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### Reflocutionary Speech/Non-speech Acts in Arthur Miller's *Death of a Salesman*: A Cognitive Pragmatic Study

#### Abstract

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This paper is extracted from the dissertation "Reflocutionary (Non)speech Acts in Arthur Miller's *Death of a Salesman* and Salah Abd El-Sabour's *Ma'sat Al-Hallaj (The Tragedy of Al-Hallaj): A Cognitive Pragmatic Study*". The paper aims at investigating a fourth dimension to Austin's classification of speech acts into locutionary, illocutionary, and perlocutionary acts; that is reflocutionary acts. It tackles this act from a cognitive pragmatic paper, in order to manifest the psychological and mental processes needed to carry out such an act appropriately. Moreover, this paper applies reflocutionary both speech and non-speech acts to Arthur Miller's *Death of a Salesman* which is rich of psychological and cognitive aspects among its characters, that makes it applicable to reflocutionary acts. Being appropriate for this study, the descriptive and analytical methods will be followed to apply reflocutionary acts to the selected play. The current study has concluded that reflocutionary acts represent the effect or reflection of illocutionary acts on the speaker himself/herself. Moreover, reflocutionaries are performed either by speech or non-speech acts. Reflocutionary (non)speech acts included retractions, telling lies, responding according the partner's need, criticizing, confessing, self-realizing, self-criticizing, regretting, expressing jealousy, censuring, self-blaming, pitying, sympathizing, compensating, encouraging, praising, admiring, justifying, and other acts in the selected play.

*Keywords:* Illocutionary; Perlocutionary; Reflocutionary; Non-speech; Pragmatics; Cognitive Pragmatics



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## الأفعال الكلامية وغير الكلامية في مسرحية موت بائع متجول لأرثر ميلر:

### دراسة تداولية معرفية

#### مستخلص الدراسة

محمد فاروق محمد بدر  
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هذه الدراسة مستخلصة من رسالة دكتوراه بعنوان "أفعال (اللا)كلام الانعكاسية في مسرحية موت بائع متجول لأرثر ميلر و مأساة الحلاج لصالح عبد الصبور: دراسة تداولية معرفية" للباحث. تهدف هذه الدراسة إلى بحث بُعد رابع لتصنيف أوستن لأفعال الكلام إلى أفعال تلفية وإنجازية وتأثيرية؛ وهو الفعل الانعكاسي. تتناول الدراسة هذا الفعل من منظور تداولي معرفي، من أجل توضيح الجوانب النفسية والعقلية اللازمة لكيفية تنفيذ الفعل الانعكاسي. علاوة على ذلك، تطبق هذه الدراسة الأفعال الانعكاسية سواء الكلامية أو غير الكلامية على مسرحية موت بائع متجول لأرثر ميلر لما فيها من لمحات نفسية ومعرفية تساعد في استكشاف الأفعال الانعكاسية. ولكون المنهج الوصفي والمنهج التحليلي مناسبين لطبيعة هذه الدراسة، تم استخدامهما لتطبيق الأفعال الانعكاسية على المسرحيات المختارة. خلصت الدراسة الحالية إلى أن الأفعال الانعكاسية تمثل تأثير أو انعكاس الأفعال الإنجازية على المتحدث نفسه/نفسها. علاوة على ذلك، تتم الأفعال الانعكاسية إما عن طريق الكلام أو غير الكلام، ويمكنها أن تكون خاصة بالثقافة. تضمنت أفعال (اللا)كلام الانعكاسية الاستدراكات وقول الأكاذيب، والاستجابة وفقاً لحاجة الشريك، والنقد، والاعتراف، وتحقيق الذات، وانتقاد الذات، والندم، والتعبير عن الغيرة، والتوبيخ، وإلقاء اللوم على الذات، والشفقة، والتعاطف، والتعويض، والتشجيع، والإشادة، والإعجاب، والتبرير وغير ذلك من الأفعال في المسرحية المختارة.

الكلمات الرئيسية: الإنجازية، التأثيرية، الانعكاسية، (اللا)كلام، التداولية، التداولية

المعرفية

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## Reflocutionary Speech/Non-speech Acts in Arthur Miller's *Death of a Salesman*: A Cognitive Pragmatic Study

### Introduction

This paper is on a cognitive pragmatic analysis of analyzing the reflocutionary acts in Arthur Miller's *Death of a Salesman*. Thus, it is based primarily on Austin's classification of speech acts to locutionary, illocutionary, and perlocutionary acts. Furthermore, it adds a fourth type to such three acts, that is reflocutionary acts. Like illocutionaries and perlocutionaries, reflocutionaries can be performed through both speech and non-speech acts. Still, reflocutionaries are different in that they can be involved within the interlocutor's mind and/or psyche; that is, they can be fulfilled by feelings and emotions. Being angry, regretful, worried, afraid, impressed, satisfied, nervous, hateful, lustful, disappointed, etc. are all classified as reflocutionary non-speech acts until they are uttered and turn to be speech acts. Thus, such acts are merely a form of non-speech acts that can be carried out, or rather experienced, by the interlocutors via their own speech or the other partner's one/s.

Sadiq (2022) illustrates that Austin explains what can be achieved through utterances. He adds that speech acts are divided into three dimensions of acts: locutionary act (utterance meaning), illocutionary act (pragmatic function intended), and perlocutionary act (what the utterance achieves or leads to) (p. 60). Nevertheless, there is another type that can be added to this classification, which is **reflocutionary** act (the effect of the utterance on the speaker; and/or the effect of the addressee's perlocutionary act on the speaker). The last one is the main concern of the current paper.

### Reflocutionary Acts

The current paper suggests that there are some semi-perlocutionary acts that may be experienced by the speaker, such as *regretting*, *worrying*, *fear*, and even *sorrow* and *satisfaction*. Such *speaker-perlocutionary acts* can arise from self-blame or from religious or cultural regulations regardless what the addressee's reaction is. In a previous paper,

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(Muhammad, 2014), it has been suggested that such acts may be called *Reflocutionary Acts*, for they can be regarded as reflexive actions by the speaker performed as a self-reaction on a significant illocutionary force.

Furthermore, a *reflocutionary act* may result in another illocutionary act on the hearer's part as a reaction of his/her addressee's speech act. It almost occurs if the first illocution does not satisfy or meet the first hearer's needs. The following example illustrates this:

A: I love you

B: But I don't

A (with tears in eyes): I wish I hadn't told you. You don't deserve my love

B: (silence)

In the above example, the illocutionary act of expressing love by speaker A, "I love you" is met with the perlocutionary act of refusing that love by the hearer B, "but I don't". As a reaction of that perlocution, the speaker performs the reflocutionary act of regretting what he/she said, "I wish I hadn't told you". Nevertheless, the speaker begins to make another illocutionary act of despising his/her addressee "you don't deserve my love". The last illocution, however, is a reflexive action of a preceding perlocution that has turned to represent an illocution. Thus, as Muhammad (2014) clarifies, all acts represent a circle as follows:

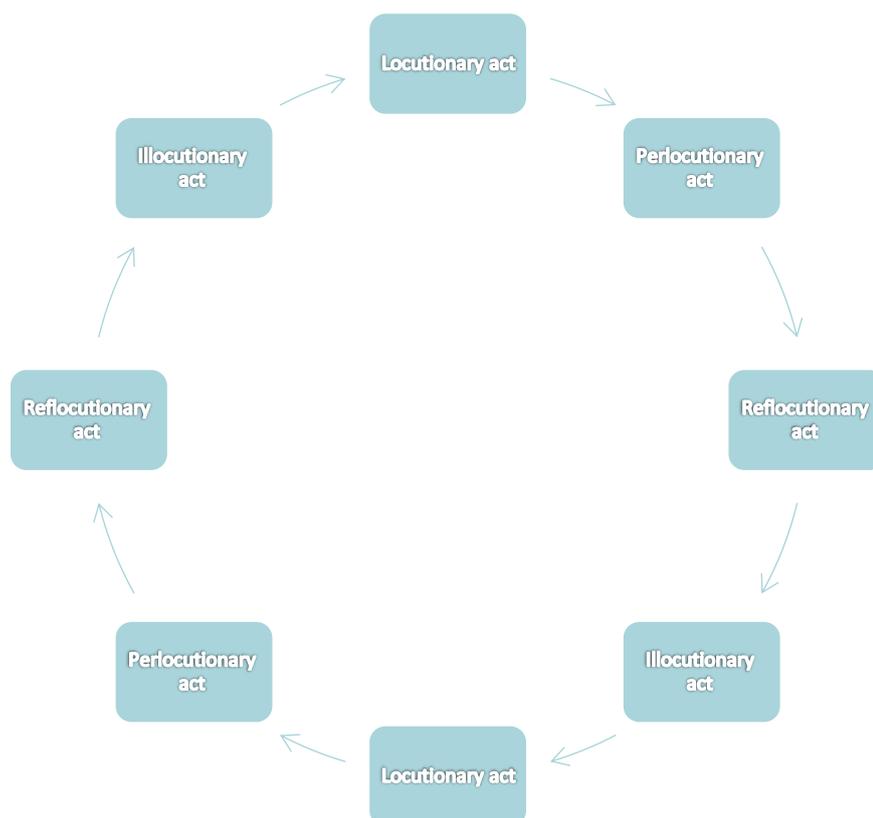


Figure 1: Triadic structure of forms of speech acts (p. 70)

Thus, reflocutionaries can be perlocutions for a perlocution and/or inner thoughts for own illocution. They are related to the speaker; whether as reactions of a hearer's perlocution or the speaker's reaction of his/her own illocution. This fact will, of course, lead speakers to think well before they utter a word that may cause a further effect on their hearers, as well as on themselves.

### **Communicative Competence and cognitive pragmatics**

Cognitive pragmatics, according to Airenti et al. (1993) and Bara (2005), investigates the mental processes used during communication. Thus, studies under this field include how to understand speech acts on both linguistic and extralinguistic levels of communications. According to Abu-Hassoub and Mazid (2020), it is significant to realize that pragmatic context is not the reality that surrounds a communicative event, but how participants in the event perceive this reality (p. 80). Instead of using the typical terms of speaker and

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hearer/addressee for interlocutors, scholars of cognitive pragmatics use actor and partner. Besides, Bara and Bucciarelli (1998) use the terms *simple* and *complex* instead of the classical classification of direct and indirect speech acts. Simple speech acts include those acts which make immediate reference to the game, while complex ones necessitate a chain of inferences for they can be difficultly identified in the behavior game (as cited in Bosco, 2006, p. 4).

Bara (2017) states that cognitive pragmatics involves two main concepts: communicative competence and communicative performance. On the one hand, communicative competence is defined as the “set of abstract capacities of a system, independently of how these capacities are put to actual use”. On the other, communicative performance has been described as being a “set of abilities actually exhibited by a system in action, that is, its behavior in real situations” (p. 280). Besides, communicative competence is related to the way by which a person transfers a certain message through language in order to communicate and interact successfully. Communicative performance, on the other hand, appears to be the factual use of language in real situations or the actual act of speaking and hearing in communicative contexts.

Particularly, Taha and Reishaan (2008) see that communicative competence is indeed concerned with applying the grammatical rules of a certain language in order to produce correct utterances and knowing the time of using such utterances appropriately. Moreover, it is essentially related to the ability of native speakers to produce and comprehend sentences that are suitable for the context in which they are produced (p. 39). It is really concerned with the requirements that a speaker should possess in order to interact and communicate in various settings or contexts.

Subsequently, according to Ugwuanyi (2017), communicative performance is related to the act of ‘doing’ which means putting speaker’s knowledge into use and virtually

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performance includes what is known as competence. Consequently, communicative competence is concerned with the act of knowing that is the starting point in producing utterances or sentences and then comes the role of performance that is concerned with putting such knowledge into existence (p.70).

Tackling and commenting on Hymes's (1974) concept of *Speaking* under (*Communicative Competence*), Mazid (2010) investigates the terms of *ends*, *act sequence*, *key*, and *instrumentalities*. *Ends* refer to the reasons for speech, conversation, or writing. These reasons or purposes may include convincing, informing, telling lies, betraying, giving advice, warning, teaching, praising, or any other purpose. *Act sequence* explains that every speech lies between previous and following speeches and connects to them. A speaker may tell a joke, a verse, a proverb or another saying in response to the other interlocutor's speech. Moreover, an apology, for instance, may be met with acceptance or refusal, and so forth. *Key* is about the psychological state and the tone of speech/text. Mazid illustrates that tone is not meant to express sadness, happiness, sarcasm, satire or so only; rather it can extract and foreground meanings or feelings included in other meanings or feelings. Grieving for example shall include sadness and feel of loss. Finally, taking what serves the topic of the current paper, *instrumentalities* with their means and tools achieve the rhetoric and discourse objectives. They include carefully selected vocabulary, appropriate structures, images, expressions, and most significant, here, functions of non-speech communication. Mazid adds that a speaker or writer can use unlimited tools to achieve his/her rhetoric and communicative goals (pp. 22-23). Cognitive pragmatics is a significant approach to understanding reflocutionary acts, since the subject matter of reflocutionaries is the mental and psychological response of the speaker towards his/her own illocutionary act and/or his/her addressee's perlocutionary act.

### **Analysis**

The analysis of reflocutionary speech and non-speech acts in Miller's *Death of a Salesman* will be carried out in accordance with the significant events of the play. It aims to investigate the reflocutionaries and their contribution in understanding the discourse of the play, the relationships between the characters of the play, and the cognitive pragmatic points possibly arise during the process of analysis. Moreover, subsections will be included to illustrate, highlight or comment on specific points of analysis.

As the play opens, Linda and Willy have a talk together after Willy comes home and seems very tired. Linda pities him, and tells him that his mind needs rest:

Linda (resigned): Well, you'll just have to take a rest, Willy, you can't continue this way.

Willy: I just got back from Florida.

Linda: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear. (*Death of a Salesman*, p. 3)

Realizing that Willy looks exhausted, Linda performs the indirect directive speech act of *requesting* him to take some rest. This request is met by Willy's perlocutionary act of perhaps refusing it. Thus, a cognitive *reflocutionary* act of illustrating the sort of rest she has already meant, Linda directs him to rest his "mind". Moreover, she explains, "the mind is what counts". Such speech act of *explaining* by Linda is better seen as a reflocutionary act of her own previous illocutionary act. However, like any speaker may experience, she makes a kind of *retraction* which is one of the best examples of reflocutionary acts.

After all, the speaker needs to change, add, explain, complete, or even cancel his/her speech; and therefore comes the notion of reflocutionary speech acts to be the best solution of this. Moreover, these mentioned examples of reflocutionary speech acts occur for cognitive reasons which may include cognitive, psychological, and/or mental non speech acts. Those non-speech acts include worrying, regretting, changing mind, memory misgiving,

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misunderstanding, etc. Nevertheless, such inner feelings or ideas can stand as dependent cognitive reflocutionary non-speech acts alone.

*A cognitive pragmatic hint*

Schmid (2012) divides **cognitive prerequisites** into six categories. First, the general prerequisites include the ability to produce utterances and the ability to interpret and understand them. Second, the “linguistic competence”, which contains lexical and syntactical knowledge (of the same language and linguistic system), which enables the interlocutors to determine the meanings by lexical and grammatical elements. Third, the interlocutors should communicatively have the willing to cooperate. Fourth, the interlocutors must have acquired “pragmatic competence”, that is, to interpret and understand what the other interlocutor intends to communicate. Fifth, they must acquire a considerable degree of “social competence”. Sixth, they must obtain both general and cultural knowledge. Furthermore, Schmid adds the concept of **cognitive abilities** which suggest that the speaker and the addressee must be aware of the situational context, the linguistic context and the ways in which the other interlocutor constantly changes, and be able to interact with this. Another significant matter is “the hypothetical mental states of the other interlocutors”, for all interlocutors are supposed to be aware of each other’s current mental state. The knowledge of the other person according to previous actions, what has been uttered before and what may happen from the perception of the situation. Thus, the situational context and the activated and stored knowledge must be considered (pp.7-9).

Applying Schmid’s classification to the previous example, it can be regarded that both Willy and Linda speak English (the same language to be easy to communicate and be understood by each other). Moreover, they have the willingness and even the need to communicatively cooperate; specially Linda who pities and tries to help Willy all the time. Besides, their intentions are understood by each other; even though Willy is sometimes

unable to live in reality because of his mental state which is to be tackled throughout the course of the paper. However, he realizes this in some specific special moments. Furthermore, the husband-wife relationship allows Willy and Linda to have such discourse which highlights their desires, intentions, and social competence. Surely, these **cognitive prerequisites** are all to be found in all conversations of the Lomans.

### **Reflocutionary (non)speech acts and contradiction**

After tackling the reflocutionary act of *retracting* in the above example, it is important to paper the more general form of it, which is *contradiction*. Retractions can be part of contradiction, but not a synonym of it. However, the notion of reflocutionary (non)speech acts can be highlighted through such acts and others, as will be discussed. Moreover, contradiction is a main theme in Miller's *Death of a Salesman*.

An example of the cognitive reflocutionary act of *contradicting* is best seen in Willy's advices to his son Biff, after knowing from Happy about Biff's interview with Bill Oliver for business loan. The climax of this act is apparent in Willy's own meeting with Howard about a non-travelling job.

WILLY (unable to resist): And if anything falls off the desk while you're talking to him — like a package or something — don't you pick it up. They have office boys for that. (*Death of a Salesman*, p. 46)

...

HOWARD: I appreciate that, Willy ... (He looks for his lighter. Willy has picked it up and gives it to him. Pause.) (*Death of a Salesman*, p. 55)

Willy's reflocutionary act of contradicting is a non-speech act. Moreover, it is divided into two acts: *picking up*, and *giving* the highlighter to Howard, "Willy has picked it up and gives it to him". Although speech is the best means of communication among people, there are other means that can perform the same action. To give someone something, for example,

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even without saying a word, is an act, and so are many moves, body language, facial expression, gestures, noddings, wavings, and paralinguistic tools. Moreover, the non-speech act of picking the highlighter in the given example is classified under reflocutionary acts because it is related to the speaker, Willy, himself.

There are cognitive issues here. Willy wants to direct Biff do something he himself cannot do. It seems as if Willy does not want Biff to repeat his own failures. Doing so, Willy uses *directive speech acts* of advising, ordering, and warning to make Biff's life better. Although he speaks to Biff, Willy seems to mention his weak points. Consider the following directives, "*don't wear sport jacket and slacks ... A business suit, and talk as little as possible, and don't crack any jokes ... Walk in very serious*" (*Death of a Salesman*, p. 43). Willy warns Biff not to do things which Willy really does, and orders him to do things he does not do. In fact, these reflocutionary directives reflect Willy's unstable cognition and mind. Nevertheless, they reflect his love to Biff. Willy just wants to improve his son's level of life, and guide him achieve his goals. Thus, reflocutionaries here represent search for identity and for success the Lomans lack.

### **Discussion**

The above example results in three significant points. First, reflocutionary acts can be performed appropriately via speech and non-speech tools. Second, reflocutionaries can be similar to both illocutionary acts in having a function and types, and perlocutionary acts in being a reaction whether to the addressee or the speaker him/herself. This fact manages to make the process of communication easier and more logic and complementary cycle (as drawn in figure 1). Consequently, reflocutionaries can be a product of illocutionaries and perlocutionaries together. Third, it is agreed that uttering a speech act necessitates uttering it for a purpose; however, reflocutionary acts such as *contradicting*, for example, may be performed just reflecting or being involved in the speaker's mind regardless their

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interpretation by others.

### **Reflocutionary acts and the speaker's feelings and reactions of his/her own speech**

Another type of reflocutionaries related to the speaker's feelings and reactions of his/her own speech is to be seen in the next talk between Willy and Linda arguing about Willy's dinner and the reality in which they live:

WILLY: There's more people! That's what's ruining this country!

Population is getting out of control. The competition is maddening! Smell the stink from that apartment house! And another one on the other side... How can they whip cheese?

...

LINDA: Go down, try it. And be quiet.

WILLY (*turning to Linda, guiltily*): You're not worried about me, are you, sweetheart? (*Death of a Salesman*, p. 7)

Being angry, Willy does not want to have the "American-type cheese" Linda got for him on dinner. He performs the illocutionary act of deprecating or protesting against that type of cheese in an indirect way, "How can they whip cheese?" However, Linda's perlocutionary act of accepting him and mitigating the atmosphere by directing him just to "try it", makes him feel guilty. Hence, a reflocutionary act of "*turning to Linda, guiltily*" is performed genuinely. The reflocutionary act of feeling guilty is carried out first as a non-speech act once realizing that he has been rude to Linda during his previous own speech act of scolding her for getting the American cheese. Nevertheless, this reflocutionary act may have resulted from Linda's nice perlocutionary. Then, such reflocutionary turns to be uttered so as to be a reflocutionary speech act of expressing his feeling of guilt and of seeking her forgiveness, "You're not worried about me, are you, sweetheart?"

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### ***Discussion***

As mentioned above, the reflocutionary act of feeling guilty on Willy's part has two forms; speech and non-speech act. Moreover, guilt can be experienced both by causing harm to someone and to the one's self. Gillette (2022) defines guilt as "the sense that harm was done - to you or another - and the blame may fall at your feet". Furthermore, she divides guilt into three forms: first, Deontological guilt which refers to causing harm by violating personal morals or values. Second, Altruistic guilt means to cause harm to another person/group of people. Third, Existential guilt refers to feeling guilty because of not living up the expectations or goals of life (pp. 1-2). In Willy's case, it seems that the three forms of guilt are present. He harms himself and the other surrounding members of his family. Besides, he suffers the grim reality of failure to achieve his dreams. Hence, there are moments of self-criticism in which Willy expresses his points of weakness and sense of failure.

### **Absent-addressee reflocutionary acts**

Being worried about Willy talking to himself, Happy tells his brother Biff that something happens to their father. Happy adds that Willy usually talks to Biff in the latter's absence and is disappointed by Biff's unsteadiness. During their talk in their room at their father's house, Biff and Happy hear Willy "mumbling in the parlor" talking to himself imagining that he talks to Biff and Happy. What is to be considered in Willy's talk is his performance of directive speech acts to his sons:

- WILLY (below): You gonna wash the engine, Biff?
- WILLY: Don't get your sweater dirty, Biff!
- WILLY: Just wanna be careful with those girls, Biff, that's all. Don't make any promises. No promises of any kind.

(*Death of a Salesman*, pp. 14-15)

Recalling past memories with his family, Willy carries out directive utterances to direct his

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sons to act the required way he wants. Nevertheless, there are no clear perlocutionary acts to the reader, since there are no real interlocutors to react to Willy's speech acts. Thus, such directives can be fairly taken as reflocutionary acts, for they relate to the speaker himself who plays the role of the speaker and has the addressee only in his mind. Consequently, it is the matter of cognitive perception that involves in Willy's mind which draws his own world.

Furthermore, another non-speech act of recalling on Willy's part combines the past and the present together. Those events which happened in the past affect his present life. In fact, the act of recalling can genuinely be regarded as a reflocutionary act, for it affects the person who performs it. In Willy's case such effect is reflected on his present deeds, and even shapes his behavior and method of life. This point leads to a very important topic about the notion of language and time.

### **Language and time**

Klein (2009) sees that the notion of expressing time within all human languages emerged in Aristotle's time. This could happen through the use of tenses and even adverbs. Furthermore, Klein adds six 'devices' of encoding time in language: Tense (expressed by the verb, whether or not combined with an auxiliary, expressing past, present and/or future event), grammatical aspect (depending on the verb and its use by the speaker to show the time of performing an action), aktionsarten (event types and lexical aspect, including distinctions between events, actions, states, processes, etc.), temporal adverbials (e.g. bare adverbs like later, often, shortly, now etc., prepositional phrases like at first sight, for two hours, over decades, and so on; and subordinate clauses like before I go to bed, when you visit me, and so forth), temporal particles (e.g. yet, still, again and so forth), and discourse principles (the flow of sentences or utterances must go in logical order. Thus, the sentence "He slept, and turned the lights off" is an odd one, since it violates such principles) (pp. 9-10).

According to Abdul- Jabbar, the classification of deixis into person, place and time, is significant at this point. How to interpret an utterance depends on the availability of all information about it. For example, if someone wrote “I’ll be here within two hours”, his/her time return is not known, as the reader does not know when the notice was written (p. 2).

Moreover, Sinha and Gardenfors (2014) see that the representations of both deictically based time and sequentially based time are employed in all cultures. They provide a cognitive model of the structure of event highlighting the fact that it does not entail direct and distinct time representation. They suggest that the idea of an event-independent or metric "time as such" using technology for measuring time frames is not universal but rather a product of culture and history. Thus, they add that even languages which do not include time lexical or tense aspects can express time. Yucatec Maya speakers, for instance, use “completive and other aspectual markers to convey temporal sequence, in conjunction with the iconic mirroring of the order of occurrence of events in the order of their mention” (pp. 72-75).

One of the most interesting aspects of Miller’s *Death of a Salesman* is its management of time: the past and present flow to each other at one time as the various stimuli in Willy’s stimulation of a wandering stream of consciousness. It is important to remember that the perfect past that Willy remembers is the one that he reinvents; and therefore, these flashbacks should not be seen as a complete reality. The ideal past is an escape from today's reality or a retrospective reconstruction of past events and grave mistakes. Even when he retreats into this perfect past, Willy cannot completely deny his true status. Consequently, experiencing daydreams is not only to escape the present but also to examine the past. Willy looks for the mistakes he made that frustrated his hopes for fame and wealth and destroyed his relationship with Biff. Willie's dealing with his life as a rewritten story enables him to escape the depressing reality.

Furthermore, time is a principal condition in the felicity conditions which were defined by

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Thornborrow and Wareing (1998) as the sets of contextual conditions which have to be in place if a speech act is to work properly (p. 135). For example, acts like promising, threatening, warning, and ordering are subject to future actions that have not been fulfilled yet. On the other hand, acts of apologizing, expressing regret, blaming, and even acts of love and hatred are subject to past actions or experiences.

### ***Felicitous and infelicitous speech acts due to time and reality***

Commenting on the above given examples about Willy's directive speech acts to his sons Biff and Happy, it is apparent that these speech acts are infelicitous. According to time aspect, directives cannot be properly performed in the past, for a directive act is to be fulfilled in the future, if to be performed felicitously. As for reality, the whole situation is hypothetical, and the context does not exist except for Willy's mind and imagination. A directive act made to an absent addressee is undoubtedly infelicitous.

Nonetheless, there is a special case in Willy's utterances. If the whole context, situation and event are taken from his perspective, then a different interpretation is to be given. Willy is indulged in that past event in which he can see his young sons before his eyes. Thus, the notion of reflocutionary acts comes to solve this kind of problems. Those directives are felicitous but only in terms of reflocutionary acts which are related to the speaker himself whether responding to his/her speech or to the perlocutions of the other interlocutors.

### **Conclusion**

The classification of speech acts has usually been divided into locutionary, illocutionary, and perlocutionary acts. Yet, what may come after the perlocutionary act of the hearer has been ambiguous. It seemed that such classification represented only one line that had a beginning and an early end. This study attempts to complete the missing part of the chain of speech acts, in order to make it like a circle of turn takings. The fourth dimension suggested in this paper, reflocutionary acts, manages to combine between the effects of illocutionary

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and perlocutionary acts on both the speaker and the hearer, and at levels of speech and non-speech as well. Non speech acts are meant in thoughts, feelings, inner speech, and other elements to be found throughout the course of the study.

Reflocutionary acts in Arthur Miller's *Death of a Salesman* have included acts of *Contradictions* which include speech acts of retractating, praising, and even giving advice; and with non-speech acts of Willy's picking up, and giving the highlighter to Howard. Another type of reflocutionaries is related to *the speaker's feelings and reactions of his/her own speech*. Willy's reflocutionary act of feeling guilty for being rude to his wife Linda, and for Linda's nice perlocutionary, has asserted that reflocutionaries can be an effect of an illocutionary on the speaker, and/or of the hearer's perlocutionary on the speaker as well.

Additionally, reflocutionaries in *Death of a Salesman* include *absent-addressee reflocutionary acts, telling lies, responding according the partner's need, criticizing, confessing, self-realizing, self-criticizing, regretting, expressing jealousy, censoring and self-blaming*. Linda's reflocutionaries include *pitying, sympathizing, compensating, encouraging, praising, admiring and acting in response to her family members' needs*. Such awareness of the other interlocutor's needs is one of the most significant subjects of reflocutionary acts.

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