Direct and indirect speech acts in a man for all seasons

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Abstract

Speech act is an utterance often made by a speaker not only to present information, but to perform an action as well. In this study, speakers employ naturally occurring conversations not only to present information, but to perform actions also. Dialogues in Bolt's A Man for all Seasons could be categorised as naturally occurring conversations because they involve two or more characters who take turn to chat on issues that are linked to King Henry's desire to divorce Queen Catherine and marry Ann. So, as essential as speech act is in using naturally occurring dialogues to present information and perform actions, no enough scholarly attention has been given to it. Therefore, this paper seeks to explore direct and indirect speech acts in the aforementioned text to see how they are being used. The paper adopts as its theoretical framework Austin's speech act model which was later developed by Searle. The data for the study were analysed taking cognizance of the topic of the study that is direct and indirect speech acts. Direct speech act such as declarative constructions, interrogative constructions and imperative constructions are used in the text. Indirect speech acts such as interrogative constructions used to make request, and declarative constructions employed to make request, are also found in the text. The study concludes that speech act model is an essential tool in studying direct and indirect speech acts.

Keywords: speech act theory, direct speech act, indirect speech act, dialogues, robert bolt

1. Introduction

Speech act is an utterance made by a speaker that not only disseminates information but performs an action too. Direct speech act is an utterance in which there is direct relationship between the structure or form and the communicative function of the utterance. In direct speech act, the form of an utterance is so simple that the hearer easily understands the speaker's intention. The following expressions show that the structures or the forms of the speech acts correspond with their functions.

1. You wear a seat belt – A declarative construction
2. You wear a seat belt? – An interrogative construction
3. Wear a seat belt – An imperative construction

Direct speech act often illustrate the intended meanings the speaker has on his/her mind while making an utterance (Sabastine, 2016) [11] Indirect speech acts are utterances that their forms or structures do not correlate with their functions. That means there is no direct relationship between the forms or structures of the speech acts and their functions. The following utterances indicate that the forms or structures of the speech acts do not correlate with their functions.

1. Could you pass the salt? – An interrogative construction used to make request.
2. You are standing in front of the T.V – A declarative construction employed to make request. The speakers do not explicitly state the intended meanings while making the above utterances; it is the hearers' duty to analyse the utterances in order to grasp their meanings. (Sabastine, 2016) [11].

Robert Bolt is a British playwright and screenwriter. He works for an insurance company, serves in the Royal Air Force and the army during the Second World War. He also works as a school-teacher after obtaining his Bachelor of Arts (BA) in History from Manchester University in 1949. The success of his play entitled *Flowering Cherry* encourages him to leave teaching and engage fully in play writing. Bolt's most successful play is *A Man for all Seasons* which is embedded with struggle between king Henry viii of England and his lord chancellor, Sir Thomas More over issues of religion, power and conscience. Bolt also compiles screenplays entitled *Arabia* (1962), *Doctor Zhivago* (1965), *A Man for all Seasons* (1966), *Vivat Vivat Regina* (1970), *Ryan's Daughter* (1970), *Lady Caroline Lamb* (1972), *The Bounty* (1984) and The *Mission* (1986) *(Encyclopaedia Britannica).*

In *A Man for all Seasons,* King Henry viii wishes to divorce his Spanish born wife, Queen Catherine and marry Ann because the Queen is barren. He wants Sir Thomas More who is a devoted Catholic and a honest man to support him realise this goal. More is against the king's plan to divorce the Queen, but he does not make it known to the public for the fear that he might be accused of treasonable act. Cromwell the trickiest character in the text tries to convince more to support the king to divorce the Queen to no avail. More stands by his religious principles and resigns from his position as the lord's chancellor after meeting with Chapuys, the Spanish ambassador. Cromwell convinces the parliament to create oath that will make the king the Spiritual Head of Church in England; More refuses to sign the oath and does not disclose the reason why he refuses to sign it. This act leads to his imprisonment. He thinks he will escape execution by keeping mute over the divorce issue, but Rich betrays him falsely in court that he (More) makes treasonable remarks. He is beheaded toward the end of the text. *(A Man for all Seasons summary).* Many scholars have studied Bolt's works, particularly

A Man for all seasons from literary and linguistic aspects. To be specific, some aspects of the text have been explored via discourse analysis, critical discourse analysis, and stylistics but there is no enough scholarly attention has been given to direct and indirect speech acts in it. This research, therefore, seeks to study how direct and indirect speech acts are used by the characters in the literary text via the following objectives:

1. Identify direct and indirect speech acts in the text
2. Discuss the speech acts in line with the text pre-occupation.

2. Review of related literature

Rahimi (2020) carries out a research on identification of speech acts performed by a 25-26 months old Kholosi-Persian bilingual child. The study aims at accounting for numbers of speech acts verbalizes by the child, the language(s) he/she uses, and what the speech acts are used for. The researcher employs observation and note taking methods to collect data related to his study. He carries out a case study of the child and the study reveals that the child verbalizes thirty-four speech acts in Kholosi and Bastaki languages. In some occasions, he/she uses either Kholosi or Bastaki language; in other occasions he mixes both the languages. The child verbalizes the speech acts to make request, imitate others, name things, make reference, complain, reject things, identify place or position, ask question and draw attention of others to himself /herself. In a similar vein Alharbi (2017) undertakes a research on pragmatic analysis of pragmatics of speech acts in language classrooms at Imam Mohammed Ibn Saud Islamic University. The study aims at identifying speech acts performed by five Saudi English Language teachers in level one and two classes. The researcher uses a digital recorder, observation cards and data sheets to collect data related to this study. The data are analysed quantitatively and quantitatively using Miles' and Huberman's (1994) interactive approach. The study reveals that four kinds of speech acts are performed by the teachers. The speech acts performed are representative speech act, directive speech acts, expressive speech act and commissive speech act. The speech act performed most frequently is direct speech act with 426 instances; representative speech act appears in 213 utterances and occupies a second place among others; expressive speech act is used 84 times and therefore, occupies third place; commissive speech act is used in three utterances only and it occupies fourth place. Throughout the assessment of the data, no instance of declaratory speech act is performed by any of the participants. The study concludes that Saudi English language teachers perform four types of speech acts namely directive speech act, representative speech act, expressive speech act and commsisive speech act in language classes Azhari, Priono and Nuriadi (2018) [4] conduct a research on speech acts of classroom interaction. The paper aims at investigating types and frequency of speech acts performed by teachers and students interactions. The study also aims at analysing strategies used by the teachers and the students to perform the illocutionary act of imperative. Three English language teachers and thirty male students participated in the study. The investigation reveals that four types of speech acts are performed by the participants. The speech acts performed are imperatives, assertive, expressive and commisives. Of all the speech acts performed, imperative speech acts is the most dominant one, it occurs in 120 utterances; assertive speech act manifests in 117 utterances; expressive speech act occurs in thirty-four utterances while commissive

speech act is used seven times. Expressive and commissive speech acts are less dominant categories of the speech acts performed. Strategies employed for the realisation of imperatives are formal completeness, level of direction, point of views, context and mood. The study concludes that four kinds of speech acts are performed by the participants. Imperative speech act is performed most. Strategies used to realize imperatives are formal completeness, level of direction, point of views, context and mood. The study recommends that students should be exposed to communicative strategies in order to enable them speak accurately and appropriately in different context Paupari and Sadegh (2013) undertake a study on correlation of speech acts and language function in Top Notch series versus Iran Language Institute Textbooks from a pragmatic point of view. The research aims at evaluating the conversations in recently used textbooks in Iran (Top Notch series and Iran Language Institute Textbooks). Halliday (1978) and Cohen (1996) frameworks are employed for the study. An assessment of the conversations reveals that they possess diverse pragmatic problems with regard to language functions and speech acts. The study concludes that textbooks roles in EFL/ESL contexts are difficult to determine and describe. Onalan and Cakir (2018) [8] carry out a comparative study on speech acts: Formal complaints by native speakers and Turkish learners of English. The study aims at investigating the pragmatic behaviour of Turkish learners of English in formal complaints situation by comparing the speech acts they performed with those performed by the Native speakers. A total of 276 participants take part in the study. Of 276 participants, 132 are Native speakers of English while 144 are Turkish Learners of English. Of the 132 Native speakers, 101 are Americans, 21 are British, 3 are Canadians, 3 are Australians, 2 are Irish, 2 are Scottish. Significant numbers of the participants are students (68 Native speakers 110 Turkish learners of English) and teachers (21 Native speakers and 22 Turkish speakers of English. Of 132 Native speakers, 50 are males while 82 are females. Out of 144 Turkish learners of English, 68 are males while 76 are females. A total of 118 male and 158 female participants take part in the study. The researchers employ a discourse evaluation task, a video tape recorder and open ended interviews to collect data related to their studies. Quantitative and qualitative methods of data analysis are used to analyse the data collected. The study reveals that Native speakers' and Turkish learners' statements of complaint differ from each other in terms of linguistic constituents and pragmatic choices. The study concludes that since only limited numbers of Turkish learners of English participated in the study, their pattern of complaining cannot be used to generalise the pattern of complaining of all the people of Turkey. Native speakers who participated in the study are citizens from different countries, as such, their patterns of complaining are not the same because different countries have different cultural interpretations.

Some of the Native speakers have lived in Turkey for many years; their exposure to Turkish culture might have affected their linguistic and pragmatic choices in formal complaints contexts.

This paper, therefore, recommends that further study be carried out to provide information on how speech acts actually work in communicative situation within various languages and culture.

Al-kayed and Al-ghoweri (2019) [6] carry out a socio-pragmatic study of speech act criticism in Jordanian Arabic.

The research aims at studying strategies employed for speech act criticism in Jordan Arabic. The participants are 120

undergraduate Jordan students drawn from the University of Jordan and Al-Balqa Applied University; they are selected randomly regardless of their gender and social class. Data for the study are obtained through discourse completion test; they are analysed and the result shows that Jordanians adopt divergent strategies for criticism.

It further discloses that Jordanians use indirect strategies more than direct strategies to criticize because they know that criticism is a face threatening act that can be ameliorated by using indirect strategies.

The study concludes that Jordanians employed different strategies to perform criticism. Indirect strategies are employed most to do criticism because Jordanians believe that criticism can be ameliorated by using indirect strategies.

3. Theoretical frameworks
Speech act model propounded by JL Austin and later developed by JR Searle is adopted as a theoretical framework. Based on Austin's view, an utterance has three components namely locution, illocution and perlocution.

Locution simply means uttering a sentence which is meaningful, illocution denotes making an utterance which conveys the Speakers intention while perlocution connotes the effect the speaker's utterance can have on the hearer (Sebastian, 2016).

JR Searle classified illocution into five speech acts. Chobanyan (2015) [6] explains the five speech acts as follows:

Declatory speech acts
These are speech acts that change the state of affairs of the hearer immediately after they are uttered by the people who are vested with the power to do so. A priest can say: "I now pronounce you husband and wife" A judge can pass his verdict as follows: "You are sentenced to death".

Representative speech acts
These are the type of speech acts that speakers employ to describe how they view the world. Statement of facts, assertion, report, descriptions are examples of representative speech acts.

Expressive speech acts
These kinds of speech acts state what speakers feel. They express psychological or state of mind of speakers. They can be statement of joy or sorrow, pleasure, pain, likes or dislikes apology, condoling, thanking, congratulating, regretting, appreciating and confessing.

Directive speech acts
These are the speech acts that speakers employ to make someone do something. They are in the form of command, order and request.

Commissive speech act
These are the speech act that speakers use to commit themselves to future action. They express what speakers intend to do in the future, example, promise, vow, threat, Pledges.

4. Methodology
Data for the study comprises of dialogues randomly extracted from the text under review.

Direct and indirect speech acts in the extracted dialogues are identified, analysed and discussed based on Austin's speech act which was later developed by Searle.

4.1 Data Analysis and Interpretation
Direct speech act in the text
The text *A Man for All seasons* by Bolt is characterized by a number of direct speech act. Sabastin (2016) [11] points out that direct speech act comprises of declarative construction, interrogative construction, and an imperative construction.

Data No 1: Declarative Constructions
Declarative constructions run throughout the text. Declarative construction is the structure that states, asserts, or declares something. (https;//;www.slidesharenet/100002406493412/ sentence-47423920). Examples:

Rich: "*I've let you know everything!*" p3. This utterance indicates that the speaker discloses everything that is linked to the king's plan to divorce the Queen to the hearer

More: "*A man should go where he won't be tempted.*" P4. This assertion indicates that a man should work in a place where he will not be persuaded to do something wrong.

More: "*… Richard, in office they offer you all sorts of things…*" p4. This statement denotes that in office one can be bribed with anything.

More: "*I'm very sure the king needs no advice from me on what to do about* indicates that the king does not need the speakers' advice on what to do about his plan to divorce the Queen because he (king) does not seek for advice from him.

Wolsey: "*… the king needs a son…*" p11. This assertion denotes that the king needs a so to be his heir, not a daughter.

Chapuys: "*… the king of Spain, feels himself concerned in anything concerning his blood relation!*" p15. This utterance indicates that the king of

Spain is worried about anything which might affect his relatives.

More: "He was a stateman of incomparable ability, your Grace" p30. This statement indicates that Wolsey was a genuine stateman.

More: "*That you should put away Queen Catherin…I think of it I see so clearly that I cannot come with your Grace…*"p31. This assertion shows that Sir Thomas More will not support the king to divorce Queen Catherine.

Henry: "*… There are those like Norfolk who follow me because I wear the crown…*" p32. This utterance indicates that Norfolk follows Henry because he is a king that the hearer places manmade laws above God's law.

Roper: "*… You set man's law above God's!*" p38. This remark indicates

Cromwell: "*...Can't have a divorce unless the Pope says so.*" P44. This assertion means that one cannot divorce one's wife or husband unless one gets permission from the Pope.

Rich: "*You wouldn't find him easy to frighten…*" p46. This comment indicates that Sir Thomas More cannot be frightened easily by anybody.

More: "*… Our king… has declared war on the Pope because the Pope will not declare that our queen is not his wife.*" P52. This utterance indicates that the king declares war on the Pope because the Pope refuses to pronounce that the Queen is not his wife.

Norfolk: "*… The moment he knew it was a bribe, he got rid of*

it." P60.This remark shows that by the time Sir Thomas More realises that the cup given to him is bribe, he gives it out.

Cromwell: "*The king particularly wishes you to be active in the matter."* P60.This utterance denotes that the king wants the hearer to be active in current affairs concerning him (King).

Chapuys: "*He's opposed to Cromwell…"* p63. This statement denote that Sir Thomas More is not in accord with Cromwell's views.

More: "*my views are much guessed at …"* P63. This assertion shows that Sir Thomas More's views are not uttered by him' they are guessed at.

Cromwell: "*I should not think so if I were in your place."* P29. This utterance indicates that Cromwell wouldn't have thought the way sir Thomas More did if he were in his position.

More: "*They are terrors for children Mr Secretary not for me."* P69. This expression shows that Cromwell's utterances are threats for children, not for Sir Thomas More.

Cromwell: "*… The King's a man of conscience and he wants either Sir Thomas More to bless his marriage or Sir Thomas More destroyed…*" p70. This expression indicates that the King wants Sir Thomas More to bless his marriage or be annihilated.

More: "… *I will not give in because I oppose it…"* p72. This statement denotes that Sir Thomas More will not yield to the pressure mounted on him to support the king to divorce the Queen because he doesn't support the move.

More: "*Some men think the Earth is round, others think it is flat…"* p7. This comment denotes that people describe the shape of the earth the way they think it is.

Cromwell: "*… if I bring about More's death – 1 plant my own…*" p81. This expression shows that if the speaker plots More's death, he plots his own death too.

Roper: "*This is an awful place!" p81*. This remark indicates that the place where the hearer is being confined to is a terrible place.

Margaret: "*God more regards the thoughts of the heart than the words of the mouth*…" p83. This utterance denotes that God is more concerned with what people think than what they say.

More: "*…What you have hunted me for is not my actions*…" p95. This remark indicates that what the speaker ispursuit for is not his deed.

More: "*No no it cannot be*" p96. This utterance shows that the speaker refuses to grant Cromwell's request to support the king to divorce the Queen. In each of the above utterances, there is direct relationship between the form or structure and the communicative function.

Data No. 2: Interrogative Constructions

Interrogative constructions are widely used in the text. An interrogative construction asks question (https://www.slideshare.net/10000   24664934121/sentence-47423920) Examples:

Wolsey: "*…Are you going to pray for a miracle?"* P11. In this interrogation, the interrogator wishes to know whether the hearer will pray for a miracle to happen.

Wolsey: "*…* H*ave I your support or have I not?"*p11. Here, the interrogator wants to know whether the hearer will back him or not**.**

Wolsey: "*… Thomas, are you going to help me?"* p10. The interrogator wishes to know whether the hearer will come to his aid.

Wolsey: "*… Are you going to oppose me?" p11*. The interrogator wants to know whether the hearer will disagree with him.

Margaret: "*Would you want to be a chancellor?"* p19. The interrogator wishes to know whether the hearer will like to take up the post of a Chancellor.

Chapuys: "What did master Cromwell wants?" p24. Here, the speaker wishes to know what Master Cromwell wants.

More: "*… why does your Grace need my poor support?"* p32. The interrogator wants to know the reason why the king needs his support.

More: *"What do you want*?" p32. The interrogator want to know what the hearer wants.

Margaret: "*can I come with you?"* p66. The interrogator wants to know whether she should come with the hearer. In each of the above interrogative constructions the form is so simple that the listener can easily grasps the speaker's intentions.

Data No 3: Imperative constructions

Imperative constructions are scantly used in the text. An imperative construction is the structure that gives command, makes a request and expresses a wish. (https//www.sudesliare.net/1oooo2406493412/sentence-474239.6.)

Expressions that give commands Examples

More: "*...take me home."* p16. Here, the speaker commands the boatman to convey him to his residence.

Cromwell: "*… remove the prisoner's books*" p80. In this utterance, Cromwell orders the hearer to take away the prisoner's books.

More: "*... talk to him,*" p84. Sir Thomas More orders Roper to talk to the jailer.

More: "*...don't... bribe him …"* p85. The speaker orders the hearer not to bribe the jailer.

More: "*you must all go on the same day*…" p85. The speaker orders all the members of his family to leave the country on the same day. In each of the above utterances, there is relationship between the form or structure and the communicative function.

Data No 4: Constructions that are used to make request

Constructions that are used to make request are found in the text. Examples:

Roper: "*Don't lengthen your prayers with me, sir!"* p18. The speaker requests the hearer not to pray for a long time when he (speaker) is with him

Rich: "*I'm adrift.*
Help me." p38. The speaker requests the hearer to come to his aid because he is in trouble.

Margaret: "*… give us a little while!"* p87. The speaker requests the hearer to give her and others a little time to talk. In each of the aforementioned expressions, there is direct relationship between the structure and the communicative function. The relationship is not an indirect one.

Indirect Speech Act

An indirect speech act is an assertion that its form does not correlate with its communicative function. There is no direct link between the structure of the speech act and its communicative function; the relationship between them is an indirect one.

Data No 5: Declarative Constructions used indirectly.
Declarative constructions used indirectly abound in the text. Examples:

More: "… *well, you don't need my help now"* p7. This remark suggests that the hearer might need the help of the speaker in due course, not now.

Steward: *"My master Thomas More would give anything to anyone…"* p9. This expression connotes that Sir Thomas More can give present to anybody regardless of his/her sex, religion, race and where he/she comes from.

Wolsey: "… *That thing out there's at least fertile, Thomas…"* p11. This expression connotes that the woman whom the king is proposing to marry is prolific.

Cromwell: "… *you are in comparative back water yet the new lord Chancellor's an old friend of yours"* p21. This assertion suggests that the hearer is not well placed in the king's service while his old friend is the lord Chancellor.

Chauys: "*Sir Thomas is a good son of the church*" p22. This statement suggests that Sir Thomas More applies church doctrines in everything he does.

Crowell: "*Sir Thomas is a man."* This utterance suggests that sir Thomas More is a brave man.

Steward: "*Sir Thomas doesn't talk about it."* P23. This statement connotes that Sir Thomas More does not speak about the plan of the king to divorce Queen Catherine any longer.

Steward: "… Sir, he goes white when it is mentioned!" p23. This assertion suggests that Sir Thomas More goes mad whenever the king's plan to divorce the Queen is mentioned.

Chapuys: "*No man can serve two masters, Steward" p24*. This statement connotes that the steward supports Sir Thomas on one hand and the king on the other hand.

Steward: "The great thing's not to get out of your depth." p24. This remark implies that it is important for one not to disclose what is on one's mind to others.

Alice: "*Thomas has his own way of doing things, my lord!"* This remark suggests that Sir Thomas More is unique.

Henry: "…There is no end to the making of books..." p28. This statement connotes that acquisition of knowledge does not end.

Henry: "… *He failed me in the one thing that mattered! …"*p30. This expression implies that Wolsey did not act in accordance with the will of the king on a very important matter.

More: "… *Take your dagger and saw it from my shoulder, and I will laugh and be thankful, if by that means I can come with a clear conscience."* p31. This utterance suggests that even if the speaker can be injured, he won't bother provided he acts with a clear conscience.

More: "*When I took the Great Seal your Majesty promised not to pursue me on this matter."* p31. This statement connotes that the King breaks his promise because he brings up the matter which he promises not to bring up again.

More: "*Y*our Grace, I'm not fit to meddle in these matters…" p32. This Utterance connotes that the speaker is not in a position to act on matters that are related to the king.

Henry: "… *now I'll never know your true opinion*…" p32. This statement suggests that the hearer's true point of view on the matter that relates to the king's plan to divorce the Queen might be known in the future, not now.

More: "… *Whoever hunts for me God or devil, will find me hiding in the thickets* of *the law!..."* p39. This remark connotes that whether a good or an evil man tries to deal ruthlessly with

the speaker, he will find him acting within the stipulated laws of the state.

Rich: *"… You've mistaken your man this time!..."* This statement connotes that the speaker's opinion on sir Thomas More this time is far from being correct.

More: *"… the church- the old church, not the new church is very Strong over there*…" p54. This assertion suggests that the old and the new churches are not equal in strength

Norfolk: "…I'd rather deal with you than your husband" p54. This statement implies that the hearer is more tolerable than her husband.

More: "… *Alice ...in silence is my safety under the law*…" P56. This utterance suggests that where there is rule of law one who keeps mute over an issue which does not concern one is protected by the law.

Steward: *"... I wish we could all have good luck all the time..."* p57. This utterance connotes that the speaker and his associates do not have good luck often.

Norfolk*: "I still say let sleeping dogs lie"* p58. This statement suggests that the hearer should not provoke Sir Thomas More to cause trouble.

Cromwell: "… *we can corroborate that ..."* p59. This utterance implies that Cromwell and other king's loyalists want to support the statement that Sir Thomas More received bribe during the period of his judicature.

Cromwell: "… *since you are known to have been a friend of More, your participation will show that there is nothing in the nature of persecution*…" p60. This statement connotes that foes can connive with one's friend to victimize one.

Cromwell: "*Sir Thomas is going to be a slippery fish, Richard...*" p61. His assertion connotes that sir Thomas will be difficult to handle.

Cromwell: *"...it must be done by law. It's just a matter of finding the right law..."*p61. This utterance suggests that law can be twisted to deal with one who is being witch- hunted.

Steward: "*...Sir Thomas More's again gone down a bit."* P62. This assertion connotes that sir Thomas More has backed down slightly from his stand that the king should not divorce the Queen.

More: "*1 have taken no stand!"* p63. This utterance suggests that the Speaker has not given his opinion on the issue of the Queen's divorce.

Cromwell: "…*if you could bring yourself to agree with the universities, the Bishops and parliament of this realm, there is no honour which the king would likely deny your*" p67. This statement suggests that one could be raised up if one supports dishonest leaders and corrupt institutions.

Cromwell: "*oh, there's no going back rich* …"p70. This assertion connotes that Cromwell will not rest until the king realizes his goal.

More: "*1 can't give in, Haward…"*p71. This remark implies that the speaker cannot yield to the pressure mounted on him to support the king to divorce the Queen.

Cromwell: "…*while More's alive the king's conscience breaks into fresh stinking flowers every time he gets from bed*…"p18. This statement connotes that the king does not have peace of mind as long as Sir Thomas More lives.

Norfolk: *"Your life lies in your own hand, Thomas…"* p91. This utterance suggests that if the hearer dance to the tunes of the Speaker and his associates, his life will be spared in each of the above utterances there is no correlation between the form or

structure and the communicative function; the meaning is obtained by scrutinizing the utterance.

Data No 6: Interrogative constructions that are used indirectly to make request
Interrogative constructions that are used indirectly to make request are found in the text, examples:
Cromwell: "could you take me to the shope*?"* p45. The speaker might want the hearer to lead him to a certain shop.
Steward: "*Mathew, will you kindly take a cut in your wages*?" p57. The speaker might want the hearer to accept a cut in his wages.
More: "*Might I have one or two books?" p79*. The speaker might want the hearer to supply him with one or two books.
More: *"May I see my family?"* p80. The speaker might want to talk with his family. The structures of these utterances do not correlate with their communicative functions; it is the duty of the hearers to analyze them in order to grasp their meanings.

5. Findings
The researcher noticed that the dramatis personae used speech acts such as declarative constructions, interrogative constructions, and imperative constructions directly. He further discovered that they also used declarative and interrogative constructions indirectly. Furthermore, the researcher found out that the use of aforementioned constructions enable the dramatis personae to ask appropriate questions, make accurate statements, give effective commands and make appropriate requests.

6. Conclusion
The study disclosed that conversations in the text dwell on the struggle between King Henry viii of England and his Lord Chancellor, Sir Thomas More over the issues of religion, Power and conscience. The study concludes that in direct speech act the structure of an utterance correlates with its communicative function while in indirect speech act the form of an-utterance is unrelated to its communicative function.

7. Suggestion for further studies
The paper recommends that further studies be carried out on direct and indirect speech acts in selected prose and poetry works of some other British writers.

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