



**ANALYZING EXPRESSIVES IN ARTHUR MILLER'S
A VIEW FROM THE BRIDGE**

DR. BALAJI NATKARE

Department of English,
Sharadchandraji Pawar College,
Jejuri (MH) INDIA

ABSTRACT

The present paper is an attempt to analyze the highly marked expressive speech acts in Arthur Miller's widely celebrated play, 'A View from the Bridge'. While analyzing, J.L. Austin's assumption that every utterance is a goal oriented or a purposeful activity, is considered at the heart. The characters, by performing an intended act, usually perform other acts as well, because each major speech act contains a wide range of sub-acts such as stating, threatening, liking, disliking, agreeing, disagreeing, urging, commenting, criticizing, reporting, thanking, deploring, denying, predicting and so on. According to the illocutionary force promulgated by J. R. Searle (1969) in his typology of speech acts, the utterances produced by the characters are categorized under the five major categories of speech acts. However, considering the limitations of the present paper, the only expressives are analyzed against the backdrop of Searle's typology of speech acts.

Key words: Pragmatics, Speech Acts, Dramatics Discourse, Utterance, Context

Introduction

The British philosopher J L Austin was the first to draw an attention to the many functions performed by various kinds of utterances in his book 'How To Do Things With Words' (1962). He pointed out that numerous utterances do not communicate information, but are equivalent to action. Austin (1962) defined a speech act as an act of uttering a certain sentence in a given context for a determined purpose i.e. an act of communication. He believed that when people speak, they not only articulate meaningful sounds but also perform actions of numerous types like stating, ordering, proposing, requesting, greeting, etc. It is necessary for human beings to understand and to be understood. Therefore, speech acts are the basic acts in any human communication.

Searle's Typology of Speech Acts

J R Searle (1969) systematized and codified the five major types of speech acts that J L Austin (1962) had proposed in his posthumously published book 'How to Do Things with Words' (1962). Austin was much criticized for the overlaps in classification of speech acts by his contemporaries. However, much of Searle's work (1969) embarks on, where Austin had left off it. In this matter, some argue that Searle is not altogether successful in systemization. Levinson (1983:238) says that his classification of speech acts is less clear than Austin's original. Nevertheless, his later work is more comprehensive. He classified speech acts into five different categories i.e. assertives, commissives, directives, declaratives, and expressives.

A] Assertive Speech Acts

Assertive speech acts have a truth-value and state what the speaker believes to be the case or not. They are generally expressed through declarative form. However, they are also expressed through imperative and interrogative forms. Mey (2001:120) remarks that

"assertions often, may be even always, represent a subjective state of mind: the speaker who asserts a proposition as true does so in force of his or her belief. The belief may have different degrees of force". It can be said that the assertives do not take into account the criterion of truth condition.

This class includes asserting, affirming, alleging, announcing, answering, attributing, classifying, concurring, confirming, conjecturing, disclosing, disputing, identifying, informing, insisting, ranking, stipulating, stating, suggesting, boasting, complaining, claiming, reporting, criticizing, denying, disagreeing, predicting, hypothesizing, concluding, replying, etc. All the rhetorical questions come under assertive speech acts because they do not expect answers but are asked for only confirmation and intensification of the assertion of one's ideas, views, opinions, etc. Thorat (2000:45) says that the speakers talk in order to have effect on their listeners. They assert things to change the state of knowledge of the listener. In this sense, the assertives are used to present the actual state of affairs that usually corrects and/or adds to the knowledge of its addressee. Let us consider some of the glaring examples of this kind.

- a. There are five people in the garden [reporting].
- b. You have to study hard [suggestion].
- c. He is a very bad man [complaint].
- d. According to me, he will be a great dramatist [hypothesizing].

e. He is one of the idle persons. [criticizing]

In assertive, the speaker undertakes to make the words fit to the world.

B] Commissive Speech Acts

This class seems to be identical to Austin's (1962) earlier categorization. The present research shows that commissives play an important role in Arthur Miller's plays. Promises, offers, and volunteering are expressed to maintain and repair the relationship. Promises are made to show loyalty, love and care to the hearers. Guarantees are expressed to get sympathy from the hearers and to express the belief and conviction of the speakers about something. Refusals are expressed to show the disapproval and distrust of the issues in questions. These are also used to avoid conflicts with the hearers. Threats are uttered to express the negative feeling and anger of the speakers to the hearers and to intimidate the hearers as a form of the speakers' superiority to show the higher power and status.

According to Mey (2001:120-121), commissives also act like directives and *'operate a change in the world by means of creating an obligation; however, this obligation is created in the speaker, not in the hearer, as in the case of the directives'*.

In commissive speech acts, the speaker commits himself for some future course of action. This class includes promising, vowing, offering, refusing, threatening, volunteering, agreeing, guaranteeing, inviting, swearing, etc. These types of speech acts basically belong to the convivial category of Leech (1983) rather than the competitive category because the illocutionary goals of these types of speech acts are complementary to the social goals. Commissive speech acts are always produced to perform some actions in favor of the addressee rather than the addresser. Following are some of the glaring instances of this kind.

- a. I will buy a new dress for you on your birthday. [promising]
- b. I will remain bachelor in my whole life. [vowing]
- c. Would you like to learn grammar everyday [offering]
- d. You will have to pay for this misconduct. [threatening]
- e. I will never allow entering the room. [refusing]

C] Expressive Speech Acts

Expressive speech acts present the speaker's psychological attitude, bias, etc towards the state of affairs and subjectivity of the speaker. In Mey's (2001:121) words commissive '*tell us nothing about the world*'. According to Mey, saying 'Excuse me', when stepping on a person's toe has nothing to do, casually or in terms of consequences, with act of stepping as such the words 'Excuse me' do not change anything here, done is done. The illocutionary goal or force of the expressive speech act coincides with social goals of Leech's (1983) classification. This class includes thanking, congratulating, pardoning, blaming, praising, condoling, apologizing, welcoming, greeting, accepting, etc. It also indicates the speaker's pleasure, pain, like, dislike, joy, sorrow, etc. It is observed that the speaker has to use the verbs with expressive illocutionary force in order to perform expressive speech acts effectively. The speaker must utter them as the main predicate of a performative sentence. It is also observed that the expressive speech acts sometimes function as a compliment on the part of the addressee. The following are such kind of examples:

- a. How nice you are! [praising]
- b. I am extremely sorry for that. [apologizing]
- c. Congratulations! [congratulating]
- d. Thank you very much. [thanking]
- e. Oh! Shut up. [disliking]

D] Directive Speech Acts

Directive speech acts create an effect on the hearer. These types of speech acts attempt to get the hearer to do something with the words. In other words, directive speech acts have the intentions or purposes of some sort of actions to be performed by its hearer. Therefore, these speech acts are hearer-centered. This class includes requesting, questioning, ordering, commanding, suggesting, urging, advising, admonishing, asking, begging, dismissing, excusing, forbidding, instructing, permitting, requiring, suggesting, urging, warning, etc.

This group frequently belongs to competitive category of Leech (1983) and comprises a category of illocutionary force in which illocutionary goal competes with the social goal and has the effect of negative politeness on the hearer. Let us consider the following examples of these kinds:

- a. Don't speak loudly. [ordering]
- b. Sit down. [commanding]
- c. Shall we go to movie today? [requesting]
- d. You should read Hamlet. [suggesting]

e. What is your name? [asking]

E] Declarative Speech Acts

Declarative speech acts are the acts whose successful performance is based on the authorized and highly institutional framework. In other words, declarative speech acts are extremely ceremonial. Leech observes (1983) that successful performance of declarative speech acts brings about the correspondence between the propositional content and reality.

For the successful performance of declarative speech acts, the speaker must have a special institutional role in the specific context. For instance, in Hindu religion all a socially and conventionally authorized person performs the religious rituals in a traditional sequence by chanting some holy words in a particular manner and tone. This class includes resigning, dismissing, christening, naming, appointing, sentencing, excommunicating, declaring war, marrying, firing, etc. Following are some of the glaring examples of declaratives in which the words are immediately transformed into actions:

- a. The President: I declare the tournaments open.
- b. Umpire: You are out!
- c. Judge: I sentence you to ten years imprisonment.
- d. Priest: I pronounce you man and wife.
- e. Chief of the army: Fire!

Expressives in 'A View from the Bridge'

Utterance: 01

*Eddie: Beautiful. Turn around, lemme see in the back. [She turns for him.]
Oh, if your mother was alive to see you now! She wouldn't believe it. (P. 13)*

A] Speech Situation

- **The Addressee:** Catherine is an orphaned niece of Eddie and Beatrice Carbone. She is a gorgeous, stylish, popular and young girl among the boys in the neighborhood.

- **The Addresser:** Eddie Carbone is a longshoreman. He lives with his wife, Beatrice and orphaned niece, Catherine, in Red Hook Brooklyn. He harbors a secret lust for Catherine.
- **The Context:** The utterance occurs in the play when Catherine wears a new fashionable short skirt and shows it to her uncle, Eddie, and asks him how she looks in her new dress. Eddie looks at her new dress and compliments her.
- **Deictic Expressions:** The person deictic expressions 'you' and 'your' point to Catherine and 'she' points to Catherine's mother. The temporal proximal deictic expression 'now' points to the time of the utterance. The discourse deictic expression 'it' points to Catherine's beauty and her dressing style.

B] Speech Act

Eddie Carbone explicitly admires his orphaned niece, Catherine's beautiful look in her new short skirt. He substantiates his admiration by speculating her mother's probable expressions if she had been alive. Thus, he praises Catherine and makes it more appealing and believable.

C] Felicity Conditions

- **Propositional Content Condition:** Eddie Carbone believes that Catherine is looking beautiful in her new short skirt. He also believes that her mother would have appreciated her.
- **Preparatory Condition:** Eddie is Catherine's guardian and uncle. Therefore, it is his duty to praise his niece.
- **Sincerity Condition:** Eddie sincerely intends to praise Catherine.
- **Essential Condition:** The illocutionary force of Eddie's utterance is praise of Catherine and it counts as an expression of his pleasure about her beauty.

D] Analysis

Eddie Carbone secretly loves Catherine. Consequently, he is overjoyed at her new look and spontaneously showers the words of praise on her. The adjective '*Beautiful!*' alone would have been sufficient to admire Catherine's beauty but Eddie deliberately asks her to turn around to show her back. This very demand of Eddie mirrors his hidden illicit intention. Eddie, in order to hide his intention, praises Catherine's beauty from her mother's point of view.

E] Intentionality

Eddie admires Catherine to make her happy because he intends to develop a different illicit relationship with her which he never explicitly expresses in this play.

Utterance: 02

Catherine: [sobbing]: I don't believe it and I wish to hell you'd stop it! (P. 42)

A] Speech Situation

- **The Addressee:** Eddie Carbone, a longshoreman is a jealous guardian of his niece, Catherine.
- **The Addresser:** Catherine, the orphaned niece of Eddie and Beatrice Carbone, lives with the Carbone since her mother died. She falls in love with Rodolpho and wants to marry him. Rodolpho is an unmarried cousin of Beatrice from Italy. He, by marrying Catherine, wants to be a citizen of America.
- **The Context:** The utterance occurs in the play when Eddie and his orphaned niece, Catherine, contradict each other over the issue of Catherine's marriage with Rodolpho. Eddie argues with Catherine saying that Rodolpho doesn't love her and just wants to marry her to be a citizen of America. Catherine doesn't like the allegation made against Rodolpho and finally she expresses her strong dislike in the above speech act.
- **Deictic Expressions:** The person deictic expression 'I' points to Catherine and 'you' points to Eddie Carbone. The discourse deictic expression 'it' points to Eddie's allegations against Rodolpho.

B] Speech Type

Catherine expresses a strong dislike over Eddie Carbone's allegations that Rodolpho is interested in American citizenship and not in Catherine. She deplores Eddie's suggestions and explicitly directs him to conclude the matter.

C] Felicity Conditions

- **Propositional Content Condition:** Catherine believes that Eddie's allegations against her relations with Rodolpho are inappropriate.
- **Preparatory Condition:** Catherine is Eddie's niece and not his daughter. She doesn't want to remain under the influence of Eddie. Therefore, she has a reason to dislike Eddie's over-protectiveness.

- **Sincerity Condition:** Catherine sincerely believes that Eddie should stop making allegations against her relations with Rodolpho.
- **Essential Condition:** Catherine's illocution counts as an expression of her dissatisfaction over the state of affairs created by Eddie.

D] Analysis

The interpersonal relations of Catherine with Eddie are hereby challenged. Catherine expresses her strong dislikes about Eddie's advice explicitly. She rejects Eddie as a guardian and his antagonistic attitude regarding her marriage with Rodolpho. Catherine discards Eddie's urge by uttering the word 'hell' because she is much annoyed by Eddie's baseless comments on Rodolpho's motives.

E] Intentionality

Catherine explicitly intends to stop the matter of discussion of her marriage with Rodolpho. Therefore, she implicitly suggests Eddie that it is impossible for her to believe in his words.

Utterance: 03

Eddie: ...I worked like a dog twenty years so a punk could have her, so that's what I done. (P. 49)

A] Speech Situation

- **The Addressee:** Alfieri is the Italian-American lawyer. He respects American law but secretly follows the Italian ethics. Alfieri admittedly does not help Eddie, but powerlessly watches the tragic events unfolding before him.
- **The Addresser:** Eddie Carbone secretly loves his orphaned niece, Catherine, and subsequently, he doesn't like Catherine's marriage with Rodolpho.
- **The Context:** The utterance occurs in the play when Eddie Carbone goes into Alfieri's office to seek his advice to stop Catherine's marriage with Rodolpho. Rodolpho is his wife's cousin from Italy and loves Catherine. The word 'punk' is used to insult Rodolpho.
- **Deictic Expressions:** The person deictic expression 'I' points to Eddie Carbone and 'her' points to Catherine. The discourse deictic expression 'that' points to Eddie's twenty years concerns for Catherine.

B] Speech Type

Eddie, in order to blame himself, explicitly compares himself with 'a dog'. He also compares Rodolpho with 'a punk' to express his strong resentment over his proposed marriage with his orphaned niece, Catherine.

C] Felicity Conditions

- **Propositional Content Condition:** Eddie Carbone believes that he has taken utmost care of Catherine for the twenty years but now she loves Rodolpho.
- **Preparatory Condition:** Eddie is Catherine's guardian and has looked after her for the twenty years. Therefore, he has a reason to object her affairs with Rodolpho.
- **Sincerity Condition:** Eddie sincerely believes that Catherine and Rodolpho's love affair is bad and blameworthy
- **Essential Condition:** The illocutionary force of Eddie's utterance is blaming and it counts as an expression of disapproval to Catherine's association with Rodolpho.

D] Analysis

Eddie Carbone comes to know from Alfieri that there aren't any laws to restrict the intended marriage of Catherine and Rodolpho. Consequently, he gets psychologically frustrated and gives way to his long restrained secret lust for his orphaned niece for the first time in the play. Eddie says that he worked like a dog for the twenty years, meaning he performed the duty of a watchman over Catherine. He also knows that if Catherine marries to Rodolpho, he cannot fulfill the desire of having Catherine to satisfy his sexual hunger. Therefore, he blames himself for being fooled by Catherine.

E] Intentionality

Eddie intends to make an emotional impact on Alfieri to justify his craving for having Catherine for himself. Similarly, he wants to blame Rodolpho for taking Catherine away from him.

Utterance: 04

Eddie: I know, but in your town you wouldn't just drag off some girl without permission... (P. 52)

A] Speech Situation

- **The Addressee:** Rodolpho is the cousin of Beatrice Carbone from Italy and lives in Eddie's house with his elder brother, Marco, at Red Hook Brooklyn. Rodolpho wants to be an American by marrying Catherine.
- **The Addresser:** Eddie Carbone secretly loves Catherine and intends to dissuade her from marrying Rodolpho.
- **The Context:** The utterance occurs in the play when Rodolpho and his elder brother, Marco, talk with Eddie over the social and family situations in Italy. Eddie, in order to insult Marco, comments on Marco's wife's sincerity. In response to Eddie's comment, Marco says that the women in Italy are sincere and they wait for their husband. Rodolpho supports his brother, Marco's statement and says that the rules are strict in Italy. Eddie is already jealous of Rodolpho's affair with Catherine and utters the above expressive speech act to respond them severely.
- **Deictic Expressions:** The person deictic expression 'I' points to Eddie Carbone whereas 'you' and 'yours' point to Rodolpho.

B] Speech Type

Eddie Carbone undervalues the sincerities of the women in Italy and implicitly blames Rodolpho severely for his love affair with Catherine. Eddie, by abusing Rodolpho directly, indirectly expresses his bitterness over his alliance with Catherine.

C] Felicity Conditions

- **Propositional Content Condition:** Eddie presumes that the girls are not dragged in Italy as Rodolpho intends to drag Catherine into his trap in Red Hook Brooklyn.
- **Preparatory Condition:** Eddie has raised Catherine since her childhood and also preserves the secret lust for her. Therefore, he thinks that it is appropriate to blame Rodolpho.
- **Sincerity Condition:** Eddie genuinely believes that Rodolpho's love affair with Catherine is unacceptable.
- **Essential Condition:** The illocutionary force of Eddie's utterance is a blaming and it counts as an expression of Eddie's disapproval of Catherine and Rodolpho's love affair.

D] Analysis

Eddie Carbone secretly loves his orphaned niece, Catherine. However, unfortunately, Catherine finds a fiancé in her own house in the form of Rodolpho and immediately

falls in love with him. Eddie does not like her affair with Rodolpho. Therefore, he turns against Rodolpho and abuses him severely. To support his allegations against Rodolpho, Eddie mentions the laws of Rodolpho's town.

E] Intentionality

Eddie Carbone explicitly intends to abuse Rodolpho. He also refers to the rules of Rodolpho's town and implicitly directs him to break the affair with his orphaned niece, Catherine.

Utterance: 05

Beatrice: Look, I'm sick and tired of it. I'm sick and tired of it! (P. 68)

A] Speech Situation

- **The Addressee:** Eddie Carbone wants to dissuade Catherine from marrying Rodolpho and desires to have her for himself.
- **The Addresser:** Beatrice Carbone is Eddie's wife. She articulates the possibility of Eddie's illegitimate desire for Catherine in the final scene of the play in the words "*You want somethin' else, Eddie, and you can never have her!*"
- **The Context:** The utterance occurs in the play when Eddie informs to the Immigration Bureau about Rodolpho and his brother, Marco, and comes back to his house and argues with his wife over Catherine's interest in Rodolpho.
- **Deictic Expressions:** The person deictic expression '*I*' points to Catherine. The discourse deictic expression '*it*' makes the anaphoric reference to Eddie's over protectiveness about Catherine.

B] Speech Type

Beatrice expresses her unsympathetic abhorrence about Eddie's unusual interest in his orphaned niece, Catherine. Similarly, she intends to direct Eddie to behave rationally and let Catherine marry Rodolpho.

C] Felicity Conditions

- **Propositional Content Condition:** Beatrice, in fact, believes that Eddie's allegations against Catherine are unacceptable and make her to feel uncomfortable.

- **Preparatory Condition:** Beatrice knows that Eddie secretly nurses a lust for Catherine. Therefore, she has a reason to express abhorrence towards Eddie's over-protectiveness of Catherine.
- **Sincerity Condition:** Beatrice sincerely believes that Eddie is over-protective about Catherine. She wants that it should be stopped at once because it makes her uncomfortable.
- **Essential Condition:** The illocutionary force of Beatrice's utterance is abhorrence towards Eddie's lust for Catherine and it counts as an expression of her utter dislike.

D] Analysis

Beatrice knows the exact reason of Eddie's over protectiveness about Catherine's association with other males in the neighborhood. Eddie secretly loves his orphaned niece, Catherine but could not express it openly because his affection is anomalous. Eddie constantly complains about Rodolpho's credibility and intends to heave away Catherine from him so that he may have her later. This very illicit intention is well grasped by his wife, Beatrice. Therefore, she articulates her strong abhorrence over Eddie's concern about Catherine by showing her inability to listen to him.

E] Intentionality

Beatrice implicitly intends to direct her husband, Eddie, to give up the illicit motives about Catherine. She also wants to make him aware that he is on the wrong path.

Utterance: 06

Marco: [as he is taken off, pointing back at Eddie]: That one! He killed my children! That one stole the food from my children! (P. 77)

A] Speech Situation

- **The Addressee:** Eddie Carbone secretly loves Catherine and accordingly, creates impediments to stop her from marrying Rodolpho.
- **The Addresser:** Marco is the elder brother of Rodolpho and the cousin of Beatrice. He is hard-working. He comes from Italy to America and stays illegally in Eddie's house at Red Hook Brooklyn.
- **The Context:** The utterance occurs in the play when Eddie, being desirous of his orphaned niece Catherine, goes into Alfieri's office to seek a legal advice to stop the proposed marriage of Rodolpho and Catherine. Alfieri, the Italian-

American lawyer, believes in Italian ethics and respects American laws. Therefore, he neither obstructs Eddie nor supports him but just watches the events unfolding before him. Eddie, being blunt, wants to stop the proposed marriage of Rodolpho and Catherine, and goes against his conventional Italian ethics and informs the Immigration Bureau of America about Rodolpho and his brother, Marco. The two officers from the Immigration Bureau come to Eddie's house and arrest Rodolpho and his brother, Marco.

- **Deictic Expressions:** The discourse deictic expression *'that'* and the person deictic expression *'he'* point to Eddie and *'my'* points to Marco.

B] Speech Type

Marco directly blames Eddie for his arrest and indirectly for being the cause of the starvation of his children in Italy and consequently for their death. He also expresses a grief over Eddie's unconventional act of helping Immigration Bureau in arresting the members of his own Sicilian social community.

C] Felicity Conditions

- **Propositional Content Condition:** Marco knows that Eddie has informed and helped the Immigration Bureau to arrest him and his brother, Rodolpho. He believes that he will lose his job.
- **Preparatory Condition:** Marco knows that Eddie was against Rodolpho's marriage with Catherine. Therefore, he rightly believes that Eddie, in order to take revenge of Rodolpho, might have informed the Immigration Bureau.
- **Sincerity Condition:** Marco sincerely believes that his arrest is made on the basis of Eddie's information and, therefore, Eddie's act is deceitful.
- **Essential Condition:** The illocutionary force of Marco's utterance is an accusation and it counts as an expression of blaming for his arrest.

D] Analysis

Marco's blaming is a rational one. Eddie knows that if Marco gets arrested, his children will starve in Italy. Yet he goes against his community for his secret lust for Catherine and informs the Immigration Bureau about Marco and Rodolpho. Marco, in order to make his blaming more appealing and rational in the sights of Sicilian social community, expresses the probable distressing condition of his children.

E] Intentionality

Marco indirectly holds Eddie responsible for his arrest and intends to blame and degrade Eddie in front of his own community. He describes the probable death of his children due to the starvation in Italy and wants to be sympathized.

Utterance: 07

Beatrice: You want somethin' else, Eddie, and you can never have her! (P. 83)

A] Speech Situation

- **The Addressee:** Eddie Carbone secretly harbors an illicit lust on Catherine and subsequently, he wants to stop Catherine's marriage with Rodolpho.
- **The Addresser:** Beatrice Carbone is the wife of Eddie Carbone and aunt of Catherine. Beatrice has raised Catherine from her childhood and acts as her mother. She knows that Eddie secretly loves Catherine.
- **The Context:** The utterance occurs in the play when Beatrice asks her husband, Eddie, to attend Catherine's wedding at the church. However, Eddie refuses stubbornly and sits in his rocking chair because he has already called the Immigration Bureau to arrest Rodolpho and his brother, Marco. Consequently, he loses respect in his own community. Beatrice senses the exact cause of Eddie's anxiety about the marriage of Catherine with Rodolpho and abuses him.
- **Deictic Expressions:** The person deictic expression 'you' points to Eddie Carbone and 'her' points to Catherine.

B] Speech Type

Beatrice Carbone dislikes her husband's decision of objecting to the marriage of his orphaned niece, Catherine, and severely abuses him for having a lust for her. Passing this derogatory comment on Eddie's intent, Beatrice indirectly directs him to let Catherine marry Rodolpho.

C] Felicity Conditions

- **Propositional Content Condition:** Beatrice believes that Eddie has harbored a secret lust on Catherine and wants to have her to fulfill his sexual desire.
- **Preparatory Condition:** Beatrice, being Eddie's wife and Catherine's aunt, thinks that Eddie's attraction for Catherine is harmful and is going to have the bad effects in the future. Therefore, she rightly blames Eddie for his over-protectiveness of Catherine.

- **Sincerity Condition:** Beatrice is sincerely discontented and she believes that Eddie's lust for Catherine is bad and immoral.
- **Essential Condition:** The illocutionary force of Beatrice's utterance is a blaming and it counts as an expression of disapproval of Eddie's secret lust for Catherine.

D] Analysis

The interpersonal relations of the husband and wife i.e. Eddie and Beatrice Carbone and their shared knowledge of the immediate context, make them capable of decoding the implicitly encoded intention in the above speech act. Here, Beatrice explicitly challenges her husband, Eddie's illicit interest in Catherine which was so far disguised in Eddie's assumed madness in the welfare of Catherine. Beatrice blames Eddie as she says that Eddie wants to have her for his sexual gratification.

E] Intentionality

Beatrice intends to destroy the veiled intention of her husband in order to establish harmony among the members of her blood relation i.e. Eddie, Catherine, Rodolpho and Marco.

Conclusion

Expressive speech acts have been widely used by most of the characters in Arthur Miller's '*A View from the Bridge*' to express the attitude about the different state of affairs. Some speech acts such as apologizing, deploring, praising, blaming, liking-disliking, etc have been appropriately used to achieve the intended effect on the addressees by the addressers.

On the basis of the present analysis of the expressive speech acts selected in '*A View from the Bridge*', it has been observed that the number of examples of expressives vary from situation to situation. It is realized that that there are a large number of expressives in the selected plays, which make the conversation sound real and natural. Expressives carry out the function of expressing opinions and beliefs but they can also threaten, warn, and prophesize. They often appear in combination with assertives and declaratives. As expressives are a direct translation of inner thoughts into words, they are mostly honest and truthful. Hence, they express the truths.

REFERENCES

1. Austin, J.L. (1962), 'How to do Things with Words', Clarendon Press, Oxford
2. Bloomfield, Leonard (1933), 'Language', New York, H.R. and Winston
3. Brown, G. and G. Yule (1983), 'Discourse Analysis', Cambridge: Cambridge University Press.
4. Chomsky, N. (1957), 'Syntactic Structures,' The Hague: Mouton
5. Elam, K. (1980), 'The Semiotics of Theatre and Drama', London and New York: Methuen.
6. Grice, H. P. (1968), 'Utterer's Meaning, Sentence meaning and Word Meaning' Foundations of Language
7. Grundy, Peter (1999), 'Doing Pragmatics', London: Edward Arnold.
8. Halliday, M. (1973), 'Exploration in the Function of Language', London: Edward Arnold.
9. Leech, G. (1983)' 'Principals of Pragmatics', Longman: London and New York
10. Levinson, S.C. (1983) 'Pragmatics', Cambridge: Cambridge University Press.
11. Mey, Jacob (1993), 'Pragmatics: An Introduction', Oxford: Blackwell.
12. Miller, A.(1955), 'A View from the Bridge', England: Penguin Books.
13. Nagane D. 'Understanding Speech Acts.' Indian Streams Research Journal 01/11/2012: pages 1-5. Print and Online.
14. Natkare B. 'Arthur Miller's All My Sons: Pragmatic Interpretation.' Golden Research Thoughts, 01/11/2012: pages 1-5. Print and Online.
15. Natkare B. 'A Study of Conversational Implicatures in Girish Karnad's Hayavadana.' Indian Streams Research Journal 01/11/2013: pages 1-3. Print and Online.
16. Natkare B. 'Understanding Presupposition and Entailment.' International Journal of Multifaceted and Multilingual Studies, 11/10/2015: pages 1-9. Print and Online.
17. Searle J.R. (1971), 'Philosophy of Language', Oxford: Oxford University Press.
18. Searle J.R. (1976), 'A classification of Illocutionary Acts', Language in society.
19. Thorat, Ashok (2000), 'Five Great Indian Novels: A Discourse Analysis', New Delhi: Prestige.
20. Yule, George (1996), 'Pragmatics', Oxford: Oxford University Press.