Analysis of Social Deixis in *A Night in Khanzad's Life*

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Abstract:

Pragmatics is branch of linguistics that studies language in context; therefore, there should be a relation between language and context that surrounds the utterance. One of the manifestations of this relation is social deixis. Social deixis deals with forms of address and the way they are used by the communicators.

This study aims to identify and analyse social deictic expressions in the play "*A Night in Khanzad's Life*" written by Hama Kareem Hawrami. The study helps the reader to understand the theme of the play more clearly through the use of social deictic expressions. It is concerned with both types of social deixis (relational and absolute) and how each type is related to the social identity, relative power and social relation between the characters.This study uses descriptive and qualitative method, because it identifies and analyzes both types of social deixis in the texts found in this play. The study is based on Levinson's theory on deixis (1983). The texts are taken from the play "*A Night in Khanzad's Life*". The steps to analyze the play are reading the play, finding the types of social deixis, analyzing and classifying the types. The dominant type that is used by the writer in this play is relational social deixis.

 Key words: Social deixis, pragmatics, context, A Night in Khanzad's Life.

1. Introduction

Language is a means of communication among people. People use language to interact, maintain their social relations and to show their identity. One of the linguistic fields that study language in context is pragmatics. Hudson (2000, p. 314) defines pragmatics as "the relation between language and its context of use". In other words, pragmatics studies the relation between linguistic expressions and the context of its use.

Deixis is one of the important subjects that is related to pragmatics in which the reference of the expressions relies on the context that surrounds the utterance.Yule (1996, p. 9) defines deixis as pointing or indicating via language and it is derived from Greek. Levinson (1983, p. 62) divides deixis into five types, space, time, person, social and discourse. Social deixis is used to show the identity of the participants, their age, their occupation, their social status and the type of relation between the participants via linguistic expressions. This study aims to identify and analyze both types of social deixis (relational and absolute) of Hama Kareem Hawrami's play "*A Night in Khanzad's Life*".

1.1 Context

Context has an important role in meaning interpretation. Since the 1970s, linguists have become increasingly aware of the importance of context in the interpretation of sentences (Brown & Yule, 1983, p. 35). It is widely used in linguistics especially in pragmatics.

The context often helps in understanding a particular meaning of a word, phrase and sentence. Leech (1983, p.13) considers context as any background knowledge assumed to be shared by speaker and hearer which contributes to hearer's interpretation of speaker's intention by a given utterance. So, for Leech, the participants of utterance-act should have shared knowledge to comprehend and interpret the utterance correctly.

1.2 Deixis

Levinson defines deixis as "the most obvious way in which the relationship between language and context is reflected in the structures of languages themselves" (1983, p. 54). So, for Levinson, deixis is clearly a form of indicating that is tied to the context. It concerns ways in which the interpretation of utterance relies on the analysis of that context of utterance.

In Kurdish, there are five types of deixis: person, place, time, discourse and social. Person deixis, according to Lobner's analysis, refers to the roles that the participants have in a speech event: the first

person is the speaker, the second person is the addressee, and the third subsumes everybody who is neither speaker nor addressee (2013, p. 63), such as *min* (I), *to* (singular you), *ew* (he, she, it), *ewan* (they), *êwe* (plural you) and *ême* (we) (Dzaye, 2014, p. 132). Place deixis refers to all expressions where the relative location of people and things being located (Yule, 1996, p. 12), such as adverbs of place *êra* (here) for proximal, close to the speaker, and *ewê* (there) distal, close to the addressee (Nawkhosh, 2010, p. 66).

Time deixis according to Levinson's definition "concerns the encoding of the temporal points and spans relative to the time at which an utterance was spoken" (Levinson, 1983, p. 62), such as adverbs of time, *êsta* (now), *beyanî* (tomorrow), *duwênê* (yesterday), *ĥeftey dahatû* (next week), beharê (spring), hemîşe (always), etc.(Marif, 1998, p.146). Discourse deixis concerns the use of expressions within some utterance to refer to some portions of the discourse that contains that utterance (Al-Sulaimaan, 2010, p. 336). Discourse deixis can be expressed by adverb of time, adverb of place and demonstratives, such as *pêş*tir (before), *le xwarewe* (below), *ewe* (this). Social deixis shows the social status of the participants.

1.3 Social Deixis

Fillmore defines social deixis as "the study of that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs" (1975, p. 75).

Social deixis is the phenomenon of the pronoun systems of some languages which grammaticalize information about the social identities or relationships of the participants in the conversation (Saeed, 2009, p.197). Levinson (1983, p.89) exemplifies such grammaticalizations as polite pronouns and titles of address. According to Holmes (2013, p.8) social relation depends on the relation between the participants, the social setting, functions of the interaction and the topic being discussed between them.

So, language varies according to the social characteristics of speakers; the use of language is determined by the relationship between the participants involved in conversation and their relative status. Speech between individuals of unequal position due to different status, age, social class and occupation is perhaps more formal and less relaxed than that between equals; therefore, different address forms are used by the participants in the speech event. Fattah (2011, p. 203) mentions that the major forms of social deixis are personal pronouns, proper names, nicknames, kinship terms, terms of endearment and honorific forms. Social deixis mainly is the lexical form showing respect either by raising the addressee, for example, when the speaker addresses the addressee by: *beŕêz* (*Exellency*), *kak* Ameer (*Mr*. Ameer) or by lowering the self, when the speaker says: *bendetan* (your slave), *nokertan* (your servant) (Ibid.).

1.4 Types of Social Deixis

Social deixis can be classified into relational social deixis and absolute social deixis as follows.

1.4.1 Relational Social Deixis

Relational social deixis is more important than absolute social deixis and is mainly concerned with socially deictic information encoded in languages of the world (Levinson,1983).

Relational social deixis can be expressed by many qualities of relationships that may be grammaticalized, for example kinship terms, totmic relations, clan membership, etc. as made available by the relevant social system (Ibid.). All societies have expressions or terms to address to refer one's kin. There are multiple terms used by people during interaction that reflect the kinship relation between speaker and listener.

Kinship terms indicate the intimacy among family members and are used to demonstrate the hearer's relationship with other family members. Family is the nucleus in composing society and society consists of a number of families which are tied by a certain bond. Kinship terms are the systems of lexical terms used in a language to express personal relationships within the family, in both narrow and extended senses (Crystal, 2008, p.261).

Kinshisp terms are of two types:

1. Consanguinity means to be related by blood. This relation has the strongest root among society members and this is related to patriarchy (*pyaw salari*) of Kurdish society (Nawkhosh, 2010, p.103-11). It includes, *bapîr* (grandfather), *dapîr* (grandmother), *bawik* (father), *dayk* (mother), *xuşik* (sister), *bira* (brother), *mam* (uncle), *xaĺ* (uncle), *kuŕ* (son), *kiç* (daughter), *pûr* (aunt) (Saeed,2011, p.84).

2. Affinity means to be related by social processes such as marriage. This relation is weaker than the former and it includes, *jin* (wife), *mêrd* (husband), *hewê* (husband's second wife), *bûk* (daughter-in-law), *zawa* (son-in-law) and *aweĺzawa* (brother-in-law) (Ibid., p.86).

Concerning the kin terms, Saeed (2011) claims that the division of kinship terms is different from one language to another and this relates to the social relation between members in society. In Kurdish, there is a separate term for each *kuŕe mam*, *kiçe mam*, *kuŕe pûr*, *kiçe pûr*, *kiçe xaĺ* and *kuŕe xaĺ* while in English there is only the term 'cousin' to express all these relations. Hence, it becomes clear that Kurdish language is very rich in kinship terms and this is due to a strong tie between family members in society.

Personal names can be used as a form of address. In Kurdish society, personal names are used by powerful people to address people who are less powerful, young or people of the same status. In speech act one should consider social position, age and the relation between the communicators as using personal name indicates that the relationship between the participants is friendship.

Terms of endearment can be used to express relational social deixis. These terms are invented particularly by parents, especially mothers to address their children or by lovers to address their beloved. These forms have nothing to do with address terms, but they are used to express warmth or affection. Terms of endearment, diminutive forms, are nouns formed by adding suffixes, to show love between the interlocutors, such as: *karîle* (dear kid), *xincîlane* (graceful), *kiçoĺe* (dear daughter), *gûĺoke* (rosy), *nazilê* (the coquettish), etc. (Abdulla & Omer, 2007). Some words are used to express love and close relation between the participants, for example, *azîzekem* (my dear), *gyanekem* (my sweet heart), *cergekem* (darling), *ŕoĥekem* (my soul) and *xoşewîstekem* (my love), *çawekem* (my eye), *diĺekem* (my heart). Most of these terms are parts of body that can be used as address terms. Since mothers and lovers consider the addressee as parts of their body (Asadpour, 2012).

In Kurdish society, only husband and wife can use expressions like, *afret* or *jineke* (dear wife) by her husband and *piyaweke* (dear husband) by his wife when address or speak with each other. They are used as person's name to show intimacy (Nawkhosh, 2008). It is clear for the hearer even if s/he is a stranger, that they are husband and wife.

In Kurdish language, like many other languages, occupation field is a wide field and includes different types of jobs, like *mamosta* (teacher), *şufêr* (driver), *endazyar* (engineer), *baẍewan* (gardener), *serbaz* (soldier), *beqal* (grocer), *diktor* (doctor), *zêŕinger* (goldsmith), etc. Faraj (2000, p. 167) points out that all occupations have great importance in society, but they show difference due to power and solidarity relation between them and even within the same field as the relation between doctor and nurse. Some of these terms are used alone like *ŕawçî* (hunter) while terms such as *şufêr* (driver) is used with *kak* (Mr.) and *westa* (artisan) can be used alone or with first name to address their practitioners. The address terms *westa* (artisan) and *mamosta* (teacher) are used to address the practitioners of many jobs, to a skillful and experienced craftsman, tailors, blacksmiths, carpenters, bakers, mechanic, etc. In other situations, the doer of these occupations is addressed with other variants like first name or title (Asadpour, 2012).

Aitchison (1999) believes that within a speech community, there is considerable language variation. The speech of its members differs according to geographical location, age, occupation, socio-economic status, ethnic group and sex.

Relational social deictic expressions, like kinship terms, personal names, terms of endearment and occupational address terms show intimacy, friendship and closeness between the participants in communication, i.e. there is a symmetrical relation between them.

1.4.2 Absolute Social Deixis

Absolute social deixis is the other main kind of socially deictic information. It includes certain forms which are particulary reserved for certain speakers (Levinson, 1983, p. 91). For example, the president as the representative of his people and their summation, in his speech, uses the first person plural pronoun *ême* (we) in pointing to himself while an ordinary individual might say *min* (I) (Brown and Gilman, 1960, p.254). Similarly, other forms reserved for authorized recipients, including restrictions on most titles of address which show specific social rank, like *payedar* (Your Highness), *cenabî serok* (Mr. President), *xawen şko* (Your Majesty), *qurban* (dear Sir), *gewrem* (Sir) (Dzaye, 2014, p.149).

Forms of official posts are used to show social position and those who are cadres in the government, e.g. *wezir* (minister), *serok* (president), *senator* (senator), *baĺwėz* (ambassador) etc. (Nawkhosh, 2008, p.110). In different occupations, people are usually addressed with particular address forms, such as: *profisor* (professor), *ŕagir* (dean), etc. Military titles like: *neqîb* (captain), *efser* (officer), *fermande* (*commander*), etc. (Ibid.). These forms carry authority in certain fields.

1.5 T-V Distinction in Kurdish

Like many languages all over the world, Kurdish has similar phenomenon of T-V distinction since Brown and Gilman's work was published in (1960). T-V distinction is the name given to the system found in languages when it has two different forms of second person pronouns. The different forms of these pronouns show power and solidarity between the speakers. According to (Dzaye, 2014, p. 149), in Kurdish, the second person pronoun *'to'* (singular form of you) would be used when speaking to a friend, social equal or a lower social rank. It is a familiar form which is equivalent to (tu) in French while *'êwe'* (the plural form of you), is the same as vous in French used by powerless speakers for addressing powerful addressee even though the hearer is a single person. In this way, the speaker violates the grammatical rule for using the second person pronouns. It is a polite form. In the following example the speaker addresses a single powerful person, but he uses a plural pronoun:

(1) *Êwe* key biŕyartanda bên? (When did you decide to come?)

1.6 Power and Solidarity in Kurdish Society

When people communicate with each other, the communicators show their different social status, educational and occupational position by using the appropriate language and expressions which show degree of symmetrical and asymmetrical relations between the interlocutors.This reflects on the social relation between them (Rasheed, 2012).

Power involves the asymmetrical relation between the participants, (e.g. older than, richer than, stronger than, nobler than, etc.). Hudson (1996, p.122) says that "speech may reflect the social relations between the speaker and addressee, most particularly the power and solidarity manifested in that relations". Solidarity refers to the motivations which cause individuals to act together and to feel a common bond which affects their social actions (Wardhaugh & Fuller, 2015, 9). For Wardhaugh and Fuller, solidarity reflects familiarity, common experiences, shared intimacies and closeness which influence their social relations, as in attending the same school, having the same parent, the same social status, the same scientific degree, practicing the same job, etc. i.e., it is based on equality

Kurdish society is a patriarchal society (*pyaw salarî*), a society that expects males to dominate in all family decision making, and this has effect on our language and social expressions. For Faraj (2000), to have a good communicative effect, it is not enough that the speaker should know the hearer alone, but also should be aware of the social relations between himself and the addressee so as to act accordingly. This information can be expressed by second person plural pronoun (*êwe*). Sometimes, specific kinds of verb are used to address high status and powerful people, for example, *gewremanken* (honor us) instead of *serdanmanken* (visit us) or *na fermuyt*? (Would not you like to have some drink?) instead of *naxoytewe*? (Do not you like to drink?). These kinds of verb are used to reveal the superiority of the addressee and to show respect as well (Ibid.). In Kurdish society, power can be noticed very clearly as there are people who are more powerful, richer, higher status, as in the relation between employer/employee, teacher/student, father/son, officer/soldier, etc. (Kareem, 2017).

1.7 Kurdish Honorific Forms

Trask defines honorifics as "a distinctive grammatical or lexical form used conventionally, and often obligatory in certain contexts, to show respect towards someone other than the speaker" (1993, p.129). According to Nawkhosh (2008, p. 103), Kurdish has no complex system of honorifics. Honorific forms show difference in age, sex and social status. Kurdish has the following honorific forms:

1. First name preceded by

a.Title, for example:

mîr Bedirxan (Prince Bederkhan), *Narmîn xan* (Narmeen Khan),

b. Kinship terms, for example:

xaĺe Tahir (uncle Tahir), *mam Sware* (uncle Sware)

2.Kinship terms alone, for example:

Xaĺe (uncle), *mame* (aunt), *daye* (mum, mummy, mother)

3. Title alone, such as:

diktor (doctor), *aẋa* (master), *mîr* (Prince), *şa jin* (Queen)

4.Teknonyms mean that a person is called the father (mother) of his/her first child (Ibid.). This is used only between acquaintances, for example:

bawkî Ŕewsa (Rawsa's father), *daykî Muhamad* (Muhamad's mother).

1.8 Social Deixis and Politeness

Each language has its own terms and expressions to show respect and it is different from one language to another. Politeness in conversation refers to the linguistic items that show a friendly attitude towards speakers and listeners. It lies not in the words and expressions themselves, but in the intended social meaning and function (Clark, 2007, p.75).

The polite expressions consist of prefixes or suffixes which are basically used as a reference form (*amaje pêkirdin*). Kurdish language has many polite forms including expressions used to address others for greetings or showing respect, e.g. specific expressions which are most related to social status, age, sex or occupations (Dzaye, 2014, p.149).

In Kurdish society, kinship terms are used to show respect especially with aged people.These terms are used even if participants are not relatives. Such terms can be used as *xaĺe* (uncle), *mam*e (uncle), *pûrê* (aunt).

Religious titles are used to express politeness when they occur before personal names, for example, *hacî Bekir* (haji Bakir) (Rasheed, 2012, p.114). Political, military and occupational titles also occur before personal names. They are used to express politeness, for example, *kak Mashood* (Mr. Mashood), *ceneral*

Mustefe (General Mustafa) and, *diktor Kemal* (Doctor Kamal). They are used as political, military and occupational titles respectively to express politeness (Ibid., p. 115).

Accordingly, social deixis is very much related to politeness. There are different social deictic words used to show respect and these words and expressions are termed as honorifics.

1.9 Analysis of Relational Social Deictic Expressions in the Play:

Relational social deixis can be expressed by kinship terms, personal names, occupational titles and terms of endearment. The analyses are below:

1. Context: A converstion between Khanzad, a barber and Khana. Khanzad asks Khana to bring her a barber to cut the hair of two Mullahs come from Turkey.

   Text and English translation:

Xana: " Xanim *sertaş* amadeye.."

Khana: Madam, the *barber* is ready..

Xanzad: " ba bêt…"

Khanzad: Let him come in..

Sertaş: "fermû..*xanim*..amadem ç bo sertaşîn ç bo serbiŕîn!.."

Barber: Here I am, Madam…I am ready to cut the hair or the head either!..

Xanzad: "(be tûŕeyî) to *sertaşî* yan *qasab*?!"

Khanzad: (angrily) Are you a barber or a butcher?!..

Sertaş: "kamiynit dewê ewim."

Barber: I am the one you wish to be..

Xanzad: "(be tûŕeyî) ta êsta *sertaş* bûy?!.."

Khanzad: (angrily) Up to now you were a barber?!

Sertaş: "ĥez defermûy xom dekem be *qesab*!.."

Barber: If you like,I can be a butcher..

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Xana: (hate pesewe) "*xanim* eme le baw bapirewe *sertaş* bûe.."

Khana: (comes forward) Madam, he has been a barber since the days of his father and forefathers.

Sertaş: "Beĺê waye..le wextî xoya *bawkim* çend car serî mîrî taşîwe!" (Act 3, scene 3, p. 338-339).

Barber: Yes, it is true. My father has cut the hair of the Prince several times!

   Analysis: In this conversation different relational social deictic expressions are realized such as my father, barber and butcher. The first relational social deictic expression is a kin term 'father' which is used to show a blood-based relation between the barber and his father to express relational social deixis because they have close relation between them.

   The occupational titles 'barber and butcher' are used to refer to the pariticipant's job. They are used to express power and solidarity relation between them because such kinds of job have lower status if compared with other jobs or with the position of Princess. Khanzad addresses him by title alone because it is the least intimate form of address and designates only occupation; therefore, Khanzad speaks with them angrily to show the inequality in position. While the barber and Khana address Khanzad by the absolute social deixis ' Lady' to show her superiority.

2. Context: A conversation between Khanzad, the Judge and Husein Ajem. Ajem finds his uncle's hands have been cut off. He laments on his dead body. Then Khanzad and the judge ask him if the hands were his uncle's. Finally, they discover that Husein Ajem's real name is Baram Alay.

   Text and English translation:

Ĥusên: "birya destekanî xomyan bibŕaye nek bew coreyan be to kirdaye.. *mame giyan* to gunaĥit çî bû?!"

Husein: I wish that my hands were cut off rather than you being treated like this.dear uncle what was your fault?!

Xanzad: çon ewe destî *mamî* toye?!.."

Khanzad: How? Are these your uncle's hands?!

Ĥusên: "Beĺê..daxo beç corê toyan kuşti bê, *mame giyan* to gunaĥit çî bû…"

Husein: Yes, God knows how they did kill you, dear uncle, what was your fault

Qazî: "ewe *mamî* toye!?.."

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Judge: Is this your uncle!?

Ĥusên: "Beĺê..beĺê..

Husein: Yes,..Yes,..

Xanzad: "*bawkit* nawî çîye?.."

Khanzad: What is your father's name?

Ĥusên: "*Baramî Alay*?!"

Husein: Baramy Alay!

Xanzad: "To nawit çîye..?"

Khanzad: What is your name?

Ĥusên: "lêre nawim *Ĥusêne*, beĺam lewê nawim *Ėbase*!!.."

Husein: Here, my name is Husein, but there my name is Abbas!!

Qazî: "kewate ew nameye (ŕwanî bo Xanzad) bo to hatwe?!"

Judge: So, this letter (looked at Khanzad) is for you?!

Ĥusên: "beĺê bo mine..beĺam dway çî!"

Husein: Yes, it is for me, but after what!..

Xanzad: "xeteke denasî?"..(namekey daye destî)

Khanzad: Do you recognize the handwriting? (She hands him the letter)

Ĥusên: "beĺê xoyetî!.. Xanim.. ger biŕwam pê nakey.. ba *Nazenin*, ew nameye bixwênêtewe!.." (Act 3, scene 1, p. 325-326).

Husein: Yes, it is. Madam.. if you do not believe me.. let Nazanin read this letter!..

Analysis: In this long conversation, there are different relational social deictic expressions used to show the close relation between the interlocutors. First, using personal names like: Abbas, Husein and Nazanin. This type of address shows symmetrical relation between them which is based on equality and sameness. Husein is Nazanin's cousin; therefore, there is intimacy and blood-based relation between them. So, he

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addresses her by personal name. Second, using terms of endearment like dear by Husein to address his dead uncle. He repeated *dear uncle* twice, i.e., using the kin term with the terms of endearment to show the strong relation and the great intimacy between himself and his uncle. He reveals his love to his uncle as he states: *"dear uncle what was your fault"*. The kin term uncle which is a conseanguineal kin term used four times to indicate close relation and intimacy between himself and his uncle.

The kin term 'father' is used to express the relational social deixis which is used to express the intimate relationship between Husein and his father because they have familial relation. This conversation shows intimacy and solidarity between participants who have symmetrical relation. Meanwhile, Husein addresses Khanzad by absolute social deixis 'Madam' to reveal the difference in position, status and power.

3. Context: Khanzad has a conversation with Lashkry in her guesthouse. She agrees to marry Lashkry on condition that he should bring for her both hands of Husein Ajem. Lashkry considers such condition as an easy task.

Text and English translation:

Leşkrî: "bê qezabî ewe key merce.. eger yekêkî wek to ney kirdbaye be dijwênim dezanî, *serleşkrêkî* wek min mercy way legel nacrê..çunke mirdin u jyanî yekêkî wek *Ĥusên Ėjcem* lay min wek yeke.."

Lashkry: May God bless you, what condition is this! If someone like you had not said it, I would have considered him an enemy. You cannot impose your conditions on a Corps Commander like me because death and life for someone like Husein Ajem is the same for me...

Xanzad: " Na.. bo to ştêkî wa nye, miniş *Xanzadekey* caran nîm!"

Khanzad: No, it is not a big matter to you. I am not the Khanzad of the past days.

Leşkrî: "Nabê…diĺ le diĺ mede, debê *Xanzadekey* lemewdwa gelê le *Xanzadekey* caran biĺndtir bê.." (Act 2, scene 1, p. 275-276).

Lashkry: It is not possible. Do not be hesitant. From now on, Khanzad should be higher than the previous Khanzad.

Analysis: The social deictic expressions used by Lashkry and Khanzad such as military title and personal name show solidarity and intimacy between them. Lashkry addresses himself by a military title *Corps Commander* to show his high rank and his power. Meanwhile, he addresses Khanzad by her personal name to express equality and sameness and to show his affection and his love to her. He tries to encourage her and show her that she has higher status and more power than before when he says: *"From now on,*

Khanzad should be higher than the previous Khanzad" because there is close relation between them. Additionally, he wants to show himself as someone who deserves to be her husband.

This reveals that people of high position address each other by personal name, i.e., personal name is reciprocal. Khanzad addresses herself by personal name in the presence of Lashkry to show him that they are equal in power. Lashkry has military power; Khanzad has administrative power. Although Khanzad has higher position as she is the Princess, but she exchanges using personal name with him to indicate that he deserves to be her husband. Consequently, she equates herself with him by using relational social deictic expressions (personal name) as a sign of familiarity or a desire for familiarity. At the same time, Lashkry shows his power by using military title (Corps Commander) as a symbol of power. Moreover, he is proud of himself and his power as he states: "*You can not impose your conditions on a Corps Commander like me*".

To sum up, personal names are used by powerful people to address less power or among participants who have high social status and participants of low status; in other words, when their relation is based on sameness and equality.

1.10 Analysis of Absolute Social Deictic Expressions in the Play

The absolute social deictic expressions are employed for authorized participants. They are exemplified as follows:

1. Context: A conversation between Lashkry, a messenger and Klol. A messenger arrives and carries a letter from the Persian King. Lashkry receives him warmly.

Text: KĺoĺÍ: "*Gewrem* piyawêkî ẋerîb daway binînî *beŕêzt* dekat.."

Klol: Sir, a stranger wants to see Your Excellency...

Leşkrî: "Piyawy ẋerîb ?!.."

Lashkry: A stranger?!

KĺoĺÍ: "Beĺê be şêwey ziman u pêçî mêzerekeya le ?cem deçê..deĺê: peyamberim, demewê çawim be *supasalarî* Soran bikewê..!"

Klol: Yes, according to his accent and the way he wears his turban, he seems to be Persian. He is saying: I am a messenger and I want to see Commander in Chief of Soran..!

Leşkrî: "Ba bête jûrewe.."

Lashkry: Let him in…

Kĺoĺ: "Beĺê.."

Klol: Yes,..

Leşkrî: "bem şewe, peyamberî çî? Çon zanrawe min hatûmetewe?"

Lashkry: What a messenger at night? How do they know that I am back?

Peyamber: "(dête jûrewe) siĺaw le *supasalarî* Soran…"

Messenger: (He comes in) Hail, the Commander in Chief of Soran...

Leşkrî: "Silaw le mêwan.."

Lashkry: Hail to the guest

Peyamber: "Peyamberî şay gewre.."

Messenger: The messenger of the Great Shah…

Leşkrî: "(pêşwazî kird) mêwanî *azîz*, *Leşkrî* xoy u *baregay* bê şûmar ŕêz u *paye bĺind* le peyamberî *xawenşkoy gewre* degrin"

Lashkry: (receiving and welcoming him). Dear guest, Lashkry and the people of his headquarters have utmost respect for the messenger of His Great Majesty. Peyamber: (lûleyekî derhêna) eme namey koşkî *şaye*.."

Messenger: (took out a roller). This is a message from the Shah's court.

Leşkrî: (bewiqarewe, namekey wergirt u xistiye ser serî..) "wek zor mandubî "?

Lashkry: (he took the letter respectfully and put it on his head) You seem tired Peyamber: "lew ŕojewe *beŕêztan* le Beẋdawe *derçûn* minîş le Tewrêzewe şew u ŕoj, le qonaẋêkewe bo qonaẋêkî bê wuçan ŕêga depêçmewe "

Messenger: Since the day Your Excellency left Baghdad, I also was travelling day and night from Tabriz from one destination to another non-stop.

Leşkrî: "(gazî kird) Kĺoĺ , Kĺoĺ.."

Lashkry: (call) Klol, Klol

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Kĺoĺ: "Beĺê *qurban*.."

Klol: Yes, Dear Sir

Leşkrî: "were…"

Lashkry: Come here.

Peyamber: "Fermû *gewrem*…

Klol: Yes, please, Sir…

Leşkrî: "em mêwane bibe *mêwanxane*.. xizmetêkî *şaheney* bike..çî pêwiste, xizmet guzaribe…"

Lashkry: Take this guest to the Guesthouse. Serve him in a royal style and do whatever he needs.

Kĺoĺ: "Beĺê *qurban*.." (Act 2, scene 2, p. 287-288).

Klol: Yes, dear Sir

Analysis: In this conversation, various absolute social deictic expressions are used. These expressions are used by inferiors to address superiors. The relation between Lashkry, Klol and a messenger is asymmetrical which is based on inequality and difference in social position and relative power between them. Klol addresses Lashkry by (Sir, Dear Sir and Your Excellency) in every utterance he utters. While Lashkry addresses Klol, his servant, by personal name when he calls him twice, Klol, Klol to show the social distance and relative power between them.

The messenger addresses Lashkry by absolute social deictic expressions, military title (Commander in Chief of Soran) and the social deictic expression (Your Excellency) to show his power, superiority, dignity and courage. He wants to show him that he is a very important man to them (Persians); therefore, they sent a letter for him from Shah himself .The messenger addresses the Persian Shah as the Great Shah to show his power and his high rank as he states: "*the messenger of the Great Shah*".

It is worth noticing that Lashkry, Commander in Chief of Soran, receives the guest warmly and addresses him by terms of endearment when he says: *Dear guest* to indicate that he is a loveable guest for him. Moreover, Lashkry considers the messenger of a high status man because he is sent by a Great Shah; therefore, he addresses him as a messenger of a Great Majesty. Lashkry honoured and showed extra respect to the messenger and the Shah of Persia by stating that "*Lashkry and the people of his headquarters have utmost respect for the messenger of His Great Majesty*". So, he did not show his extra respect to the Great

Shah of Persia and his messenger only, but also with the people of his headquarters to express his loyality to them. So, he shows himself as authorized speaker, the one who speaks on behalf of his people.

At the same time, Lashkry told Klol to serve the messenger as serving Shah and to take him to the Guesthouse to show his greatness and superiority and the people who sent him as well. The messenger addresses Lashkry by absolute deictic expressions such as *Beŕêztan* (Your Excellency) and in a plural form to show his power and high position. So, Lashkry and the messenger have solidarity relation between them because both of them are powerful. Lashkry as a Commander in Chief has military power and the messenger has political power as a messenger from the Persian King. At the end of the conversation, Klol shows Lashkry's high status and power by absolute social deictic expression ' Dear Sir' and to reveal his inferiority as well.

2. Context: A conversation between Lashkry, Mirza Asaf and Klol. After the messenger gives Lashkry the letter from Shah (the Persian King), Lashkry asks Mirza to read the letter for him because he does not know the Persian language.

Text: KĺoĺÍ: (dête jûrewe) "Gewrem Mîrza Asef amadeye.."

Klol: (coming in) Sir, Mirza Asaf is ready…

Leşkrî: "Ba bête jûrewe…"

Lashkry: Let him in…

KĺoĺÍ: (deçête derewe)…

Klol: (going out)

Mîrza: (dête jûrewe) "Gewrem şewtan şad"

Mirza: (coming in) Good evening, Sir

Leşkrî: "Mîrza didartan şad…"

Lashkry: Mirza happy to see you…

Mîrza: "Gewrem be geŕanewetan xeylî derûnim kirayewe.."

Mirza: Sir, I am very happy with your coming back…

Leşkrî: xoş bî…(namekey lenaw lûlekeda derhêna) Mîrza em nameyem bo bixwênewe..beĺam debê nihêny bê...”

Lashkry: Thank you…(takes out a letter from a roller) Please, Mirza read this letter for me..but it should be a secret…

Mîrza: "Le min meĥkem tir heye?”

Mirza: Is there anyone who is more trustful than me?

Leşkrî: (namekey daye dest Mîrza)

Lashkry: (hands him the letter)

Mîrza: (werî girt) Nûsrawe: "le şahenşay Aryan zemînewe bo ser leşkrî Mîrî Soran..Leşkrî Xan.. ême leser peymanî xomanîn, be hênerî em nameyeda engustileyekî şahaneman be xeĺat bo nardî, le katî tenganeda bekart dê…”

Mirza: (he takes it) It is written: (From the Emperior of Aryan territories to the Corps Commander of Soran Emirate…Mr. Lashkry …we are keeping our promise. We are sending a precious ring with this letter as a reward, you can use it at hard time…

Leşkrî: (namekey lê werdegrê) "Mîrza Asef çîm pê wtî?!”

Lashkry: (takes the letter from him) What did I tell you Mirza Asaf?!

Mîrza: "Gewrem ewey pê nawê…”

Mirza: Don't worry, Sir…

Leşkrî: "Aferîn Mîrza Asef…”

Lashkry: Good Mirza Asaf…

Mîrza: "Bibûre…lutfit heye (çwe derewe)…”

Mirza: Pardon me…with your permission (goes out)

Leşkrî: (le diĺî xoya) "Leşkrî Xan, em naz naweşit wergirt, ey bo engustîlekey nedamê?...” (Act 2, scene 2, p. 289-290).

Lashkry (to himself): Lashkry Khan, you' ve got this title as well. Why didn't he give me the ring?

Analysis: In this conversation, Klol uses both types of social deictic expressions in the same speech. He uses absolute social deixis (Sir) when he addresses Lashkry while he addresses Mirza Asaf by relational social deixis (personal name) as he states: "*Sir, Mirza Asaf is ready"*. This reflects close relation between Klol and Mirza Asaf on the one hand, which is symmetrical and on the other hand, it reflects the distant relation between Klol and Lashkry which is asymmetrical. Both Klol and Mirza Asaf (the inferiors) address Lashkry by absolute title 'Sir' to show his superiority and power.

Mirza uses the second person plural attached pronoun (-*tan*) which is attached at the end of the verb (*geŕanewetan*, your coming back and *şewtan*, your evening) to reveal Lashkry's high position and power. It is similar to the 'V' form which is found in European languages and is based on relative power and social distance between Mirza and Lashkry.

At the same time, Lashkry wants to establish solidarity relation between himself and Mirza Asaf when he uses the second person plural attached pronoun (-*tan*) which is attached to the verb see (*didar*) to make it plural (*didartan*) to address a single inferior person (Mirza Asaf) because Lashkry wants to achieve his goal.

In the letter, Lashkry is addressed by social deictic expression, military title Corps Commander of Soran Emirate by the Persian Emperor (*Shahanshah*) to show Lashkry's power, authority and his high status. At the same time, he is addressed by the absolute social deictic expression Mr. to show his nobility, his power and politeness; therefore, they sent him a precious ring as a symbol of his dignity.

After that Lashkry addresses Mirza Asaf by relational social deictic expression (personal name) to remind him of the inequality and asymmetrical relation between himself and Mirza Asaf while Mirza Asaf addresses him by the same title before reading the letter for him (Sir) to show him that he has less power and lower status than Lashkry as he states: "*Don't worry*, *Sir* ". At the same time both Lashkry and Mirza Asaf use the second person singular pronoun *'to'*, (you) to address each other, which means that '*to'*(you) is neutral. Powerful people (Lashkry) use it to address less powerful people (Mirza Asaf) and vice versa.

After Mirza Asaf had left him alone, he repeated the title 'Lashkry Khan' to address himself to express pride, power, authority and nobility as he says: "*Lashkry Khan you've got this title as well"*.

All the above analyzed examples, reveal that the social deictic expressions (relational and absolute) depend on relative power and solidarity relation between communicators in the speech event. Their interpretation depends on context. The absolute social deictic expressions are used for those who have high social rank, political power and also among peers.

Conclusion:

Social deixis is the linguistic expression that cannot be apprehended properly without the knowledge of the context of utterance. Social deixis has great role in showing the identity, the age, the sex, the occupation, the social status and the social relation of those involved in a speech event. Based on the text analysis, it is found that the writer has used both types of social deixis: relational social deixis and absolute social deixis in the play *'A Night in Khanzad's Life'* written by Hama Kareem Hawrami.

Due to the findings of social deixis in this play, it is concluded that social deixis is the manifestation of the identity and social position of the communicators in the speech event as well as the formality and familiarity relation between them which is determined pragmatically and contextually and it helps in smooth communication.The writer used both types of social deixis in this play.

کورتەی باسەکە :

ئەم باسە لەژێر ناونیشانی (شیکردنەوەی نیشانە کۆمەلایەتیەکان لە شانۆگەری شەوێك لە ژیانی خانزادا) لە نوسینی حەمە کەریم هەورامی. ئەم باسە دەربارەی شیکردنەوەی رۆڵی نیشانە کۆمەلایەتیەکان لە پەیوەندی نێوان ئاخێوەراندا. ئەم نیشانانە بەکاردێن بۆدیاری کردنی ئاستی رۆشنبیری و پیشەو باری کۆمەلایەتی قسەکەران. ئەم باسە چەند بابەتێك لە خۆ دەگرێت. یەکەم ئەم باسە پێك هاتووە لە کورتەیەك و پێشەکی بابەتەکە لەگەل پێناسەیەکی کورتی نیشانەکان و جۆرەکانی بەنمونە. هەروەها باس لەدەوروبەر و نیشانە کۆمەلایەتیەکان و جۆرەکانی دەکات لە کۆمەلگەی کوردیدا. دواترچەند نمونەیەك لە شانۆگەریەکە شیکراونەتەوە بۆ دیاری کردن وچۆنیەتیەتی بەکار هێنانی هەردوو جۆری نیشانە کۆمەلایەتیەکان (نیشانە رەهاکان و نیشانە ریژەییەکان) لە شانۆگەری ناوبراودا. لەگەڵ گرنگترین خاڵەکانی ئەم لێکۆلینەوەیە لە ئەنجامدا خراونەتە روو. لە ئەنجامە هەرەگرینگەکانی ئەم لێکۆلینەوەیە ئەوەیە کە نیشانە کۆمەلایەتیەکان هۆکار و ئامرازی زمانەوانی گرینگن بۆ دیاریکردنی ناسنامەی کۆمەلایەتی ئاخێوەران لە کردەی گەیاندندا و بەکارهێنانی پەیوەستە بە دەوروبەر و هەردوو جۆری نیشانە کۆمەلایەتیەکان لە شانۆگەری ناوبراودا بەکار هاتوون.

خلاصة البحث:

البحث بعنوان (تحليل الإشاريات الاجتماعية فى مسرحية ليلة فى حياة خـانزاد) للكاتب حمـه كريم هورامى. يتنـاول هدا البحث دراسة تحليل وتاثير هذه الإشاريات فى تحديد قوة وضعف المشاركين فى الحوار وتحديد المستوى الثقافى والاجتمـاعى والمهنى. وإيضـا له تأثير كبير فى تحديد الهوية الاجتماعية لكل من المتكلم والمستمع ومدى ونوعية العلاقة بين أفراد المجتمع. يستمد هده الإشاريات مغزاه من السياق الذى يستخدم فيه. هناك نوعان من الإشاريات الاجتماعية: الإشـاريات الاجتماعية النسبية (relational social deixis) والتي تستخدم بين ألاقرباء وألاحبة والإشاريات المطلقة (absolute social deixis) تستخدم في حوار النبلاء وألاقويـاء فقط .

إن إستخدام هده الإشاريات فى المجتمع الكوردى بشكل عام وفي هده المسرحية "ليلة في حيـاة خـانزاد" بشكل خـاص يتـأثر بشكل كبير بمدى ضعف وقوة المشاركين فى الحوار حيث ان للقوي أو صـاحب النفود مصطلحات أو إلإشـاريات خاصـة يلقبون بهـا أمـا الذين ليس لهم نفود فهناك إلإشاريات وألقاب مختلفة.

يتكون البحث من ملخص ومقدمة ومضمون البحث مع تحليل لبعض الحوار كنمودج وإستنتاج لأهم ما توصل إليه البحث. ومن أهم ما توصل إليه هدا البحث هو أن الإشـاريات الاجتماعية أداة لغوية مهمة تهدف إلى كشف الهوية الإجتماعية للمشاركين في الحوار والتى يعتمد على السياق. وأن الكاتب أستعمل كلا النوعين من الاجتماعية في المسرحية المذكورة .

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