

THEORETICAL FRAMEWORK

2.0 Preliminaries

The major objective of this chapter is to provide the conceptual setting for the fundamental ideas, distinctions, principles and theories relevant to this study, major among them being the linguistic devices used in prose and poetry, the use of lexis, syntax and phonology, and the concepts of foregrounding, deviation, cohesion, coherence, point of view, and tone.

2.1 Three Stages of Stylistics:

Identify, Describe, and Explain

A literary piece makes its impact because of the special way in which the writer says what he has to say. It follows from this that we cannot just talk about the meaning of the text, but that we must also look at its language and structure. Indeed, we are unlikely to grasp fully the content of a poem, for example, without considering its form. In some forms of stylistic analysis, the numerical recurrence of certain

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stylistic features is used to make judgments about the nature and the quality of the writing.

An important feature distinguishing literary texts from other written genres is the creative writer's willingness to break the usual rules and conventions. Many writers will cheerfully invent a neologism, convert a noun into a verb, treat an intransitive verb as if it were transitive, or link words to flout the norms of collocation. In the case of prose works, we often find that the author's opening sentences employ pronouns in an unconventional way. There can be few language teachers who have not tried to make learners aware of textual cohesion by drawing their attention to the use of pronouns and related possessive adjectives for anaphoric reference. In most non-literary texts, the convention is clear: pronouns refer back to previously mentioned people, things, and events.

Let's look at the opening sentence of Hemingway's story *The Snows of Kilimanjaro*. "The marvellous thing is that it's painless," he said. "We do not know who he is, or what 'it' refers to. Here the two pronouns are used for cataphoric reference; they indicate a person who will be identified and a fact that will be explained later in the text. Revelation is not immediate because a dialogue follows in which we will not even discover the gender of the man's interlocutor until the eighteenth line. We must read on considerably further to learn that he is named Harry and it is gangrene, which has eliminated the pain from his leg wound. The trick of teasing the reader by deliberately withholding key information is a technique that skilful authors employ to stimulate our curiosity and keep us in suspense, which is an essential element of literature.

A stylistic analysis must always be undertaken with an eye for syntax and grammatical construction since in the stylistic analysis method is concerned only with form, and must by definition ignore content to a certain extent. It is most revealing as a comparative method since statistical data, such as average sentence length, is meaningless unless compared to a norm or other sample. For instance, if we know that one author's average sentence length is 23 words, then we know his sentences are 23 words on an average. If, however, we compare this to another author whose average sentence is 42 words, then we know that either one or the other is probably highly unusual, and we can expect that certain aspects of the text's readability will result from the figures revealed in the quantifying of sentence length.

The first step in any stylistic study is the gathering of a *random* sample of the writer's work. Since novels have a few hundred pages from which to choose, the sample can be chosen in pages. The next step is to quantify characteristics of the prose. Quantification means this: Identify the characteristic to be studied, such as sentence length. The number of words in each sentence in the sample can be counted (beginning with the first sentence that begins on the sample page, and ending with the last sentence that ends on the sample page). The length of each sentence should be noted on paper until the entire sample is quantified.

There are innumerable characteristics that may be quantified. Some of the more prevalent traits used in stylistic analysis are:

1. **Sentence length:** This often tells a great deal about how an author's prose will appear to the student. Henry James can be expected to have longer average sentence length than Raymond Chandler. To recognize this fact through analysis reveals a great deal about a writer's sentence construction.
2. **Number of active versus passive-voiced independent clauses:** This ratio reinforces impressions about the narrative flow and action. Note that since sentences may be compounded and include different voices, independent clauses must be used. (*Example: I was sick and Joe ran home.*)
3. **Number of nouns, verbs, adjectives or adverbs:** These function words are easily quantifiable, and their relative numbers reveal a great deal about an author's clarity of style and technique. Hemingway, for example, has a highly nominal style. Fitzgerald tends to be more verbal.
4. **Simple, compound, and complex sentences:** These enable one to see how often an author chooses to use these different constructions. They reveal how easily read the work is, and also helps in establishing the fact that more complex constructions generally occur in passages of thought as opposed to passages of action.
5. **Unusual constructions:** These will tell the reader how often an author uses apostrophe, fragment, or colloquialism. This is certainly pertinent to how his tone is perceived.

The resulting statistics may then be analyzed, interpreted and the author's style assessed. This will reveal style with more clarity than has been previously encountered. What distinguishes fiction from other forms of narrative prose is its organization of such elements as characterization, atmosphere, plot, imagery, symbolism, style, tone, theme, diction, deviations, lexis, syntax and point of view. When we analyze a work of fiction, we should concern ourselves primarily with these elements.

Many accept the usefulness of linguistic analysis in the study of poetry, than prose. In poetry, aesthetic effect cannot be separated from the creative manipulation of the linguistic code; in prose, it tends to reside more in other factors such as character, theme etc. which are expressed through language. It is a little difficult to analyze linguistically the effects of prose style because it is quite unobtrusive and the distinguishing features are spread over large stretches of text and ultimately demonstrable in quantitative terms. The sheer bulk of prose writing is quite intimidating and there are several dilemmas, for example, which passages to select, what features to study, how to select, and so on, and even the most detailed analysis can be incomplete. This book is an attempt to put forward a theory or model of style and propose a general informal classification of features of style as a tool of analysis, which can be applied to any text.

Stylistics concerns itself with the linguistic analysis of literary texts. The task of Stylistics or Linguistic Stylistics is, "to set up inventories and descriptions of stylistic stimuli with the aid of linguistic concepts" (Nils Erik Enkvist, *Linguistic Stylistics*). Stylistics has been defined as a branch of Linguistics, which studies the characteristics of situationally distinctive uses of language, with particular reference to literary language. It tries to establish principles capable of accounting for the particular choices made by users of the language. The goal of most stylistics is not to simply describe the formal features of texts for their own sake but to show their functional significance for the interpretation of the text. Style is usually understood within this area of study as the selection of certain linguistic forms or features over other possible ones. Stylistics is concerned with the patterning of language in texts. By investigating the way language has been used in texts, it can make apparent these linguistic patterns, on which an intuitive awareness of artistic value ultimately depends. The notion of

style as recurrence or convergence of textual patterns has stemmed in large measure from Roman Jakobson's famous dictum: "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination".

How does one identify patterns and meanings? It would be a good idea to pick on features which are unusual or striking and explore their effect. For example, in the poem *Futility* by Wilfred Owen, the sun, an inanimate noun, has been shown as possessing the qualities of animacy and humanness. Thus, in the poem it touches, the living sleeper to wake him up by whispering in his ears. The words "kind, old" to describe the sun suggest a quality of intimacy. How does it relate to the rest of the text? By recurring thematically throughout the poem. The sun has the ability to awake things, people, and seeds. This patterning creates other patterns, which provides the poem with its unity by syntactically equivalent lines. The first line of the poem as well as of the second verse is an imperative; both are syntactically equivalent lines. The difference is that the first is an order while the second is an appeal.

Various linguistic tools of analysis are used to stylistically interpret the text. Some of them are lexical, syntactical (or grammatical), semantic, phonological (sound) and metrical patterns, identification of foregrounding and deviations. The linguistic and stylistic categories are placed under four general headings: (i) lexical, (ii) syntactical (grammatical), (iii) phonological patterns and figures of speech, and (iv) cohesion and context. Recent works in linguistic stylistics may be divided into three types: style as recurrence or convergence of textual patterns, style as a particular exploitation of a grammar of possibilities, and style as deviation from the norm. Let us look at each of the categories briefly.

2.2 Lexical Categories

2.2.1 General Vocabulary

Vocabulary can be simple/complex, descriptive/evocative, formal/colloquial, general/specific, and emotive. Other association of words can be made use of as opposed to their referential meanings. A text could also contain idiomatic phrases, varieties of dialects and registers

used with some specialized vocabulary, morphological categories (compounds, blends, neologisms, acronyms, etc.), and a variety of semantic fields the words belong to.

The different types of nouns (abstract, concrete, referring to events, perceptions, processes, moral qualities); adjectives (their frequency, kinds or attributes they refer to physical, psychological, visual, auditory, colours, restrictive, non-restrictive); the use of verbs to convey meaning, whether they are stative or dynamic, referring to speech acts, or psychological states or activities. Finally, the adverbs—the frequency of their use, the semantic functions they perform, and the significance of their use—all these are important lexical categories which can convey the reason for the writer's choice of a particular linguistic item. Adverbs are used by the writer to draw an image, to evoke an emotion, response or feeling in the reader's mind and to convey the writer's thoughts as expressed in his work.

The use of imagery in fiction is as important as its use in poetry. D.H. Lawrence uses imagery very frequently in *Sons and Lovers* to depict various changes in moods, the feelings of the characters, and to foreshadow certain events and happenings.

Concrete expressions can suggest considerable meaning which explanatory prose cannot communicate with precision, accuracy, and economy. Consider, for example, the following passage from William Faulkner's *A Rose for Emily*:

It was a big squarish farm house that had once been white, decorated with cupola and spires and scrolled balconies in the heavily lightsome style of the seventies set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighbourhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores.

The words 'garages' and 'gasoline pumps' and 'cotton gins' suggest the introduction of the industrial revolution in a region, which was predominantly agricultural. The effect of this civilization on aristocracy is suggested by the words 'stubborn' and 'coquettish decay'. The contrast between the agricultural civilization and the new industrial order determines the selection of the narrator's language. We have 'august' (used twice) and 'select' on the one hand and 'eyesores' on

the other. Concrete vivid expressions, when used repeatedly in different contexts, take on the quality of symbols.

Consider, for instance, E.M. Forster's use of the word 'echo' in *A Passage to India*. It is used more than twelve times in different contexts and does not have the same meaning in each context. The innocent looking monosyllabic word thus takes on a world of meaning. To be sensitive to all that a word brings into a text, the reader has to be aware of its semantic possibilities, diachronically as well as synchronically. The choice of words in a text relates to the meaning that a writer wishes to convey. Words evoke emotional and imaginative responses. In these lines from "Telephone Conversation" by the African writer Wole Soyinka, the colours *black* and *white* used to designate members of a particular racial group have never been so emotionally charged as in recent years of discrimination on the basis of colour.

"How dark?".... I had not misheard Are you light, or very dark?

Considerate she was, varying the emphasis—

Are you dark, or very light?" revelation came."

Note the ironical tone conveyed through the particular use of the words dark, light, etc.

In the poem *Canis Major* by Robert Frost, the last line in the following verse reads:

I'm a poor underdog,
But tonight I will bark.
With the great overdog
That romps through the dark."

In an earlier version, the last line reads, "That *roams* through the dark". See how the change from 'roams' to 'romps' (with all its association of carefree play and boisterousness) increases the energy of the image of the fog. Note also the play upon overdog and underdog drawing upon their denotative and connotative meanings.

Neologisms (nonce formations) are a natural inventiveness of language and writers and poets can use it in a very effective and interesting manner. Hopkins, for example, resorts to new coinages and compounding. His concept of 'inscape', 'goldengrove', 'wanwood', 'leafmeal' (on the analogy of piecemeal) 'unleaving' (from 'Spring

and Fall') 'unselv' and 'unchilding' and 'unfathering' add to the richness of suggestion in his poems.

Shift of word-class is a device, which is used by poets to give new turns to their expressions, as in Keats' *Ode to Autumn* where he uses 'plump', which is usually an adjective, as a verb:

To swell the gourd, and plump the hazel shells
With a sweet kernel.

King Lear's bitterness comes out in "discarded fathers" in Shakespeare's *King Lear*:

Is it the fashion that discarded fathers
Should have thus little mercy on their flesh?

In prose, connotations of words can grow into a definite design, where analysis of diction leads us inevitably to a consideration of imagery.

Study this extract from D.H. Lawrence's *The Rainbow* describing the relationship of the Brangwens to the organic world of nature:

... But heaven and earth was teeming around them and how should this cease? They felt the rush of the sap in a spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves the young born on the earth. They knew the intercourse between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime, nakedness that comes under the wind in autumn showing the bird's nests no longer hiding..." Fertility images are invoked by words and phrases like "the earth was teeming", "the rush of the sap in spring", "the seed to begetting" and "the young born". Though expressive prose shows instances of the close connection between diction and imagery, it is borne out best in poetry.

2.2.2 The Analysis of Adjectives in Literary Stylistics

As regards the analysis of *adjectives* in stylistics, some questions one asks are:

1. Whether there are a lot of them in a text, or whether they are used sparingly. One of the main functions adjectives serve is to give more description to the entities found in a text. So, the use

of more adjectives will result in the descriptive richness of the text, whereas a lack of them may result in descriptive sparseness or thinness. A lot of adjectives may, however, make the style of the text ornate (or flowery), and slows down the action in the text, as one feels that one has to concentrate one's attention on the details of static entities or phenomena.

2. Whether comparatives or superlatives are used. The use of comparatives is self-explanatory, and shows the interest the text has in relating the qualities of something to those of another thing, or in relating them to an assumed yardstick. Superlatives may also serve the same purpose, but they may reveal the interest the text has in viewing things in terms of extremes (a few of these superlatives, especially when used colloquially, may even be exaggerated, and this may be a point of interest in your interpretation of the passage).

In analyzing the adjectives, it is also possible to put them in *lexical sets*, in the sense that they could be placed in terms of certain categories, such as adjectives describing colour, shape, size, speed, etc.

2.3 Syntactic or Grammatical Categories

The arrangements of words in sentences referred to as syntax also affects the organization of literary texts. Word order plays an important role in thematic emphasis. An example is the shifting of the words from the medial or final position to the initial position. Prominence of lexis in a given text is thus inseparable from its syntactic position. Syntax arranges words in an utterance into a set of relations, which convey the meanings of the utterance as a whole to the reader or listener. The syntactic structure gives shape to varying patterns of perception. The length of the sentences, the sentence types (complex/compound) the clause types, the clause structure, figures of speech, grammatical/lexical schemes (formal/structural representation, anaphora, parallelism, antithesis, climax) fall in this category.

Here are some syntactic reorderings to shift to a position of prominence, certain words or phrases, which are significant in the context.

1. "As flies to wanton boys, are we to the Gods" from *King Lear*.

2. "Hands in pockets, shoulders hunched, he would slink around the streets to the billiard hall, glad to be somewhere out of the public gaze"—Walter Greenword in *Love on the Dole*.

3. "Travel, in the younger sort, it is a part of education; in the elder, a part of experience."—Francis Bacon in *Of Travels*.

Note how the parallel syntactic structure balances the semantic content.

This also lends itself to witty expressions: "The ancient historians gave us delightful fiction in the form of fact; the modern novelist presents us with dull facts in the guise of fiction."—Oscar Wilde in *The Decay of Lying*.

T.S. Eliot, who regarded poetry as being essentially a disturbance of the conventional language, says that it disturbs conventional consciousness more by its syntax than by sentiments. Here is an example of such disturbances from the poem, *It was Easter as I walked* by W.H. Auden:

Is first baby, warm in mother,
Before born and is still mother,
Time passes and now is other,
Is knowledge in him now of other,
Cries in cold air, himself no friend.
In grown man also, may see in face
In his day-thinking and in his night-thinking
Is awareness and is fear of other,
Alone in flesh, himself no friend.

Here, the subjectless, articleless style has the power of suggesting the anonymity of the unborn child, relating it to the terrible sense of isolation of the adult in the larger, less comforting matrix of the world. Thus, disjointed syntax can be a literary device in prose.

Important mimetic and impressionistic devices can be used for narrative purposes. Free, indirect speech rather than direct speech in narratives are also very effective in conveying the writers' viewpoint.

In the following passage from *Bleak House* by Charles Dickens, where the context is the coroner interrogating Jo—the sweeper boy—syntax has been manipulated to give a particular shade of meaning.

Here he is, very muddy, very hoarse, very ragged. Now, boy—~~sue~~ stop a minute. Caution. This boy must be put through a few preliminary pictures.

Nune, Jo. Nothing else he knows on. Don't know that everybody has two names. Never heard of such a think. Don't know that Jo is short for a liger name. Thinks its long enough for him. He don't find no fault with it. Spell it? No. He can't even spell it. No father, no mother, no friends. Never been to school. What's home? Knows a broom; a broom and knows its wicked to tell a lie. Don't recollect who told him about the broom, or about the lie, but he knows both.

In this passage, free indirect speech has enabled Dickens to give us simultaneously the narrative of the interrogation, the sequence of the questions and answers, and record the boy's reaction, the boy's impact on the coroner and, perhaps, also the clerk's muttered and truncated note-taking is also suggested. Syntactic structures can be long or short, or simple or complex, depending on the type of writing, the point of view, and on the effect intended. The deviation from normal syntax is even more pronounced in poets like Cummings. In poetry the disruption of the normal syntax is also aided by the presence of the metrical element in its organization.

Traditionally, the possible interpretations as regards clause comp/exing are quite straightforward, and hinge on the terms used for

the major types of construction. For example, simple sentences are regarded as indicating simplicity, compound sentences are related to a listing procedure, and complex sentences have to do with complexity of thought. However, these should not be taken at face value. Simple sentences, for example, may conceal an underlying complexity or subtlety, and complex sentences may indicate convoluted thinking rather than complexity of thought. It is best to use your own discretion in the analysis of individual literary texts, and not rely too closely on preconceived ideas.

The interrelation of the three concepts of deviance, prominence, and literary relevance are very important in Stylistics. Prominence is linguistic highlighting (Halliday), literary relevance is foregrounding (the Prague school notion), and deviance is the difference between the normal frequency of a feature and its frequency in a text.

Features of style can be defined simply as its occurrence in a text of linguistic or stylistic category. The features for analysis can

be selected on the basis of two criteria: a literary criterion and a linguistic criterion. These two criteria can converge in the concept of foregrounding. These particular features of style, called *style markers*, should be identified. Halliday interprets foregrounding as "motivated" prominence, and prominence as "the phenomenon of linguistic highlighting, whereby some features of the languages of a text stand out in some way" (1973:112-13).

The central notion of style is what is called **foregrounding** (translated from the Czech) by the Prague linguists. Foregrounding serves as an attention-catching device in a literary passage through the use of repetition, emphasis, unexpected lexical collocations, syntactic inversion, etc. Important stylistic effects are created by unusual collocations, which result in a collocative clash or foregrounding, especially in poetry (e.g. 'edible smell', 'colour of the past').

According to Roger Fowler, style is identified as the sum of a number of points on several linguistic scales. This can be observed in the following sentence from Melville's *Moby-Dick*:

And heaved and heaved, still unrestingly heaved the black sea, as if its vast tides were a conscience.

The points to note are: There is an accumulation of (1) unusual word-order; (2) the repetition of the verb; (3) the rhythm created by this ternary repetition (plus the combination of this phonetic device with the meaning: the rise and the fall of the waves is depicted by the rhythm); (4) the intensive coordination ('And-and') reinforcing the creates surprise in any context; and (6) the metaphor emphasized by the unusual relationship of the concrete ('tides') to the abstract ('conscience') instead of the reverse. The convergence of these stylistic factors adds to the meaning of the poem.

In the short story *A Cup of Tea* by Katherine Mansfield, the dominance of Rosemary as the central character is obvious when we count all the sentences describing her or the ones in which her name occurs. M.A.K. Halliday's process in which the 'Ideational', 'Interpersonal', and 'Textual' functions of language are dealt with can be followed to analyze Katherine Mansfield's work.

2.3.1 Ideational Functions

According to Halliday, in order to relate the cognitive realities of the text with its language and give it its accurate meaning, it is essential to deal with the ideational functions of its language. By this way, we will have a deep knowledge of how these characters are seen, what their mental processes are, and so on. Thus, it is important to analyze a text by looking at the relational, material and mental processes of the main characters to understand more about them.

In many ways, Rosemary is presented as very active. Her physical appearance, characteristic features and interests are described: "She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books...". Even the words describing her are beautifully chosen, and there is nothing which makes her inferior: she is not a woman adored for her pristine beauty but she is an active figure in a society with her doings. "Her hat, really no bigger than a geranium petal, hung from a branch..." Metaphorical phrases are used to describe Rosemary's hat. We may infer that Rosemary is dominant and makes others do whatever she wants to. "I only want to make you warm..."

Rosemary shows her power on Miss Smith by regarding her as a helpless creature, which is to be pitied and looked after. "Come and sit down," she cried, dragging her big chair up to the fire, "in this comfy chair." And the circumstantial features where the actor is Rosemary gives clues for her rich, comfortable life style. "And 'there!' cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs." The description of Miss Smith sometimes tells us about her lifestyle and mostly shows us her inferiority when compared with Rosemary's beauty.

...Rosemary turned. She saw a little battered creature with enormous eyes, someone quite young, no older than herself... "...a light, frail creature with tangled hair, dark lips, deep lighted eyes... "...thin, birdlike shoulders." "...poor little thing."

And we have implications about her manner which are presented from the eyes of the writer: "...she seemed dazed." "She seemed to stagger like a child..."

2.3.2 Interpersonal Functions

Looking at Katherine Mansfield's story from the point of the language use between the participants, we come across variability making the text closer to real, authentic usage by means of questions, answers, requests, imperatives, exclamations, and so on. To begin with, turn-taking, between Rosemary and Miss Smith, it is seen that there are lots of questions and answers:

"May I speak to you a moment?", "Speak to me?" (And this also presents us a part from an authentic language use by shortening the statement. It is also the indicator of bewilderment of Rosemary against the girl's behaviour.)

"Would you let me have the price of a cup of tea?"

"A cup of tea? Then have you no money at all?"
There are imperatives uttered by Rosemary again, which proves that she does and gets whatever she wants from helpless people:

"Come along.", "Don't cry.", "Do stop crying."

She also uses imperatives against 'Philip': "Be nice to her.", "Kiss me."

However, Miss Smith uses polite requests such as: "Would you let me have the price of a cup of tea." and so lightly and strangely: "I'm very sorry, madam, but I'm going to faint. I shall go off, madam, if I don't have something" (It is not in an exact polite request form but said politely.)

"I can't go on no longer like this. I can't bear no more." (Totally free in revealing her ideas and feelings.)

Sometimes exclamations are used by Rosemary to express her ideas: "Charming!", "How extraordinary!" and "Lovely!" (By repeating Philip's utterances angrily.)

2.3.3 Textual Functions

Both the narrative statements directly by the writer and the dialogues between the participants are involved in the story. Ideas of the characters and their acts are told by the writer of the text as a narrator, whereas the chain of particular events, speech acts, are presented via a lot of dialogues in the text. Katherine Mansfield is like an observer describing the characters and events and giving us clues about what the characters are thinking to themselves. For instance, Rosemary is made to think

and speak to herself after being jealous of the girl and we can follow her plans, which are going to occur.

Having analyzed this literary text by not commenting on it but examining it in detail considering its linguistic features, we can obtain a more objective criticism. Further, we can observe that one's impression which is supposed to be uttered intuitively and unconsciously, has hidden conscious in itself and is kept hidden unless it emerges by studying it with its grammatical features. By means of this stylistic analysis, we can see that a literary text can be interpreted effectively, scientifically, and most correctly when its functional features are studied in detail, and we can enjoy the passage even after its linguistic features are analyzed.

2.4 Phonological Deviations—Sound Patterns and Figures of Speech

Here, we consider the incidence of features which are foregrounded by virtue of departing in some way from general norms of communication by means of the language code. For identifying such features, the traditional figures of speech (schemes and tropes) are often useful categories. Phonological deviations include features such as rhyme, rhythm stress, syllabic structures, rhythm, assonance etc. Some of the features that come under this broad classification are as follows:

1. **Cases of formal and structural repetition** (anaphora, parallelism, etc.) and the rhetorical effects, which may be one of antithesis, reinforcement, climax, anticlimax, etc. These are used by most poets to evoke a particular image and sentiment in the minds of the readers.
2. **Tropes:** Obvious violation or departure from the linguistic code comes under this category. Neologisms such as 'Americanly', deviant lexical collocations such as 'portentous infants', and semantic, syntactic, phonological or graphological deviations are extremely significant for the better understanding of a literary piece of work, especially poetry.
3. **Phonological schemes:** Phonological patterns of rhyme, alliteration, assonance, salient rhythmical patterns clustering or

2.5 Context and Cohesion

Under Cohesion, ways in which one part of a text is linked to another are considered: for example, the ways in which the sentences are connected which is one of the major contributors to the internal organization of the text.

2.5.1 Cohesion

Cohesion linkers and connectors, cross-references, personal pronouns, definite articles, deixis (these, those), implied words (some, different, others, else, such, etc.), substitutions pro forms (one, ones, do, and so on), ellipsis—omission and deletion of words—whose meanings are understood, and coordinators are some of the cohesive devices employed by the writer. Lexical repetition of various kinds are also used as in *Odour of Chrysanthemums* by D.H. Lawrence, where the writer makes use of the reinforcing effect of repetition in cases like "pink chrysanthemums like pink cloths" and the infrequent use of pronouns.

To some extent, his use of the definite article 'the' may be seen as an alternative device of cross-reference, less ambiguous because it is accompanied by a noun identifying a previous reference. Thus, the 'engine' refers back to the engine mentioned earlier. Lawrence makes use of the shared knowledge of the reader who by implication is already familiar with the surroundings and is already an inhabitant of the fictional world. Coordination, repetition, lexical sets, ellipsis, etc. are other important features to be considered. Halliday has categorized cohesion as a grouping of descriptive categories organized around the lexical and grammatical means of unifying a literary text.

2.5.2 Context

The significant features that have to be considered here are: the interaction between the reader and the writer, linguistic clues about the addresser-addressee relationship, the attitude of the narrator, characterization and various speech patterns (direct, indirect speech), and significant changes in style. In *Sons and Lovers*, D.H. Lawrence uses certain words to introduce a local flavour and thus sympathetically involves the reader. By suggestion, Lawrence invites us to become a part of the mining community and to share the lot of the shadowy miners. The third person narration is also rather quite humanly subjective.

2.6 Deviations

These are sentences not generated by English grammar but are interpretable. Deviations are data which cannot be accounted for by the theories and methods developed in Linguistics.

2.6.1 Pervasiveness of Style and Internal Deviation

Pervasiveness of style means what is recurrent in a text. Internal deviation is a feature within a text that departs from the norms of the text itself. It stands out against the background of what the text expects us to believe. For example, in *Emma* by Jane Austen, there is a contrast between the three-word sentence at the beginning against the longer sentences whose average sentence length for the first five paragraphs is 26.5 words! Thus, here pervasiveness would mean the style of x/y that is recurrent in a text.

There are various categories of deviation:

1. *Lexical*: neologism, affixation, compounding, functional conversion.
2. *Grammatical*: morphological, syntactical.
- 3. *Semantic*: metaphor, personification, etc.
4. *Dialectical*: phonological, graphological.

Foregrounding, whereby some features of the languages of a text stand out in some way, serves as an attention-catching device in a literary passage through the use of deviations of various types such as repetition, emphasis, unexpected lexical collocations, and syntactic inversion. Important stylistic effects are created by unusual collocations, which result in a collocative clash. Foregrounding focuses the reader's attention on the actual form of the message. It is a setting up of equivalences which would not normally occur.

Consider the effect of the deviation from the normal syntax in the following example:

- This bread I break was once the oat
This wine upon a foreign vine
Plunged in its fruit
Man in the day or wind at night
Laid the crops low.
Broke the grapes joy

Lexical cohesion can be in the repetition of words and in connection between items which share common semantic features, e.g., 'bread', 'oats', and 'crops' as well as 'wine tree' and 'fruit', as shown in the example quoted above.

Parallelism refers to patterns of identity and contrast. "The furrow followed tree" is an example of a parallelism of identity while an example of a parallelism of contrast is "To err is human, to forgive is divine". An example of syntactic parallelism is the climax in "The best laid schemes of mice and men". Here, we have an example of both syntactic and phonological parallelism.

According to M.A.K. Halliday, stylistics in texts represents "a series of choices mainly lexical, syntactical and phonological". These linguistic choices are meaningful and stylistic. The analysis of a text reveals the communicative devices leading to interpretation. Manipulation of the resources of a language is done to create an effect, textual and communicative.

2.7 Stylistic Analysis of Structures and Lexis

Stylistics involves the analysis of structures and lexis in order to understand how the creative writer exploits the ambiguity of language to mean one thing while apparently saying another. For example, an initial reading of the following sonnet by Shakespeare would probably mean little to most non-native speakers, but its message emerges after a thorough lexical analysis.

Sonnet LXXXVIII

Farewell! thou art too dear for my possessing;
And like enough thou know'st thy estimate:
The charter of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
So thy great gift, upon misprision growing,
Comes home again, on better judgement making.

Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking no such matter.

In this sonnet, Shakespeare exploits the multiple meanings of certain words. There are several meanings of words such as 'dear', 'bond', 'estimate', and 'wanting'. The double meaning of dear in the first line is particularly relevant. An archaic term, the Middle English 'misprision', means a mistake or an omission, especially on the part of a public official. In line 2, 'like' means 'likely'. Most students of literature have already encountered enough English literature to have learnt the archaic pronouns 'thou' and 'thee' and such related verb forms as 'know'st'.

The content words can be grouped into several semantic categories. Some common categories can be evaluation ('worth', 'deserving', 'judgement') and commercial agreements ('charter', 'bonds', 'patent'), while other recurrent choices are possession, mistakes, and wealth. By this point it becomes quite obvious that Shakespeare is writing about love using vocabulary normally associated with entirely different fields. Attention then focuses on discourse features. The following features can be considered: the identity of the speaker and the addressee; to whom the pronoun 'it' in the tenth line refers to; to whom are the questions in the fifth and sixth lines addressed and if they require answers; and the impact of the last two lines.

Through this systematic analysis the readers/learners come to understand that Shakespeare uses the terminology of commercial and financial affairs as an extended metaphor for the termination of kinship relations between lovers of unequal 'worth'. With this in mind of analysis, learners generally assume the addressee in this sonnet to be a woman, and that is as it should be since Stylistics is concerned with the text, not background knowledge or the author's biography. That the addressee is more likely to be Shakespeare's fair youth is a matter for literary historians, not stylistic analysts.

2.8 Syntactic Analysis of The Rainy Day by Henry Longfellow

Poetry is by nature a highly patterned language, and so it is sometimes useful to analyze the grammatical forms and syntactic structures

employed. In Longfellow's *The Rainy Day* given below, for instance, the second stanza mirrors the syntactic patterns of the first.

The Rainy Day

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

There are, of course, several lexical difficulties in this poem; the words 'dreary', 'weary', 'cling', 'mouldering', 'gust', 'repining' and 'fate' are likely to be new to many learners and some will not know the archaic form 'thy'. It is quite easy to infer the meaning from the context. Because 'dreary' follows the adjectives 'cold' and 'dark', it is natural to suppose that it describes something unpleasant. That 'clings' sits between 'vine' and 'wall' gives a powerful clue to its meaning; just usually occurs in the expression "gust of wind", so it is not too difficult to understand the meaning. As regards syntactic patterns, it would be a good idea to consider the first two stanzas together. The first task is to identify the verbs used and the tenses in which they appear. It will emerge that precisely the same verbs and tenses occur in these two stanzas:

- Line 1: to be/present simple
- Line 2: to rain/present simple, to be/present simple
- Line 3: to cling/present simple

- Line 4: to fall/present simple
- Line 5: to be/present simple

It then takes a minute to note the adjectives that appear in both the stanzas. The next step is to compare the subjects of the verbs in lines 1, 3, 4 and 5 (line 2 is identical in the two stanzas). The next stage would be to answer some direct questions:

- Are there any possessive adjectives in the first and the second stanzas?
- In lines 4 and 5 of the second stanza, could we substitute 'my' for the article 'the'?
- Why do we have 'day' singular in the first stanza but 'days' plural in the second?
- The title is *The Rainy Day*. Is the first stanza about a rainy day?
- Is the second stanza about a rainy day? If not, what is it about?

It becomes quite clear that the first stanza is indeed about a rainy day while the second employs the same verbs, verb tenses, and adjectives to describe someone's state of mind or feelings. The double use of the possessive adjective 'my' could suggest that the poet is concerned with his own mood, although other students might interpret the second stanza as a more general description of a human tendency towards melancholy. Both views can be supported by the text. An analysis of the verbs and tenses/moods in the third stanza reveals the following:

- Line 1: to be/imperative, to cease/imperative
- Line 2: to shine/present continuous
- Line 3: to be/present simple
- Line 4: must/modal verb, to fall/in infinitive without to
- Line 5: must/modal verb, to be/in infinitive without to

Other significant points to be noted to gain a deeper understanding of the text could be: the word 'that' contrasts with the negative terms ('dark', 'dreary', 'mouldering') of the first two stanzas, the imperatives in line 1 (who are they addressed to?), the use of the possessive adjectives and its reference, and the use of the modal verb 'must' in

lines 4 and 5, which refers to a specific obligation or to a logical deduction. While analysis of verbs and tenses/moods leaves little scope for personal interpretation, at least two of the questions above do not necessarily have a single correct answer. It could be argued that the poet addresses his own sad heart, or that of the reader, or both. There is similar ambiguity regarding the possessive pronoun 'thy'.

2.9 Stylistic Analysis of Other Genres

Most poems are short, and so it is possible to analyze a whole text. And, when analyzing poetry, we notice that we could get a long way by concentrating on foregrounded features, particularly deviation and parallelism. On the other hand, for novels and short stories, because they are much longer, stylistic analysis can be done more easily on selected extracts which are representative or especially interesting for some reason. One of the results of this extra length is that effects in prose are often spread through whole texts, or textual extracts, and so, just looking at foregrounded features will not necessarily reveal enough of what we need to show.

A prose methodology check sheet can be used for prose analysis.

The check sheet has four general sections:

1. Lexis
2. Grammar
3. Foregrounded features (including figures of speech)
4. Cohesion and context

2.10 Conclusion

While stylistic analysis in linguistics refers to the identification of patterns of usage in speech and writing, stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text. In linguistics, the purpose of close analysis is to identify and classify the elements of language being used. In literary studies, the purpose is usually an adjunct to understanding, exegesis, and interpretation. In both the cases, an extremely detailed and scrupulous attention is paid to the text. Stylistic analysis is a normal part of literary studies and is practised as a part of understanding the possible meanings in a text. It is also generally assumed that the process of analysis will reveal the good qualities of the writing. Take, for example, the opening lines of Shakespeare's *Richard III*:

Now is the winter of our discontent
Made glorious summer by this sun of York;

A stylistic analysis might reveal the following points: The play is written in poetic blank verse, that is, unrhymed, iambic pentameters. The stresses fall as follows: Now is the winter of our discontent [note that the stress falls on vowel sounds]. The first line is built on a metaphor. The condition of England is described in terms of the season 'winter'. The term 'our' is a form of the royal 'we'. The seasonal metaphor is extended into the second line ... where better conditions become 'summer'. The metaphor is extended even further by the word 'sun'. It is the sun which appears, 'causing' the summer, but 'sun' is here also a pun—on the word 'son'... which refers to the son of the King 'York' is a metonymic reference to the Duke of York. In a complete analysis, the significance of these stylistic details would be related to the events of the play itself, and to Shakespeare's presentation of them.

Most learners hesitate to express strong personal views on such literary icons as Shakespeare and Tennyson. They feel safer echoing the opinions of experts. As we can see from these examples of stylistic analysis, learners can enjoy considerable success in applying their linguistic knowledge to gain insight into how a literary text works, an experience that builds confidence and makes the transition to literary interpretation less daunting.

Stylistics does not solve all the problems of literary analysis. No ultimate or totally acceptable definition of style is yet available. There is no easy way of describing metaphor and imagery in strictly objective terms. The theoretical concepts of linguistic analyses of literary texts could be translated into practice but it is to be remembered that many other kinds of analyses are possible within the framework of linguistics.

A STYLISTIC ANALYSIS OF SELECTED POEMS

5.0 Preliminaries

Stylistics is concerned with using the methodology of linguistics to study the concept of 'style' in language. Every time we use language we necessarily adopt a style of some sort: we make a selection from a range of syntactic and lexical possibilities according to the purpose of the communication. A poem makes its impact because of the special way in which the poet says what he has to say. It follows from this that we cannot just talk about the meaning of a poem, but that we must also look at its language and structure. Indeed, we are unlikely to grasp fully the content of a poem without considering its form. Technical analysis of poetry often amounts to little more than a rather pointless listing of the devices the poet uses, such as rhyme, alliteration and assonance. Study of form need not, however, be approached in such an arid way. The first aim of a stylistic analysis, as we see it, is to provide as detailed a description as possible of the work in question. It inevitably prompts and deepens the process of interpretation.

Every analysis of style is an attempt to find the artistic principles underlying a writer's choice of language. All writers and, for that matter, all texts have their individual qualities. Therefore, the features that recommend themselves to the attention in one text will not necessarily be important in another text by the same or different writer. There is no infallible technique for selecting what is significant. Nevertheless, it is useful to have a checklist of features which may be significant in a given text.

5.2 Foregrounding

The differentiating factor between poetic and non-poetic language has been termed by the Prague School of linguists as "Foregrounding". The function of foregrounding is to attract the reader's attention towards the subject matter of the poem. Linguistic deviations have a very important psychological consequence for the reader because they are easily noticeable or foregrounded. It follows then that our interpretation of a poem will have to take specifically into account those parts of the text which are heavily foregrounded. We can arrive at the understandings of the word, phrase or sentence, which is linguistically deviant by comparing it with the normal paradigm. The most obvious example of this is the situation where the poet breaks the rules of the language in order to create new meanings and/or effects. However, foregrounding is not only achieved by breaking linguistic rules. It can also be achieved within the rule system of the language concerned by selecting a particular linguistic feature more often than we might normally expect, for example, the repetition of lexical items, or the grouping of words from the same area of association in a text. Another general possibility is that of parallelism where some linguistic features vary while others are held constant. Deviations can be at various levels of linguistic organization. Some of them are as follows:

(i) Semantic

Semantics can be defined as the study of the meaning of morphemes, words, phrases and sentences. Meaning gets foregrounded through lexical selection, based on the uncommon semantic relationship of words close together in the context. Semantic deviations consist of words whose meaning violates the expectations created by the surrounding words; e.g., "a grief ago" (expect a temporal noun); "in the room so loud to my own" (expect a spatial adjective). Semantic deviations usually violate the rules of selectional restrictions which are the semantic restrictions that a word imposes on the environment in which it occurs.

(ii) Syntactic

We can define syntax as the study of the structure of phrases, clauses and sentences. Deviations in syntax include changes in word order, inversion, omission of words required by grammar, e.g., "So fair and

An image is a word or phrase that appeals directly to one or more of the senses: **figuration**: language used indirectly, suggesting something beyond its strict signified. Figures of speech like similes, metaphors, synecdoche, metonymy, personification, apostrophe, alliteration, etc. are used for effect. Symbolism is an image (often part of a system of images and figures) that carries a whole range of other meanings. A symbol means what it is and also something more; it is present in the poem as itself but also suggests additional meanings. A symbol is interesting in itself, cannot be separated from what it stands for, and cannot be completely paraphrased or restated; e.g., the sea in Chopin's *The Awakening*.

5.1 Imagery

foul a day I have not seen" (instead of the typical sentence pattern SVOM—Subject Verb Object Modifier—writes MOSV). In literary texts, generally, and especially in poetry, syntax can differ from everyday usage. There is, on the one hand, a certain amount of poetic licence, which makes it quite acceptable for a poet to deviate slightly from ordinary syntax to accommodate the sentence to the line form and meter. Such accommodations can be, for instance, inversions, that is, a change in word order. Grammatical deviation is a phrase containing a word whose grammatical class violates the expectations created by the surrounding words. For example, "the little/lame balloon man/whistles far and wee" (an adjective instead of a spatial adverb); "Anyone lived in a pretty how town" (in the first case, you have an interrogative indefinite pronoun instead of a declarative indefinite pronoun; in the second, you have an adverb instead of an adjective).

Syntax (i.e., the structure of words, phrases, clauses, and sentences) is used by poets in meaningful ways, and this syntax contributes to our experience of poetry and therefore our judgments of poetic value. It is one of the major determinants of poetic experience. Much more so than in prose fiction and drama, syntactic choices in poetry are thematized and therefore participate centrally in articulating a poem's defining metaphysical, psychological, and historical commitments. The creative writer exploits the syntactic resources of language in various ways to communicate meaning. Syntax organizes the power of diction.

(iii) Phonological patterning

Meter is defined as a pattern of phonological stress, pitch and/or length. Why do poets use this device? Because meter creates and organizes content, giving emphasis to words or elements that would otherwise escape attention: the tighter the meter, the more expressive can be small departures from the norm. Meter gives dignity and memorability, conveying tempo, mood, the subtle shifts in evidence, passion and persuasion beyond what is possible in prose. In the hands of a great master like Shakespeare, meter provides grace, energy, elevation, expressiveness, and a convincing approximation to everyday speech. Traditionally, meter in poetry is analyzed in terms of whether the syllables in a poem form themselves into significant units of two or three which are called feet. Scanning a poem and identifying the meter, stanza, and rhyme scheme are only the first steps in analyzing its rhythm, which is an inescapable element of poetry. The most important part of the analysis is explaining

how this rhythm contributes to the meaning, beauty, and significance of the poem. When using these tools in analyzing poetry, one has to pay attention to their specific effects in the poem, how they contribute to the poem's meaning and look for the hidden relation or significance that makes the figurative language meaningful and explain any patterns of figuration that can be found in the poem. Figures of speech related to sound, such as assonance, alliteration and onomatopoeia are also identified as they add to the rhythmic impact. Example of repeated sound patterns and/or syntactic parallelisms is "I kissed thee 'ere I killed thee" (repetition of sounds and structures emphasizes the antithetical nature of kissing and killing).

(iv) Lexical

Lexis deals with the words of a language. Being able to recognize the different word classes, and their associations, and identifying the word patterns, idiomatic phrases, collocations, neologisms etc can be useful in interpreting the meaning of the text. Poetic diction refers to a distinct tendency of delimiting the language of poetry to a specific kind of vocabulary. They are the words that form the foundation of every literary work. The significance of the words, their semantic possibilities, multiple meanings, ambiguity, irony, emotional associations and other effects have to be deeply analyzed. The evocative power of words is determined by the particular connection between diction and imagery and context of usage. Connotation is the sum of associations and implied attitudes carried by the word; the feelings it evokes. This will also vary according to time period and cultural context. The analysis of denotation and connotation can contribute to poetic effect. Tone involves the active interplay of speaker, subject, and listener. It is conveyed by the words, the ideas they evoke in the readers' minds and in a particular selection, by repetition and arrangement of the words. Tone conveys an expression, the standpoint of the writer and, in poetry, it could be defined as the overall emotive perspective the poet establishes with variations in tone.

point of the story with the most action); **resolution** (the point of the story when the conflict is resolved); and the **moral**. Because of their short length, short stories may or may not follow these patterns. For example, modern short stories only occasionally have an exposition. More typical, though, is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short stories also have a climax, crisis, or turning point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson.



6.1 Elements of a Short Story

The five main elements of a short story are: Setting, characters, plot, theme and point of view.

6.1.1 The Setting (The Background)

It gives us an idea about the time and place of the story. Every short story has a background or setting such as:

- Place: Where did the events take place?
- Time: When did the events occur?

For some stories, the setting is very important, while for others it is not. There are several aspects of a story's setting to consider when examining how setting contributes to a story (some, or all, may be present in a story), for example, place, time, weather conditions, social conditions, mood or atmosphere.

6.1.2 Characters

There are two meanings for the word character:

- The persons in a work of fiction (antagonist and protagonist)
- The characteristics of a person.

The incidents and characters of a short story fit the background or setting. A short story has very few characters. It usually has one main character who is always in the spotlight and is called the protagonist. The main character is always engaged in a struggle or conflict which takes place against the antagonist. An antagonist could be another person or persons; it could be nature, environment, etc.

The characters can be:

1. Dynamic (one who grows or develops during the action)
2. Static (one who remains the same throughout the action)
3. Flat (have only one or two traits; can be summed up in one sentence)
4. Round (complex and many-sided)

There are various methods of characterization. To let the reader know what the character is going to be, for instance, the author gives a physical description of them, and also describes their actions, words, inner thoughts and what other characters say and think about them.

The characteristics of a person—Characters are convincing if they are consistent, motivated, and life-like (resemble real people).

6.1.3 Plot

The plot is how the author arranges events to develop the basic idea. It is the sequence of events in a story or play and a pattern of events in a cause-and-effect relationship that develops from the interactions between characters. The plot is a planned, logical series of events having a beginning, middle, and end. The short story usually has one plot so it can be read in one sitting. There are five essential parts of a plot:

1. **Introduction/Exposition:** The beginning of the story where the characters and the setting is revealed.
2. **Rising action:** This is where the events in the story become complicated and the conflict in the story is revealed (events between introduction and climax).
3. **Climax:** This is the highest point of interest and the turning point of the story. The reader wonders what will happen next and whether the conflict will be resolved or not?
4. **Falling action:** The events and complications begin to resolve themselves. The reader knows what has happened next and if the conflict was resolved or not (events between climax and denouement).
5. **Denouement:** This is the final outcome or untangling of events in the story.

Conflict or problem is essential to plot. Without conflict there is no plot. It is the opposition of forces that ties one incident to another and makes the plot move. Conflict is not merely limited to open arguments; rather, it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones. There are two types of conflict:

- *External*—A struggle with a force outside one's self.
- *Internal*—A struggle within one's self; a person must make some decision, overcome pain, quieten his/her temper, resist an urge, etc.

6.1.4 Theme

Theme is the meaning behind the events and the characters' actions. The theme in a piece of fiction is its controlling idea or its central insight and is the focus of the story. It is the author's underlying meaning or main idea that she/he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature. The title of the short story usually points to what the writer is saying and she/he may use various figures of speech to emphasize her/his theme, such as symbol, allusion, simile, metaphor, hyperbole, or irony. There are many different possible themes; a short story may have more than one theme.

6.1.5 Point of View

Point of view is defined as the angle from which the story is told.^(*)

1. **Innocent eye:** The story is told through the eyes of a child (her/his judgment being different from that of an adult).
2. **Stream of consciousness:** The story is told in such a way that the reader feels as if he is inside the head of one character and knows all his thoughts and reactions.
3. **First person:** The story is told by the protagonist or one of the characters who interacts closely with the protagonist or other characters (using pronouns I, me, we, etc.). The reader sees the story through this person's eyes as she/he experiences it and only knows what she/he knows or feels.

4. Omniscient: The author can narrate the story using the omniscient point of view. She/he can move from character to character, event to event, having free access to the thoughts, feelings and motivations of the characters and information is introduced where and when she/he chooses.

6.2 Elements of Literary Style in a Short Story

A stylistic analysis of a short story entails an understanding of the style of the writer, the types of imagery, patterns, symbolism, incongruity, suspense, surprise ending, irony, satire and the like used in the short story. One has to interpret it by understanding the story's message, ideas and themes and development of meaning and it is shaped as the story unfolds. Short stories are neither synopses nor anecdotes and it is interesting to observe how short story writers compress information and give importance to details which are quite revealing.

Sometimes, there are certain distinguishing features of a story—difficult feature. A writer can impart knowledge indirectly, show something rather than telling it and use imagination as a means of discovery rather than invention. A story may be analyzed in terms of the importance that setting plays to the story, a particular problem it presents to the reader, specific symbolism in the work or a character's or an event's role in the story. The structure of the story and the use of language used to convey meaning, an understanding of how language choices are important to the character and setting, plot and theme are also integral to a literary and stylistic analysis of a short story.

Some of the devices that a short story writer uses are:

1. **Sentence structures** that can be long or short, and contain many subordinate clauses or fragments. There can be digressions or interruptions and the word order can be straightforward or unconventionally crafted.
2. **Pace or speed** of the actions or the movement of the story depends to a certain extent on whether the writing is heavily descriptive, with emphasis on setting and atmosphere, or whether it focuses on action and plot movement.

3. The writer can use expansive/economical diction. The writing can be tight and efficient, or elaborate and long-winded. Sometimes the writer uses one or the other and it is interesting to observe the reasons. It gives us a very meaningful insight into how language can be used to convey various shades of meaning.

4. **Vocabulary** can convey a lot about the characters, and the point of view of the narrator. The words can be simple or fancy, technical, flowery, colloquial, cerebral, punning, obscure and so on.
5. **Figurative language** by way of figures of speech.
6. **Use of dialogue**—as very often the dialogue tells the story and sometimes give a sense of pacing, of pauses, of the unsaid and also substitutes for narration.
7. **Point of view**—first, second, third, omniscient, limited omniscient, multiple, inanimate.
8. **Tone**, to a large extent, conveys the author's attitude and the mood of the story. The tone could seem sarcastic, aggressive, wistful, pessimistic, in love, philosophically detached, hopeful, ironic, bitter, and so on. Whatever the tone, it is visible in the narrative.
9. **Word colour, word sound**. The language can call attention to or depend on the quality of its sound, e.g. through alliteration, assonance, consonance, dissonance, rhythm, and unusual word choice.
10. **Paragraph/chapter structure**. The paragraphs can be very short, or enormous blocks running across many pages.
11. **Time sequencing/chronology**. The work can have a structural 'rhythm'.
12. **Allusion**. The writer can refer to other texts, myths, symbols, famous figures, historical events, quotations, and so on.
13. **Experimentation in language**. Unusual techniques, such as stream-of-consciousness, mixing styles and genres, unusual layout on the page, breaking rules of grammar and form, odd or unstable narrative perspectives, etc.
14. **The twist ending**. Most short stories have an unexpected ending. The reader is caught by surprise and the text does not give any clue as to what is going to happen at the end.

to the short story are as follows:

1. A red herring

A red herring is a false clue that leads investigators, readers, or solvers towards an incorrect solution. Red herrings give the twist ending a greater impact on the reader because they are unexpected and increase the element of surprise. A misdirection is similar in meaning to the red herring: the writer uses a new event to distract the protagonist, and thus the reader, away from the correct answer.

2. Flashback

Flashback is a sudden, vivid reversion to a past event and is used to surprise the reader with previously unknown information that provides the answer to a mystery, places a character in a different light, or reveals the reason for a previously inexplicable action.

3. Poetic justice

Poetic justice is a literary device in which virtue is ultimately rewarded or vice punished in such a way that the reward or punishment has a logical connection to the deed. This device is often used to create an ironic twist of fate in which the villain gets caught up in his own trap.

4. Irony

Irony creates a gap or incongruity between what a writer says and what is understood. This often works in narratives to create a *twist of fate* where an eventual event reverts to a previous one.

5. Betrayal

Betrayal, also called the *double cross*, can become more complex when the writer chooses to have the character who has double crossed betrays the other character as well. This instance is referred to as a *triple cross*. In rare instances, there have been more counter-betrayals, but this is often considered overly complex.

6.3 Stylistic Features of a Short Story

The common view that a literary text is likely to be comprehended better if it is studied in parallel with stylistic analysis, which emphasizes

the crucial role of the linguistic features of the text, contributes much to the development of literary criticism. M.A.K. Halliday is one of the text linguists who sees 'grammar' as a network of systems of relationships which account for all the semantically relevant choices in language, which is the standpoint of the stylistic analysis as well. In the light of these observations, we have attempted to analyze four short stories objectively in relation to their stylistic features. A prose methodology check sheet has been used for the analysis. The check sheet has four general sections:

1. Lexis
2. Grammar
3. Foregrounded features (including figures of speech)
4. Cohesion and context

6.3.1 Lexis

Lexical analysis

Part of the analysis of style must involve statistical comparisons. This is the only way you can sensibly display style tendencies which one writer has, compared with others, over his or her writing as a whole. But it is also important to look at the qualitative aspects of the writing and, indeed, this is particularly important when we want to reveal text style, with its local meanings and effects, rather than authorial style. The lexical complexity of a passage depends on how simple or complex lexically the short story is. Some words are repeated for effect, and the lexis can be complex (the complexity of words can be measured by counting the number of syllables in each word). The vocabulary can be composed mainly of basic, common-core terms (e.g. 'table', 'tree', 'eye') or more abstract, learned or specialized terms (e.g. 'faith', 'metaphor', 'neutron'). The semantic fields of the words can be general and sometimes more specific.

Another obvious question to ask is what semantic areas the words relate to. Semantic deviation can be used to effect in any kind of writing, not just poetry. One obvious thing we can ask about the lexis of a piece of writing is whether it is merely descriptive, or whether it is also evaluative lexically (and if so, what kinds of value are involved). In addition to looking for clearly evaluative lexis, when we examine passages we can look for words which have marked

6. Word classes such as the closed class words (i.e. prepositions, pronouns, conjunctions, determiners, auxiliaries, interjections) can play a significant role in the text. There could also be frequent or striking use of, for example, the first person pronouns (I, we), negative words (no, not, neither) or the definite or indefinite article (the, a(n)).

7. Ellipsis. One of the striking features of grammar can be ellipses. Grammatical words and other words which can easily be inferred contextually are omitted.
8. Narrative sentence types. There can be variation in sentence type (statements, questions, commands, etc.) when conversation is depicted.
9. Negation. A number of the narrative sentences in a short story can also involve negation. For example: "Not a feeling, not an emotion, not a dizzy thought".

6.3.3 Foregrounding

Figures of speech can be divided into types related to the language levels and language patterns (parallelism, deviation, foregrounding). They are of two major types: Schemes, which are constituted by "foregrounded repetitions of expression" and Tropes, or "foregrounded irregularities of content".

- Schemes can be *grammatical* or *lexical*, formal or structural repetition (anaphora, parallelism) or any 'mirror-image' patterning (chiasmus). These schemes can bring about effects of antithesis, reinforcement, climax, anticlimax, etc. Schemes can also be *phonological*. There can be patterns of sound (rhyme, half-rhyme, alliteration, assonance) or rhythm as well as noticeably frequent occurrences of the same or similar sound-clusters. The sound symbolism musical devices can affect interpretation.
- Tropes are "foregrounded irregularities of content". There can be obvious violations of or departures from the 'normal' linguistic code as well as neologisms or deviant lexical collocations. Some words are foregrounded by repetition and semantic deviation. If there are deviations on other language

levels (semantic, syntactic, phonological, graphological), they can lead you to interpret in terms of such figures of speech as metaphor or irony as well as personification, concretization, synaesthetic effects, etc.

Parallelism relates to the meaning and effect and can be of various types such as:

- **Phonetic parallelism.** Sentences can have phonetic and orthographic parallelism.
- **Grammatical parallelism.** Opposite meaning. Some of the grammatical parallelisms also promote parallel meaning, but there are also cases where 'opposite meaning' is promoted. Some examples of grammatical parallelism are:

"her ageing but rather pretty hair"
"a soft seat but wooden arms"

"I survey them coolly but not without respect"
"I might get in on this one. But don't think it is a good sign..."

6.3.4 Cohesion and Context

Cohesion is the name given to those language features which do the job of 'holding together' a text; these can cover a wide range of linguistic and stylistic devices.

Context can be 'internal' or 'external'. External context might include very broad cultural and historical information about the author, the period of writing, etc. However, external context can, like internal context, be concerned with **textual relations**, i.e. with the apparent relationships between persons inside and outside the text (e.g., the author and the reader, the author and the characters, one character and another). In order to understand the cohesive features in the short story, one has to identify the logical or other links between sentences (e.g., and, or, but, and so, then) and implicit connections (e.g., juxtaposition, sequence). There can also be a lot of cross-reference by means of pronouns or ellipsis or 'elegant variation'—the use of different ways of describing the same thing/person (so as to avoid repetition or to give you an idea of whose view of the thing/person you are getting). Meaning connections can be made by means of lexical repetition or by the frequent use of words from the same semantic field. Links

between sentences and sections of the text can be textually cohesive, in which case they are made explicitly by lexical repetition, pronominal reference and other explicit means. Alternatively, links may be implicit, needing to be inferred by the reader, in which case, instead of cohesion we have coherence—links which have to be worked out by the reader. Clearly, cohesion is the more simple kind of text-connecting relation, and all texts will use cohesion to some degree. A lot of coherence, on the other hand, will demand more work on the part of the reader, and so will have marked effects.

To understand the theme of the story, one need to understand how the short story begins, whose viewpoint is being presented and what deictic and other features in the text are indicating that viewpoint for us. The first thing to notice is that, when we present the speech of others in real life, there are two different discourse situations involved. Narrative descriptions can be written in ways that can make us feel close to, or more remote from, the viewpoint of a particular character and what is being described. The ways in which character speech can be presented contributes to this set of viewpoint effects. Besides using narrators to present what their characters say, the short story writer can also use them to present what his characters think. The presentation of thought involves the same basic categories of presentation as the presentation of speech does, but the effects of these categories are sometimes rather different. Indeed, even when we present our own thoughts, there is an issue because it is not at all clear how much verbalization thought involves. So, the scale of thought presentation appears to be formed on a rough analogy with the speech presentation scale.

In first-person narrations we would normally expect the narrator only to present his or her own thoughts in the story about his or her past. Logically, first-person narrators can only have direct access to their own thoughts. In third-person narrations, on the other hand, where the convention is that the narrator is omniscient, it is common to get the thoughts of more than one character portrayed in the same story, perhaps at different points in the story. The context of the text can be addressed by asking questions like: Does the writer address the reader directly, or through the words or thoughts of a fictional character? What language features are there which tell you who is "speaking" (e.g. first person or third person pronouns)? Can you

sense the author's attitude to his subject? Is it revealed explicitly or can you infer it from the way he writes? If a character's words/thoughts are represented, how is this done: by direct quotation (direct speech) or by some other means (indirect or free indirect speech)? Are there noticeable changes of style according to who is supposed to be speaking/thinking? And so on.

6.4 Stylistic Analysis of the Short Stories

Stylistics is the application of the tools of Linguistics to analyze literary texts. The four short stories we have selected for stylistic analysis are: *The Last Leaf* and *The Gift of the Magi* both by O'Henry, *The Open Window* by Saki (H.H. Munro), and *The Sniper* by Liam O'Flaherty. The literary texts chosen have been selected very carefully in order to reflect the variety of tools and techniques that can be applied for analyzing the short stories.

6.4.1 *The Last Leaf*

Plot summary

The Last Leaf by O'Henry is a story about two artists, Johnsy and Sue who move into Greenwich Village in New York City. As winter approaches and the weather gets colder, Johnsy falls ill with pneumonia. She because so sick that she believes that when the last leaf falls from the vine outside her window, she will die. An old artist, named Behrman, who lives in the same building as the girls, braves a storm one night to paint a leaf on the wall—a leaf that will never fall. Cold and wet from painting in the icy rain, he catches pneumonia and dies. This painted leaf (she is unaware that it has been painted) gives Johnsy the hope to survive her illness, and it also creates the masterpiece Behrman had always dreamed of painting. *The Last Leaf* takes place in New York City, the largest city in USA. The location of the story is a small part of New York, known as Greenwich Village. Setting is an important element in any short story, and it is particularly important in *The Last Leaf*.

Themes

The main themes are faith, trust, hope and sacrifice. Johnsy has lost hope of her ever becoming well, and as she watches the leaves on the

THEORETICAL FRAMEWORK

9.0 Preliminaries

The principal objective of this chapter is to provide the conceptual setting for the fundamental ideas, distinctions, principles and theories relevant to the subject of this study, major among them being the concept of speech act, sentence and utterance, Austin and Searle's theories of speech acts, direct and indirect speech acts, Grice's principle of cooperation, politeness principle, the Irony principle, context, Deixis, presupposition and, finally, turn-taking and adjacency pairs.

9.1 The Concept of Speech Act

John L. Austin was the originator of the term 'speech act'. In his William James Lectures, which he delivered at Harvard in 1955, and posthumously published under the title *How To Do Things With Words* (1962), he developed the first systematic theory of utterances as human action. Austin's target (1962) was to demolish the perspective of language that would consider "truth conditions" as central to language

understanding. He derived his theory from the basic notion that language is used to perform actions. Austin (1962) defines a speech act as "the act of uttering a certain sentence in a given context for a determined purpose, i.e. an act of communication."

An utterance is a speech act. When a speaker under appropriate circumstances produces an utterance, depending on the "context" in which the utterance is used, he can perform acts such as stating a fact or opinion, confirming or denying something, making a prediction, a promise, a request, an offer, thanks or an invitation, issuing an order, giving an advice or permission, christening a child, swearing an oath, etc. People use language not to play with words, but with certain intentions and purposes in mind to "bring about changes in the state of affairs" as Van Dijk puts it, or "to achieve something with their words", as Austin observes. The focal point of Austin's *How To Do Things With Words* is that, when people use language, they perform actions with their words. They are called **linguistic actions or speech acts.**

Speech acts are different from social or instrumental acts, though they include social conventions and practices. The distinction is due to the fact that speech acts use language for their realizations, whereas instrumental acts such as body-language, facial expressions and any other physical devices that can help in communicating a message are non-linguistic acts. Instrumental acts can be described in purely physical terms. For instance, in the army, a soldier salutes his superior by raising his right hand to his forehead and, according to the conventions, this act counts as saluting. Similarly, giving flowers to a woman counts as an expression of admiration, affection, love or respect. In the same way, a warning can be given by using a sign-post such as those erected along the roads to guide the drivers.

Many speech acts are culture-specific; in that they depend on legal, religious or ethical conventions and practices institutionalized in particular societies. This culture-specificity of speech acts can be illustrated through the ways people are greeted and blessed in various communities. The speech act of blessing is virtually found in all cultures. A content analysis of blessings reveals that certain themes are common in all cultures. Blessings express the blesser's desire for the blessee's prosperity, but the way they are linguistically or non-linguistically manifested are different in different cultures.

In Christian communities, for instance, the blesser performs the act of blessing by putting his or her hand on the blessee's head, and by saying: "May God bless you". In the Indian context, a mother blesses her son by using expressions such as "live long life" (*Jeeve Raho*), "live a long age", "sleep well", "eat well". An Iranian mother might give her blessing to her child at the time of departing, by using the expression: "May God's hand accompany you". Although in the three contexts the themes of blessing is the same, namely, the expression of the blesser's good wishes to the blessee, different linguistic expressions are used for their realization.

Greetings is another culture-specific speech act. People from different cultural backgrounds apply different modes of greeting. While in many cultures people greet by inquiring after the other person's health, an Indian normally greets the other by saying "Ram. Ram" (in North, West, and East), and "How are You" in the South. He might also ask about the other person's gastronomic welfare, by asking something like "Have you had your meal?" Similarly, farmers might greet each other by talking about the weather, making use of expressions such as "It's going to rain", "It's getting cold". "The weather is suitable for planting", etc. Thus, people from different cultures use different linguistic conventions for the performance of speech acts. As Wierzbicka (1979) observes, "Speech acts differ from one speech community to another because different societies have different cultural norms and cultural assumptions".

Although many speech acts are culture-specific, many others are widely assumed to be universal. They include making statements, asking questions, and issuing commands. Lyons (1981: 187) argues that these three classes of illocutionary acts are basic in two senses: first, no human society could exist in which acts of this kind have no role to play, and secondly many, if not all, culture-specific illocutionary acts can be seen belonging to a more specialized subclass of one of the three basic classes.

As morphemes are the basic minimal units of meaning, speech acts are considered to be the basic minimal units of communication. This obviously suggest the centrality of speech acts in linguistic communication. Any study of language that ignores the study of speech acts is necessarily incomplete. It would be as if cricket were studied only as a formal system of rules and not as a game. Therefore, it is

units and utterances as communicative acts at some length, as it is crucial to any discussion of speech acts.

9.2 Sentence and Utterance

A sentence is an abstract, static and grammatical entity, which is invented by grammarians to exemplify rules of syntax and semantics. It can be broken up into phrases and these again into words. Among the constituents of sentences there exist manifold relationships. Thus, sentences are quite clearly structural units. An utterance, on the other hand, is a speech act, which is a form of act or activity. Being a speech act, an utterance is necessarily context bound, whereas a sentence is context free.

Structurally, the sentence has to follow the conventional rules of grammar for its formation, whereas the utterance might or might not have a grammatical structure. The minimum grammatical units required to construct a sentence are two, a subject and a verb; 'we met', 'she agreed', 'it rains', etc. The utterance, on the contrary, might be elliptical, or contain sentence fragments or false starts. Even utterances with single words like 'out' or 'guilty', when used by an umpire during a cricket match or by a judge in a courtroom, can perform acts such as giving a decision and passing a sentence, respectively.

Sentence and utterance can be distinguished in terms of meaning and force, too. A sentence is concerned with meaning (i.e. the propositional content of what is said), but an utterance is concerned with meaning plus force (i.e. the function of what is said). The following sentences, when uttered felicitously, would all share the same propositional content, namely the proposition that the addressee will sign the contract:

I predict that you will sign the contract.

Sign the contract.

Are you signing the contract?

I advise you to sign the contract.

But, they would normally be used with different forces such as making a prediction, making a request, asking a question, and advising respectively. However, a study of the meaning of the sentence is not

in principle distinct from a study of speech acts. Searle (1970: 18) opines that they are the same study, but from two different points of view. In fact, it is impossible to perform an illocutionary act without first performing a locutionary act.

In sum, meaning and force reveal different dimensions of speech acts, and thereby manifest different levels of communication. Conventions of meanings are linguistic, whereas conventions of force are not basically linguistic, though attached to language. They are related to the social habits or practices of a community. Notwithstanding, the force of an utterance always depends on the meaning of the sentence uttered plus contextual elements and other conditions of use. That's what Austin means when he says language is used to perform actions.

9.3 Austin's Speech Act Theory

Speech Act Theory is a theory of language use, which is basically concerned with how people use language for the purpose of communication. It studies the linguistic knowledge of language users as well as their knowledge of the world and, more importantly, the relation between these two entities which together makes it possible to communicate via spoken discourse. As J. Lyons observes:

It is a theory of saying as doing within the framework of social institutions and conventions. (1981:175)

Austin developed the Speech Act Theory from the basic notion that language is used to do things. For a long time, philosophers believed that the task of a "statement" was only to describe some state of affairs or assert facts, either truly or falsely. They also believed that unless a sentence could be verified (i.e., tested for its truth or falsity) it was, strictly speaking, meaningless. This general notion was the crux of the doctrine of Logical Positivism. It was in this same period, when the Logical Positivism was pervasive in the philosophical circles that Austin propounded his Theory of Speech Act. In a set of lectures published as *How To Do Things With Words*, he rejected the view of language that would consider truth conditions as central to language understanding. Austin noticed that many sentences, which

nave the same structures as statements such as "I name this ship the Queen Elizabeth" lacked "truth value", which is an essential property of statements. He noticed, moreover, that they did not report anything and were neither true nor false, and when uttered under [particular circumstances, they] would perform certain actions. He called these sentences performatives and contrasted them to constatives, declarative statements that are subjected to truth conditions. Austin (1962) considers the following as examples of performatives:

I do (take this woman to be my lawful wedded wife) as uttered during a marriage ceremony.

I name this ship the Queen Elizabeth, as uttered when smashing the bottle against the stern.

I give and bequeath my watch to my brother, as occurring in a will.

I bet you six pence it will rain tomorrow. (5)

These utterances do not report anything and are neither true nor false, and in their very utterance they perform actions such as effecting a marriage, christening a ship, bequeathing a watch, and putting; a bet respectively. Austin further noticed that performatives would perform action only if they fulfil certain textual (linguistic) and contextual (extra-linguistic) conditions. He suggested the following conditions, which he believed performatives should meet for their felicitous performance:

1. The existence of an "accepted conventional procedure having a certain conventional effect" (26)
2. The presence of "particular persons and circumstances"
3. (a) The correct and (b) complete execution of procedure (34)
4. (When appropriate to the act) having certain thoughts, feelings, or intentions (39)

Austin named these conditions "felicity conditions". Utterances which fulfil felicity conditions are called **felicitous** and those which fail to meet them are called **infelicitous**. As examples of infelicitous performatives, let us consider the following to see what happens when some of these conditions are not met. Suppose, a Muslim clergyman addressing a mosque-goer, says: "I hereby excommunicate you". Since in Muslim communities such a procedure doesn't exist, as it does in

Christian and Sikh communities, the act of excommunication, here, becomes unhappy or infelicitous. It fails to fulfil condition 1. Similarly, the act of marriage cannot be effected if an ordinary person rather than a priest tries to perform the act. In that case, condition 2 is not met and, therefore, the act would remain abortive. Likewise, if a bridegroom in response to the question "will you take this woman to be your lawful and wedded wife?", says: "Yes", rather than using the appropriate prescribed expressions such as "I do" or "I will", the act of marriage will not take place successfully, because in this case it fails to satisfy condition [3(a)]. In the same way, a person's attempt to make a bet by saying "I bet you five dollars" is infelicitous because it does not fulfil condition [3(b)]. For the act of betting to become felicitous the other person should say: "I take you on" or words to that effect. Finally, the act of making a promise can become unhappy if the promisor has no intention in fulfilling his promise. In this case condition 4 remains unsatisfied. Thus, for its successful enactment, each performative sentence should fulfil certain linguistic and non-linguistic conditions.

Having characterized constatives as truth-bearers and performatives as action-performers, Austin noticed that the maintenance of such a dichotomy was simply impossible, because there were counter-examples.

Now, he was convinced that all utterances previously labeled constatives were in fact primary or implicit performatives. In this way, the dichotomy between constatives and performatives was rejected in favour of a general full-blown theory of speech act in which all utterances, regardless of their textual differences would perform actions when they are used under appropriate circumstances. After this discovery, Austin reconsidered the concept of "saying something" is to do something", and eventually came up with the idea that in producing an utterance a speaker performs three acts simultaneously: a locutionary, an illocutionary, and a perlocutionary act.

The locutionary act is the act of uttering a certain sentence of a language with a definite "sense and reference" (the literal meaning or propositional content). The illocutionary act is the act performed in uttering a sentence in a context. It is the contextual meaning or implicative force of an utterance. In the words of Austin, to perform an illocutionary act is necessarily to perform a locutionary act.

The perlocutionary act is the causing of a change or creating an effect in the mind of the hearer as a result of producing an utterance.

This causing of an effect on hearer is what Austin describes as "securing uptake".

Barring very few exceptions, the purpose of speaking is to create an effect on hearer. Speakers want their opinions to be recognized, if not adopted, their assertions to be agreed with, their requests to be complied with, questions answered, advice taken, warning heeded, commands obeyed, thanks appreciated, apologies accepted, and so forth. These are called 'perlocutions' or 'perlocutionary effects'. The perlocutionary effect of an utterance is the consequence of hearer recognizing the locutionary and illocutionary acts of the utterance.

When one says "I will come tomorrow", he uses a sentence of English language with a certain sense and reference to perform the illocutionary act of promising, which may have the perlocutionary effect of worrying the hearer, reassuring him, making him angry, etc. Thus, the speaker makes a promise with a particular intention in mind, but how his/her words are taken or interpreted depends entirely on the hearer. Illocutionary acts therefore are under the control of the speaker, and perlocutionary acts under the control of the hearer.

At the end of *How To Do Things With Words* (15), Austin proposes a classification of speech acts into five general classes, which is basically a lexical classification of illocutionary verbs. It includes verdictives, exercitives, commissives, behabitives and expositives. Verdictives are typified by the giving of a verdict by a judge, arbitrator, or umpire. When a judge declares an accused guilty, he uses a verdictive. Commissives are typified by promising or otherwise undertaking, and they commit the speaker to a course of future action. When somebody says: "I hereby bequeath", he makes use of the commissive. Exercitives are the exercising of powers, rights, or influence. A priest, while pronouncing a man and a woman husband and wife, uses the exercitive. Behabitives are a "miscellaneous group" having to do with attitudes and social behavior. Some examples are apologizing, congratulating, commanding, condoling and challenging. Finally, we have expositives, which Austin says are difficult to define. They make plain how our utterances fit into the course of an argument or conversation. For illustration, he suggests utterances like 'I reply', 'I argue', 'I concede', 'I illustrate', 'I assume', and 'I postulate'.

9.4 Searle's Speech Act Theory

As has been discussed, Austin (1962) established conditions controlling the felicitous production of institutionalized speech acts. However, establishing conditions governing the successful production of non-institutionalized speech acts such as promising, threatening, requesting, ordering, etc., which are commonly used in the act of communication was undertaken by Searle (1969). In the establishment of conditions for speech acts, Searle first distinguished between two major types of rules, constitutive and regulative.

Constitutive rules are those which "create or define new activities or forms of behavior". The game of football, for example, is an activity which is comprised of different constitutive rules that create the very possibility of playing such a game. In fact, football as a game has no existence apart from its rules. Constitutive rules have the conceptual form "X counts as Y in context C". For example, kicking or heading the ball through the goal-posts counts as a goal, or a checkmate is made when the king is attacked in such a way that no move will leave it unattacked.

Regulative rules, as their name indicates, are those which control or regulate existing activities or forms of behavior, and often have the form of imperatives: "Do X" or "If Y, do X". For example, "metro rail workers must wear helmet at work". Searle believes that all languages are rule-governed and, to the extent that they are intertranslatable, they can be regarded as different realizations of the same underlying rules. The fact that in Persian one can make a promise by saying "ghoul midaham" and in English by saying "I promise" is a matter of convention. But the fact that under appropriate circumstances both the expressions are acts, which commit their speakers to the doing of a future action, is a matter of rules and not a matter of the convention of Persian or English. Thus, it is by virtue of the shared underlying rules of English and Persian that one can translate utterances of English into Persian and vice versa. For Searle, speaking a language is a matter of performing speech acts in accordance with systems of constitutive rules. To establish rules and conditions for speech acts, Searle makes use of these rules. Constitutive rules in speech, according to Searle (1969), are those which control the way in which a given utterance is realized as an illocutionary act. He discusses the act of

promising as a model for other speech acts and proposes four major conditions which are indispensable for the production of any felicitous utterance. They are the propositional content, preparatory, sincerity, and essential conditions.

Propositional content conditions are the most text dependent rules, which concern the propositional act. For a promise, for instance, the content of utterance must be about a future event by the speaker.

Preparatory conditions are varied. They are about background circumstances and knowledge about speaker and hearer that must hold prior to the performance of the act. When one promises to do something, there are two preparatory conditions:

1. The promiser should believe that the act to be promised is actually the one that the promisee wants to be done. That is, the future act should be to the interest of the promisee. Otherwise whatever the speaker's intention, it will act as a warning.
2. A speaker cannot promise to do something he would be expected to do anyway. (Any husband who promises his wife he will not desert her in the next week is likely to

provide more anxiety than comfort.)

Sincerity condition concerns speaker's intention, belief and desire. When one promises to do something, he should have genuine intention of fulfilling that promise. Although, as Searle admits, it is in fact possible for someone to promise with no intention at all of honouring it, but then he is abusing the procedure.

Thus, each rule focuses on different aspects of what is said. The propositional content rule stresses on the textual content, preparatory rules highlight background circumstances, the sincerity rule, speaker's psychological state, and the essential rule, the illocutionary point or the purpose of what is said. For example, the propositional content of a request should be about a future action of the hearer, the preparatory conditions should include the fact that (i) the hearer is able to do the action, and (ii) it is not obvious to both the speaker and hearer that the latter will do the action in the normal course of events of his own accord, the sincerity condition should be that the speaker really wants the hearer to do the action, and finally the essential condition should address the fact that the speaker intends the utterance as an attempt to get the hearer to do the act.

In the same way, the propositional content of a question should be about any proposition or propositional function, the preparatory conditions should include the fact that (i) the speaker does not know the answer and (ii) it is not obvious to both the speaker and hearer that the latter will provide the information at the time when it is needed, and finally the essential condition ought to do with the fact that the utterance is intended as an attempt to elicit this information from the hearer. As speaker of the language, we rely at every moment on our knowledge of felicity conditions, both when we produce utterances and when we decode utterances of others. It is our knowledge of felicity or appropriateness conditions that let us know, for example, that the sentence "you must have another piece of cake", uttered by our hostess at a tea party, is an offer to have a piece of cake rather than a command (Lakoff, 1972), and that the sentence "could you mop the floor?" in spite of its form, being an interrogative, is not, in most circumstances, a question about our physical abilities, but in fact an indirect way of making a request.

In some speech acts, certain conditions overlap and this led Searle to question whether there are some basic illocutionary acts to which all or most of the others are reducible. A comparison between a request and a command, for instance, reveals that the conditions for the performance of these two acts are almost the same, except that command has the additional preparatory rule that the speaker must be in a position of authority over the hearer. Searle believed that there are some illocutionary acts which could be usefully regarded as special cases of others. For instance, asking a question is a special case of requesting. This can explain how an utterance of the request from "Tell me the name of the first President of the United States." is equivalent in force to an utterance of the question from "What is the name of the first president of the United States?" In fact, the two utterances have the same illocutionary point, in that both are attempts to elicit an answer from the hearer. Searle therefore considers illocutionary point as the basic criterion in his classification of speech acts. He observes:

If we adopt illocutionary point as the basic notion on which to classify uses of languages, then there are a rather limited number of basic things we do with language; we tell people how things are, we try to

get them to do things, we commit ourselves to doing things, we express our feelings and attitudes, and we bring about changes through our utterances. Often we do more than one of these at once in the same utterance. (10-15, 360)

Thus, Searle distinguishes between five major speech acts each constituting a 'host' of other sub-acts which could be distinguished from each other by their felicity conditions. The five classes of speech acts suggested by Searle are as follows:

1. *Assertives*

Assertives are 'speech acts that have a truth-value which state what the speaker believes to be the case or not. Statements of fact, assertions and descriptions such as the following are examples of the speaker presenting the world as he believes it is:

- (a) The sky is blue.
- (b) My book is not about history.
- (c) She was a large bony and masculine woman.

In using an assertive the speaker makes words fit the world (of belief).

2. *Expressives*

Expressives are speech acts that tell about the feeling of the speaker. They express the psychological state of speaker in statements of pleasure, pain, likes, dislikes, joy or sorrow. The following are of such kind:

- (a) I'm really sad.
- (b) Congratulations!
- (c) Wow, great!

In using an expressive, the speaker makes words fit the world (of feeling).

3. *Directives*

Directives are attempts to get the hearer to do something. They express what the speaker wants. This class includes command, order, request, suggest etc, and as illustrated below, they can be both positive and negative.

- (a) Give me a glass of water.
- (b) Could you lend me your car, please?
- (c) Don't be unpunctual.

In using a directive, the speaker attempts to make the world fit the words (via the hearer).

4. *Commissives*

Commissives are speech acts that commit the speaker to some future course of action. They express the intention of the speaker. Acts such as promise, pledge, refusal and threat as illustrated below are of such kind.

- (a) I will support you.
- (b) I'll disclose secret to your father.
- (c) We will not attend the meeting.

In using a commissive, the speaker undertakes to make the world fit the words.

5. *Declaratives*

Declaratives are speech acts that change the world via their utterances. They bring about correspondence between the propositional contents and the world. In order for declarations to be performed appropriately, the speaker must have a special institutional role in a specific context. These are the acts which Austin gave them the name performatives. The following are some examples:

- Priest: I now pronounce you husband and wife.
- Referee: You're out.
- Judge: We find the defendant guilty.

In using a declaration, the speaker changes the world via words instantly.

9.5 Direct and Indirect Speech Acts

In English, three basic sentence types provide a fairly simple structural distinction between three general types of speech acts. As has been shown below, there is a distinct relationship between the three structural

forms (declarative, interrogative, imperative) and three general communicative functions (statement, question, command or request).

[1] (a) George owns a big company. (declarative)

(b) What do you like to have for lunch? (interrogative)

(c) Come on, Joe, have another piece of cake! (imperative)

A declarative is used to make a statement, an interrogative is used to ask a question, and an imperative is used to issuing a command or making a request. Whenever there is a direct relationship between a structure and a function, we have a direct speech act. Thus, an interrogative used to make a request is an indirect speech act. As illustrated in point 2 below, the utterance in 2(a) is an Interrogative. When used to ask a question, as paraphrased in 2(b), it functions as a direct speech act. But, when used to make a request, as paraphrased in 2(c), it functions as an indirect speech act.

[2] (a) Can you wash the car?

(b) I hereby ask you if you can wash the car.

(c) I hereby request you that you wash the car.

A direct speech act performs only one function, whereas an indirect speech act can perform more than one function simultaneously. For instance, used as an indirect request, the utterance in 2(a) performs two concomitant acts: the speaker directly asks whether the hearer is 'able' to wash the car, and indirectly 'requests' the hearer to do so. Thus, indirect speech acts are:

cases in which one illocutionary act is performed indirectly by way of performing a direct one. (Searle 1979:60)

or

Cases in which one says one thing and means what he says and also means another illocution with a different propositional content. (Adegbija 1988:34)

We can say that an indirect speech act is an utterance whose literal meaning is necessary but not enough to convey its full import. Although in English the standard way to command someone to do something is to use the imperative form, that is not the only way. Different structures can be employed to accomplish the same basic functions, as in the following point, for example, where the speaker wants the addressee to close the door.

[3] (a) Close the door.

(b) Can you close the door?

(c) Why don't you close the door?

(d) Haven't you forgotten to do something?

(e) It's cold in here.

(f) Do me a favour with the door.

(g) How about a bit less breeze?

All the utterances in point 3 are commands or requests, but only the imperative structure in (a) represents a direct speech act. We scarcely use an imperative to issue a request in English. Instead we would like to employ sentences that indirectly do requesting. Although all the utterances in point 3, except 3(a), are indirect requests, however, they differ in their politeness, directness, and so forth. Leech (1983:38) considers indirectness as a matter of degree. He views indirect illocutions as simply illocutions, which are more indirect than others. For him, even a direct speech act such as the imperative "switch on the heater" is an indirect means of achieving some goal, in that it is directed at a subsidiary goal.

To sum up, the analysis of indirect speech acts is indeed a way of studying how more gets communicated than is actually said. To account for how in the act of communication more is conveyed than is literally uttered, we should first discuss the concept of cooperation in the act of linguistic communication.

9.6 The Cooperative Principle

People usually cooperate with each other in their daily interaction by observing certain rules or maxims. Communication is made possible as a result of interactants' mutual cooperation. Grice (1975) was the first to talk about cooperation in relation to the act of linguistic communication. He proposes a general principle which communicators will be expected to observe:

Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. (46)

Grice calls this general principle as "the cooperative principle" and classifies it under four maxims:

Quantity

- Make your contribution as informative as is required (for the current purposes of the exchange).
- Do not make your contribution more informative than is required.

Quality

Try to make your contribution one that is true:

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

Relation

Be relevant

Manner

Be perspicuous

- Avoid obscurity of expression.
- Avoid ambiguity.
- Be brief (avoid unnecessary prolixity).
- Be orderly.

We usually assume that people will provide us with appropriate amount of information, tell us the truth, talk relevantly and try to be as clear as they can. Thus, with the assumption that people are informative, truthful, relevant, and clear in their talks we interpret what they say.

However, we usually do not observe these maxims very strictly and, in fact, no one normally speaks like that the whole time. One can so often notice the breach of one maxim or more in an utterance. Although we might violate these maxims on the surface of our talks, yet we actually adhere to them at some deeper level of communication, the pragmatic level. It is the recognition of this fact that leads the hearer faced with an apparently irrelevant utterance to search for relevance somewhere beyond the surface level. An example should make this clear:

Lucy: Do you have a car?
Tom: I can hardly make my bread and butter.

According to the relation maxim, what Tom says has to have relevance with Lucy's question. On the surface, there seems to be no connection between the question and the answer. On close examination, however, one could see that Tom has supplied a beautiful answer. After hearing Tom's response, Lucy has to assume that Tom is cooperative, but he didn't mention anything about whether he had a car. If he had one he would have mentioned it for he would be adhering to the quantity maxim. Thus, assuming Tom is actually cooperative and at the same time noticing that he is not observing the maxim of relevance, Lucy has to dive deeper in order to explore the unstated meaning or the implicature conveyed by Tom's utterance. By providing an indirect answer to the question, Tom has not only given a "No" answer to the question, but has also supplied Lucy with the reason as to why he doesn't have a car. The answer given by Tom suggests that he doesn't have a car, not because he couldn't drive or lie wouldn't like to have one, but because he simply cannot afford buying one. In this way, Tom has communicated more than what he has actually said via "conversational implicatures". In order to draw the implicatures from the utterance, Lucy has to go through some inference or "inferential procedure". It is notable that the inference selected by Lucy preserves the assumption of cooperation. In cases like this, inferences arise by retaining the assumption of cooperation. The three stages of inferences that the hearer has to go through are as follows:

- (i) Rejection of face value interpretation as inconsistent with the cooperative principle.
- (ii) Search for a new interpretation consistent with the cooperative principle.
- (iii) Finding a new interpretation by checking that it is consistent with the cooperative principle.

The procedure can be looked upon as a kind of logical problem-solving strategy which, according to Leech (1983:31), consists in (a) formulating the most likely available hypothesis, then (b) testing it, and if it fails, (c) formulating the next most likely available hypothesis,

and so on. Of course, one should not think that the elaborate spelling out of a rational process as in (i), (ii) takes place deliberately and consciously in the mind of the interpreter. In fact, it happens effortlessly, unconsciously, and in no time. In the next section, the major motivation behind employing indirect speech acts, namely, observing the politeness principle, will be discussed.

9.7 Politeness Principle

A linguistic interaction is necessarily a social interaction. One of the major functions of language, apart from its informative, expressive and directive functions, is its social or "phatic" function in establishing and maintaining interpersonal relationships. Politeness principles are those which control the ways we should use language in order to maintain and consolidate our social relations.

Human beings are self-centred by nature. We all like compliments, congratulations, agreements, condolences, etc. Every person has a positive and a negative face. The face of a person, here, means his public self-image. It refers to that emotional and social sense of self that a person expects every one to recognize. Under normal circumstances, people would like their personal image to be appreciated and not criticized. Acts such as advising, directing, commanding, attacking, criticizing etc., which threaten the self-image of a conversational partner, are described as **face-threatening acts**.

Alternatively, given the possibility that some actions might be interpreted as a threat to another's face, the speaker can say something to minimize the possible threat. People use acts such as compliments, congratulations, agreements, etc. as antidote to save the positive face of the other. These are called **face-saving acts**.

Thus, the more a request is indirectly made, the more it provides options to the hearer, which results in a diminution of force and, therefore, the more it guarantees agreement and cooperation between interlocutors. We have said that direct requests are impositions on hearer; however, this is not always the case. There are circumstances where an imperative, which is the most direct approach of making a request, is employed to make an offer. This is discussed under the Tact Maxim which is a maxim of politeness. There are two sides to

the tact maxim, a negative side, "minimize the cost to hearer" and a positive side, "maximize the benefit to hearer". Within the framework of the Tact Maxim, it becomes clear that imperatives are not always imperations on the hearer, but often used indirectly by close familiars to perform the act of offering. The following are good illustrations of the fact:

1. Have another sandwich
2. Give me your wet coat
3. Take a seat.

Although these utterances are imperatives and leave the addressee with no options, they are tactful ways of making an offer. They are interpreted so because they maximize the benefit to the hearer. There are circumstances where the speaker wishes to verbally attack the hearer and at the same time doesn't want to appear impolite. Here the speaker has to resort to the irony principle.

9.8 Irony Principle

An ironical utterance is an indirect speech act, which exploits politeness and cooperative principles. It is an expression, which in many circumstances is blatantly too polite for the situation, enabling the speaker to verbally attack the addressee with an apparently polite language. Leech has stated the irony principle in the following general form:

If you must cause offence, at least do so in a way, which doesn't overtly conflict with the politeness principle, but allows the hearer to arrive at the offensive point of your remark indirectly by way of implicature. (1983:82)

Let us consider the following exchange to see how verbal irony works:

- A: David has borrowed your shaving machine.
B: Well, it is very generous of him!

As can be noticed, B's response is excessively polite for the occasion. By overvaluing the Politeness Principle, B has infringed the Quality

Mayin, and thereby has provided a clue to interpret the opposite of what is literally stated. According to the Irony Principle, B's statement can be accounted for as follows: What B says is polite to David and is patently untrue. Therefore, what B really means is impolite to David and true. Leech (1983) observes that in being polite one is often faced with a clash between the Cooperative Principle and the Politeness Principle so that one has to choose how far to "trade off" one against the other. But in being ironic, one exploits politeness principle in order to uphold, at a remote level, the Cooperative Principle. A person who is being ironic appears to be deceiving or misleading the hearer, but in fact indulging in an 'honest' form of apparent deception at the expense of politeness.

Although, as a rhetoric device, the Irony Principle seems to have an abnormal function, in that it provides an approach of being impolite to others, it certainly has a positive function by wrapping aggression such as insult, threat, etc. in less dangerous verbal form. While insult can easily lead to counter-insult, and to conflict, an ironic remark is less easy to answer in kind. It combines attack with an apparent innocence, which is a form of self-defence, keeping aggression away from the brink of conflict.

As has been discussed, the Cooperative and Politeness Principles can account for the indirectness of many illocutions, however, these are only two interesting and general contextual factors among others. Whether interlocutors make use of cooperative, politeness, or irony principles in production and understanding indirect speech acts, it is the 'context of the utterance in each case that assumes primacy because these principles are relative terms and their functions can change depending on the situation of utterance. They are not sufficient to yield the implicature. They present only a partial mapping of the context.

9.9 Context

In Austin's view when we use language, we are not merely producing sound, but performing actions. According to this position, a speaker in his interaction with others doesn't merely follow linguistic conventions, but is engaged in an activity which is part of a social whole and therefore also involves other social conventions, practices,

codes, etc. It is not enough to utter a certain locutionary ~~act~~, non-linguistic conditions should also be satisfied. As has been mentioned, speech acts are sub-classes of social acts, which use language to realize their realizations. In their planning and interpretation, therefore, interlocutors should take social realities into account. These social realities or extra-linguistic aspects of communication are what one might call contextual factors or context. The term has been defined in different ways such as:

any background knowledge assumed to be shared by speaker and hearer and which contributes to the interpretation of what speaker means by a given utterance. (Leech 1983:13)

or
the existence of certain common grounds between speaker and hearer. (J. De Souza)

or
the physical environment in which a word is used. (Yule 1996:128)
or
the set of premises employed by the deductive device in interpreting the utterance. This often includes the immediately or more remotely preceding utterances, but in principle any encyclopedic information can be employed. (Downes, 1985:333)

or
a psychological construct. A subset of the hearer's assumptions about the world. (Sperber and Wilson, 1995:15).

To put it simply, context includes factors such as the place and time of the utterance, interlocutors' background knowledge of the world, shared experience, and interpersonal relationship (social status, sex, age, etc.).

In saying something, the speaker intends to fulfil some communicative targets. Communication succeeds only if the hearer understands the speaker's intention. It is partly on the basis of what is said, but only partly. What is said does not fully determine what the speaker is to be taken to be doing. As an example, let us consider the utterance "I will come tomorrow". Let us imagine a situation where Brian and Alice, as friends, are not on good terms. Suppose, moreover, Alice has threatened to ruin the party that Brian is going to give in the following day. On hearing "I will come tomorrow", Brian will not be able to capture the force of the utterance as a threat or warning

"in the past between he and Alice, the status of their current interpersonal relationship. The utterance does not itself carry the force of a warning or threat. What it does is to act as a mediator between what Alice knows and what Brian knows. The utterance serves to bring two networks of knowledge together and the meaning of what is said is a function of this connection.

Shared knowledge and knowledge of the world plays a crucial role in the interpretation of speech acts. The following example beautifully illustrates how much shared knowledge and knowledge ability count in interpretation.

A: Is Mr. Niazi a miser?
B: Is he a Scotish?

In a normal piece of conversation, a question is followed by a declarative answer. B's response to A's question sounds a deviant one. Instead of providing a direct "yes-no" answer, the respondent has given a circumlocutory and interrogative reply. Here, as Thorat (2000:18) has rightly pointed out, a whole gamut of the networks of shared knowledge are involved. The respondent implies that Mr. Niazi is (a) not a Scotish and, therefore, (b) is not a miser. But these are only indirectly conveyed and simply hinted at. In pragmatics, this is called "hinting strategy". The questioner is requested to extract the meaning from the non-stated. What he has to do is to go through a form of logical reasoning in which a conclusion is drawn from two statements.

First statement : Scottish are known to be parsimonious.
Second statement : Mr. Niazi is not a Scotish.
Conclusion : Therefore, he cannot be a miser.

Depending on the context in which an utterance is used, it can perform multiple functions. To illustrate this, let us consider the utterance "the ice over there is very thin". This could be employed in different contexts to perform acts such as issuing a warning, making a suggestion or recommendation, describing the quality of the ice, etc. Suppose, for example, the utterance is addressed to a skater who is skating over a frozen lake. In that case, it functions as a warning. But, when it is used to address an angler who is looking for a thin spot over the lake for fishing purpose, it has the force of a suggestion or recommendation.

Here, context is essential for the identification of the force of the utterance. It includes interlocutor's knowledge of the fact that it is dangerous to skate over thin ice and that thin ice makes it easy for the angler to fish.

To see how a lack of shared knowledge might cause a breakdown in communication, let us consider the following exchange:

Child	: Will you buy me the bicycle you promised?
Mother	: The banks are on strike, my dear (Goes out)
Child (Puzzled)	: She didn't answer my question.

The child obviously shows a lack of ability to detect the underlying linking proposition between his question and the statement made by his mother. A failure to identify such a proposition may reflect a real incompetence. The child does not share the knowledge to which his mother appeals and, therefore, is unable to hear the utterance as a relevant answer to the question.

Interlocutors' interpersonal relationship is another contextual factor, which plays a crucial role in the act of interpretation. Depending on factors such as social status, rank, age, sex etc., an utterance receives divergent interpretations. For example, the utterance "Shall we move the fridge?", told by one of a pair of students to their landlady, can be interpreted as asking for permission, but told by the landlady, the utterance is certainly taken as a request for doing the action. Thus, the same utterance enacts different functions depending on which party has produced it.

The place of an utterance is another crucial contextual factor that affects the hearer's interpretation. In a vegetable market, for example, when a customer points at a particular item and says: "that's a fresh one", the seller would certainly interpret the utterance as a request for having that item rather than an act of compliment. Here, the function of the utterance hinges heavily upon the physical context in which it occurs. Let us imagine a different context where the same utterance is used for a different communicative purpose. Suppose, in an art-gallery a painter referring to a customer who is fingering a tableau says: "that's a fresh one". In this particular context, the function of the utterance is to issue a warning to prevent the customer from spoiling the tableau. Thus, the same utterance has performed two absolutely divergent functions in virtue of its different physical contexts.

The crucial role of time and place in utterance interpretation will be discussed in the next section on Deixis.

9.10 Deixis

Δεῖξις is a Greek term which means "pointing via language". It concerns one of the most basic things we do with utterances, namely, pointing at someone/something, or a particular time. Any linguistic form used to accomplish such references is called a *deictic expression*.

Deictic expressions are grammaticalized elements of the utterance whose meanings depend on the context in which they are employed. For example, the demonstrative pronoun 'there' does not refer to any particular entity on all occasions of use; rather it is a variable or placeholder for some particular entity given by the context. Depending on the context, it may refer to any particular place such as a country, restaurant, bedroom, museum, prison, etc.

Deictic expressions have their most basic uses in face-to-face spoken interaction. An utterance like "I'll put this here" can easily be understood by the people present, but may need a translation for someone not right there (Tom was telling Alice that he was putting the book on the shelf). Deictic expressions can be used to indicate a person via "person deixis" (me, you), or location via "spatial deixis" (here, there) or time via "temporal deixis" (now, then).

Person deixis is characterized by three basic grammatical distinctions: first, second, and third person. The first person pronoun includes the speaker (I), the second person includes the addressee (you), and the third person pronoun excludes both the speaker and the addressee (he, she, it). Expressions that indicate higher status are described as honorifics (Sir, Madam, Your Honour, and others). The use of the term 'your honour', for example, suggests that the addressee is socially in a higher position (normally a judge) than the speaker.

Place or spatial deixis is characterized by two basic grammatical distinctions: adverbs (here and there), and the demonstrative pronouns (this and that). The adverb 'here' refers to the location of the speaker at "coding time". For example, I'm writing to say that 'here' is a good place to live in. In this context 'here' should be interpreted in terms of the location of the speaker at the coding time. Yule (1985:99) says that deictic expressions like 'here', which depend for their

interpretation on immediate physical context in which they are, obvious examples of bits of language, which we can only work here", does he mean in this office, or in this building, in this part of town, or in this country, or something else entirely? A word like 'here' can only be interpreted in terms of the location that the speaker intends to indicate. Fillmore (1975:38-9) observes that the importance of deictic information for the interpretation of utterances is perhaps best illustrated by what happens when such information is lacking. For example, suppose we find the following notice on someone's office door: "I'll be back in half an hour". Since it is not clear to us exactly at what time the notice was written, we won't know if we have a short or a long wait ahead. Or consider: "They will have to do that tomorrow, because they aren't here now." Out of context, this sentence is extremely vague. It contains a large number of deictic expressions (they, it, here, tomorrow, now), which depend for their interpretation on the immediate physical context in which they are produced.

To sum up, some sentences in English are virtually impossible to understand if we don't know who is speaking, about whom, where and when. Thus, deictic expressions are other examples of more being conveyed than actually being said in the act of linguistic communication.

9.11 Presupposition

Presupposition is a kind of pragmatic inference. It is:

the act of using a sentence to make a comment about some information assumed to be shared or verifiable by speaker and listener. (Bates, 1976:25)

or
what a speaker assumes to be true or to be known by the hearer. (Yule, 1985:90)

A presupposition, to put it simply, is something that a speaker assumes to be the case prior to making an utterance. For example, it would be easy to identify some of the potentially assumed information associated with the utterance "John's uncle bought a textile factory".

The speaker will normally be expected to have the presuppositions that a person called John exists and that he has an uncle who is very rich, etc. This suggests that presupposition is concerned with more being communicated than being literally stated. Presuppositions are speaker-dependent. Speakers, not utterances, have presuppositions and therefore all the presuppositions in the above utterance could be wrong. The utterance "When did you stop beating your wife?" is another example in which at least two presuppositions are involved. The speaker presupposes that the hearer used to beat his wife, and that he no longer does so. Questions like this, with "built-in presuppositions", are very useful devices for interrogators or trial lawyers. If the prosecutor asks the defendant "okay Mr. Smith, where did you buy the opium?", there is a presupposition that Mr. Smith did, in fact, buy the stuff. If he simply answers the "where" part of the question, he is behaving as if the presupposition is correct.

Levinson (1983) considers a presupposition as the relationship between two propositions,

- (a) John's car is fast ($=p$)
- (b) John has a car ($=q$)
- (c) $p \gg q$

The utterance "John's car is fast" illustrates the point. The utterance contains the proposition (p) and it also presupposes (b) which, in turn, contains the proposition (q). Then using the symbol \gg to mean "presupposes", the relation between the two propositions (p) and (q) can be shown in (c).

Surprisingly, when the sentence in (a) is negated, the relation between (p) and (q) remains the same.

- (a) John's car isn't fast ($=\neg p$)
- (b) John has a car ($=q$)
- (c) Not $p \gg q$

This property of presupposition is generally described as "constancy under negation". It basically implies that the presupposition of a statement will remain constant (i.e., still true) even when that statement is negated. As another example, let us consider a situation in which you disagree with someone who has already made the following statement:

- Everybody knows that Noraz is a boxing champion ($=p$)
- Everybody doesn't know that Noraz is a boxing champion ($\neg p$)
- Noraz is a boxing champion ($=q$)
- $p \wedge q$ and $\neg p \wedge q$

9.12 Turn-taking and Adjacency Pair

Turn-taking is the change of speaker during conversation. Although the kind of talk is likely to differ according to the different contexts of interaction such as the interaction between a teacher and students in a classroom, doctor and patients in a clinic, buying stamps at post office, and many other different experiences in which there is

interpersonal exchange, yet they share one characteristic in common, namely the structure of the talk "I speak—you speak—I speak". Yule (1996:71) compares conversation structures with a market economy in which there is a scarce commodity called the *floor* which can be defined as the right to speak. Having control of this scarce commodity at any time is called a turn. In any situation where control is not fixed in advance, anyone can attempt to get control. This is called turn-taking.

In every turn speakers perform speech acts. According to Ferrara (1980:245), we can take the turn-unit, regardless of its content and length, as the basic unit in which at least one speech act must be contained. It is impossible to be speaking during one's turn and not to perform any speech act. Each time a turn is over, the hearer is left with the question of what the speaker aimed at in it. Of course, there is no criterion as to what will count as a turn, a single interjection might do, a word, a sentence, or a sequence of sentences.

In conversation, someone speaks and someone responds. The speaker may ask a question, give an offer, extend an invitation, make a request, etc. In each case, there is a response on the part of the

conversation in terms of the act(s) performed in each turn. This exercise is specially useful in analyzing dialogue in the novel as well as drama.

bearer. However, the organization of turns does not always follow A-B-A-B-A-B pattern. There are gaps, overlaps, encroachments and manipulations. The following conversation is an example of the fact.

- A: May I have a bottle of Wine? (Q1)
B: Are you twenty-one? (Q2)
A: No (A2)
B: No (A1)

As can be noticed, there is a gap between (Q1) and (A1). One question-answer pair (Q2-A2) is embedded with another, (Q1-A1). However, the relevance of the answer to the first question is held in abeyance.

In conversation, many speech acts, direct or indirect, come in what have been called adjacency pairs. Requests are responded to by promises of compliance, questions by answers, offers by acceptances or refusals and assertions by acknowledgements. The first half of each adjacency pair is intended to set up its response, and the second half, to satisfy the obligations set-up. In conversation, it is these adjacency pairs that enable the participants to coordinate turn-taking, to introduce and change the topics, and to open and close the conversation itself.

Conversation does not consist simply of a succession of turns, a string of grammatically well-patterned utterances. The following exchange, for instance, is grammatically unexceptional, yet noticeably not communicative:

- A: What was the result of the match?
B: Well, I assure you of my support, but don't expect too much
A: Then I guess we won.

Here, B's answer obviously makes no contribution to the conversation. It breaks rules for the production of coherent discourse. In a coherent discourse a question is responded to in such a way to fulfill some expectancy created by the question. Thus, adjacency pairs are not mechanical sequences of linguistic expressions. There is a functional or pragmatic relationship between the two turns of an adjacency pair, as they are mutual efforts for achieving some communicative target. According to Searle (1969), speech acts are the basic units of communication. It suggests that one could analyze a

9.13 Conclusion

In this chapter we have generally discussed those crucial theoretical issues which Speech Act Theory is mainly concerned with. In our analysis of the novels under study, we will be repeatedly referring to terms such as direct and indirect speech acts, context, implicature, irony, maxims of cooperative behaviour, politeness principle, presupposition, etc.

Having discussed the relevance of Speech Act Theory to literature in general and the novel in particular, in Chapter 10 we will analyze the novels under discussion within the framework of the five major speech acts. Each speech act then will be analyzed against various parameters of Speech Act Theory that have been discussed in this chapter.

THE NOVEL AND THE FIVE MAJOR SPEECH ACTS

10.0 Preliminaries

Each literary genre has its own uniqueness in terms of formal features as well as literary devices they employ; however, they have an important characteristic in common. They are mediums via which the author or composer intends to communicate something with the reader.

One might say that a literary work, as a whole, is an assertive speech act in which the author presents a state of affairs on which he makes extensive elaborations. To put it another way, one could view a literary work as an elaboration on its abstract, a one-sentence summary of what transpired. Holding such a position, one could say that author's purpose in creating a work of art is primarily a communicative one. That is, the author through written codes intends to communicate with the reader his experience, vision or feeling about a particular subject or object. Of course, the author presents state of affairs which, as Pratt (1977: 148) puts it, are unusual and problematic in such a way that the addressee will respond effectively in the intended way,

adopt the intended evaluation and interpretation, take pleasure in doing so, and generally find the whole undertaking worth it. Like all our communicative activities, literary works are context dependent and as with any utterance, the production and understanding of literary works must depend heavily on unspoken, culturally-shared knowledge of the rules, conventions and expectations.

Many viewpoints have evolved on how speech acts may be relevant in linguistic analysis of literature (Ohman, 1971, 1981; Searle, 1973; Levin, 1976; Pratt, 1976; Van Dijk, 1976). These advances have established that the Speech Act Theory gives us the possibility to look at utterances in a novel in terms of the context in which they are made, that is, in terms of intentions, attitudes, and expectations of the participants, their relationships, and generally, the unspoken rules and conventions that are understood to be in play when an utterance is made and received. By viewing literary works as speech acts that occur in a speech situation and that presuppose certain knowledge shared by the participants (author and reader), a speech act approach to literature overcomes the necessity of associating "Literariness" directly with formal textual properties. It goes beyond the limits of such properties in order to explore the transcendental meanings and suggested values communicated in the work.

One of the main virtues of a speech act approach to literature is that it offers the same model as we employ in our daily communicative activities. As Pratt (1977:88) puts it, "it offers the important possibility of integrating literary discourse into the same basic model of language as all the other communicative activities". In this way, this approach does away with the misconception of "literary" and "ordinary" language and helps us in discovering implicative meanings in literature in the most familiar way, by applying the concepts of cooperativeness and contextuality. Of course, despite all the commonalities, one should always bear in mind the differences between literary and real life speech, if one is to explore the full import and suggested values of literary works, in our case, the novel.

First, literary language is highly contrived. The speech in a literary work represents an idealization of real life interaction, with a ruthless paring away of superfluities. Here, features such as hesitations, false starts, repetitions, corrections, contradictions, and changes of direction of normal speech are surely planted with a

purpose of conveying some meaning. Benjy's distorted speech in Faulkner's *The Sound and the Fury*, as will be discussed shortly is a case in point.

Secondly, although fictional dialogue and the spoken words in real life are context-dependent, there's a difference between them. Real-life interaction, according to Page (1988), derives much of its significance from the context of situation, the relation of language to all those extra-linguistic features, which in a novel must be rendered consciously and explicitly, and can only be rendered partially by linguistic means. That is to say, whereas a speaker takes full advantage of contextual elements such as time and place in which language is used, a novelist putting words into the mouth of his characters must construct verbally those particular elements within the fictional situation. In other words, the novelist who desires to create a sense of the 'here' and 'now' through his dialogue, has no shared context available which he can take for granted, but has to create it verbally within the text of his novel. That is why, literary conversation is likely to be more heavily loaded with informative and suggestive detail than the speech of everyday life, though according to Page (*ibid.*), this burden is also shared by the non dialogue elements.

Finally, in a real situation two parties are involved: the speaker and the hearer(s). Whereas in a fictional situation, i.e. in a novel, three parities are involved: the novelist, the characters, and the reader. In reading a novel, the reader faces a more challenging interpretive task than a hearer, as he/she has to deal with two different levels of communication simultaneously: the character and the authorial. That is, the reader of a novel engaging in a fictional dialogue has to deal with two questions: what does the character mean? and what is the author suggesting through the words of the character? In a novel, utterances are not designed in a similar network of speaker-hearer relationships. They are rather located in a different network of implied author-implied reader relationships. That is, the author does not directly address his message toward the reader; rather he/she communicates his/her intention indirectly through the characters presented in the work. Therefore, for a better understanding of utterances, the reader should look at them both from characters' point of view as well as authorial viewpoint.

10.1 The Novel and Speech Acts

Behind each utterance in the novel is an intention or a network of intentions. From the authorial point of view, each illocutionary act is designed with a set purpose in mind to serve a function such as imparting a particular piece of information, describing a state of affairs, commenting on a situation, furthering the plot of the story, characterizing fictional speakers, etc. One could confidently say that there is no single utterance in the novel that might be construed as superfluous or redundant. Nevertheless, speech acts in a novel vary in terms of their functions and significance in the larger context of the novel. In the selected novels we find speech acts, which by virtue of their contexts are heavily pregnant with meaning. The analysis of such speech acts reveals to us the hidden intentions of the characters as well as the authorial intentions and, therefore, are of prime significance to our study.

As an illustration, let us examine the following utterance taken from Hemingway's *A Farewell to Arms*. In the very beginning of the novel, the narrator tells us:

At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army. (4)

Utterance is an assertive speech act in which the narrator presents a state of affairs, the primary function of which is to impart to the reader a piece of information. Although this information is not without significance in its contribution to establish the setting of the novel, however, utterance serves some more significant functions, which are not stated but have to be worked out. A clever reader can readily identify the stream of irony that runs through the utterance. It is not difficult to see how author's stylistic choices at the lexical and syntactic levels have helped him to achieve a pragmatic end. We usually use 'only' to emphasize the smallness of an amount. The combination of the words 'only' and 'seven thousand' with respect to a loss of human life is certainly an understatement. The unusualness of this lexical combination, which is intentional on the part of the author, invites our interpretive faculties for a response or reaction. On the authorial part, the utterance serves another important function too, namely the setting

of the tone of the novel, which affects our interpretation of different utterances in the rest of the work. The ironical statement in its turn serves a function. It functions as an indirect criticism of war, imposing adverse and inevitable conditions on the people involved. Seven thousand people died not in the battle, but as a result of drinking unhygienic water. Thus, via this marked speech act the author has managed to indirectly communicate multiple meanings. By doing so, the author has certainly imparted to his work aesthetic values indispensable to a work of art.

We find speech acts in the novels, which seem repetitive or redundant, and therefore might be construed as irrelevant or even absurd. However, since we assume that Hemingway as well as his characters observe the maxims of Grice's Cooperative Principle, any failure on the part of the fictive speaker and the author should be translated as linguistic strategies adopted to transfer something via implicature. Sometimes the failure on the part of the fictional speaker signals an implicature that carries the intention of the author. To demonstrate the truth of the statement, let us examine the following example found in *The Sun Also Rises* (79). The background is that Mike meets his beautiful fiance, Brett, in a restaurant. Brett is with two other friends, Jake and Bill. By seeing Brett, Mike becomes pretty excited and starts admiring Brett over and over. On a single page, Mike uses the speech act of complimenting nine times in the following expressions:

I say, she is a piece.

You are a lovely lady Brett.

I say Brett, you are a lovely piece. (repeated four times)

Don't you think she is beautiful?

Isn't she a lovely piece? (repeated twice)

A compliment, if not ironically intended, is a supportive act and is to have pleasant impressions on the addressee. Mike's compliments, however, fail to achieve the intended effect on Brett. Being hyper-excited about his fiancée, Mike has used the speech act of complimenting quite excessively, crossing the norm. Therefore, he can be said to have flouted the maxims of quantity and relevance. We find Mike uncooperative, as Brett does. A compliment, being an adjacency-pair, usually receives a return compliment such as an expression of thanking.

In Mike's case, however, instead of a return compliment, he receives a question from Brett: "What are these outbursts of affection, Michael?" Obviously, the question has overtones of criticism, criticizing Mike's linguistic behaviour. How irrelevant Mike's utterances appear to be in their immediate context, they appropriately and effectively serve author's purpose in the fictional world of the novel. In fact, the lavish use of complimenting in this particular context is intended for the purpose of characterization. It would have been bland and banal on the part of the author, if he had made a plain statement like "Mike became very emotional". Instead, he reveals Mike's idiosyncrasy in a roundabout way. In this way, the author wants the reader to discover and judge the psychological and emotional state of Mike for himself.

Another excellent example of intentional violation of the Cooperative Principle on the part of the novelist for the purpose of characterization is found in William Faulkner's *The Sound and the Fury*. The first section of the novel is narrated by an idiot, Benjy, who is thirty-three years old, but having the mentality of a small child. In order to show Benjy's limited perception of his surrounding, Faulkner intentionally employs a kind of language in which one can see a blatant violation of manner maxim, a style peculiar to children's linguistic behaviour. In the following extract Benjy is trying to describe the scene of a golf game.

"THROUGH the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass. (11)

In the above passage, by making use of a circumlocutory style, and thus flouting manner maxim, Faulkner is suggesting that Benjy's conception of the events and their impacts on objects is sketchy. In other words, Benjy does not have a sound understanding of "cause-effect" relationships. He resorts to circumlocution when he wants to call the things the names of which are unknown to him: between the

"...one sees why General Golz has chosen to employ rhetorical questions for direct statements, one should first look into the context in which these utterances are used. Being a high-ranked officer, General Golz perhaps couldn't make direct statements such as the one mentioned above, because such statements expose speaker's intent and commit him to the truth of what is said and, therefore, their employment as criticism may have repercussions. Had he used the direct statement "no attack has ever been as it should", General Golz would have run the risk of being accused of criticizing the decision makers and political figures who determine when an attack should be launched. In fact, by using the rhetorical question General Golz does the same thing, but in a roundabout manner. By using rhetorical questions, in this particular context, General Golz has skilfully and deliberately left room for denying the implicative force of his utterances. He could always purport to have intended the questions as genuine ones for which he had sought an answer. Thus, General Golz has managed to criticize the lack of discipline in the Spanish army without jeopardizing his position.

As has been noted, assertive acts are those in which the speaker presents an actual state of affairs. However, this is not their only function. If it were so, it would be difficult to think of a novel as a work of art. The difference between a work of art and a book on physics, for example, lies in the fact that in the latter the writer employs assertive speech acts for their "assertability" or informativeness. That is, via assertives, the writer wishes to give a piece of information that will usefully correct the reader's knowledge and expectations of the world as regard to forces such as heat, light, sound, pressure, gravity, and the way that they affect objects. Thus, what the writer does here is making assertions whose relevance is their informativeness. In a novel, however, an enormous proportion of conversation and narrative consist of assertive speech acts which are not only assertable, providing information, but also 'tellable' (in the Labovian sense). The relevance of assertive speech acts, here, (except assertions made in answer to or in anticipation of a question) is not their informativeness, but their 'tellability'. Assertions whose relevance is tellability, as Pratt (1977: 136) says, must present states of affairs, which are problematic, that is, they are unusual and contrary to our expectation. Informative assertions might do the same, but as she observes, it is not their point to do so. Both types, she continues, are used to inform, but they

inform for different reasons. In making an assertion whose tellability a speaker is not only reporting but also verbally displaying a state of affairs, inviting his addressee(s) to join him in contemplating it, evaluating it, and responding to it. In *A Farewell to Arms*, Fredericks Henry's shocking news about the death of seven thousand people in the army because of cholera is a good example:

At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army. (4)

This news is not much important for its assertability as it is for its tellability. It is the unusualness of this moving news that makes it relevant to the purpose of the author. Henry is not only reporting a piece of news, but he is also inviting our interpretive faculties to respond to it. Thus, there are assertives that are relevant because they are tellable and those that are relevant for their informativeness and other purposes.

10.2.2 Commissive Speech Acts

These acts play prominent roles in the novels under study. The class includes promise, vow, pledge, guarantee, etc. In *For Whom the Bell Tolls*, Robert Jordan undertakes the perilous mission of exploding the strategic bridge which is very crucial to the republican cause. The entire action of the novel evolves from this resolution, which is a commissive act. Jordan's resolution also determines the regrettable fate of the hero. In Pablo's camp in the mountain, Robert Jordan falls in love with Maria and promises to marry her. Maria is a homeless girl who has been raped by the fascists who killed her parents. She is given shelter and is protected by Pilar, Pablo's wife. Maria is extremely happy that Jordan loves her. To assure Jordan of her loyalty, she says: "No other man will ever touch me till I die". Here, Maria performs the speech act of vowing (a solemn promise). Although Jordan and Maria have known each other for only three days, they have succeeded in developing a very deep relationship. The depth of their relationship and love for each other is revealed to us especially through commissive speech acts. Before exploding the strategic bridge, Jordan asks Agustín that whatever might be the consequences of their

is the elliptical form of "I will never be ashamed of you". This, in turn, of you". By saying so, Jordan has committed himself to a future course of action, namely, behaving in a way that Maria likes. The second promise made by Jordan is the indirect way of saying: "I hereby promise to marry you".

These commissive speech acts play a crucial role in conveying how deep the relation between Jordan and Maria has gone, though having known each other just for three days. Behind such commissive acts one could detect author's intention in highlighting the intensity of experience under war circumstances, as he did himself. Jordan is firm in his decision to blow up the bridge, knowing that he might not survive the mission. Under such circumstances, he falls in love with Maria and intends to marry her. Having only three days on hand, which might be the last days of his life, as it proves to be, Jordan wishes to experience the things which he might otherwise experience in forty or fifty years, being only twenty now. Being under the pressure of time, he cannot afford behaving in a romantic fashion in his love for Maria. Here, there is no question of courting but "committing". Jordan repeatedly promises Maria to do certain things and to behave in a way that she likes in order to win her love:

I would not leave thee at any hotel.

Why not?
Because I will take care of thee. I will not ever leave thee. I will go with thee to buy those clothes that are needed. I will buy thee various nightgowns and pajamas too if you should prefer them. (366)

One could say that Jordan's intention behind making such promises is to win Maria's love. Being a homeless girl and still suffering from the psychological scars of her rape by the fascists, Maria too wishes to be taken care of by Jordan. When she realizes that Jordan is sincere in his love, she likewise commits herself to certain things with the intention of creating good impression on Jordan.

I will buy a clean wedding shirt for thee. I will keep everything clean and I will pour thy Whiskey and put the water in it as it was done in Sordo's. I will obtain olives and salted codfish and hazel nuts for thee to eat while thou drinkest. (366-67)

The perlocutionary effects on *For Whom the Bell Tolls*
Jordan to marry her.

10.2.3 Directive Speech Acts

The class includes request, question, order, command, suggest, urge, etc. In *For Whom the Bell Tolls*, when Pillar realizes that Jordan and Maria are truly in love, she tries to create privacy for them. In the exchange that follows, she indirectly suggests Jordan to sleep with Maria:

I leave you alone with her after we have seen Elsordo.
That is not necessary.
Yes, man. It is necessary. There is no much time.

Pillar's first utterance is an indirect suggestion, in which she proposes Robert Jordan to make love with Maria. Pillar's second utterance in response to Jordan's disagreement is much stronger in terms of force. It is an indirect request. What Pillar tries to communicate via her utterance is that Jordan shouldn't count on tomorrow and that he should make the most of what he has on hand. Hemingway himself experienced the value of life in war situation. Perhaps, what he tries to convey through this directive speech act is the concept of intense experience under circumstances such as war, where time acquires utmost value for those involved in it.

In the same novel, another important directive speech act is found. Jordan has dispatched Andress Lopez with a crucial report on the enemy's position to be delivered at General Golz's headquarters before the latter launches the attack. Andress has to go through a complicated hierarchical channel. Having heard of the immediacy of the dispatch to the imminent attack, Gomez who is a commander, accompanies Andress to speed up the mission. He takes Andress on his motorbike and after passing through different checkpoints they reach the office of the Lieutenant Colonel. The staff officer says that the colonel is asleep and wouldn't wake him up. After Gomez has asked him several times to wake up the colonel and receives negative answer from the officer, who is superior to him, he shoves his pistol against the officer's shoulder and shouts: "Rouse him, you fascist bastard. Rouse him or I'll Kill You". (425). Gomez has ordered a

senior officer and, thus, has violated one of the preparatory conditions for the performance of the act of ordering, namely that the speaker must be in a position of authority over the hearer. However, in an emergency, it is the relevance maxim that assumes primacy over any other considerations. The officer doesn't seem to realize this fact, and therefore behaves uncooperatively. Apart from being an order, the utterance has other functions. To call the hearer a fascist is tantamount to calling him an enemy officer, which is an act of accusation. The utterance is also a threat: "I'll kill you". The dominant force in the above remark is that of ordering. Although accusing and threatening are not included in the directive class, in this particular context, they play a complementary role to the overall purpose or illocutionary point of the utterance. They all are efforts to make the officer do what is requested. In the context of the novel, the utterance is an emphasis on the lack of the sense of responsibility among the Spanish army officers and has been reiterated in various parts of the novel through different speech acts.

Searle (1969) characterizes the speech act of questioning as a directive, because a question is basically an attempt to get the hearer to do something, namely providing information for the questioner. But, that is not their only function. As an example, let us examine the following utterance from *For Whom the Bell Tolls*. In response to the question as to whether the guerrilla band should execute Pablo or not, Fernando says:

Could we not hold him as a prisoner? (233)

The utterance is certainly an information-seeking question which is intended to elicit a yes-no answer from the addressee. It is a felicitous request for the speaker sincerely wants the addressee to provide him with an answer. But that is not the only intent behind this utterance. Drawing a yes-no answer is, in fact, an essential precondition to the following implicature:

If your answer is positive, I suggest that we imprison Pablo

By means of the indirect suggestion, Fernando coveys that he is not in favour of Pablo's execution, if they could hold him as a prisoner and also suggests the band to do so, if the answer to the question is

positive. In this particular context, making an indirect suggestion employing an interrogative form is a kind of strategy adopted by Fernando to camouflage his real intention. Because of the fact that Fernando is the only one in the band who is against Pablo's execution, he has to be indirect in expressing his opinion. It safeguards him from being accused of sharing Pablo's ideas. By asking a question, Fernando has performed two directive speech acts; a direct one (asking for information), and an indirect one (making a suggestion).

As we have seen, interlocutors frequently breach Grice's maxims of cooperation in order to convey their message(s) by implication. However, there are cases in which the infringement of Grice's maxims is not a matter of choice, but imposition. That is, there are situations such as war where, due to circumstances, interlocutors are constrained to violate these maxims for various pragmatic reasons. The following long exchange taken from *For Whom the Bell Tolls* exemplifies the fact. While Andress is on his mission to deliver the crucial dispatch to General Golz's headquarters, some militiamen in the dark challenge him. Calling from behind a parapet, one of the militiamen asks him several questions to find out if he is alone:

Militiaman: How many are you? [1]

One. Me. Alone. [2]

Militiaman: We can take in none with rifle and equipment, nor in larger groups than three. [3]

I am alone. It is important. Let me come in. [4]

Militiaman: How many are you? [5]

One.Mc.Alonge.For the love of God. [6]

Militiaman: He is crazy, toss a bomb at him. [7]

Listen, I am alone. I am completely by myself. I obscenity in the midst of the holy mysteries, that I am alone. Let me come in. [8]

Militiaman: You are alone? [9]

How many times must I tell thee? I AM ALONE. [10] (398-999)

In the above passage, we have a clear case of the violation of the Cooperative Principle induced by circumstances. The repetition of a question for which one has already received an answer is, under normal circumstances, irrational and against the principle of cooperative

conversation. But, given the fact that an unidentified soldier in the battlefield might prove to be an enemy agent, the militiaman has to make sure about the truth of Andress's claim. In this context, the seemingly redundant questions are absolutely to the point. Under such circumstances the maxim of quality, or to apply Scoville's term, the sincerity condition assumes primacy over other maxims because the exploitation of the maxim by the enemy agent could cost the other party's life. Being aware of the sensitivity of the situation and the emergency of his mission, Andress, too, provides an overloaded response by saying "One. Me. Alone." Considering the context of the utterance, it is not only an answer to the question but it is, too, a precautionary endeavour to prevent any unwise action against him. In [3], the militiaman presupposes that they can take in groups smaller than four by saying "we can't take in groups larger than three". The presupposition involved is possibly intended as an incentive to make Andress contradict his previous statement, namely his claim of being alone. In [4], Andress repeats the same response as in [2] and adds two more clauses: "It is important" and "let me come in", which function as indirect requests, persuading the addressee to let him in. But, the militiaman keeps on repeating the same question, which indicates that he is not yet convinced that Andress has provided a truthful answer in [2 and 4]. In [6], Andress supplies the same answer and adds: "For the Love of God", which involves the presupposition that he is a religious person and perhaps intends to convey that being a religious man he wouldn't lie. In [9] the militiaman still has reservations about Andress's claim and reiterates the same question for which he receives the same answer.

As we have seen, the physical environment in which the conversation has taken place is responsible for the breach of the maxims of the cooperative principle. Notwithstanding, the utterances are relevant to the circumstances. It suggests that relevance is a relative term and that the relevance of an utterance depends entirely on its context, in this case its physical context. What made the communication problematic and brought it to the point of collapse was the fact that the militiaman suspected Andress to be a fascist, an enemy agent, and thus his interpretation of Andress's utterances was affected by being under such an impression. The significance of this exchange, considered from authorial viewpoint, lies in its manifestation of the fact that in war situation communication becomes very problematic as due to the

circumstances interlocutors have to give up the assumption that the other party will provide them with truthful information. Within the context of the novel this emphasizes the complexity of war, its chaotic nature and, more importantly, provides another reason for a delay in delivering the crucial dispatch due to which the Spanish army is bound to undergo a huge loss.

10.2.4 Expressive Speech Acts

These are acts in which characters express their psychological states, feelings or attitudes about a particular state of affairs. This class includes apologize, compliment, deplore, complain, etc. We find a large number of these speech acts in the novel's under discussion. In *The Sun Also Rises*, after Brett has sent Romero away and has decided not to become "one of those bitches that ruins children", she feels very good about her moral triumph and voices her feelings in the following expression:

You know it makes one feel rather good deciding not to be a bitch. You know I feel rather damned good. Jake.

In *For Whom the Bell Tolls*, when Robert Jordan gets severely wounded, Agustín starts crying. Jordan refuses to be evacuated and asks Agustín to go ahead and leave him alone to fight the enemy to death. Agustín puts his desperation, anger and disgust of war in three words: "War is bitchery." (497). In the same novel, Jordan tells Anselmo that the latter should not leave the post where he is to observe and record the enemy movements on the road until he is relieved, and that he would come back and meet him in the same place in the evening. Very soon it starts snowing and with the snow comes a huge storm. It becomes freezing cold and Anselmo is tempted to take shelter in the cave, but when he remembers that he must obey the orders, he tries to put up with the unpleasant condition and stay where he is being posted. When late in the evening Jordan comes back, he is extremely surprised to see that Anselmo is still at the post. Having embraced him, Jordan expresses his joy and exaltation in the following words:

Listen, I'm glad to see you hear? You don't know what it means: to find someone in this country in the same place they were left. (211)

Here Jordan is expressing his gladness about Anselmo's sense of responsibility and at the same time is appreciating his order and discipline. This expressive speech act that functions as a compliment presupposes that responsible people like Anselmo are rare in Spain. This is another emphasis on the lack of order, discipline, and sense of responsibility in the Spanish army, which has been repeatedly highlighted by the author in different speech acts as a major thwarting force in the combat against the fascists throughout the novel, establishing a standard of value judgment against which the characters in the novel are assessed.

10.2.5 Declarative Speech Acts

Finally, we have declarative speech acts, which are the least frequent speech acts in the novels under discussion for they generally occur in the contexts of legal institutions. This class includes endorse, resign, sentence, nominate, name, appoint, apply, etc. The performance of these speech acts brings about immediate changes in the world. It was these speech acts that Austin first presented to demonstrate that words are tantamount to deeds. In *A Farewell to Arms*, we find an example of this kind. During the retreat in the Italian army, the officers who are not with their regiments are arrested by the battle police, questioned, sentenced to death, and shot immediately. They are executed after the officer in-charge declares,

Abandoned his troops, ordered to be shot. (200)

In this chapter we have attempted an analysis of the selected novels within the framework of the five major speech acts proposed by Searle. With the help of the examples chosen from the five novels, we have shown the differences between these broad categories in terms of their functions. Each major speech act contains a wide range of sub-acts that can be distinguished from one another by seeing what felicity conditions they fulfil within the contexts in which they are employed. The analysis has also shown that in the five novels assertives are the most dominant speech acts, whereas declaratives are the least frequent ones as they are dominantly used in legal and institutional contexts.

10.3 Conclusion

of a realistic picture of the chaotic and brutal nature of war, its irrationality and the tragic fate of those involved in it. In this way, the author is indirectly condemning the war, and the concept of war in general, as a gigantic machinery of destruction and intends to affect our thinking about it.

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Here, there is no gap between the illocutionary act and perlocutionary effect. The words are immediately translated into action, namely, the execution of the officers. Given the context of the utterance, a clever reader can identify the irony that runs through this declarative speech act. The irony is generated by the fact that the punishment given to the officers is far greater than their guilt. The lack of proportion between the punishment and the guilt implies injustice and has overtones of criticism. The battle police have never been to the front line and don't know what it means to retreat. They are in fact dealing in death without being in any danger of it. This is another speech act that is contrived in the structural design of the novel to make its contribution to the generation of its intended cumulative effect namely the creation

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