

# **SOCIAL DEIXIS IN *THE KITE RUNNER* NOVEL**

A GRADUATING PAPER

Submitted In a Partial Fufilment of the Requirement for Gaining the Bachelor  
Degree of English Literature



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## FINAL PROJECT STATEMENT

I certify that this graduating paper is my own work, I am completely responsible for the content of this research. Other writer's of findings included in the graduating paper are quoted or cited in accordance with ethical standards.

Yogyakarta, 12 Januari 2021

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Atas perhatiannya, saya ucapkan terima kasih.

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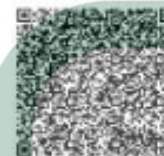
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## **SOCIAL DEIXIS IN THE *KITE RUNNER* NOVEL**

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### **ABSTRACT**

This research studied social deixis in the Khaleed Hosseini's novel entitled *The Kite Runner*. The aims of this research was to analyze social deixis expressions that were found in *The Kite Runner* Novel. There are many theories that applied to analyze kinds of social deixis. Social deixis by Fillmore is one of the theories that presented a complete class of it. The Fillmore's theory was used as the primary theory and the social dimension by Holmes as the secondary theory. The purposes of this research was to find out: (1) The types of social deixis used in *The Kite Runner* novel, (2) The most dominant types of social deixis and the reason why it was dominantly used, (3) The influences of social dimension in *The Kite Runner* novel. This research used descriptive qualitative since the data used in this research were from dialogues. This research used document analysis for collecting data since the data were taken from *The Kite Runner* novel. The output of this research showed four types of social deixis that used in *The Kite Runner* novel, namely the devices for person marking, the various of separating speech level, the various names, titles, and kinships between the participants, the various ways linguistic performances can count as social acts. The informal pronoun (the device for person marking) and the plain speech (the various of separating speech level) are the most dominant type of social deixis. These types of social deixis have the same number of data because the plain speech can be seen from the informal pronoun. The reason why these types of social deixis were dominantly used, because it deals with people interaction in this novel. It is used to keep up close relationship between the speakers in this novel. It means, there is a lot of close relationships between the speakers although in this novel they come from different statuses. The explanations of every type of social deixis based on the social dimension.

**Key words:** *Social Deixis, The Kite Runner Novel, Social Dimension*

## DEIXIS SOSIAL DALAM NOVEL KITE RUNNER

Oleh: Ari Alfiansyah Daulay

### ABSTRAK

Penelitian ini mengkaji deiksis sosial dalam novel Khaled Hosseini yang berjudul *The Kite Runner*. Penelitian ini bertujuan untuk menganalisis ekspresi deiksis sosial yang ditemukan dalam Novel *Kite Runner*. Ada beberapa teori yang dapat diterapkan untuk menganalisis jenis deiksis sosial. Teori deiksis sosial yang dikemukakan oleh Fillmore adalah salah satu teori yang digunakan untuk mengidentifikasi jenis deiksis sosial secara lengkap. Teori ini digunakan sebagai teori primer dan teori dimensi sosial oleh Holmes digunakan sebagai teori sekunder. Penelitian ini bertujuan untuk mengetahui: (1) Jenis deiksis sosial yang digunakan dalam novel *The Kite Runner*, (2) Jenis deiksis sosial yang paling dominan dan mengapa jenis tersebut dominan digunakan, (3) Pengaruh dimensi sosial dalam novel *The Kite Runner*. Penelitian ini menerapkan metode deskriptif kualitatif karena menggunakan data berupa dialog. Penelitian ini menggunakan analisis dokumen untuk mengumpulkan analisis data karena data diambil dari novel yang ditulis oleh Khaled Hosseini berjudul *Kite Runner*. Dalam penelitian ini ditemukan empat jenis deiksis sosial yang digunakan dalam novel *Kite Runner*, Sebagai berikut: perangkat untuk penandaan orang, berbagai cara membedakann tingkat ucapan, berbagai nama, gelar, dan kekerabatan antara para peserta tutur, berbagai cara kinerja linguistik. Kata ganti informal (perangkat penanda orang) dan ujaran biasa (tingkat ucapan) adalah jenis deiksis sosial yang paling dominan digunakan. Jenis ini paling banyak digunakan karena berhubungan dengan interaksi antar tokoh dalam novel ini. Jenis ini digunakan untuk menjaga kedekatan hubungan antar penutur. Hal ini berarti, ada banyak kedekatan hubungan antar penutur meskipun mereka berasal dari status yang berbeda-beda. Interpretasi setiap jenis deiksis sosial tergantung pada dimensi sosial.

Kata kunci: Deiksis Sosial, Novel *Kite Runner*, Dimensi Sosial

**MOTTO**

**Work in your “time zone”.**



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## DEDICATION

The researcher dedicates this graduating paper to:

Everyone who wants to read this masterpiece





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# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

Language is a system of sound signals that are agreed upon to be used by certain group members in working together, communicating, and recognizing themselves (Kridalaksana, 1983) as cited in Abdul Chaer (2012: 32). Another definition of language as explained by Chaer and Agustina (2010: 11), language is a system in the form of sound, arbitrary, productive, dynamic, diverse, and human. From the definition above, language is a system, meaning that the language can be established which is formed by various parts that are designed indefinitely. It is clear that Language has an important part in society. Communication will run easily if the aim of language is used effectively.

Language is expressed in various forms to make it fascinating such in the novel. The novel is one of expression that liked by many people, because the story presented is interesting to read, such as romantic novel, historical novel, fantasy novel and others. One of the interesting novels for the Researcher is *The Kite Runner* novel. According to the Oxford dictionary (2010), novel is a story long enough to fill a complete book, where the characters and occasions are normally nonexistent. This novel was published in 2003 and was written by Khaled Hosseini. In contrast, the novel itself is different. Individuals who read the novel need to think more to get the meaning or messages of the utterances from the novel and to understand the story in the novel. For example is the word *we*, when

the speaker says it in front of the audience, the word *we* will have ambiguous meaning because it refers to all audiences or just a few people.

Additionally, the researcher chooses *The Kite Runner* Novel by Khaleed Hosseini because of two reasons. The first reason, in this novel, there is a social distance between the speakers because they come from different statuses. The researcher wants to show how far or how close the distance relationship between the speakers and their purpose in having the conversation. Therefore, social deixis theory can determine how close the speaker's relationship is and their purpose in having the conversation. Besides, the researcher also wants to show the most dominant of social deixis, and why it was dominantly used. The second reason, this novel tells about the story of father-son relationship and friendship, wish for atonement, guilt, loss, and forgiveness. This novel also has two different statuses. The High status named 'Pashtuns' and the low status named 'Hazaras'. In this novel, the Pashtuns came from sunni muslims while the Hazaras came from Shi'a. Here is the example of the deictic expression that found in the novel:

(1) "There is no act more wretched than stealing, **Amir**"

"Yes baba." (2003: 14)

(2) "But i wonder,

Would you ever ask me to do such thing, **Amir Agha**?"

"Don't stupid, hassan. You know i wouldn't" (2003: 44)

The first example, the conversation above takes place at their home when Baba was giving advice to Amir. The word "Amir" in the conversation above is spoken by Baba to his son. "Amir" included in the informal pronoun form in



social deixis. The relationship between the participants can be known from the social dimension. In the *social distance scale*, the person marking “Amir” indicates a close or intimate social relationship between the participants. The intimate can be known from non formal language variations and use a first name. In the *status scale*, this conversation shows that “Amir” is someone with lower status or someone younger. In the *formality scale*, the person marking “Amir” includes informal pronoun because the speaker uses the first name or familiar names against his speaking partner. Informal can be seen based on the place or non formal situation. The conversation above takes place at their home. The language used also tends to be casual. In *two functional scales*, the conversation above included in the low affective content. The low affective content indicates that the conversation above is conducted to show feelings or closeness to each other and not contain social elements.

The second example, the conversation above takes place in a field when Hassan asked something to his friend while they were waiting for a broken kite. The word “Amir Agha” in the conversation above is spoken by Hassan to his friend. “Amir Agha” included in the formal pronoun form in social deixis. The relation between the participants can be known from the social dimension. In the *social distance scale*, the person marking “Amir Agha” indicates a distant social relationship between the participants. Distances can be known from formal language varieties and the use of polite names such as an honorary title or someone respected. In the *status scale*, this conversation shows that “Amir Agha” is someone with high status. In the *formality scale*, the person marking “Amir

Agha” includes formal pronoun because the speaker uses a polite name against his speaking partner. Formal can be known from the place or formal situation. Although the conversation above takes place in the courtyard of the Shah Faisal mosque, Hassan uses a polite name against his speaking partner. In *two functional scales*, the conversation above included in the high affective content. The high affective content indicates that this conversation contains social elements. Although Amir and Hassan are two best friends, they have differentiated in social status. Hassan was the son of Amir’s servant from the Hazaras.

Therefore, the researcher cannot analyze the meaning of the utterances among the speakers in the novel before the researcher gets the theory to understand the dialogues. In this case, the theory of pragmatic is applied in this research. Pragmatic is the investigation of how more gets communicated than what is said (Yule, 1996: 1). Pragmatic is used depends on the determinant of language use, namely the interlocutor, the purpose of the speaker, the issue being talked about, and the circumstance. Individuals may use different style of a language for different purposes. They may use different dialect of a language in different situations, and in societies, they will choose different languages based on the circumstances where they are talking (Holmes, 2013: 8). It means humans have different communication depending on the purpose, context, and situation. Furthermore, Holmes created a social dimension theory to identify the phenomenon of language. There are four categories of social dimension. They are: social distance relationships of speakers, the social status, the formality and the function of the speech act. There are many theories in pragmatic than can be

applied to analyze the relation between context and language. In this research, the researcher prefers to use a theory called deixis.

Deixis refers to the ways of language encode or grammaticalized features of the situation of speech event or expressions, and also concern the ways of the interpretation of expressions depend on the examination of the context of expressions (Levinson 1983: 54). Levinson divides social deixis into 5 categories (Levinson, 1983: 65). The researcher of this research only focuses on social deixis theory.

According to Fillmore (1975: 76) “social deixis refers to the part of sentence that is formed and determined by the reality of the social situation in which the utterance happens “. By using Fillmore’s theory, the researcher wants to explain the kinds of social deixis that spread up in this novel. The aims of this research is to analyze social deixis in *The Kite Runner* novel written by Khaled Hosseini. There are two theories that will be used in this paper. The social deixis stated by Fillmore, C. J. as the primary theory and the social dimension stated by Janet Holmes as the secondary theory.

## 1.2 Research Question

The researcher formulates the research question based on the explanation of the background of the study, as follows:

1. What are the types of social deixis used in the *Kite Runner* novel?
2. What types of social deixis is the most dominant and why is it the most dominant?

3. How are the social dimensions influence the use of deictic expression in the *Kite Runner* novel?

### 1.3 Objectives of Study

The objectives of study refer to the research question. They are:

1. To describe the types of social deixis that applied in *The Kite Runner* novel.
2. To show the most dominant of social deixis and the reason why it was dominantly used.
3. To describe the influence of social dimensions in *The Kite Runner* novel.

### 1.4 Significances of Study

This paper is hoped to give both theoretical and practical benefits in exploring about social deixis. The novel is a book that has numerous things. When the people read the text, sometimes they have a wide creative mind and they have difficulty in understanding some of the expressions in the novel. Theoretically, the motivation behind this paper is to increase the knowledge about social deixis, especially for the next researcher who enthusiast about social deixis. Practically, this research is hoped to give a contribution to teach and to learn English linguistics, especially in the social deixis area. Hopefully, this research will useful for readers who want to know more about social deixis.

### 1.5 Literature Review

There are several paper and journals that discuss about social deixis. First, the thesis by Eka Gita Dewanti from Faculty of Cultural Sciences, Brawijaya University 2014 entitled “Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel”. This paper discussed social deixis forms in *Perahu Kertas* novel. In this paper, the researcher use Fillmore’s theory. This paper aims to discover: (1) the forms of social deixis, (2) The most dominant types of social deixis (3) The interpretation of every types of social deixis. This paper used qualitative method and used document analysis since the data from the dialogues. In this paper, the researcher discovered 59 social deixis form that classified in 6 types.

Second, the journal is written by Argian Ekowati from English Departement, State University of Semarang 2014 entitled “The use of Pragmatic Deixis in conversation texts in Pathway to English”. This research aims to discover deictic expressions in conversation depends on the context. This paper used descriptive qualitative method and observation technique to get the data. 13 coversation text were taken as the data. This research used the deixis theory by Stephen C. Levinson. The most dominant deixis that showed up was person deixis. It showed up 234 times. The result shows that the context in the coversation, The person deixis could be appllied to point an imaginary person in life and as well mean solidarity. Therefore, it is very important to consider context dependece when reading or having conversations with other people.

Third, the journal by I Gede Arga Anggara from Graduated Program, State University of Semarang 2017 entitled “Deixis Used in Top Five Waldjinh’s

Popular Keroncong Song Lyrics”. The aims of this paper are to explain the kinds of deixis, the most dominant of deixis, and why the kind of deixis is dominant. The lyrics of the song related to deixis area because it express the songwriter’s feelings or emotions that represented human thoughts. The descriptive qualitative was engaged in this paper. This paper took the data from top five popular keroncong song’s lyrics by Waldjinh. Person deixis was the dominantly used in this song’s lyric. the reason why person deixis was dominantly used because it deals with people interaction. It is used to keep up interaction between songwriter and her audience.

Based on the explanation above, the third earlier study has the same theory that is deixis. The first paper focuses on the social deixis. the second paper focuses on the kinds of deixis and the most dominant deixis. But the third study is rather different from others. He focuses on the dominant deixis and the reason why the kind of deixis is dominant. Therefore, from all the earlier papers, this research has a little dissimilar from the earlier ones. The researcher has a good reason to distinguish his paper from previous paper. This research used the different object from the earlier researches and also used two theories. This research used social deixis stated by Fillmore C. J. as the primary theory and the social dimension stated by Janet Holmes as the secondary theory to analyze the data in *The Kite Runner* novel.

### **1.6 Theoretical Approach**

The aims of this research is to analyze social deixis in *The Kite Runner* novel written by Khaleed Hosseini. The theories applied in this research are social

deixis by Fillmore C. J. and social dimension by Holmes. Fillmore (1975: 76) states that social deixis refers to the part of sentence that is formed and determined by the reality of the social situation in which the utterance happens. The certain reality of the social context in which the utterance happens shows the social difference between the speaker and the partner speaking. Fillmore divides social deixis into five categories. Fillmore created language information on social deixis, they are: person marking, speech level, the various names, titles, and kinships between the participants, the various ways linguistic performances can count as social acts and the ways linguistic performances can accompany other social acts (Fillmore, 1975: 76).

Individuals may use different style of a language for different purposes. They may use different dialect of a language in different situations, and in societies, they will choose different languages based on the circumstances where they are talking (Holmes, 2013: 8). It means humans have different communication depending on the purpose, context, and situation. Furthermore, Holmes created a social dimension theory to identify the phenomenon of language. The social dimension focuses on the status scale, social distance scale, the formality and the function of the speech act.

These theories are used to investigate the kinds of social deixis and the influence of the social dimension in *The Kite Runner* novel. By using these theories, the researcher tries to describe the social identities such as person marking, speech level, names, titles, kinship, insults, greetings and expression of gratitude according to the status scale, The social distance scale, the formality,

and function of the speech act among the speaker that spread up in *The Kite Runner* Novel.

## **1.7 Method of Research**

### **1.7.1 Type of Research**

Descriptive qualitative is used in this research since the data in this paper is from dialogues. Qualitative research is a method for investigating the meaning of group or a person that is considered human problem or social problem (Creswell, 2013: 4). In this research also included descriptive qualitative as an addition because it analyzed social phenomenon about social identities like status social in *The Kite Runner* novel.

### **1.7.2 Data Sources**

This research was taken the data from Khaleed Hosseini's novel entitled *The Kite Runner*. The data taken from the novel is used as primary data. The data analyzed are utterances between the characters in the novel.

### **1.7.3 Data Collecting Technique**

Documentation analysis is used in this research since the data of this research are collected from written sources. There are some steps to get the information that researchers need. The first step is reading the novel to find the data and to understand context in depth. The second step is identifying the data to determine the type of the social deixis. The third step is listing the data to classify the types of social deixis.



#### **1.7.4 Data analysis Technique**

This research uses the identity method. The identity method is data analysis technique that is determined externally and is not part of language being referred to (Sudaryanto, 2015: 15). Sudaryanto divides the identity method into five types. Out of several types of Identity methods, the researcher prefers to use one, namely referential Identity Method. Referential identity method is a method where the determining tool uses referent or figure referred to by the language unit as the determinant (Kesuma, 2007: 52). The referent can be in the form of objects, places, work, characteristic, and conditions referred to by identified language units. The data that has been found will be analyzed in several steps. They are: Analyzing the social deixis in the Kite Runner novel, dividing the data depend on the type of social deixis, describing the meaning of every kind of social deixis, and drawing the conclusion

#### **1.8 paper organization**

This paper consists of four chapters. The first chapter introduction that discusses about the background of study. This chapter concerns the background of study, research question, objectives of study, significances of study, literature review, theoretical approach, method of research and paper organization. the second chapter is theoretical background that explains about theory of this paper. It consists of theory of pragmatic, theory of deixis, and theory of social deixis. the third chapter is finding and discussion about the data. The fourth chapter is conclusion and suggestion.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 CONCLUSION

Based on the analyzed about social deixis, the form of deictic expression in the novel that the researcher found are 54 forms of social deixis. All social deixis form divides into five types where the researcher cannot find the last type of social deixis. There are 19 forms of social deixis belong to the device for person marking that refer to informal pronoun and formal pronoun. The informal pronoun indicates a close or intimate social relationship between the participants. The informal pronoun has 10 forms of data. They are: Amir, Hassan, Rahim, Assef, Ali, Soraya, Farid, Sohrab, Jamila, and Iqbal. The formal pronoun indicates a distant social relationship between the participants. The formal pronoun has 9 forms of data. They are: Agha Sahib, Amir Agha, Mrs. Nguyen, Mrs. Dobbin, General Sahib, Dr. Armani, Mr. Andrews, Mr. Fayyaz, and Dr. Kumar.

There are 19 forms of social deixis belong to the various of separating speech level that refers to the formality or politeness speech act. They are used by participants based on the situation and place when the speech act occurs. The various of separating speech level divides into 3 categories. The first category is plain speech that has 10 forms of data. They are: Amir, Hassan, Rahim, Assef, Ali, Soraya, Farid, Sohrab, Jamila, and Iqbal. The second category is polite speech that has 4 forms of data. They are: Mrs. Nguyen, Mrs. Dobbin, Mr. Andrews, and Mr. Fayyaz. The third category is honorifics speech that has 5 forms of data. They are: Agha Sahib, Amir Agha, General Sahib, Dr. Armani, and Dr. Kumar.

The third type of social deixis, the researcher found 10 forms of the various names, titles, kinsips that refer to the relationship between the speaker, the speaking partner and the person referred to. The first category has 2 forms of data. They are: Pashtun and Hazara. The second kind has 5 forms of data. They are: Agha, Doctor, General, Teacher and Writer. The third category has 3 forms of data. They are: Kaka, Baba, and Bachem.

The fourth type of social deixis, the researcher found 6 forms of the various ways linguistic performances can count as social acts that reflect more sorts of social factors. This type divides into 3 categories. The first category is insults that have 3 forms of data. They are: Donkey, Dog, and Flat-nosed. The second category is greetings that have 2 forms of data. They are: Where will you go and where are you. The third category is expression of gratitude that has 1 form of data. It is thank you.

The informal pronoun and plain speech are the most dominant type of social deixis. These type of social deixis have the same number of data because the plain speech can be seen from the informal pronoun. The reason why these type of social deixis were dominantly used, because it deals with people interaction in this novel. It is used to keep up close relationship between the speakers in this novel. It means, there is a lot of close relationships between the speakers although in this novel they come from different statuses.

The influences of social dimension depends on the types of social deixis. The first name indicates a close relationship between the speakers. The title or the

last name indicates a distant relationship between the speakers. The formality of the conversation depends on whether the conversation takes place in the formal or non formal place. The last is the function of the conversation. Most of conversations in the novel use the affective content.

#### 4.2 SUGGESTION

In this part, the researcher wants to give several suggestions for the next researcher, especially in social deixis theory. This research is expected to be usefull for the next researcher who will make a reresarch about social deixis. In this research, the researcher found four types of social deixis in Khaled Hosseini's novel entitled *The Kite Runner*. The researcher suggest for the next researcher to find a rich sources that may cover more complete types of social deixis. Another suggestion for the next researcher, this novel also can analyze with other linguistic theories.

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## LIST OF APPENDIXES

### Data Forms of Social Deixis in *The Kite Runner* Novel

No	Social Deixis		Social Dimension			
	The Device for Person Marking		Social Distance Scale	Status Scale	Formality Scale	Two Functional Scale
1.	Informal Pronoun/Familiar person marking	a. BABA There is no act more wretched than stealing, <b>Amir.</b> AMIR Yes, baba. (2003: 14)	Intimate	Subordinate	Informal	Low Affective Content
		b. HASSAN That was the best story you've read me in a long time, AMIR Are you sure, <b>Hassan</b> ? (2003: 23-24)	Intimate	Subordinate	Informal	Low Affective Content
		c. RAHIM So he's not violent, BABA That's not what i mean, <b>Rahim</b> , and you know it, (2003: 17)	Intimate	Subordinate	Informal	Low Affective Content
		d. AMIR Just let us go <b>Assef</b> . We're not bothering you. ASSEF Oh you're bothering me. (2003: 33)	Intimate	Subordinate	Informal	Low Affective Content
		e. ALI We can't live here anymore,	Intimate	Subordinate	Informal	Low Affective

		BABA But I forgive him, <b>Ali</b> , didn't you hear? (2003: 89)				Content
		f. SORAYA Does it bother you enough to change your mind? AMIR No, <b>Soraya</b> . Not even close, (2003: 142)	Intimate	Subordinate	Informal	Low Affective Content
		g. FARID You're selling children! AMIR <b>Farid</b> , sit down! Let it go! (2003: 219)	Intimate	Subordinate	Informal	Low Affective Content
		h. SOHRAB I'm so dirty and full of sin. AMIR You're not dirty, <b>Sohrab</b> (2003: 277)	Intimate	Subordinate	Informal	Low Affective Content
		i. JAMILA I am <b>Jamila</b> , Soraya jan's mother. AMIR Salaam, Khala Jan, (2003: 124)	Intimate	Subordinate	Informal	Low Affective Content
		j. IQBAL TAHERI So, Amir jan, you're going to tell us why you have brought back this boy with you? JAMILA <b>Iqbal jan!</b> What sort of question is that? (2003: 318-319)	Intimate	Subordinate	Informal	Low Affective Content
2.	Formal Pronoun/Polite person marking	a. ALI We are leaving, <b>Agha sahib</b> . BABA What? (2003: 89)	Distant	Superior	Formal	High Affective Content



	<p>b. HASSAN But i wonder, Would you ever ask me to do such thing, <b>Amir Agha?</b> Don't stupid, Hassan. You know i wouldn't. (2003: 44)</p>	Distant	Superior	Formal	High Affective Content
	<p>c. AMIR Please, <b>Mrs. Nguyen</b>, don't call the police. I'll take him home. Just don't call the police, okay? Please Mrs. NGUYEN Yes, you take him home. Good idea. (2003: 107)</p>	Distant	Superior	Formal	High Affective Content
	<p>d. BABA I work always. In Afghanistan I work, in America I work. Thank you very much, <b>Mrs. Dobbins</b>, but I don't like it free money Mrs. DOBBINS Fifteen years I been doin' this job and nobody's ever done this, (2003: 109)</p>	Distant	Superior	Formal	High Affective Content
	<p>e. GENERAL SAHIB Salaam, bachem. AMIR Salaam, <b>General Sahib</b>, (2003: 116)</p>	Distant	Superior	Formal	High Affective Content
	<p>f. Dr. AMANI It means it wouldn't change the outcome, just prolong it. BABA That's a clear answer, <b>Dr. Amani</b>. Thank you for that. (2003: 132)</p>	Distant	Superior	Formal	High Affective Content

		g. AMIR Can I ask you something, <b>Mr. Andrews</b> MR. ANDREWS Yes. (2003: 291)	Distant	Superior	Formal	High Affective Content
		h. Mr. FAYYAZ I have to get back, AMIR That's fine. We'll walk back. Thank you, <b>Mr. Fayyaz.</b> Really. (2003: 273)	Distant	Superior	Formal	High Affective Content
		i. Dr. KUMAR I am <b>Dr. Kumar.</b> It's a pleasure to meet you. HASSAN Salaam alaykum (2003: 37)	Distant	Superior	Formal	High Affective Content
	The various ways of separating speech levels		Social Distance Scale	Status Scale	Formality Scale	Two Functional Scale
1.	Plain	a. BABA But first understand this and understand it now, <b>Amir</b> , you'll never learn anything of value from those bearded idiots. AMIR You mean mullah fatiullah khan? (2003: 12)	Intimate	Subordinate	Informal	Low Affective Content
		b. HASSAN Someday inshallah, you will be a great writer, and people all over the world will read your stories. AMIR You exaggerated, <b>Hassan.</b> (2003: 27)	Intimate	Subordinate	Informal	Low Affective Content
		c. RAHIM You just need to let him find his way,	Intimate	Subordinate	Informal	Low Affective

		BABA I'm telling you, <b>Rahim</b> there is something missing in that boy. (2003: 18)				Content
		d. BABA Sorry, <b>Assef jan.</b> ASSEF Nay, no harm done, (2003: 81)	Intimate	Subordinate	Informal	Low Affective Content
		e. ALI Agha sahib hasn't discussed it with me. AMIR Come on, <b>Ali</b> , tell us. Is it a drawing book? Maybe a new pistol? (2003: 36)	Intimate	Subordinate	Informal	High Affective Content
		f. SORAYA What do you mean 'fine now'? And what's wrong with your voice? AMIR Don't worry about that for now. I'm fine. Really. <b>Soraya</b> , (2003: 284)	Intimate	Subordinate	Informal	Low Affective Content
		g. FARID I'm killing him! AMIR The children are watching, <b>Farid</b> . They're watching, (2003: 220)	Intimate	Subordinate	Informal	Low Affective Content
		h. SOHRAB What if you get tired of me? What if your wife doesn't like me? AMIR I won't ever get tired of you, <b>Sohrab</b> , 2003: 282-283)	Intimate	Subordinate	Informal	Low Affective Content

		<p>i. JAMILA I am <b>Jamila</b>, Soraya jan's mother. AMIR Salaam, Khala Jan, (2003: 124)</p>	Intimate	Subordinate	Informal	Low Affective Content
		<p>j. IQBAL TAHERI So, Amir jan, you're going to tell us why you have brought back this boy with you? JAMILA <b>Iqbal jan!</b> What sort of question is that? (2003: 318-319)</p>	Intimate	Subordinate	Informal	Low Affective Content
2.	Polite	<p>a. AMIR Can I ask you something, <b>Mr. Andrews</b> MR. ANDREWS Yes. (2003: 291)</p>	Distant	Superior	Formal	High Affective Content
		<p>b. AMIR <b>Mr. Fayyaz</b>, have you seen him? Mr. FAYYAZ The boy? (2003: 271)</p>	Distant	Superior	Formal	High Affective Content
		<p>c. AMIR Please, <b>Mrs. Nguyen</b>, don't call the police. I'll take him home. Just don't call the police, okay? Please Mrs. NGUYEN Yes, you take him home. Good idea. (2003: 107)</p>	Distant	Superior	Formal	High Affective Content
		<p>d. BABA I work always. In A fghanistan I work, in America I work. Thank you very much, <b>Mrs. Dobbins</b>, but I don't like it free</p>	Distant	Superior	Formal	High Affective Content

		<p>money Mrs. DOBBINS Fifteen years I been doin' this job and nobody's ever done this, (2003: 109)</p>				
3.	Honorifics	<p>a. BABA I don't understand why you're doing this... what do you mean 'impossible'?</p> <p>ALI I'm sorry, <b>Agha sahib</b>, but our bags are already packed. We have made our decision. (2003: 90)</p>	Distant	Superior	Formal	High Affective Content
		<p>b. AMIR Are you sure Hassan?</p> <p>HASSAN It was great, <b>Amir Agha</b>. Will you read me more of it tomorrow? (2003: 24)</p>	Distant	Superior	Formal	High Affective Content
		<p>c. GENERAL SAHIB How are you, Amir Jan? Do you need anything?</p> <p>AMIR Nay thank you, <b>General Sahib</b>. I'm... (2003: 136)</p>	Distant	Superior	Formal	High Affective Content
		<p>d. Dr. AMANI It means it wouldn't change the outcome, just prolong it</p> <p>BABA That's a clear answer, <b>Dr. Amani</b>. Thank you for that. (2003: 132)</p>	Distant	Superior	Formal	High Affective Content
		<p>e. Dr. KUMAR I am <b>Dr. Kumar</b>. It's a pleasure to meet</p>	Distant	Superior	Formal	High Affective

		you. HASSAN Salaam alaykum (2003: 37).				Content
		The various ways in which names, titles, and kinships	Social Distance Scale	Status Scale	Formality Scale	Two Functional Scale
1.	Names	a. ASSEF Afghans for <b>Pashtuns</b> , i say. That's my vision. Too late for Hitler, but not for us. AMIR Just let go Assef. (2003: 33)	Distant	Superior	Informal	High Affective Content
		b. ASSEF You're a lucky <b>Hazara</b> . Because today, it's only going to cost you that blue kite. A fair deal boys, isn't it? KAMAL More than fair HASSAN Amir Agha won the tournament and i ran this kite for him, i ran it fairly. This is his kite. (2003: 60)	Distant	Superior	Informal	High Affective Content
2.	Titles	a. ASSEF Put it down, you motherless Hazara. HASSAN Please leave us alone, <b>Agha</b> . (2003: 34)	Distant	Superior	Formal	High Affective Content
		b. AMIR Excuse us, <b>Doctor</b> , Dr. SCHNEIDER (Dr. Schneider smiled and stood back, stethoscope still in hand). (2003: 131)	Distant	Superior	Formal	High Affective Content

		<p>c. GENERAL SAHIB People will ask. They will want to know why there is a Hazara boy living with our daughter. What do I tell them? AMIR It's okay. <b>General Sahib</b> is quite right. People will ask. (2003: 319)</p>	Distant	Subordinate	Formal	High Affective Content
		<p>d. SORAYA I want to be a <b>teacher</b> AMIR Really? Why? (2003: 126)</p>	Intimate	Subordinate	Informal	Low Affective Content
		<p>e. HASSAN Someday inshallah, you will be a great <b>writer</b>, and people all over the world will read your stories. AMIR You exaggerated, Hassan. (2003: 27)</p>	Intimate	Subordinate	Informal	Low Affective Content
3.	Kinships	<p>a. AMIR Can I do anything else for you, <b>Baba</b>? BABA Nay, <b>bachem</b>. Thank you. (2003: 137)</p>	Intimate	Superior	Informal	Low Affective Content
		<p>b. BABA Still playing soccer, Assef jan? ASSEF Of course, <b>Kaka jan</b>. (2003: 80)</p>	Intimate	Superior	Informal	Low Affective Content
		<p>c. JAMILA God knows best, <b>bachem</b>. Maybe it wasn't meant to be. SORAYA The doctor said we could adopt, (2003: 160-161)</p>	Intimate	Subordinate	Informal	Low Affective Content

	The various ways in which linguistic performances can count as social acts	Social Distance Scale	Status Scale	Formality Scale	Two Functional Scale	
1.	Insults	a. SANAUBAR I have seen old <b>donkeys</b> better suited to be a husband. ALI (Ali was immune to the insults of his assailants). (2003: 8)	Distant	Subordinate	Informal	High Affective Content
		b. ASSEF A loyal Hazara. Loyal as a <b>dog</b> . But before you sacrifice yourself for him, think about this: Would he do the same for you? Have you ever wondered why he <b>never</b> includes you in games when he has guests? Why he only plays with you when no one else is around? I'll tell you why, Hazara. Because to him, you're nothing but an ugly pet. HASSAN Amir Agha and i are friends, (2003: 61)	Distant	Subordinate	Informal	High Affective Content
		c. ASSEF Afghanistan is the land of Pashtuns. It always has been always be. We are the true afghans, the pure afghans, not this <b>flat-nose</b> here. His people pollute our homeland, our watan. They dirty our blood. Afghans for Pashtuns, i say. That's my vision. Too late for Hitler, but not for us. AMIR	Distant	Subordinate	Informal	High Affective Content



		Just let us go, Assef. (2003: 33)				
2.	Greetings	a. SORAYA Are you okay? <b>Where are you?</b> AMIR I'm in Pakistan. (2003: 283)	Intimate	Subordinate	Informal	Low Affective Content
		b. AGHA SAHIB <b>Where will you go?</b> Hazarajat. To your cousin? ALI Yes. Will you take us to bus station, Agha Sahib? (2003: 90-91)	Intimate	Subordinate	Informal	Low Affective Content
3.	Expression of Gratitude	a. ALI It's modest and not worthy of you, Amir Agha. But we hope you like it still. Happy birthday. AMIR <b>Thank you,</b> Ali. (2003: 87)	Intimate	Subordinate	Informal	Low Affective Content

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