unique situations, the interlocutors in certain speech acts may exemplify multiple styles of relationships and social distance.

Much of this language used in the execution of, and response to, these speech acts might be

difficult to collect from naturally occurring data (McCarthy & Carter, 1994). Iapadp and Ramendra (2019), Isnawati, Anam, and Diana (2015) and Kareem and Bakir (2019) devoted much of their works in analyzing movies scripts using speech acts theory on *Harry Potter and the Goblet of Fire*, the *Shrek and the Animated Cartoon Series*, *The Adventures of Tintin*, respectively.

It is given, too, that communication problems are inevitable in all facets of life where humans interact with other humans. This exemplifies how speech acts work. Personality

differences, cultural backgrounds, ethical issues and their interpretations, goal setting, and accountability are all underlying constructs that affect how we understand information from utterances. Fan, Liberman, Keysar, and Kinzler (2015) concluded that one must take the speaker's viewpoint to consider the purpose of a speaker.

This is a problem that each one has shared leading the researchers to explore the complexity of communication via speech acts of an American fantasy drama television series-*Game of Thrones* that is adapted from a series of fantasy novels *Of Song of Fire and Ice* by George R.R. Martin. Speech acts theory of Austin (1962) and Searle (1969) posits that when someone is making an utterance, a speaker is generally engaged in three levels of acts: the locutionary, illocutionary, and perlocutionary. Locutionary act refers to the actual act of utterance- its intonation and phrasing. On the other hand, illocutionary act points the intention of the speaker in the expression of an utterance. This is further classified into five types: commissive, assertive, directive, expressive, and declarative. Perlocutionary act or effect relates to the hearer's reaction of the speaker's utterance.

In the expression "I love you", the locutionary act is the actual utterance of the statement, the sound and intonation. The illocutionary act is the intention of the speaker of uttering the statement as whether the speaker is joking or serious in the emotion. The perlocutionary act heavily relies on the receiver. The reaction of glee, shock, or anger is an example of a perlocutionary effect of an utterance. Thus, understanding an utterance is within the shared culture of the interlocutors. Alzebaree and Yavuz (2017) found that the language of community and social norms influence the speech acts of the people of that community.

Kaburise (2004) also argued that an utterance plays an important role in speech acts

theory because it is made to convey a certain purpose. An utterance could be an opinion, an advice, or a complaint. The meanings and purposes of utterances are expressed in an established linguistic rules and codes. Covert to this idea is the point of correlation between the form and function of utterances. Hence, when there is no correlation between the two, communication breakdown is expected to occur. One of the contentions of the current study is that form and function of utterances may not always co-exist with each other. The syntactic, semantic, and pragmatic elements of language use play a significant influence both in the delivery and interpretation of a message.

There are numerous studies on speech acts analysis, however, on naturally occurring conversations and on a particular dimension of speech act theory (Moalla, 2013; Bayat, 2013; Xu, 2015; Alzebaree & Yavuz, 2017). Most of these research studies were conducted abroad. Although there were studies conducted on the *Game of Thrones* (Laurie, 2015; Gierzynski, Weichselbaum, Aydelott, Banach, Donovan, VanSickle, & Vest, 2015), these studies merely focus on its social and political impacts. The current study explored on the three dimensions of speech acts—the locutionary, illocutionary and perlocutionary—of an American television series, *Game of Thrones*. The findings of current research can provide some insights into the importance of teaching culture as well as making learners aware of the functional roles of a language.

Methods and Materials

This study adopted a descriptive qualitative research design utilizing interactional linguistics and speech acts theory as frameworks for the analysis. Interactional linguistics is based on the idea that a language should be analyzed based on context of the linguistic structure. Hence, it analyzes linguistic structures as a resource for the accomplishment of actions in social interaction (Kern & Selting, 2013). Its aim is

to understand how language is both shaped by and in itself shapes the actions it is used for. Interactional linguistics is conceptualized as an interface between linguistic analysis and the analysis of social interaction.

Another perspective from which the analysis was drawn is the speech acts of Austin (1962) and Searle (1969). The speech acts theory is classified into three, namely, locutionary, illocutionary, and perlocutionary act of utterances. Locutionary act refers to the actual act of utterance, its intonation and phrasing. The current study focuses only on the intonation patterns of speeches. On the other hand, illocutionary act points the intention of the speaker in the expression of an utterance. This is further classified into five types: commissive, assertive, directive, expressive, and declarative. Perlocutionary act or effect relates to the hearer's reaction of the speaker's utterance.

There were five (5) episodes of season one (1) which were downloaded from its official YouTube account. Only the first five episodes of the first season were taken part of the study. Conversations of actors and actresses were then carefully transcribed. No special transcription convention was used because the analysis was set on the video given the selected number of utterances to ensure reliability of findings. The researcher purposively selected 50 utterances, 10 utterances each episode. These utterances came from the major characters of the *Game of Thrones*. The analysis of the utterances was informed by the concept of interactional linguistics and speech acts theory.

Results and Discussion

Utterances of actors and actresses of the *Game of Thrones* served as items of analysis of this study. Selected utterances of the major characters of the series were carefully transcribed and analyzed based on the context of the movie. Below are the findings arranged according to speech acts theory.

Locutionary: Intonation.

The current study used the framework of Vilaplana's (2014) pitch trajectories. The pitch trajectories are fall, rise, fall-rise, and rise-fall that can be categorized as different tones since each pitch movement is responsible for changes in the meaning of the utterance. Fall intonation signifies a polite statement; a rise intonation, a question; a fall-rise intonation, a statement showing reservations; and, a rise-fall intonation, an angry statement. In order to capture the movement of intonation contour of the utterance, the International Phonetic Alphabet (IPA) symbols on global fall (\square) and global rise (\square) are used (Wells, 1995).

The analysis reveals that those who play major roles in the series usually have composed expressions even if they mean something harsh and rude. In season one, episode one, Daenerys resisted the plan of her brother Viserys to marry Khal Drogo in exchange for his army.

Daenerys: "I don't want to be his queen \square . I want to go home \square ." (S1_E1, P15, L275)

There is no rise-fall intonation that happened supposedly showing an angry statement. Daenerys utters the statement with tranquility and vigor. In context, Daenerys should have cursed her brother Viserys because the plan to marry Khal Drogo is purely an idea of her brother. It is forced and premeditated. Despite the blatant expression of Viserys, Daenerys remains composed in her refusal to marry Khal Drogo.

Similarly, when Catelyn Stark sees Bran nimbly clambering down from atop the castle to tell everyone around that there is a tribe coming, Catelyn reprimands Bran:

Catelyn: "I want you to promise me \square : No more climbing \square ." (S1_E1, P9, L145)

However, there is no trace of rise-fall intonation. The intonation of Catelyn is still fall which indicates a polite statement. Nevertheless, the directive instruction of Catelyn to Bran is still successful given the context and given the non-verbal expressions of Catelyn showing rightful instruction to Bran.

Likewise, season one, episode four opens with Bran Stark dreaming. When he wakes up, Theon Greyjoy announces that they have visitors. Bran feeling ill and crippled tells Theon:

"I don't want to see anyone [↘]." (S1_E4, P1, L3)

This statement expresses a form of resistance but no evident rise-fall intonation. The utterance is still packaged in a fall intonation which shows meekness and politeness. Bran, despite his distaste of seeing anyone, is hoisted up by Hodor out of the room to see the visitor.

On the same note, when Petyr Baelish and Eddard Stark talk about the planned tournament in honor of Lord Stark's appointment as Hand of the King, Eddard Stark seems reluctant and unconvinced of the price at stake for the tournament winners. There were roughly 40,000 gold dragons to the champion, 20,000 to the runner-up, and 20,000 to the winning archer. Eddard told the body:

"I'll speak to him tomorrow [↘]. This tournament is an extravagance we cannot afford [↘]." (S1_E3, P4, L79-80)

The message signals counteraction of the proposal, however, in a fall intonation. In fact, Petyr Baelish tried to convince and to pacify the equivocal thoughts of Eddard about the price at stake for the winners by vouching that the body made the best plans. Expectedly, Eddard reiterates that there will be no plans until he and Robert talk about the plan. This insinuates, for the second time, reluctance of the extravagance. Although uttered in a fall intonation, Eddard still asks forgiveness for a seemingly rude

remark and expresses that he had a long ride for the day.

Although most of the utterances of the characters are plain and simple even if implying something harsh and rude, there are still conversation lines that fall to regular categories: those who have fall-rise intonation when showing reservation and rise-fall intonation when showing an angry disposition. But these characters either possess a strong personality or are leaders in the tribe. Tyrion Lannister is an example.

Illocutionary Acts. Core to the theory of speech acts is the illocutionary act. This is closely associated with the intentions of the speaker to make a statement, to question, to promise, to request, to command, and to give threat. The utterances of the characters, although scripted and rehearsed, have illocutions tantamount to naturally occurring conversations.

WaymarRoyce: *"What d'you expect? They're savages. One lot steals a goat from another lot and before you know it, they're ripping each other to pieces."* (S1_E1, P1, L1-3)

This is an example of representative or assertive illocution. The utterance of Waymar Royce expresses an assertion to the fact that White Walkers are savage and do not respect any forms of humankind.

In season one, episode one, Will is captured by Eddard Stark in the woods because Will is accused of being a deserter. Desertion takes place in the *Game of Thrones* when a man, especially in times of war, abandons his status. In the Seven Kingdoms, it is an extreme crime; deserters are deemed outlaws and are thus marked for execution. When Eddard Stark and Will confronted each other, Will is meek and explains his position:

Will: *"I know I broke my oath. And I know I'm a deserter. I should have gone*

back to the Wall and warned them” (S1_E1, P4, L47-48).

The statement of Will expresses a fact, a self-conviction that he is wrong which falls under the classification of assertive illocution. However, even if Will admitted that he is at fault, his admission does not mitigate his offense. As prescribed by the law for deserters, Eddard Stark sentences him to death.

In season one, episode one, scene 14 of the *Game of Thrones*, the royal party approaches Winterfell. They are spotted by Bran Stark, who is watching from a rooftop. Bran ably runs across the rooftops of the castle and drops down to the courtyard to report the news to his mother. Catelyn sees this and tells Bran:

“I want you to promise me: No more climbing.” (S1_E1, P9, L145)

This is another example of directive illocutionary act because the speaker directs the hearer to say a promise not to do the act again. Catelyn would like Bran to promise not to do the act again because she is afraid Bran would fall from the castle that would result to a serious physical injury. Additionally, as a speaker communicates his or her internal state to the audience, an expressive speech act happens in discourse. Typical cases are when the speaker thanks, apologizes, or welcomes the listener. Expressive speech acts are common in the conversations among the characters of the *Game of Thrones*. In the scene where the girls inside the castle practice needlework, Septa Mordane expresses appreciation to Sansa’s work:

Septa: *“I love the detail that you’ve managed to get in this corner. ... Quite beautiful ... the stitching ...” (S1_E1, P2, L28-29).*

This is an example of expressive illocutionary act where the admiration of Septa to Sansa’s work is expressed in a quite emotive

words such as “love” and “beautiful”.

Perlocutionary Acts. Although the locutionary act can be used in some languages as a simple uttering of certain words, and the illocutionary act expresses the thoughts of the speaker behind the locution, the perlocutionary act shows the influence that the speaker wishes to exert on the audience. Perlocutionary acts, the last aspect of Austin (1962) in the three-fold concept of speech acts, are done with the goal of having an effect on the listener. It can often appear that perlocutionary acts are not so different from illocutionary acts, but there is one significant aspect that sets them apart.

Utterances of the characters in the *Game of Thrones* are so diverse. Some utterances have successful perlocutionary acts; still some other utterances are not successful in putting the hearer to do something. The analysis of the perlocutionary acts of the utterances include both verbal and non-verbal reactions of the characters to the utterance.

In the scene where Will is captured by the army and is tagged as deserter of the tribe, Will pleads to Ned that he must be spared from the law. The law stipulates that anyone who is a deserter should be sentenced to die. Will explains to Ned:

“I know I broke my oath. And I know I’m a deserter. I should have gone back to the Wall and warned them” (S1_E1, P4, L47-48).

Will pleads as heard in his expressions in the episode, and the utterance is full of humility and acceptance; however, Ned as the head of House Stark has to execute the law with full allegiance to the land. Hence, silence is the only reaction on the part of Ned. Ned just simply listens to Will.

Similarly, when Bran ably runs across the rooftops of the castle and drops down to the courtyard to report the news to his mother,

Table 1.
Selected Utterances of the Major Characters in the *Game of Thrones* and the Corresponding Analysis based on Speech Acts Theory

Discourses	Locutionary (Intonation)	Illocutionary Act	Perlocutionary
Daenerys: <i>I don't want to be his queen. I want to go home. (S1_E1, P15, L275)</i>	Fall	Assertive	Surprised
Will: <i>I know I broke my oath. And I know I'm a deserter. I should have gone back to the Wall and warned them. (S1_E1, P4, L47-48)</i>	Fall	Assertive	Convinced
Robert Baratheon: <i>There's a war coming, Ned. I don't know when, I don't know who we'll be fighting, but it's coming. (S1_EP2, P9, L212-213)</i>	Fall	Assertive	Sad
Cersei Baratheon: <i>Everyone who isn't us is an enemy. (S1_E3, P5, L129)</i>	Fall	Assertive	Convinced
Catelyn: <i>I want you to promise me: No more climbing. (S1_E1, P9, L145)</i>	Fall	Directive	Sad
Robert Baratheon: <i>Drink. Your King commands it. Gods! Too fat for my qrmqr. (S1_E5, P3, L58-59)</i>	Rise-Fall	Directive	Surprised
Tyrion Lannister: <i>My dear brother, you wound me. You know how much I love my family. (S1_EP2, P3, L70-71)</i>	Fall	Expressive	Feel Loved
Robb Stark: <i>You've done my brother a kindness. The hospitality of Winterfell is yours. (S1_E4, P2, L42-43)</i>	Fall	Declarative	Insulted
Will: <i>But I saw what I saw. I saw the White Walkers. People need to know. If you can get word to my family, tell them I'm no coward. Tell them I'm sorry. (S1_E1, P4, L48-50)</i>	Fall-Rise	Assertive	Sad
Septa Mordane: <i>I love the detail that you've managed to get in this corners. ... Quite beautiful ... the stitching ... (S1_E1, P2, L28-29)</i>	Fall	Expressive	Feel Loved
Joffrey Baratheon: <i>The boy means nothing to me. And I can't stand the wailing of women. (S1_E2, P2, L29-30)</i>	Fall-Rise	Assertive	Surprised
Arya Stark: <i>Go away! (S1_E3, P6, L150)</i>	Rise-Fall	Directive	Surprised
Arya Stark: <i>He's a liar and a coward and he killed my friend. (S1_E3, P6, L135)</i>	Rise-Fall	Assertive	Offended
Tyrion Lannister: <i>Nothing prettier than watching sailors burn alive. (S1_E4, P3, L62)</i>	Fall-Rise	Expressive	Offended
Samwell Tarly: <i>I'm a coward. My father always says so. (S1_E4, P5, L107)</i>	Fall	Assertive	Scared
Tyrion Lannister: <i>I have a tender spot in my heart for cripples, bastards and broken things. (S1_E4, P2, L40-41)</i>	Fall	Expressive	Feel Loved
Catelyn Stark: <i>I am not a murderer, Lannister. (S1_E5, P6, L112)</i>	Rise-Fall	Assertive	Insulted

Catelyn reminds and scolds him that he has been forbidden from climbing the castle walls and asks him to promise not to do it again.

“I want you to promise me: No more climbing”(S1_E1, P9, L145)

Bran promises not to climb on the roof top again, but Catelyn knows he is lying. She sends him to relay the news to Eddard.

In season one, episode two of the *Game of Thrones*, there are utterances that bear unexpected responses. In the scene where the Dothraki make camp, and Daenerys is helped from her horse by Ser Jorah and her handmaidens, Viserys asks Jorah why Eddard Stark wants to behead him. Jorah replies that he finds some poachers hunting on his land and sends them to a slaver. Viserys then replied to him:

“Under my reign, you won’t be punished for such nonsense. You can rest assured of that.” (S1_E2, P1, L20-21)

Jorah is not given time in the scene to verbally respond, but he seems doubtful of this claim as manifested in his facial expressions. Viserys goes away after saying the statement.

Additionally, in scene three of the same episode, Tyrion wakes up in Winterfell only to find that he somehow ends up falling asleep in the dog pen. As Tyrion and Joffrey are riding back to the King’s landing, Tyrion tells Joffrey to offer Eddard and Catelyn Stark his condolences on Bran’s injury and offer to be at their service. For Joffrey, offering condolences is a meaningless gesture, but Tyrion insists that he must go. Joffrey laughs and replies:

“The boy means nothing to me. And I can’t stand the wailing of women.”(S1_EP2, P2, L29-30).

Unexpectedly, Tyrion gets mad and slaps Tyrion commanding him to go and fulfill his courtesies. When Joffrey starts whimpering that he will tell his mother, Tyrion slaps him again

and suggests that he does so, but only after he offers his condolences to the Starks. Joffrey is upset and his protests are silenced by a third slap from Tyrion. Joffrey runs off.

Below is a summary and an illustration how the locutionary acts (the utterances and intonation) are interpreted and understood in their illocutionary and perlocutionary dimensions based on the ecology of the actual conversations of the characters.

Conclusions

Most of the utterances of the characters in the *Game of Thrones*, despite the illocutionary act whether the speaker is commanding or declaring, and despite the perlocutionary act whether the hearer is shocked, offended, or insulted are usually collected and composed, making most of the intonation of the characters fall in nature. These are usually the speeches of noblemen and intellectuals. Nevertheless, there are those characters in the *Game of Thrones* whose intonation pattern of speech is complementary to the function of speech. These are the characters who do not have control over their emotions or those who try to prove themselves powerful. In other words, speech intonations vary depending on the speaker’s position and intentions. When noblemen show emotions, these are usually done in a subtle manner different from the shouting and raging of the less educated soldiers of the tribe as shown in the analysis of the utterances of the Game of Thrones. Hence, many of the characters of the *Game of Thrones* have normal prosodic features in utterances despite the intended emotions because they are refined and good mannered. They know how to command someone to do something without shouting and threatening.

The speech intonation of the characters of the *Game of Thrones* were interpreted in context because intonations were influenced dependent on the role of the character. Tyrion for example has innately hard tone of voice and intonation because aside from he is a leader, his deformity

causes many of his problems and persecution, although mitigated to some extent by his high social standing and his family's wealth and power. He craves for love and respect from his family but does not have a good relationship with all his family members. Thus, his rise-fall intonation should not be misinterpreted as an angry statement but rather a coping mechanism to protect his stature in the society and maintain his status quo.

Illocutionary acts are considered the core of the theory of speech acts. Generally, the utterances and situations in the *Game of Thrones* are marked by sophistication because there is complexity, duplicity, hide and seek innuendoes and suggestions that can be deduced from the exchanges of the characters. These are also driven by the intention of the characters who engaged in civil war between the various houses of Westeros, each vying for the Iron Throne and control of the Seven Kingdoms of Westeros.

There are, however, different speech situations and events that lead to a variety of interactions among the characters. Tyrion Lannister is directive in one instance when he instructed Joffrey Baratheon to pay respect to Lord and Lady Stark. Tyrion was also expressive in another instance when he confesses to his brother Jaime how he loves his family. This is the time his loyalty is questioned by Jaime Lannister.

Hence, the utterances of the characters of the *Game of Thrones* are reflective of the five classifications of illocutionary speech acts according to Searle (1969). From the data set, declarative speech act is the least representative of the illocutions. The analysis of perlocutionary acts of utterances of characters in the *Game of Thrones* is complex because of the interplay between the locution and the illocution; and the speaker and the hearer. Kang (2013) and Cohen, Carvalho, and Mitchell (2004) claimed that perlocutionary act is the result of the speaker's utterance on three relevant parts in communication – speaker, hearer,

and other unintended hearers in the context. Perlocutionary acts sometimes depend on the idiosyncrasies of the people who are addressed. In spite of the best efforts of the characters to produce an effect, there are those who refuse to be intimidated, fail to be convinced, or remain unwilling to be moved by what someone says. Kaufmann (2016) argued that the perlocutionary effect always requires other means to achieve its ends. It makes use of locutionary-illocutionary acts, and it cannot speak its name except in retrospect or in disappointment.

References

- Alzeebaree, Y. & Yavuz, M. A. (2017). Realization of the speech acts of request and apology by Middle Eastern EFL learners. *Eurasia Journal of Mathematics, Science and Technology Education*, 13(11), 7313-7327. Retrieved from <https://doi.org/10.12973/ejmste/79603>
- Austin, J. (1962). *How to do things with words*. Clarendon Press.
- Bayat, N. (2013). A study on the use of speech acts. *Procedia-Social and Behavioral Sciences*, 70, 213-221.
- Cohen, W. W., Carvalho, V. R., & Mitchell, T. M. (2004). Learning to classify email into "Speech Acts". In Proceedings of the 2004 Conference on Empirical Methods in Natural Language Processing.
- Fan, S. P., Liberman, Z., Keysar, B., & Kinzler, K. D. (2015). The exposure advantage: Early exposure to a multilingual environment promotes effective communication. *Psychological Science*, 26(7), 1090-1097.
- Gierzynski, A., Weichselbaum, S., Aydelott, H., Banach, E., Donovan, M., VanSickle, A., & Vest, J. (2015). *Game of Thrones, House of Cards and the Belief in a Just World*. In Annual Meeting of the Midwest Political Science Association.
- Iapadp, P. & Ramendra, D. P. (2019). An analysis of speech act used in Harry Potter and the Goblet of Fire movie. *International Journal of Language and Literature*, 3(2), 78-88.
- Isnawati, F. D., Anam, S., & Diana, S. (2015).

- Speech acts analysis of the main character in Shrek movie script analysis (Tindaktuturpadatokohutama di dalamnaskah film Shrek). *PublikaBudaya*, 3(1), 60-64.
- Kaburise, P. K. (2004). Speech act theory and communication: A UNIVEN study (Doctoral dissertation, University of Pretoria).
- Kang, Q. (2013). On perlocutionary act. *Studies in Literature and Language*, 6(1), 60.
- Kareem, S. H., & Bakir, S. N. (2019). A speech act analysis to the utterances of the animated cartoon series: The Adventures of Tintin. *Zanco Journal of Humanity Sciences*, 23(4), 322-341.
- Kaufmann, D. (2016). A plea for perlocutions. Conversations. *The Journal of Cavellian Studies*. 10.18192/cjcs.v0i4.1612.
- Kern, F. & Selting, M. (2013). Conversation analysis and interactional linguistics. In: *The encyclopedia of applied linguistics*. Blackwell Publishing Ltd. <http://dx.doi.org/10.1002/9781405198431.wbeal0203>
- Laurie, T. (2015). Serialising gender, breeding race: Biopolitics in Game of Thrones. *Trans/Forming Feminisms: Media, Technology, Identity*, University of Otago, Dunedin, New Zealand.
- McCarthy, M. & Carter, R. (1994). *Language as discourse: Perspectives for language teaching*. Longman.
- Moalla, A. (2013). Who is responsible for successful communication? Investigating compliment responses in cross-cultural communication. *SAGE Open*, 3(1), 2158244012472686.
- Odine, M. (2015). Communication problems in management. *Journal of Emerging Issues in Economics, Finance, and Banking (JEIEFB)*, 4(2).
- Searle, J. R. (1969). *Speech act theory*. Cambridge UP.
- Vilaplana, E. E. (2014). Phonological models of intonational description of English. *Readings in English phonetics and phonology*, 1, 231.
- Wells, J. C. (1995). Computer-coding the IPA: A proposed extension of SAMPA. Revised draft, 4(28).
- Xu, L. (2015). Using speech-act theory as a means of analysing the phenomenon and essence of “dirty talks” in sports. *English Linguistics Research*, 4(1), 14.