A Pragmatic Analysis of Gichuka Request Patterns

Emise Kageni Miriti[1]

Box 3-60400 Chuka, Kenya.
Corresponding Author: Emise Kageni Miriti

Abstract: Pragmatics studies the way language is used, the choices that the speakers have to make when constrained by socio-cultural context of a given language situation and the effect that using language in a particular way has on the interlocutor.
The aim of this study was to describe the request patterns used in Gichuka social events. Requests are an integral part of everyday interaction and their formulation varies from culture to culture and from one occasion to another. The requests patterns were described following the Cross-Cultural Study of Speech Act Realization Pattern (CCSARP) project by Blum-Kulka, House and Kasper. The study utilized the descriptive research design to study social events conducted in Gichuka. Six Gichuka social events were recorded using a voice recorder and transcribed into guiding cards while contextual information was recorded using an observation schedule. The study established that Gichuka request expressions mostly assume the mood derivable pattern. This study enhances the analysis of the Gichuka language variety and adds to the existing knowledge on pragmatic analysis of requests in various languages of the world, and other Bantu languages.

I. BACKGROUND TO THE STUDY

Pragmatics studies the way language is used, the choices that the speakers have to make when constrained by socio-cultural context of a given language situation and the effect that using language in a particular way has on the interlocutor (Crystal, 1997). This implies that pragmatics emphasizes the mediating effect of the socio-cultural context and the linguistic choices of the user (Timpe, Wain, & Schmidgall, 2015). Pragmatics is the study of the speaker's intended meaning (Yule, 1996). It is different from semantics which studies meaning as coded in a particular language in that it studies how language is affected by context and the relationship between speakers in a conversation (Parker & Relay, 1994).This study explores how language is used in context, specifically how patterns of requests in Gichuka vary depending on the context.

In the speech act theory as introduced by (Austin, 1962) and further developed by Searle (1969; 1975; 1979) speech acts refer to what we do with words and they can be classified into three: locutionally act, illocutionally act, and perlocutionally act. A locutionally act, is the performance of an utterance: the actual utterance and its meaning. A perlocutionally act is its actual effect, such as apologizing baptizing, which gets someone to do something whether intended or not (Austin, 1962). An illocutionally act is the pragmatic illocutionally force of the utterance, thus its intended significance as socially valid action. Requests, which are the subject of this study, fall under the illocutionally acts.

According to Harnish and Kent (1979), an illocutionally act is an attempt to communicate - an expression of an attitude. Searle (1975) classifies illocutionally speech acts as follows: assertives- those speech acts that commit a speaker to the truth of the expressed proposition; directives- those speech acts that cause the hearer to take a particular action for example requests, commands, and advice; commissives- speech acts that commit a speaker to some future action, for example promises, and oaths; expressives- speech acts that express the speaker's attitudes and emotions towards the proposition, for example congratulations, excuses and thanks and declaratives- those speech acts that change the reality according to what the utterance declares for instance in baptisms, pronouncing someone guilty or pronouncing someone husband and wife. Requests, which are the subject of this study, fall under the directives. They are meant by the speaker to make the hearer to take a particular action. This study establishes how such directives are executed in the Gichuka language.

A request is an attempt by the speaker to get the hearer to perform or to stop performing some kind of action (Ellis, 1994). According to Blum-Kulka, House, and Kasper (1989), requests have the ability to infringe on the speaker's freedom of action. The recipients on one hand feel that the request is an intrusion on their freedom to act and the requester on the other hand, may hesitate from making a request for fear of making the recipient lose face. Brown and Levinson (1987) state that requests are face threatening to both the recipient and the requester so when speakers want to do these acts that threaten the face they look for strategies to minimize

the imminent damage to the face. Requests that are direct are considered to be impolite because they infringe on the hearer's freedom while those that are indirect are considered to be more polite (Brown & Levinson, 1987; Leech, 1983)

César (2005) examines the notions of indirectness and politeness in speech acts of requests. The study also accesses the head acts and external modification of requests in formal and informal role plays among Mexican university students. The findings reveal that conventional indirectness which was realized mostly through query preparatory was the most common means of requesting in situations which display +Power or +Distance while directness was more common as the relationship between the interlocutors was closer (-Distance). The present study aimed at examining the request expressions of the Gichuka language variety in a naturally occurring social context. Requesting strategies have been found to vary according to the genre studied. Rue and Zhang (2014) found direct strategies of requesting in role-plays and naturally occurring conversations to vary in their study involving the same participants.

Alireja (2009) employs Discourse Completion Test (DCT) to investigate the request strategies of the Iranian English Foreign Learners (EFL) and Australian native speakers. The results reveal the usage of politeness strategies developed from direct strategies to conventionally indirect strategies on the part of the EFL. Learners with high command of the foreign language displayed overuse of indirect type of requesting, whereas the native group was characterized by a more balanced use of this strategy. The other observation was that Iranian EFL also had not acquired sufficient socio-pragmatic knowledge to enable them display proper social behavior with regard to social distance. This study tried to establish whether Gichuka native speakers exhibit such a balance in the use of the various patterns of requests.

Farahnaz (2014) investigates indirectness in English requests among Malay university students. The findings reveal that conventionally indirect strategies were preferred by students when making requests to their lecturers and their friends. The study concludes that Malay culture conforms to Brown and Levinson's theory on face saving acts of politeness. The present study sought to examine the patterns of requesting in Gichuka using naturally occurring discourse.

II. REVIEW OF LITERATURE

Blum-Kulka and Olshtain, (1984), Blum-Kulka *et al*,(1989) have analyzed requests into the following nine patterns: Mood derivable in which the force of the utterance is marked by the grammatical mood of the verb in it for instance when one says, *open the door, or clear the table, please;* Explicit performatives where the force of the utterance is explicitly named by the speaker. For example, *I'm asking you to come here, or I'm asking you to clear the table; hedged* perfomatives where the illocutionary force is embedded in the utterance. For instance when a speaker says, *I'd like to ask you to come here, or I'd like you to assist me to clear the table;* Obligation statements where what is being requested can be derived directly from the meaning of the utterance. For example, *you will have to come here, or you will have to assist in clearing the table* and Want statements, which express the speaker's intentions, desire or feeling. For example, *I really wish you would come to my aid, or I really wish you would assist to clear the table.* The above mentioned patterns, according to Blum-Kulka, are the most direct means of requesting. They categorized them as direct strategies of requesting.

The sixth and the seventh patterns are the Suggestory formulae on one hand, where the utterance only contains a suggestion to what the speaker wishes. For example, a speaker may say, *how about taking a photo together? Or why don't you clear the table?* On the other hand there is the Query preparatory in which the speaker makes reference to conditions such as ability, willingness, or the possibility of the act being performed as conventionalized in any particular language. For instance, one may ask, *is it possible for you to stand in for my duty next week? Or would you mind speaking to the students this evening?* These two patterns have been categorized by Blum-Kulka as conventional indirect means of requesting.

The eighth and the ninth patterns are Strong hints and Mild hints. Strong hints contain partial reference to the object or what needs to be done- they directly imply the act. For example if one is in need of food he can just say, I *am extremely hungry, I haven't eaten a thing since yesterday.* Mild hints on the contrary make no reference to the request proper and the request can only be deduced through the context- the act is indirectly implied. For instance where a speaker says, *'you are not transparent'* when they want to mean you are blocking their view of something and would wish that you move away. These two were categorized under non-conventional indirect means of requesting.

The requestive utterances elicited from the six social events that were studied have been mapped into the above patterns in order to be able to establish the patterns assumed by the Gichuka request expressions.

Davkalovska, Ivanovska, Kusevska, and Ulavska, (2016), study the request strategies used by the English learners of the republic of Macedonia using role plays and Discourse Completion Tasks. The findings reveal that the query preparatory strategies are the most frequently used in both formal and informal situations. The present study aimed at establishing the request patterns used in Gichuka communicative events by

collecting data via a voice recorder and observation. This way, context which is missing in Nina's study will be the other intervening factor in determining a pattern of requesting.

Yazdanfar and Bonyadi, (2016), investigate request strategies in everyday interactions of Persian and English speakers. The study compares the directness and the supportive moves in requests of both groups of speakers by studying English and Persian TV series. The findings reveal that both speakers of English and Persian used direct strategies more in their daily interactions. The Persians were found to use non-conventional indirect strategies more, while English speakers used convectional indirect strategies more. The Americans were also found to use more mitigation devices than their Persian counterparts in their day to day interactions.

Alireja (2009) examines indirectness in requests among Malay students, using Discourse Completion Tests and Questionnaires. The findings are that conventionally indirect strategies are mostly used by students while making requests to their lecturers and to their friends. The conclusion is that the Malay culture conforms to Brown and Levinson's theory – that both the speaker and the addressee are keen on saving face. Tawalbeh and Al-Oquaily (2012), compares the notion of directness and politeness in requests between Native Saudi Arabic speakers and Native American English speakers using DCTs. The participants are Saudi and American undergraduate students. The findings reveal that the American English speakers prefer conventional indirect strategies, while Saudi speakers' strategies varied depending on the sociological factors of power and distance. The present study aimed at establishing the patterns of requesting prevalent in Gichuka communicative events.

Various studies of the Gichuka language especially in syntax exist:Ndwiga (2014)analyzes the Syntax and Pragmatics of Gichuka sentence using the Minimalist Program Analysis where he finds that the program cannot adequately provide the truth conditional meaning of sentences in Gichuka. Muriungi (2015), analyses the formation of Wh- questions in Gichuka. The findings reveal that the formation of Wh- questions in Gichuka is constrained by such constraints as, the subject condition, the Wh- island constraint and the coordinate structure constraint except complex NP constraint. Mbaka and Ireri (2017), investigates the causative constructions in Gichuka .The findings reveal that Gichuka is a multi-strategy language and that the strategies of causation are lexical analytic and inchoative causative alternations. Elsie (2016), analyzes Gichuka Discourse Markers. The findings of her study reveal that Gichuka like any other language has Discourse Markers that perform various functions. Miriti (2018) studies the politeness strategies of Gichuka requests and concludes that Gichuka conforms to the theory of politeness by Brown and Levinson (1987).

Theoretical Framework

This study was guided by Sperber and Wilson (2002) Relevance Theory. Its central claim is that the expectations of relevance raised by an utterance are precise and predictable enough to guide the hearer towards the speaker's meaning. According to Sperber and Wilson, (2002) and Sperber and Wilson, 1995), most utterances are potentially ambiguous in more than one way. Thus, Sperber and Wilson (2002) state that "An utterance makes manifest a variety of assumptions and the hearer attends to as many of these as seem relevant to him". They further claim that the hearer mostly infers the speaker's meaning by considering what is and what isn't relevant to the current conversation.

Relevance theory has two main assumptions. One related to cognition and the other related to communication.The cognitive principle of relevance claims that cognition tends to maximize relevance and that human beings possesses a deductive device which play a central role in spontaneous inference (Sperber & Wilson, 1986). The communicative principle of relevance on the other hand, claims that understanding an utterance is a matter of inferring what the speaker intended to convey from what they utter. It is on this premise that the researcher extracted what she deemed as requests from Gichuka communicative events.

III. METHODOLOGY

The research design utilized in this study is descriptive or qualitative in nature. It involves a detailed description of request patterns and presentation of results in tables and charts indicating the frequencies and percentages. A qualitative study involves a description of phenomena relating to or involving quality and kind (Kothari, 2004). The study used purposive sampling. In purposive sampling, the elements selected for the sample are chosen through the judgment of the researcher where the researcher believes that they can obtain a representative sample through sound judgment which results in time saving and money (Black, 2010). Thirty minutes to one hour and a half long Audio recording of six Gichuka social events: a burial arrangement meeting, a fund drive event in the local community, a dowry negotiation ceremony, a church service, an inaugural planning meeting, and a prayer meeting where request situations predominantly occurred was taken. The data was then transcribed into guiding cards, and the request expressions extracted through the intuition of the researcher and informants who had significant command of the Gichuka language. A total of one hundred and twenty eight expressions were identified as requests for analysis from the six social events. To identify the request expressions from the various communicative events, the researcher took into account the speaker's meaning guided by the communicative principle of relevance by Sperber and Wilson (2002). Mastherie,

Swann, Deumert and Leap (2004), recommend collection of data up to a point that sufficiently represents the community under study without resulting into data handling problems. They recommend a sample size of between forty (40) and one hundred and fifty (150). The requests were then classified into various patterns following Blum-Kulka, House and Kasper (1989) classification of requests. The results were presented in a table form showing the frequencies and the percentages and the tables were converted into column charts for easy comprehension. This method of data collection is appropriate because naturally occurring conversations elicit more authentic requests as compared to role plays and Discourse Completion Tests Patana (2011).

IV. RESULTS

Requests are an everyday occurrence. They happen all the time as people interact and different people have different ways of requesting. In communicative events of the Gichuka social events, various forms are used by the speakers to get their audience to do what the speaker wants or even to get the audience to react in a certain way. To establish and discuss the forms of Gichuka request expressions, this study uses the classification of request patterns proposed in the Cross-Cultural Study of Speech Act Realization Pattern (CCSARP) project (Blum-Kulka, House, & Kasper, 1989). This model has been adopted in recent studies: Rue and Zhang (2014) in the comparative study of Mandarin Chinese and Korean request strategies and Yazdanfar and Bonyadi (2016) in the study of request strategies in everyday interactions of Persian and English speakers. The following are the forms of Gichuka request expressions that were identified from audio recordings of six Gichuka social events.

Social Event 1 (SE 1)

Social event one (SE 1) is a home Bible Church Gathering, commonly referred to as a District service. The PCEA church is structured in such a way that small groupings made of people from the same area of proximity such as a village, form a smaller 'church' which meets from time to time as stipulated in the church programme for the purposes of fellowship and gathering church funds commonly referred to as 'Cess'. The gathering here has met for the afore-said purposes and specifically to appeal to the members to participate well in a fourth- coming thanks- giving service. The communicative event captured here is part B of the service where one of the deacons requests the members to prepare for the thanks-giving service. The programmer of the service also asks members to give their offerings for the day. The following are the Gichuka requests elicited and recorded from the communicative event in SE 1

SE 1:1 *Ninkuromba mumbitikiririe mbuge gauntu kanini.*
I am requesting you to allow me to say something little.
SE 1:2 *Kambuge...*
May I say...
SE1:3 *Riu nwankinya twibange.*
Now, we have to prepare.

SE 1:1 and SE 1:2 are hedged performatives. In a hedged performative the speaker embeds the request within the utterance Blum-Kulka *et al,* (1989). The speaker wishes to say something, but he inserts the request within other words. SE 1:3 is an obligation statement. It is another way of the speaker requesting the members of the need to organize themselves to give generously to the church as is their obligation.

SE 1:5 *Turietikiririe kuthii guciokia nkatho.*
We have been allowed to go to give thanks.
SE 1:6 *Tukebanga wega muthenya unu noturute gintu kiega muno.*
If we organize ourselves well on that day, we can give something substantial.
SE 1:7 *Turietikiririe muntu kuthii na kiria kionthe ukegua uri nakio.*
We have been allowed everyone to bring whatever one has.
SE 1:8 *Kaburi kau umenye tigaku nika mwathani. Ona ng'ombe umenye iu ni ya ngai.*
You should understand that that calf or kid is not yours it is the Lord's
SE 1:9 *Ukabila ntuku inu wona buria ukarathimwa ni ngai.*
If you took on that day, you would be amazed at how God would bless you.

SE 1:5, SE 1:6, SE 1:7, SE 1:8 and SE 1:9 are strong hints. In strong hints, the speaker only makes partial reference to what he wants done. In this instance the speaker is requesting members to bring their thank offering to the church without seeming to do so. She also appeals to them to give generously, and in whatever way. Also she requests them to bring the first fruit of their goats and cows. In each instance the speaker avoids telling the members directly what she wants done. The request is only implied in what she says. The idea of being blessed in SE 1: 9 is to enhance the illocutionally force of the request earlier made.

SE 1:10 *Riu, twirutanirie muthenya unu nikenda muthenya unu twone tukuruta gintu kiega.*
Let us make effort on that day and see whether we shall give something good.

SE 1:11 *Gucokia nkatho ni buria mwathani akuruthite, untu unu ni untu wa bata muno muno.*
Giving thanks because of what the Lord has done for you is a very important thing.

SE 1:10 is an explicit performative. In an explicit performative, the speaker states what they want done (Blum-Kulka, House, & Kasper, 1989). Here, the deacon states his request without mincing his words: that people give generously. After giving a long narration indirectly, this was necessary to make the message of clear. SE 1:11 is a strong hint. In it, the need to give thanks is emphasized thus appealing to the members to heed the call to give thanks.

SE 1:12 *Na umunthi muririkane nirio twaugite tukareta maketha ma mboco.*
We should remember that it is today that we had agreed to bring the thanks-giving for our beans harvest.

SE 1:13 *Tubangabangage uboro wa kambaaca gaka wega.*
Reconsider what we normally put in this envelop.

SE 1:14 *Thaa cia mubothi.*
Time for offering.

SE 1:15 *Maketha muterirwe muce namo umunthi?*
Weren't you asked to bring your harvest offering today?

SE 1:16 *Ruta mbaaca yaku baria uraigite.*
Get your offering envelope from wherever you had kept it.

SE 1:12 is an obligation statement. It is used by the programmer of the service to remind the members to live up to their obligation as earlier agreed. In essence, the members are being requested to now bring their bean harvest offering. SE 1:13 and SE 1:14 are mood derivable forms of requests. In a mood derivable according to Blum the grammatical mood of the verb in the utterance marks its illocutionally force; it is the use of an imperative statement to make a request. In this instance, the programmer of the service requests the members to put a good offering in the envelopes provided for that purpose and invites them to offer.SE 1:15 is an obligation statement. By it the speaker requests the members to give their bean harvest offering. It is expected that after the harvest everyone should bring, and thus the obligation. SE 1:16 is a mood derivable used to request the members to now give by getting out their offertory envelopes.

Social Event 2 (SE 2)
This is a fundraising occasion, where there is a Jumbo Sale to raise college fees for a needy girl in the community. The members of a local catholic church where the parents are members, relatives and neighbors have organized an urgent funds drive. The speakers are two famous men popular for presiding over such occasions as masters of ceremony. In this communicative event the speakers request members to participate in the sales and to give generously. The event closes with a vote of thanks and prayers from the programmer of the event. Several requests are made in the process and captured as SE 2.

SE 2:1 *Ninkwenda kuuga.*
I would like to say.

SE 2:2 *Nitukuria muthomi wetu ace baba mbele nikenda tumwone.*
We are requesting you, our daughter to come to the front.

SE 2:3 *Turiabe into na ningwitikia ngai niagututethia kuiruta.*
We are all blessed with a lot of wealth and I believe God is going to help us to give.

SE2: 4 *Ciamani niukurua na gitio kinene muno urungame ukethie antu mama baba.*
Chair, you are being requested with a lot of respect to stand up and greet these people who are here.

SE 2:1 is a hedged performative. The master of ceremony uses it to request the audience to give him an opportunity to address them. SE 2:2 is an explicit performative. In an explicit performative, the illocutionally force of the utterance is explicitly named by the speaker (Blum-Kulka, House, & Kasper, 1989). The master of ceremony requests the girl whose fee is being raised to move to the front to be introduced to the people who have gathered to raise funds for her. SE 2:3 is strong hint; the speaker uses it to indirectly appeal to those present to release their money towards the girl's funds drive. SE 2:4 is a hedged performative. It is used by the speaker to request the chairperson of the church to greet the gathering.

SE 2:5 *Utikarie migambo mingi.*
Do not speak many words.

SE 2:6 *Ni mbeca tugucua.*
We are looking for money

SE 2:7 *Ndauga runchi rucauce baba bakubi.*
I have asked that the water be brought nearer.

SE 2:8 *Kwina soda na itambaa itigacoka.*
There are sodas, and handkerchiefs all of which will not be returned to the shops.
SE 2:5 is a mood derivable. The speaker is cautious of time and uses it to request the chairperson to take the least time possible to greet the gathering. SE 2:6 is a strong hint. By uttering this statement the speaker indirectly implies that those that are gathered there are required to be philanthropic. They are supposed to buy the items of sale that are being taken round like handkerchiefs, at whatever price, without refusal or questioning. SE 2:7 is an explicit performative. The master of ceremony explicitly asks those involved in the sale of water to bring it closer. SE 2:8 is a mild hint. In a mild hint the speaker avoids making reference to the request proper (Blum-Kulka, House, & Kasper, 1989). By using this expression the speaker indirectly requests the audience to be active in buying and ensure all the sodas and the handkerchiefs are bought. In doing so, none would be returned to the shops.

SE 2:9 *Inanu wona muntu atina gatambaa, wamunenkera irio niekirirwe.*
Please if you find anyone without a handkerchief give them after serving them food.
SE 2:10 *Niwega kugema.*
It is good to be smart.
SE 2:11 *Nimenda turungame baria muntu ari.*
I would like us to stand up from where we are.
SE 2:12 *Maria mena tutambaa manenkanire tutambaa tuu.*
Those with the handkerchiefs to give them out.
SE 2:9is a mood derivable usedby the master of ceremony to request those that are selling the handkerchiefs to be vigilant. SE 2:10 is a mild hint used to request a person who is quite reluctant to accept a handkerchief to do so. SE 2:11 is a hedged performative used to request the audience to stand up. SE 2:12 is mood derivable. The speaker uses it to request those that are selling the handkerchiefs to give them out to those who had just arrived and had not been given.

SE 2:13 *Lakini tika tubingite kuria.*
We have not put an end to eating.
SE 2:14 *Uinanu ncuni baba muntu arume tuirio.*
Please come here and have something to eat.
SE 2:13 is a strong hint. The master of ceremony uses it to encourage those that had come late to go and get served - that it was not odd to still get food and continue eating as the sales were going on. It was a way of urging them on. SE 2:14 is a mood derivable, and the speaker uses it to appeal to those who seemed reluctant to heed his earlier call to queue for food, to do so.

Speaker 2
This communicative event is after a successful funds drive. The speaker, who is the programmer, rises on behalf of the event organizers to move a vote of thanks as well as to pray.
SE 2:15 *Mbitikiriani mbuge…*
Allow me to say…
SE 2:16 *Itikirani kwamukira nkatho cietu.*
Accept to receive our gratitude.
SE 2:17 *Nimenda kuromba.*
I would like to pray.
SE 2:18 *Turungameni.*
Let us stand up.

SE 2:15 is a hedged performative. The speaker requests the people who are present to give him an opportunity to say something. SE 2:16 is a hedged performative also and the speaker is requesting those that had participated to accept their gratitude. It is time to pray, and in SE 2:17 the speaker uses a want statement. A want statement according to Blum-Kulka*et al,* (1989) expresses the speaker's feelings, desires or his intention. In this instance, he expresses his intention to pray. SE 2:18 is an explicit performative, the audience are being requested to stand in order to pray.
SE 2:19 *Gatuciokie nkatho na njira ya maromba.*
Let us give thanks in a way of prayer.
SE 2:20*Tukiririeni.*
Let us be quiet.
SE 2:21 *Gankwenda tukireni.*
I would like us to keep quiet.

SE 2:22*Nimo nkwenda makira.*
They are the ones I would wish they keep quiet.
SE 2:23*Gaturombeni;turombeni.*
Let us pray; we pray.

SE2:19, SE 2:20 are explicit performatives. In SE 2:19 the speaker requests the audience to give way to a prayer. It is a way of asking them to be attentive for a prayer. In SE 2:20, the speaker asks the audience to be silent. SE 2:21 and SE 2:22 are want statements. They come after the speaker had been requesting the audience to be silent and they did not seem to heed. In a want statement, the speaker gives a request by stating his feelings, desires or intentions (Blum-Kulka, House, & Kasper, 1989). The speaker thus states his desire to have the audience quiet so that he can pray. Once the audience is quiet, the speaker in SE 2:23 uses an explicit performative in requesting the members to bow for a prayer or to assume whichever posture they normally do while praying.

Social Event 3 (SE 3)
This is during the World Day of Prayer for women. The parish woman's Guild is meeting in the church together with their leaders and patron, who is also the Reverend in charge of the parish. The speaker is the chairperson of the woman's guild. In this communicative event, she urges the members to pray for the issues affecting the whole world, as well as certain issues that are affecting the woman's guild. The requests that were elicited are recorded as SE 3.
SE 3:1 *Thii kuria Wone kirikaniro nabo Ukinaciokia.*
Go there check for a Bible then you return.
SE 3:2 *Ukani aa bakubi, uka ukani aa bakubi bai.*
Come nearer, come near here please.
SE 3:3 *Turungameni tutongorue na rwimbo.*
Let us stand up.
SE 3:4*Stella.*
Stella.

SE 3:1 is a mood derivable. The chair person uses an imperative to request one of the guild members to go to get a Bible from the vestry so that they can read and return after wards. SE 3:2 is also a mood derivable. The speaker is requesting the members to get closer. SE 3:3 is an explicit performative. The speaker is requesting the members to rise so that they can praise. SE 3:4 is an explicit performative also. The speaker mentions the name of the person being requested to conduct a song and it is understood to mean "*I am asking you to conduct a chorus*" so, she conducts a song immediately her name is pronounced.
SE 3:5 *Turing ire Jesus wetu obi.*
Let us clap for our Lord.
SE 3:6 *Teringire rubi wiire uri murathime.*
Clap for yourself and say tell yourself that you are blessed.
SE 3:7*Muntu umwe kana mairi uria ubotithitue.*
One person, or even two who to whom something has been done.
SE 3:8 *Riu noka nkwenda kuuria tuendelee kuboya.*
I would like to ask that we continue to pray.
SE 3:9*Twendelee kuromba nitontu wa family inu.*
Let us continue praying because of that family.
SE 3:10*Kwogu tukiromba please noka tukaririkana.*
Please as we pray, let us remember.
SE 3:5 is an explicit performative. The chairperson is requesting the members to clap for the lord. SE 3:6 is a mood derivable; it is an imperative statement used to request members to clap for themselves for they had heeded the call to come to pray for the world. SE 3:7 is a strong hint. The chairperson is calling for personal testimonies. Here one or two is an elliptical statement which means that anyone with a testimony is being requested to rise up and testify. SE 3:8 is a hedged performative. SE 3:9 and SE 3:10 are explicit performatives requesting the members to remember to pray for the family of one of their members who has passed on.
SE 3:12*Turingirwe karwimbo.*
A chorus be conducted.
SE3:13 Na umenye kiugo giauka nitontu wa weu wi baba- ni tontu wa twiu twi baba.
You should know that that word was meant for you who is here- because of us who are here
SE 3:14*Nitugerie tuthingate buria kiugo kiauga.*
Let us try and obey what the word has taught us.

SE 3:12 is a mood derivable. The chairperson is requesting the person that normally conducts choruses to do so and it is understood as so, and someone from the crowd does conduct a chorus. SE 3:13 is a strong hint. It is after a brief sermon and the members are being requested to heed the teaching in the sermon. The speaker here uses implicature. SE 3:14 is an explicit performative asking members to heed what the sermon has taught them. It serves to emphasize that they heed the teaching of the word of God, just in case the hint had not been well captured by some.

SE 3:16 *Ukathii withomere.*

You will go and read for yourself.

SE 3:17 *Ni nkumenya wi interpreter munene muno.*

I know that you are a great interpreter.

SE 3:18 *Kwogu tukiromba at least, twongerere prayer items.*

Let us at least expand the prayer items to include our world.

SE 3:19 *Twicirie nitontu bwa our environment.*

Let us think about the environment.

SE 3:16 is an obligation statement. The patron had come to the meeting late after the word had been preached. The chairperson requests him to go and read for himself. SE 3:17 is a strong hint. The chairlady presupposes that the Reverend can do the interpretation for himself but indirectly is requesting the Reverend to do so as the one who was interpreting has already finished. SE 3:18 is an explicit performative. The chairperson asks the members to broaden their list of prayer items as they pray. SE 3:19 is an explicit performative. The speaker is requesting the members to think about the environment and pray because it was one the issues the world prayers were to touch on because of the effects of global warming.

SE 3:20 *Atumia nimo makabanda miti.*

       Women are the ones to plant trees

SE 3:21 *Tukinarikirirua ni mchungaji.*

       The Reverend to conclude for us.

SE 3:22   *Nimenda kuthoma prayer items.*

       I would like to read the prayer items.

SE 3:23 *Mbele ameba utukethie.*

       First greet us.

SE 3:24 *Twithiranirwe mubothi.*

       Let the offering be collected.

SE 3:20 is an obligation statement. The chairperson is putting across to the women the need for them to plant trees; that it is their responsibility to do that as the men folk is nowhere to be found. SE 3:21 is an obligation statement. It is used to request the reverend to pray, because as the patron, it is his responsibility. SE 3:22 is a want statement. The chairperson expresses her intention to read the prayer items, but before that, in SE 3:23 she uses a mood derivable I to request the reverend to greet those present before he makes his remarks. SE 3:24 is a mood derivable used to request someone to collect the offering; a formality observed any time there is a prayer meeting. The one to do that had prior information and thus that passive construction.

Social Event 4 (SE 4)

This is a meeting to plan on how to wait on visitors for an upcoming licensing ceremony of a student minister. The participants are the women of the church and their leaders. The speaker is the chairperson of the women group. In this communicative event, she reminds women of their usual role whenever there is such an occasion. She requests them to take their responsibilities seriously and to also grace the occasion with their uniforms. The following are the requests elicited from the recorded communicative event.

SE 4: 1 *Tumaini maria meku nimaukirie njara.*

Those that are present from tumaini, raise up your hands.

SE 4:2 *Ninkwenda kumumenyithia.*

I would like to let you know.

SE 4:3 *Guild members nitwi tugacaba.*

Guild we are the ones to serve.

SE 4:4 *Na tugauka na itambaa.*

And we shall come in the guild head gears.

SE 4: 5 *Muririkanie mau mangi maticire.*

You remind those who did not come.

SE 4:1 is a mood derivative. The chairperson is requesting the members who are present to raise their hands so that their presence can be acknowledged. SE 4:2 is a hedged performative, the chairperson is requesting for the

attention of the members in order to get some information across. SE 4:3 and SE 4:4 are obligation statements. The women in such occasions are supposed to be in guild head gears, it is also their duty to serve and therefore these utterances serve to request them to do the necessary. SE 4:5 is a mood derivable. The chairperson here is requesting the representatives of the various areas to remind their members who were absent, of their obligations during the occasion.

SE 4:6 *Na guild tugekira uniform.*
We shall wear our uniform
SE 4:7 *Ugakorwa uri kuria gwa presbytery.*
You will be at the presbytery.
SE 4:8 *Taceria muntu ungi.*
Look for someone else.
SE 4:9 *Tukinebanga.*
Let us organize ourselves
SE 4:10 *Mwigi wa iguana ninkumenya agakorwa atukuirite kibeo gietu. Kwogu tika agakibira wenka.*
The treasurer will be carrying our present, but she will not take it alone.

SE 4:6 and SE 4:7 are obligation statements. SE 4:6 is a request to the guild members to wear their uniform as is the case whenever there is such a function. In SE 4:7 the duties of serving have been allocated, and this utterance serves to request that particular member to serve at a particular place. SE 4:8 is a mood derivable. The utterance is meant to request a particular member who is leaving and would not be available on the material day, to look for someone else to stand in for her. SE 4:9 is an explicit performative. The chairperson is asking for the members input in figuring out how everything will appear on the material day. SE 4:10 is a strong hint. The chairperson is requesting the members to carry their own personal presents and be present to accompany the treasurer when she goes to present their common present.

Social Event 5 (SE 5)
This is a burial planning meeting. Someone's wife has passed on. The members of the church, neighbours and friends have come to condole with the family. The speaker is the chairperson of the burial planning committee. In this communicative event, the chairperson briefs those that are gathered on how far the arrangements have got, and he coordinates how the contributions are being made and makes any other necessary announcements.
SE 5:1 *Antu nimerwe marete mbia baba riu.*
Let the people be told to bring their contributions here.
SE 5:2 *Gatwambe twirwe mauntu maria maribo.*
Let us first of all be given the announcements.
SE 5:3 *Mwigi kigiina taukiria njara antu makwone.*
Treasurer raise up your hand so that people can see you.
SE 5:4 *Muntu no amwone akamwira gauntu mbele ya auma baba*.
You can see him and talk to him before you leave this place.

SE 5:1 is mood derivable. The chairperson is directing the people on where to take their contributions. SE 5:2 is an explicit performative, where the chair requests that the people be briefed first. SE 5:3 is a mood derivable. The chair notices that people are stranded because the committee members have not sufficed. He requests the treasurer to come out so that people can identify where to submit their contributions. SE 5:4 is a strong hint. The chair is directing the people who have already started leaving before the meeting is over to hand in their contributions.
SE 5: 5 *Kambuge.*
May I say.
SE5:6 *Twina witikio ati gwitukiririra utethio wenu tariki mugwanja igikinyatukeguatugukinya baria turerigiririte nikenda mauntu mau mathii wega.*
We have faith that through your assistance, by seventh we shall have attained our target.
SE 5:7 *Muke ona ringi ona ringi.*
Come again and again.

SE 5:5 is a hedged performative. The speaker is requesting for an opportunity to address the gathering. SE 5:6 is a strong hint. The speaker requests the members to chip in to ensure that the funeral budget is realized. In SE 5:7 the speaker uses a mood derivable form to request the people who were leaving after having participated to come again.
SE 5:8 *Treasurer wa guild ningukuria uke baba mbele.*
Guild treasurer I am requesting you to come to front.

SE 5:9*Turingire guild rubi ni gauntu kau marutha.*
Let us clap for the guild members.
SE 5:11*Ninkuria mutungatiri aturikiririe.*
I am requesting the Reverend to conclude for us.
SE 5:12*Kamburie mwene giti wa guild ambe arie gauntu kanini.*
Let me request the guild chairlady to first of all say something little.

SE 5:10 is a hedged performative. The chairperson is requesting the treasurer of the women to submit the contribution of the women. SE 5:11 is an explicit performative. Those available are asked to appreciate the good work done by the woman's guild. SE 5:12 is a hedged performative. A section of the people who had come earlier, especially from the church are about to leave in order to give way to other members of the community and the Reverend is being requested to pray. SE5:13 is a hedged performative. The guild chairperson is asked to make her announcements.
SE 5:14*Na gitio, nikienda kunenkerwa antu mairi kuma Ciku, Mathatu kuma   Kibumbu, na Matano kuma Chuka.*
With a lot of respect, I would like to be given two people from Ciku, three from Kibumbu, and five from Chuka.
SE 5:15*Ndauria twinthe turungame.*
I am asking all of us to stand up.
SE 5:16*Ninkwendaga gwita mwigi wa kigiina –wigue wi baba mbele na mbuku.*
I wished to call the treasurer –be here with the book.
SE 5:17*Ninkwenda gwita secretary wakwa -onagwe uka baba mbele.*
I would like to call my secretary- even you come here to the front.
SE 5:18*Mwene giti, rombithiria cai.*
Chairlady, pray for tea.
SE 5:19*Na muririkane ona ruyu tukanyua cai.*
Even tomorrow we shall take tea.

SE 5:14 is a hedged performative. The chairperson of the woman's guild is requesting for volunteers who would go for the body. SE 5:15 is an explicit performative. The chairperson of the organizing committee is asking all those present to stand up for a final prayer. Se 5:16 a want statement, where the chairperson asks the committee treasurer move to the front. SE 5:17 is a hedged performative. The secretary of the organizing committee is also being called to the front. SE 5:18 is a mood derivable, where the chairperson of the woman's guild is being requested to pray for tea before many people leave without taking. SE 5:19 is a strong hint, where the people are being requested to give money for the following day's tea.

Social Event Six (SE 6)
     Social Event six is a dowry negotiation ceremony. The parents of the groom to be have made an initial visit to the bride's home. There is eating and drinking and general introductions. After this, the visitors request audience with the owner of the family and a meeting is set aside for only a few selected people. The participants here are the parents from both sides, their relatives- mainly brothers and uncles and aunts of the bride- selected people from the groom's side and spokes persons from both sides. More intricate introductions are made. The agenda is left to the groom's spokes person and he has three requests to make: to be told what is required, to be allowed to begin negotiations and to be given the total dowry that will be required. The girl is called in and the talks begin after confirming that she is ready to get married and has no objection whatsoever to anything that will be agreed upon on her behalf.
SE 6:1 *Gankwendaga kuria na gitio, rungama.*
I would like to ask with a lot of respect, stand up.
SE 6:2*Ana tarungama Isaac rungama Kirimo rungama.*
Ana just stand up Kirimo stand up Isaac stand up.
SE 6:3 *Muiritu, mwire ace.*
Tell the girl to come.
SE 6:4 *Maria matikwaria, nitumabe space.*
Let those who are not participating give us space.
SE 6:5*Taicaicani naa.*
Just come near.

SE 6:1 is a hedged performative. The spokes person from the bride's side is doing introductions and is requesting the uncles to stand up. SE 6:2 is a mood derivable. The speaker uses an imperative statement to request the mother, and the brothers to the girl to stand to be introduced.SE 6:3, SE 6:4 and SE 6:5 are also

mood derivable. In SE 6:3 the spokes person is sending someone to call the bride to be. SE 6:4 is a request for some people to give room to others who had no space and whose contributions were required in the ongoing conversation. In SE 6:5, the people outside are being requested to come nearer after some room had been created inside the house

SE 6:6 *Kiria kiribo, twiu twinkienda uthoni.*
What there is, is that we would wish to become your in laws.
SE 6:7 *Tungienda Mutwire buria gunkiendwa.*
We would like you to tell us what would be required.
SE 6:8 *Twire mzee, guti muntu wici bunthe.*
Tell us old man.
SE 6:9*Gatukwendaga mutwire buria tukuthii Gichuka.*
We wanted you to tell us the Gichuka.

SE 6:6 is a want statement. The spokes person from the groom's side is expressing their wish to begin a marriage relationship with the girl's family. SE 6:7 is a want statement. In it, the speaker states their desire to know the requirements for such a relationship to be started. SE 6:8 is a mood derivable. The bride's spokes person requests another person from the groom's side for an addition before he gives his verdict. SE 6:9 is a want statement. The speaker in question again restates their wish to their intended in-laws- they wish to be guided on the dowry expectations of Gichuka.

SE 6:10*Turiendaga Gichuka kiambiririe umunthi.*
We wanted Gichuka to begin today.
SE 6:11*Gatukwenda kubanda itumo.*
We would like to plant the spear
SE 6:12*Twakinya bau, nimukwamba kondo kana nyomba.*
Now, you will start the basket, or the house.
SE 6:13*Riu ninkuromba twirwe kiria kiendagwa*
Now, I would like to request that we be told what is normally required

SE 6:10 and SE 6:11 are want statements. In these utterances the speaker expresses the intention of the groom's people to begin formal negotiations that day and to also plant the spear- to officially book the girl for marriage. Once this is done, no other suitor can be welcomed into that homestead for the said girl. SE 6:12 is an obligation statement. At this juncture, the bride's spokes person requests the groom's parents to do the necessary without which they cannot claim to be marrying from the family. SE 6:13 is a hedged performative. The spokes person requests the bride's people to be specific about what they would like them to give.

SE 6:14 *Munkithirwa mukiendaga kurutha gauntu mbele ya mwinuka, mwirietikiririe.*
You are at liberty to do something before you go.
SE 6:15*Ninkuromba twirwe cionthe nikenda tumenya riu nitutiga ki.*
I am requesting that we be the total dowry so that we can know what to leave behind.
SE 6:16 *Ninkuragia into inu ithatu ikari ugu, itiruthika thogora wacio?*
I wanted to know whether those three items cannot be given a value.

SE 6:14 is a strong hint. The speaker here requests the groom's people to not only pay the booking fee, but to also start paying the rest of the dowry. SE 6:15 is a hedged performative where the speaker requests that they be told the whole amount of dowry to be paid, so that they can know how much of it to pay. SE 6:16 is a want statement. The speaker is requesting to have the items that have been named as the requirements to 'close the house' - a good male and female goat and a knife - valued in monitory terms.

SE 6:17*Nimendagakuria atiri.*
I wished to ask this.
SE 6:18 *Riu mugaturetera gakunia kamwe ka ngiri igana rimwe.*
Now, you will bring us one sack of sugar valued at a hundred thousand shillings.
SE 6:19*Igaiguruka.*
Reduce the price a bit.
SE 6: 20*Bwana chairman, niu ninkwendaga kwaria.*
Bwana chairman, I wished to talk.

SE 6:17 is a want statement, where the speaker is requesting for a clarification. SE 6:18 is an obligation statement. The groom's parents are being requested to bring a sack of sugar. By using an obligation statement, the speaker implies that, that is not negotiable. In SE 6:19 the speaker uses a mood derivable to negotiate the

value of sugar. He requests the value to be revised downwards. SE 6:20 is a want statement. One of the people accompanying the groom feels that the value of some items is not reasonable; he interrupts and would wish to be allowed to talk.

SE 6:21*Tuthiini mbele.*
Let us move forward.
SE 6:22*Kwi bantu nkwenda tucioka.*
I would like us to go back a bit.
SE 6:23 *Nimburagia atiri, niwega mutwitikiririe nikenda mabota gucua barua.*
I was requesting that it is good you give us a go ahead so that they(owners of the wedding) can acquire the necessary legal documents.
SE 6:24*Gatangi ka ngiri forty five nikega.*
A tank worth forty five thousand is good.
SE 6:25*Andika inu mirongo ina.*
Write that forty thousand.

SE 6:21 is an explicit performative. There has been a prolonged debate over the value of some items. The bride's side seems not to bulge, and in resignation, one of the speakers from the groom's side requests that they move on, an indication that they were in agreement and that they would pay whatever amount that was being required. SE 6:22 is a hedged performative. The speaker requests that they revisit an issue that had already been discussed in order to put things straight. SE 6:23 is a hedged performative. The speaker requests the bride's people to give them the green light so that the bride and the groom can begin to process the legal documents to allow them to wed. SE 6:24 is a strong hint. The speaker is actually requesting for a tank worth forty five thousand. SE 6:25 is a mood derivable. Both sides have reached a compromise price of forty thousand and therefore the spokes person for the groom requests the person who is writing to write that that.

SE 6:26*Na njira ingi, no mugaca guturomba ubiki.*
In other words, you will have to come to request us for the wedding.
SE 6:27*Twireni kiria mukwenda mbele ya ubiki uruthwa.*
Tell us what you want before the wedding is conducted.
SE 6:28*Nimenda mutige mwabinga nyomba ino.*
I would like you to leave having closed the house.
SE 6:29*Bandani itumo.*
Plant a spear.
SE 6:30 *Twiu tutikurega ubiki, nyomba nibingwe, indi mukethwa kwina gintu kingimwinakio tutirega.*
We are not opposed to the wedding, let the house be closed and if you have something else, we are not opposed to it either.

SE 6:26 is an obligation statement. Although the groom's parents have been granted the green light to start planning for the wedding, they are being asked to make sure they set aside another day to come to request for permission to conduct the wedding. SE 6:27 is a mood derivable. Sensing foul play, the groom's parents are requesting to be told exactly all that will be required for them to be allowed to conduct the wedding. SE 6:28 is a want statement. The bride's spokes person wants to be given the money to close the house. SE 6:29 is a mood derivable. The spokes person rephrases what he requires the groom's parents to pay. SE 6:30 is strong hint. At this time, the bride's parents realize the need to squeeze out everything that the groom's parents had brought besides the booking fee. They are in other words requesting them to begin paying up the rest of the dowry that day.

Table 1: Summary of the Forms of Gichuka Request Expressions

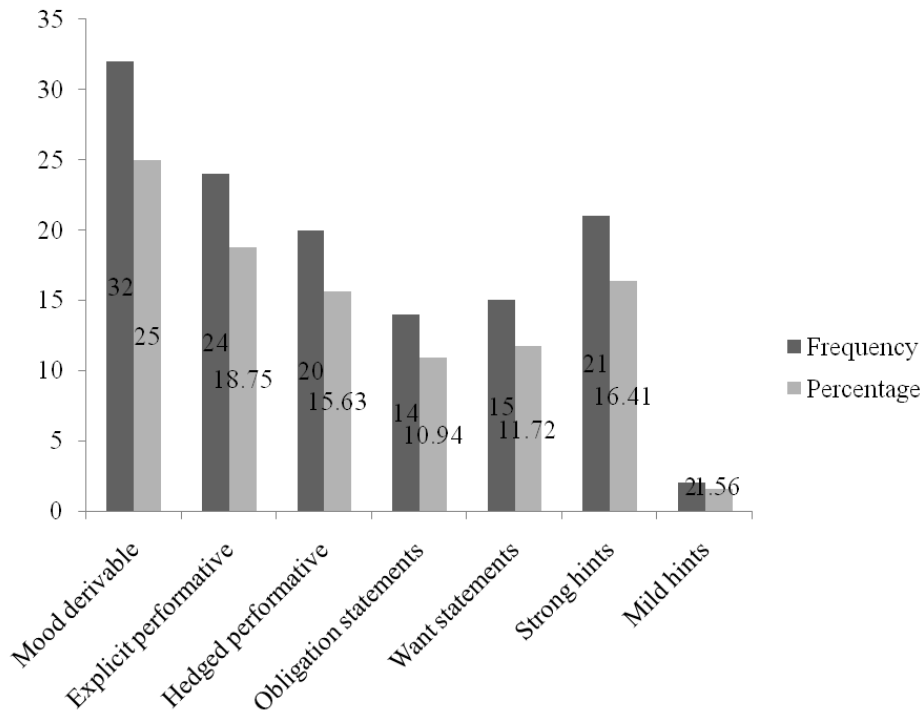| Forms of Requests	Frequency	Percentage
Mood derivable	32	25
Explicit performative	24	18.75
Hedged performative	20	15.63
Obligation statements	14	10.94
Want statements	15	11.72
Strong hints	21	16.41
Mild hints	02	1.56
Total	128	100

Figure 1: Summary of the Forms of Gichuka Request Expressions

From the analysis in the figure 1, it is clear that Gichuka request expressions take the forms of mood derivable or imperatives, explicit performatives, hedged performatives, want statements, obligation statements and hints. The suggestory formulas and obligation statements as proposed. Figure one shows the frequencies and the percentages of the request patterns realized from the six Gichuka social events that were studied. Out of the one hundred and twenty eight (128) requests collected, thirty two (32) are mood derivable or imperatives. This is the most direct way of requesting. It is the grammatical mood of the verb in the utterance that marks its illocutionary force (Blum-Kulka, House, & Kasper, 1989). From the data collected mood derivable forms account for (25%) of the total requests that were used in these communicative events. Twenty four utterances (24), that is (18.75 %) are explicit performatives. The speakers preferred to explicitly name what they wanted done. Twenty one are strong hints, that is, (16.41%) of the total number of utterances collected.

Twenty (20) out of the possible one hundred and twenty eight are hedged performatives. That is (15.63%). Want statements constitute (11.72%) while following closely are obligation statements, which constitute (10.94%) of the number of the utterances collected. The mild hints were used very sparingly. They form only (1.56%). Mood derivable forms, explicit performatives, hedged performatives, obligation and want statements are all direct means of requesting, while hints are indirect means of requesting.

V. DISCUSSION OF FINDINGS AND CONCLUSION

The objective of this study was: to describe the request patterns of Gichuka. The study recorded six social events from which one hundred and twenty eight request expression were extracted and classified into various patterns following Blum-Kulka, House, and Kasper (1989) categorization of request patterns. The patterns of requests were found to vary due to the context and other cultural factors.

This study identified seven patterns of requests. These are: mood derivable, explicit performatives, hedged performatives, want statements, obligation statements, strong hints and mild hints. The mood derivable form was the most prevalent form of request from the six Gichuka social events that were recorded for this study. Mild hints and strong hints have been categorized by Blum-Kulka as non-conventional indirect strategies of requesting, while the other five forms of requests realized in Gichuka are categorized under conventional direct strategies of requesting. The forms under non-conventional strategies of requesting constitute 17.97% of the total requests analyzed, while the forms categorized by Blum as conventional direct strategies of requesting constitute 82.04%.

It is clear from the findings of this study that the forms of requests used in Gichuka are mostly direct and pragmatic, and the most frequently used form of requesting is the mood derivable. Mood derivable, explicit performatives, hedged performatives, want and obligation statements constituted 82.04% of the total requests. These, according to Blum-Kulka, House, and Kasper, (1989), are categorized under conventional direct

strategies of requesting. This study therefore concludes that the most common means of requesting in Gichuka are conventional direct strategies. The study indicates an over realization of conventional direct means of requesting in Gichuka as opposed to conventional indirect and non- conventional indirect means.

These findings compare to the study conducted by Yazdanfar and Bonyadi (2016) where Persian and English speakers were found to use mood derivable more frequently. These findings do not lend support to studies earlier cited in the literature review by César (2005), Alireja (2009) and Farahnaz (2014), which indicate the use of conventional indirect forms of requesting or a balanced use of direct and indirect request. In fact, in Gichuka social events, conventional indirect strategies were hardly used. Only conventional direct strategies 82.04% and non-conventional indirect strategies (hints) 17.97% were realized in this study. The reason could probably be the fact that the present study elicited requests from social events where the speakers preferred directness because they had to make their requests clear.

This study concludes that **G**ichuka request expressions are mostly direct and the most commonly used form of requests in Gichuka is the mood derivable.

REFERENCES

[1]. Alireja, J. (2009). Request Strategies: A cross-Cultural Study of Iranian EFL Learners & Austrarian Native Speaker. Journal of English Language Teaching., 1, 63-75.

[2]. Austin, J. (1962). How to Do Things with Words. New York: Routledge.

[3]. Black, K. (2010). Business Statistics: Contemporary Decision Making (6th ed.). John Wiley & Sons.

[4]. Blum-Kulka, S., & Olshtain, E. (1984). Requests and Apologies: A Cross Cultural Study of Speech Act Realization Patterns. (CCSARP). Applied Linguistics, Vol. 5, 196-213.

[5]. Blum-Kulka, S., House, J., & Kasper, G. (1989). Cross Cultural Pragmatics: Requests and Apologies. (N. J. Norwood, Ed.) Alblex Publishing Corporation.

[6]. Brown, P., & Levinson, S. (1987). Politeness: Some Universals in Language Usage Studies inInteractional Sociolinguistics. Cambridge: Cambridge University Press.

[7]. César, J. (2005). Indirectness and Politeness in Mexican Requests. Somerville, MA: Cascadilla Proceedings Project.

[8]. Crystal, D. (1997). The Cambridge Encyclopedia of Language. New York, NY: Cambridge University Press.

[9]. Davkalovska, N., Ivanovska, B., Kusevska, M., & Ulavska, T. (2016). The Use of Request Strategies by EFL Learners. Procedia, Journal of Social Sciences and Behavioural Sciences, Vol. 232, 55-61.

[10]. Ellis, R. (1994). The Study of Second Language Acquisition. Oxford UK: Oxford University Press.

[11]. Elsie, N. K. (2016). Discourse Markers in Gichuka Social Event's Speeches. Thesis. Chuka: Chuka University.

[12]. Farahnaz, M. K. (2014). Indirectness in English Requests among Malay University Students. Procedia-Social and Behavioral Sciences, Vol. 134, 44-52.

[13]. Kent, B., & Harnish, R. M. (1979). Linguistic Communication and Sspeech Speech Acts. Cambridge, Mass: MIT press.

[14]. Kothari, C. (2004). Research Methodology: Methods and Techniques. Daryaganj, New Delhi: New Age International Publishers .

[15]. Mastherie, R., Swann, J., Deumert, A., & Leap, W. L. (2004). Introducing Social Linguistics. Edinburgh: Edinburgh University Press.

[16]. Mbaka, N. K., & Ireri, H. (2017). Strategies of Causation in Gichuka. English LanguageResearch, Vol 6(2).

[17]. Miriti, E.K. (2018). A Pragmatic Analysis of Politeness Strategies in Gichuka Request   Expressions. Unpublished M.A Thesis, University of Embu.

[18]. Muriungi, K. P. (2015). Constraints on Wh-Question Formation in Gichuka. Home, Vol 2(1).

[19]. Ndwiga, S. (2014). The Syntax and Pragmatics of the Gichuka Sentence: A Challenge to the Minimalist Program Analysis. Unpublished M.A Thesis. Nairobi: University of Nairobi.

[20]. Parker, F., & Relay, K. (1994). Linguistics for Non-Linguists. Boston, , MA: Pearson Education Press.

[21]. Patana, S. (2011). Politeness and Pragmatic Competence in Thai Speakers of English. Thesis. Newcastle Univeristy.

[22]. Rue, Y. J., & Zhang, G. Q. (2014). Request Strategies: A Comparative Study in Mandarin Chinese and Korean. Amsterdam & Philadelphia: John Benjamins.

[23]. Searle, J. (1969). Speech Acts: An Essay in the Philosophy of Language. Cambridge: Cambridge University Press.

[24]. Searle, J. (1975). Taxonomy of Illocutionally Acts. Minneapolis, Vol 7.

[25]. Searle, J. (1979). Expressions of Meaning. Cambridge University Press.

[26]. Sperber, D., & Wilson, D. (1986). Relevance: Communication and Cognition. Chicago: University of Chicago Press.
[27]. Sperber, D., & Wilson, D. (1995). Relevance: Communication and Cognition (2nd ed.). Oxford: Blackwell.
[28]. Sperber, D., & Wilson, D. (2002). Relevance: Communication and Cognition. Oxford: Blackwell.
[29]. Tawalbeh, A., & Al-Oquaily, E. (2012). Indierctness and Politeness in American English andSaudi Arabic Requests: A Cross –Cultural Comparison. Asian Social Science, Vol. 8(10), 85-95.
[30]. Timpe, L. V., Wain, J., & Schmidgall, J. (2015). Defining and Operationalizing theConstruct of Pragmatic Competence: Review and recommendations. Princeton, NJ: Educational Testing Service.
[31]. Yazdanfar, & Bonyadi, A. (2016). Request Strategies in Everyday Interactions of Persian and English Speakers. SAGE Open, 1-11.
[32]. Yule, G. (1996). Pragmatics. Oxford, UK: Oxford University Press.