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In fact, almost any speech act is the performance of several acts at once, distinguished by different aspects of the speaker ' s intention: here is the act of saying something, what one does in saying it, such as requesting or promising, and how one is trying to affect one ' s audience. In general, speech acts

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This essay has analyzed the speech act theory in detail. A summary of the work of J.L Austin has been provided followed by a summary of the work of his successor John Searle. A further review of the major

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concepts of the speech act theory has been presented based around literature by later-day philosophy scholars.

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A speech act is an act that a speaker performs when making an utterance. To Jennifer Spenader, speech act

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theory is: A theory where the effect of an utterance is analyzed in relationship to the speaker and listener's behaviour. Speech act theory can also help us examine utterances from the perspective of their function, rather than their form.

~~Speech Act Theory~~

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This comprehensive work provides numerous essays by specialists in the field on speech act theory. Topics include: verbal mood and sentence mood in the tradition of universal grammar; utterance acts and speech acts; illocutionary morphology and speech acts; and speech acts and relevance theory.

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The first, and most important, is that the advocate of the argument is not claiming that illocutionary silencing is the only negative potential consequence of men ' s inability to recognise acts of refusal,

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or that it is the worst
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University In speaking,

we do not simply say

things about the world

we live in, but also act in

it.

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To put it more briskly, talking is performing acts according to rules. In order to substantiate that hypothesis and explicate speech, I shall state some of the rules according to which we talk. The procedure which I shall follow is to state a set of necessary and sufficient conditions for the performance of particular kinds of

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speech acts and then
extract from those
conditions sets of
semantic rules for the
use of the linguistic
devices which mark the
utterances as speech acts
of those kinds.

'This small but tightly
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packed volume is easily the most substantial discussion of speech acts since John Austin's *How To Do Things With Words* and one of the most important contributions to the philosophy of language in recent decades.' --Philosophical Quarterly

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Outstandingly clear and lively style, this 1969 book provokes its readers to rethink issues they may have regarded as long since settled.

Any study of communication must take into account the nature and role of speech acts in a broad context. This book addresses questions such

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as: - What do we mean?
- How do we say it? and
- How is it understood?
in the broad context of
universal, socio-cultural
and psychological issues
that bear on human
communication. It
presents an overview of
current issues in speech
act theory that are at the
center of human and
social sciences dealing
with language, thought

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and action, building on John Searle's famous article 'How Performatives Work' (included in this book).

The contributions by linguists, psychologists, computer scientists, and philosophers thus address issues of communication that are crucial in conversation analysis, cognitive science, artificial

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intelligence, psychology and philosophy, and a general understanding of how we communicate. The book is suitable for courses with an extensive bibliography for further reading and an Index.

A direct successor to Searle's *Speech Acts* (C.U.P. 1969), *Expression and*

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Meaning refines earlier analyses and extends speech-act theory to new areas including indirect and figurative discourse, metaphor and fiction.

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Intentionality provides the philosophical foundations for Searle's earlier works, *Speech Acts and Expression and Meaning*.

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to which he directed his main efforts on a wide variety of philosophical problems. These talks became the classic *How to Do Things with Words*. For this second edition, the editors have returned to Austin 's original lecture notes, amending the printed text where it seemed necessary. Students will find the new text

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clearer, and, at the same time, more faithful to the actual lectures. An appendix contains literal transcriptions of a number of marginal notes made by Austin but not included in the text. Comparison of the text with these annotations provides new dimensions to the study of Austin ' s work.

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