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A Pragma-Stylistic Study of Black Magic in Literary Texts

A Dissertation

Submitted to the Council of the College of Education for Human Sciences, University of Babylon in Partial Fulfilment of the Requirements for the Degree of Doctorate of Philosophy in English Language and Linguistics

BY

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May

2023 A. D.

Dhul Qi'dah

1444 A. H.

﴿ بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ ﴾

﴿فَلَمَّا جَاءَ السَّحَرَةُ قَالَ لَهُمْ مُوسَى أَلْقُوا ما أَنْتُمْ مُلْقُونَ (80) فَلَمَّا أَلْقَوْا قَالَ مُوسَى ما جِئْتُمْ بِهِ السِّحْرُ إِنَّ اللهَ سَيُبْطِلُهُ إِنَّ اللهَ لا يُصْلِحُ عَمَلَ الْمُفْسِدِينَ (81) وَيُحِقُّ اللهُ الْحَقَّ بِكَلِماتِهِ وَلَوْ كَرِهَ الْمُجْرِمُونَ (82) ﴾

﴿ صدق الله العليَ العظيم﴾

(سورة يونس: آية 80 و 81 و82)

In the name of Allah, the Most Gracious, the Most Merciful.

"When the sorcerers came, Moses said to them: "Throw ye what ye (wish) to throw!" When they had had their throw, Moses said: "What ye have brought is sorcery: Allah will surely make it of no effect: for Allah prospereth not the work of those who make mischief. And Allah by His Words doth prove and establish His truth, however much the sinners may hate it!"

Almighty Allah, The Most High has told the truth.

(Surat : Yunus , Ayah: 80, 81, and 82)

(Ali, 2001, p. 132)

The Supervisor's Certificate

I certify that this dissertation which is entitled "**A Pragma-Stylistic Study of Black Magic in Literary Texts**" has been written by **Ahmed Ali Mohammed Al-Ameli** under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfilment of the requirements for the degree of Doctorate of Philosophy in English Language and Linguistics.

Signature:

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Date: /   / 2023

In view of the available recommendations, I forward this dissertation for debate by the Examining Committee.

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The Examining Committee's Certificate

We certify that we have read this dissertation which is entitled "**A Pragma-Stylistic Study of Black Magic in Literary Texts**" written by **Ahmed Ali Mohammed Al-Ameli** and, as Examining Committee, examined the student in its content, and that in our opinion, it is adequate as a dissertation for the degree of Doctorate of Philosophy in English Language and Linguistics (with an excellence estimation).

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TO

MY LATE FATHER,

MY BELOVED MOTHER

AND THOSE WHO HAVE THE CREDIT

FOR MY SUCCESS

I OWE THEM MORE THAN I CAN POSSIBLY

EXPLICATE

ACKNOWLEDGEMENTS

ABSTRACT

The present study investigates how the black magic theme is interwoven within an implicit theme in Rowling`s **Harry Potter** and Harkness`s **A Discovery of Witches**. Generally, black magic is an act of witchcraft and sorcery performed with a certain purpose; it causes magical powers influencing both people and natural world. In literature, black magic is a theme embedded in textual meanings beyond what is superficially given in texts to accomplish its communicative function. Therefore, this knowledge gap needs to be examined pragma-stylistically. This study, thus, attempts to accomplish the following aims: (1) Identifying the pragma-stylistic strategies that make black magic interwoven within the central theme. (2) Determining what the pragma-stylistic devices are used in the novels under study to attract readers` attention to the black magic theme. (3) Finding out the differences in using pragma-stylistic strategies and devices between American and British narrative styles containing black magic. (4) Investigating the most common pragma-stylistic strategies that enable novelists to interweave the black magic theme within literary texts. (5) Pinpointing how the novelists and the characters manifest the ability to practice magic.

Practically, in keeping with its aims, the study hypothesizes that: (1) Speech acts, cooperative principle, and deixes, are used to interweave black magic within the implicit theme. (2) Metaphor, irony, rhetorical question, overstatement, and understatement are the pragma-stylistic devices used to attract readers` attention to the black magic theme. (3) There are differences in the use of pragma-stylistic strategies between American and British novels under study. (4) Person deixes and speech-act strategies of representative as well as directive are highly employed and enable novelists to interweave the black magic theme within literary texts. (5) The interactants exploit metaphor and overstatement devices to manifest their ability to practice magic.

The present study analyzes twenty extracts taken from the novels by following an eclectic model using qualitative and quantitative methods to explain the results of the analysis.

The study draws some conclusions as an outcome of the analysis due to their importance and value. (1) Black magic is a secondary theme that is implemented in literary texts through the use of a certain set of pragma-stylistic strategies to make it interwoven within the implicit theme. (2) Thematic and artistic effects result from the combination of pragmatic strategies with stylistic effects. Pragma-stylistic devices may not only be employed alone but also accompanied by particular strategies such as speech acts, violating maxims, etc. (3) Although the novels have different styles, they show similarities in their use of pragma-stylistic strategies because the novelists are governed to use such distinct strategies according to the theme. (4) Speech acts and deixes strategies are higher in occurrence than other strategies. The novelists are more dependent on representative speech acts than other speech acts, while declaratives and expressives are not used at all in both novels, thus, some speech act strategies actualize interweaving the black magic theme in literary texts, while others do not. (5) The characters reflex their ability to practice magic, witchcraft, or wizardry through exploiting the pragma-stylistic devices of overstatement and metaphor. Consequently, the conclusions answer the questions of the study.

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CHAPTER THREE
METHDOLOGY

List of Abbreviations	
Abbreviation	**Full Form**
CCL	**Character-Character Level**
CP	**Cooperative Principle**
H	**Hearer**
Hs	**Hearers**
N1	**A Discovery of Witches**
N2	**Harry Potter and Sorcerer`s Stone**
NRL	**Narrator-Reader Level**
P	**Proposition**
S	**Speaker**
Ss	**Speakers**

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المستخلص

تبحثُ الدراسةُ الحاليةُ في كيفية تداخل موضوعُ السحرِ الأسودِ مع موضوع ضمني في روايةِ **هاري بوتر** للروائيةِ رولنك وروايةِ **اكتشاف الساحرات** للروائيةِ هاركنيس. بِشكلٍ عامٍ يُعدُ السحرُ الأسودُ عملاً من أعمالِ السحرِ والشعوذةِ يُستخدمُ لغرضٍ معينٍ, فهو يُسببُ قوى سحرية تُؤثرُ على الناسِ والعالمِ الطبيعي. وفي الأدبِ يُعدُ السحرُ الأسودُ مَوضوعًا متضمنًا معاني نصية يتجاوزُ مَفهومها ما يُعطى ظاهريًا في النصوصِ. لذلكَ تَحتاجُ هذهِ الفجوةُ المعرفيةُ إلى دراسةٍ بطريقةٍ تداوليةٍ اسلوبيةٍ خاصةٍ وأنها لم تلقَ اهتماماً من الباحثينَ وبالتالي فإن هذه الدراسةَ تُحاولُ تحقيقُ الأهدافِ التالية: (1) تحديدُ استراتيجيات التداولية الأسلوبية التي تجعلُ السحرَ الأسودَ مندمجاً مع الموضوع الاساسي, (2) تحديدُ الصورِ البلاغيةِ التي أُستخدِمت في الروايتينِ لِجذبِ انتباه القراءِ إلى موضوعِ السحرِ الأسودِ, (3) أكتشافُ الاختلافات في استخدامِ الاستراتيجيات والصورِ البلاغيةِ التداوليةِ الأسلوبيةِ بينَ اسلوبِ السردِ الأمريكي واسلوبِ السردِ البريطاني اللتان تحتويانِ موضوعِ السحرِ الأسودِ, (4) التحقيقُ في الاستراتيجياتِ التداوليةِ الأسلوبيةِ الأكثر استخداماً والتي تساعدُ الروائيينَ على دَمجِ موضوعِ السحرِ الأسودِ في النصوصِ الأدبيةِ, (5) تحديدُ كيفَ إن الروائيينَ والشخصياتِ يظهرونَ القدرةَ على ممارسةِ السحرِ.

بشكلٍ عملي وتماشيا مع الدراسة وأهدافها فان الاطروحةَ تفترضُ التالي: (1) أفعالُ الكلامِ والمبادئ التعاونية للحديثِ والاشاراتِ تجعلُ السحرَ الأسودَ مندمجاً مع الموضوع الاساسي, (2) يتمُ استخدامُ الاستعارةِ والسخريةِ والسؤال الخطابي والمبالغة والاستخفاف في الروايتينِ لِجذبِ انتباه القراء إلى موضوعِ السحرِ الأسودِ, (3) تُوجدُ اختلافاتٌ ملحوظةٌ بينَ الروايتينِ الأمريكيةِ والبريطانية من حيث استخدام إستراتيجية الاسلوبية التداولية, (4) تَم استخدامُ الضمائرَ وافعالَ الكلامِ التمثيلي وافعال الكلام التوجيهي بصورة كبيرة والتي تساعدُ الروائيينَ على دمجِ موضوعِ السحرِ الأسودِ في النصوصِ الأدبيةِ, (5) تستخدم الشخصيات في الروايةِ الاستعارةُ والمبالغةُ لإظهارِ قدراتهم على ممارسةِ السحرِ.

من أجلِ تحقيقُ تلكَ الأهداف فإن الدراسةَ تقدمُ شرحاً مفصلاً لاستراتيجياتِ التداوليةِ الأسلوبيةِ من جهةٍ وللسحرِ الأسودِ من جهةٍ اخرى. وتقدم الدراسةُ تحليلاً لعشرين نصٍ مقتطفٍ من الروايتينِ متبعة نموذجا انتقائياً للتحليلِ ومستخدمة الطريقتينِ الكمية والنوعية لشرحِ نتائج التحليلِ.

نظرًا لأهميةِ الاستنتاجات وقيمتها واستناداً الى نتائجِ التحليلِ فقد توصلتْ الدراسة إلى الاستنتاجاتِ التالية: (1) السحرُ الأسودُ هو موضوعٌ ثانوي تمَ توظيفهُ في النصوصِ الأدبيةِ من خلالِ استخدام مجموعة معينة من الاستراتيجياتِ التداوليةِ الأسلوبيةِ لِجعلهِ مندمجاً مع الموضوع الاساسي, (2) التأثيراتُ الموضوعيةُ والفنيةُ ناتجةٌ عن دمجِ الاستراتيجياتِ التداوليةِ والصورِ البلاغيةِ وان استخدامَ الصورُ البلاغيةُ قد لا يكون

لوحدها بل تكون نتاجاً لِدمجها مع استراتيجيات أخرى مثل أفعال الكلام وانتهاك القواعد وغيرها, (3) على الرغمِ من إن الروايتينِ كُتِبتا بأسلوبينِ مختلفينِ إلا أنهما تُظهران تشابهاً في استخدامِ الاستراتيجيات التداولية الأسلوبية وذلك لأن الروائيينِ مقيدان بهذا الاستخدامِ وفقًا للموضوعِ, (4) سَجلت افعال الكلامِ والاشاراتُ اعلى نسبة استخدام من بين الاستراتجيات وفي كلتا الروايتينِ يستخدمُ الروائيان أفعالَ الكلامِ التمثيليةِ أكثر من افعالِ الكلامِ الاخرى بينما لم يتم استخدام افعال الكلام التصريحية ولا افعال الكلام التعبيرية على الإطلاقِ وبالتالي فإن بعضَ افعالِ الكلامِ قد لا تخدم موضوع السحر الأسود في النصوصِ الأدبيةِ, (5) تمَ اظهار قدرةَ الشخصياتِ داخل الرواية على ممارسةِ السحرِ والشعوذةِ من خلال توظيف الصور البلاغية كالمبالغة والاستعارة وبالتالي فإن الدراسةَ تجيبُ على جميعِ الأسئلةِ المطروحةِ.

CHAPTER ONE

INTRODUCTION

1.0 Introductory Remarks

The mutual influence between any language and its users is quite axiomatic and self-evident. Each one of them (language and user) is absorbed in the other and, consequently, they greatly influence each other. Thus, one significant phenomenon of humans is to communicate one with another in order to express their feelings, thoughts and needs (Howell and Paris, 2010).

Literature is one of the most important means through which writers communicate with the audience using language and different themes to convey them to a particular world (Black, 2006).

Most literary works are the product of imagination, a realistic origin and reflections, or a mixture of reality and imagination. Some novelists use black magic as a main theme in their fantasy or science fiction novels, which are regarded as the most common types of novels. The novelists intend to create an imaginary world full of strange, magical events, and they try to convey the reader from a world into another through black magic. Consequently, black magic is embedded within literary texts to reflect the writer`s style (Rowling, 2012).

Petersen (2009) defines black magic as an act of witchcraft and sorcery performed with a certain purpose. It causes magical powers and can master the environment. Black magic is seen as a cover under which various beliefs and practices are subsumed.

Black magic is considered a certain practice that involves the powerful effect of controlling and influencing both people and the natural world, whether in direct or indirect ways. It cannot be performed unless there is language to be

used for such purpose including the recitation of certain sequences of words (Cook, 2000).

1.1 The Problem

In literature, black magic theme is utilized to indicate textual meanings beyond what is superficially given in texts so it needs to be interwoven within the central theme. Presenting black magic themes in literary texts is a process of three phases: introducing magical portraits, travelling to the magic world, and gathering black magic theme with the central theme. Thus, the process requires some strategies that enable the writers to accomplish the unity of the topic. The language of black magic in literary texts is regarded as ambiguous because it is written with a high level of imagination. Black magic is, thus, seen as an example of textual implicature, which motivates readers to explore possible meanings in the usual way. In consequence, the motivation for using black magic in any context is to achieve certain functions such as influence, manipulation, amusement, indirectness, or revealing the style of the writer.

Pragma-stylistic study of literary texts contributes to the understanding of a wide range of texts as it will be a tool for interpreting and analyzing literary texts. Furthermore, the more sufficient explanations for many unexplained phenomena can be investigated under pragma-stylistic framework, however, stylistics or pragmatics cannot do alone.

To the best of the researcher`s knowledge, there is no elaborate study that extensively accounts for black magic in literary texts. Consequently, the present study uses pragma-stylistics as a means to investigate black magic in literary works, as in the novels under study. To fill in this gap, the present study, in consequence, attempts to answer the following questions:

1. What are the pragma-stylistic strategies used in the novels under study to interweave black magic within the central theme? And which ones are most commonly used?

2. What are the differences in using pragma-stylistic strategies and devices, if there are any, between American and British narrative styles containing black magic?

3. Which types of speech-act strategies are applicable to black magic themes? And which of them are highly employed?

4. What are the most dominant speech act sub-strategy on which the novelists build their narration and magical theme?

5. Which maxim is highly violated, among others, via the novelists and characters in order to convey the intended meaning?

6. At which level are the maxims more violated CCL or NRL, to investigate the intended meaning more conspicuously?

7. The pragma-stylistic strategy is utilized to connect parts of texts; which deixis is more frequently used than others in the data under examination?

8. What are the pragma-stylistic devices used in the novels under study to attract readers` attention to the black magic theme?

9. How do the novelists manifest the black magic, and which pragmatic-stylistic devices are more commonly used for manifesting ability to use the magic?

1.2 The Aims

This study aims at:

1. Identifying the pragma-stylistic strategies that make the black magic interwoven within the central theme and specifying the most common ones employed to manifest black magic in the novels under analysis.

2. Finding out the differences in using pragma-stylistic strategies and devices, if there are any, between American and British narrative styles containing black magic in the novels under study.

3. Pinpointing the speech-act strategies that are applicable to black magic themes and finding out which ones are highly employed.

4. Detecting the most dominant speech act sub-strategy on which the novelists build their narration and magical theme.

5. Discovering the maxim that is highly violated, among others, via the novelists and characters in order to uncover the intended meaning.

6. Identifying whether the maxims are more violated at CCL or NRL to investigate the intended meaning more conspicuously.

7. Specifying the most dominant deixis used to connect parts of texts.

8. Determining what are pragma-stylistic devices used in the novels under study to attract readers` attention to the black magic theme.

9. Specifying the most common pragma-stylistic devices used by the novelists to manifest black magic.

1.3 The Hypotheses

It is hypothesized that:

1. Black magic is interwoven within the central theme of the two novels under study by using various pragma-stylistic strategies, namely, speech acts, CP, and deixes. Speech acts and CP represent the most common pragma-stylistic strategies of black magic.

2. There are significant differences in the use of pragma-stylistic strategies between American and British novels under study.

3. All speech-act strategies are applicable to black magic themes, and representatives as well as directives are highly employed since they

include the commonly used sub-strategies such as telling, stating, asking, etc.

4. A speech act of telling is the most dominant sub-strategy on which the novelists build their narration and magical theme.

5. The quality maxim is highly violated, among others, via the novelists and characters in order to convey the intended meaning. This is due to the fact that black magic requires violating the maxim by telling something that is untrue.

6. The maxims are more violated at CCL than at NRL because the novelist wants to eliminate anything that misleads the reader.

7. Person deixis is more frequently used than other deixes to connect parts of texts.

8. Metaphor, irony, rhetorical question, overstatement, and understatement are the pragma-stylistic devices used in the novels under study to attract readers` attention to the black magic theme.

9. Novelists use metaphor and overstatement more than other pragma-stylistic devices to manifest black magic. The characters combine overstatement device and pragmatic strategy to manifest their ability to practice magic.

1.4 The Procedure

In order to fulfill the aims of the study and test its hypotheses, the following steps are adopted:

1. Giving a detailed account of pragma-stylistic strategies.
2. Presenting a theoretical background of black magic in literary texts.
3. Shedding light on a sight of the literary texts such as in Rowling`s **Harry Potter** and Harkness`s **A Discovery of Witches**.

4. Analyzing the data by using an eclectic model which is based on Searle's (1969), Grice's (1975), Levinson's (2004), Black`s (2006), and Niazi and Gautams' (2010) models.

5. Analyzing twenty extracts taken from the two novels, ten for each.

6. Using a mixture of qualitative and quantitative methods to explain the results of the analysis.

7. Discussing the results to arrive at conclusions and recommendations.

1.5   The limits

The study is limited to the pragma-stylistic study of the black magic theme in two novels, namely Rowling`s **Harry Potter** (1997) and **A Discovery of Witches** (2011). The reason behind choosing these particular data is that, after extensive readings, they represent the representative samples and they contain black magic themes, which serve the aims of the present study. Moreover, the analysis is restricted to the black magic theme and excludes the spells, which are always written in unfamiliar languages. Besides, both novels belong to the post-postmodern era.

1.6 The Value

The study is hoped to be significant to:

1. Increase awareness of the language use especially in Black Magic.

2. Those who are interested in pragma-stylistics, as well as those who have literary tendencies.

3. Offer, pragma-stylistically, an interdisciplinary approach that combines pragmatic and stylistic aspects to fully understand how the black magic theme plays a vital role in literary texts.

4. Pedagogically, teachers, students, and textbook writers, the present study sheds light on the pragma-stylistic side of black magic which is

an aspect of real-life. It is also hoped to be significant to widen the scope of the student's understanding of the employment of the pragmatic as well as stylistic aspects of black magic in literary works.

5. Keep the door opened to researchers for more linguistic investigations in black magic in order to reveal other aims.

CHAPTER TWO
THEORETICAL BACKGROUND

2.0 Introductory Remarks

The purpose of this chapter is to provide a theoretical groundwork for the investigation through a discussion of the interconnected fields of stylistics, pragmatics, and pragma-stylistics and their application to literary works. To begin with, it offers a theoretical foundation for the field of stylistics, illuminating its fundamental themes from a theoretical perspective. Besides, it extensively offers an account for pragmatics, along with its pragmatic theories that are relevant to the study. Then, it introduces the discipline of pragma-stylistics, together with its effect on literary texts. In addition, it presents a theoretical background of black magic and sheds light on the way in which black magic affects literary texts.

2.1 Style

Generally, taking up a topic, as the style might be regarded, leads to wandering onto potentially intriguing ground. This is because various perspectives on the topic are available to the researcher. Hockett`s (1958) definition of style is a certain message with two different utterances that carry the same meaning with different linguistic constructions have different styles. Likewise, Riffaterre (1960) defines style as an artistic, expressive or affective emphasis on certain message conveyed by different linguistic constructions, without changing in meaning. It is self-evident that style involves linguistic features that have no direct bearing on the content transmitted; stylistic features can be chosen from a variety of options for presenting the message. Thus, style is seen as a matter of choice from a

variety of acceptable options; these choices are sorted as phonological, grammatical and lexical items (Enkvist et al., 1971).

With ongoing the definition of style, it is necessary to talk about its origin. The root of the word style goes back etymologically to Latin origin *'stilus'* that refers to a short stick having a sharp end utilized for writing. As a word, *'stilus'* was used during the romantic period to refer to a tool of writing on wax tablets, which shows different types of writing. Then, a style is widely known as a mode of thought where a message is covered by language and this cover is said to be effective and creative Galperin (1977).

Over the years, various linguists` perspectives discuss the term style, which present different definitions. Style in linguistics is not only concerned with written language but also it deals with spoken language, accordingly, utterances can be considered as indicators of the S. Hickey (1993) argues that style can simply be considered as two utterances has different linguistic structures in the same language and they convey, approximately, the same message. Those two utterances are said to be different in their style. A style exists whenever a user of language selects particular expressions and rejects other alternatives to deliver the same message. Nevertheless, Gray (1994) on his part, a style can be considered as an idiosyncratic means of expression because it reflects the writer`s manner in which s/he expresses himself/herself. In literature, style is obviously seen as certain approach of an individual, describable in linguistic terms, justifiable, and valuable, by which the readers are interestingly conveyed to a particular world. Equally importance, Carter (1997) claims that, on the one hand, spoken style is mostly linked to popular style and it is easy to be understood by the Hs. On the other hand, written style refers to techniques of using multiple alternatives, which constitute challenges for the readers' comprehension.

In addition to the aforementioned definitions, the following simple ones may briefly define a style. Thornborrow and Wareing (1998) state, "Style is the selection of certain linguistic forms or features over the possible ones" (p. 2). Crystal (2006) illustrates different views of style according to some scholars. For Samuel Wesley, it is "the dress of thought"; to Jonathan Swift, style is "proper words in proper places"; to W.B. Yeats, it is "high breeding in words and in argument" (p. 316). Unquestionably, for Leech and Short (2007) style is described as a skeleton of stylistics since there is no sufficient discussion of stylistics without coming across style itself. As such, they define style as "the way in which language is used in a given context, by a given person, for a given purpose, and so on" (p. 9).

To sum up, a working definition of any topic under investigation is fundamental to any investigation of linguistic phenomena. Thus, Nørgaard et al. (2010), describe the issue by stating, "A definition of style is also further complicated by the different uses and the variety of senses that the notion of 'style' has been credited with in the different branches of stylistics" (p. 155). Accordingly, it is possible to get to the conclusion that Niazi and Gautum (2010) are correct in their assertion that "no ultimate or totally acceptable definition of style is yet available" (p. 40), because several methods and points of view on a style are provided.

Concerning the characteristics of the style, Crystal (2006) widens the scope of style in that he classifies style into two broad types: The evaluative, and the descriptive. Under the former concept, style is seen as a method of evaluation in which a set of features make someone or something to stand out from an 'undistinguished' background. However, under the latter concept, style is considered as description of distinctive characteristics in texts under investigation, which specify places, persons, periods, or objects. Then, the term 'style' is used in linguistics to describe the choices that

language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning. Leech and Short (2007) mention two significant characteristics that should be taken in consideration, "style is relatively transparent or opaque: transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader" (p. 31). Additionally, a further expansion, Hickey (2014) supports the foregoing idea when he states that "Style, then, has two closely related aspects: the language chosen by the speaker or writer (the enunciator) and the effect stimulated in the hearer or reader (the receiver)" (p. 52). Thereafter, Herrmann et al. (2015), in the same context, proclaim that style exemplifies characteristics of texts compiled by formal features that can be investigated qualitatively or quantitatively.

Finally, it is worth noting that Crystal and Davy (1969) extend the use of style by introducing four different uses. First, it is used to support the selection of particular linguistic patterns since to make the individual to be distinguishable, such as the Shakespearian style. Second, it is utilized to refer to a group of people's style at a specific era or throughout a period of time, such as the Old English. Third, a style is described as an evaluator tool for the good and refined style writing, in the one hand, or the effectiveness of expressions, on the other hand. The final one, a style is used to draw the attention of literary critics in order to describe the features of literary language such as effective, correct or beautiful (p. 9).

2.1.1 Approaches of a Style

Subsequently, various approaches to study the topic of style have arisen depending on different perspectives. As such, style is understood under two approaches: Style as choice and style as deviation from the norm of text (Niazi & Gautum, 2010).

2.1.1.1 Style as a Choice

Naturally, it is not an easy task to give the vast amount of information available on the subject. Concerning the first approach, style is thought to be a choice of language tools. This is exactly what arguing by Leech and short (2007) when they claim that style consists of choices made from the stock of language. Most, if not all, language users make choices in their way of putting expression in order to select specific affective elements.

In a neat description, Mukherjee (2005) opines that *user-based* considerations and *situation-based* factors are the two key criteria that lead language users in choosing particular forms over others. The user-based component is linked to the user's age, gender, social security, ideology, and other factors. Text field and text medium are examples of situation-based parameters (Oloruntoba, 1999).

Lawal (2012) supports this idea by stating that style is a choice among several forms; this approach suggests that a particular text can be understood in a variety of ways. Language diversity is an essential feature in which Humans employ a variety of settings.

2.1.1.2 Style as a Deviation

In literary criticism, a reference to deviation is more in keeping with several views of the function of style. According to Osgood (1955), who was mentioned in Enkvist et al. (1964), "style is defined as an individual's deviation from norms for the situations in which he is encoding" (p. 25). For Ellis, (1970) style is a stylistic context in which the way of expressing is divergence from the norm. Language users subedit textual context as they diverge from the norm in order to achieve a certain stylistic effect in the text.

Correspondingly, Hickey (1989) states "language users deviate in order to create stylistic effects at particular points in the text; styles themselves are viewed as basically dynamic and actively constituted entities" (p. 109). Participants are encouraged to utilize frequency range of linguistic variables in turn, or even to alternate between signals on distinct linguistic levels, to convey different stereotyped speech styles and therefore indexically constitute a negotiate context (Hickey 1989).

In addition to what is mentioned above, Lawal (2012) describes style as a deviant, in which the user of the language intends to deviate the norm of language at various levels as in grammatical, phonological, lexico-semantic, morphological, syntactic and/or discoursal level.

To provide even more definition, deviant texts are generally recognized as a sort of motivating literature, through which authors and Ss may attract the attention of readers and listeners. This motivating strategy is the most requested and frequent, for not only readers and listeners because it is entertaining but also for the instructors. As a result, a deviant text is considered as a rich field for discussing certain aspects of language use, syntax, and lexical choices (McCarthy, 2001).

Eventually, Short (1996) defines deviation interestingly as "a linguistic phenomenon which has an important psychological effect on readers (and hearers)… it is one of the most fundamental concepts in stylistic analysis in which a word or a line deviates from the rules of English" (p. 8). This psychological effect is called foregrounding. The term *'foregrounding'* comes from the field of criticism. The distinction between foregrounding and backgrounding is considered as a part of critics. In linguistics, background refers to the typical linguistic use of rules, norms, and exceptions in speaking or writing, whereas foreground refers to the part of the text that deviates from these conventions.

2.1.1.2.1 Foregrounding

From the foregoing, a significant notion in style is *foregrounding*, it is necessary to shed some light on it in order to reveal its natural importance. Foregrounding refers to deviations from linguistic or other socially accepted conventions, and is analogous to a figure against a background. Leech and Short (2007) employ the term foregrounding, a term borrowed from the Prague School of Linguistics, to refer to *'artistically motivated deviation'* in stylistics. It refers to the variety of stylistic effects found in literature, whether they are phonetic (e.g., alliteration, rhyme), grammatical (e.g., inversion, ellipsis), or semantic (e.g., inversion, ellipsis) (e.g., metaphor, irony). The most prominent example of this form of foregrounding is poetic metaphor, which is a type of semantic deviation (Leech, 1969).

In contrast, automatization is the polar opposite of foregrounding. Automatization refers to the widespread usage of linguistic devices that do not draw the language decoder's attention, such as the employment of discourse markers (kind of) in spontaneous spoken conversation. As a result, automation is linked to the common background pattern or norm (Niazi & Gautum, 2010).

In addition, when one is confronted with foregrounding, the purpose of art, which also includes literature, is to impart unfamiliarity onto things in order to generate forms of challenging and to raise the difficulty as well as the duration of observation. This is done in order to create a challenge. Foregrounding is typically employed to emphasize points in a document and stimulate interpretation. This is because the perception of literary work is an artistic aim and it must be prolonged as well as enhances memorability (Leech & Short 2007, p. 113).

2.2 Stylistics

Because 'stylistics' is, briefly, the study of style, most people's viewpoints on what 'stylistics' means are rather comparable. A variety of viewpoints on stylistics may be traced back to the primary impacts exerted by various subfields of linguistics and literary criticism. Starting with definition that presented by Firth (1958), who defines stylistics as a linguistic effort that investigates how Ss/writers integrate various elements such as habit, convention, tradition, and so on. In addition, Leech`s (1969) definition of stylistics is "the study of literary style, or to make matters even more explicit, the study of the use of language in literature" (p. 1).

Taylor (1980), on his side, demonstrates that, due to the fact, language consists of thought and feeling; thus, language users can express their personal experiences through linguistic patterns. Furthermore, one of the most significant functions of language in interaction is expressiveness in which thought, idea and feeling are combined. As a result, stylistics works with language aspects through a cooperative approach. That is, conveying emotions through language as well as the impact of language on emotions.

Therefore, stylistics employs methodologies and approaches of linguistics to study the term of style in whether spoken or written language (Finch, 2000). Accordingly, stylistics is a way or method of explaining how meaning in a text is composed and how the writers/Ss employ particular linguistic choices (Clark & McRae 2005).

According to Nørgaard et al. (2010), "Stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text" (p. 1). They add in their a neat clarification, the objective of stylistics is a way of identifying the style of the particular writers, genres or

texts as well as to make the analysts to be aware of linguistic patterns and the features of language.

Equally important, the main task of stylistics is, as Niazi and Gautum (2010) proclaim, "to establish principles capable of explaining the particular choices made by individuals and social groups in the use of language" (p. 3). In the same context, Hickey (2014) proclaims that stylistics is described as a method of identifying and analyzing linguistic features in order to explain how they affect the Hs/readers through drawing their attentions.

Aforementioned, these definitions might be seen as elevating the role of stylistics in its use substantially. However, the view had much in common with majority of linguists more broadly based view of stylistics as the study of style. Correspondingly, Chapman and Clark (2014) claim that stylistics is an interdisciplinary field that uses linguistic approaches to investigate how texts are generated, analyzed, understood, and assessed, as well as to address theoretical problems related to this. Thus, it tries to interpret the texts and this is supported by adapting Simpson`s statement (2004) "Stylistics is a method of textual interpretation in which primacy of place is assigned to language" (p. 2).

It is worth mentioning that the vast majority of scholars argue the pertinence of stylistics whether to linguistics or to literary criticism. Moreover, stylistics is seen from two perspectives; linguistics and literature. As regards the former, stylistics is the study of literature by using linguistic tools such as approaches, models and methods in order to achieve linguistic purposes. However, for the latter, stylistics is a way to literary criticism; thus, it can be considered as a linkage between linguistics and literature (Widdowson 1975).

For a long time, stylistics was thought to fall between linguistics and literary criticism. Linguists and literary critics have both attacked it as a result. According to Carter and Stockwell:

> **Some linguists have felt stylistics is too soft to be taken too seriously, tending to introduce irrelevant notions such as performance data and readerly interpretations; some literature specialists, by contrast have felt that stylistics is too mechanistic and reductive, saying nothing significant about historical context or aesthetic theory, eschewing evaluation for the most part in the interest of a naïve scientism and claiming too much for interpretations that are at best merely text-immanent.**
> (Carter & Stockwell, 2008, p. 291)

Numerous discussions have been held on the subject of stylistics in an effort to determine whether it falls within the purview of linguistics or literary criticism. Because of this, Widdowson (1992) asserts that stylistics is not seen as a discipline or a subject in its own right but rather as something that mediates between linguistics and literary criticism. The study of stylistics is considered a topic in the fields of both language and literature. Consequently, Widdowson supports his idea with a diagram to show the relationships between stylistics and linguistics from one hand as well as between stylistics and literary criticism on the other hand:

Figure 1

The Relationship of Stylistics to Linguistics and Literary Criticism (Widdowson, 1992, p. 4)
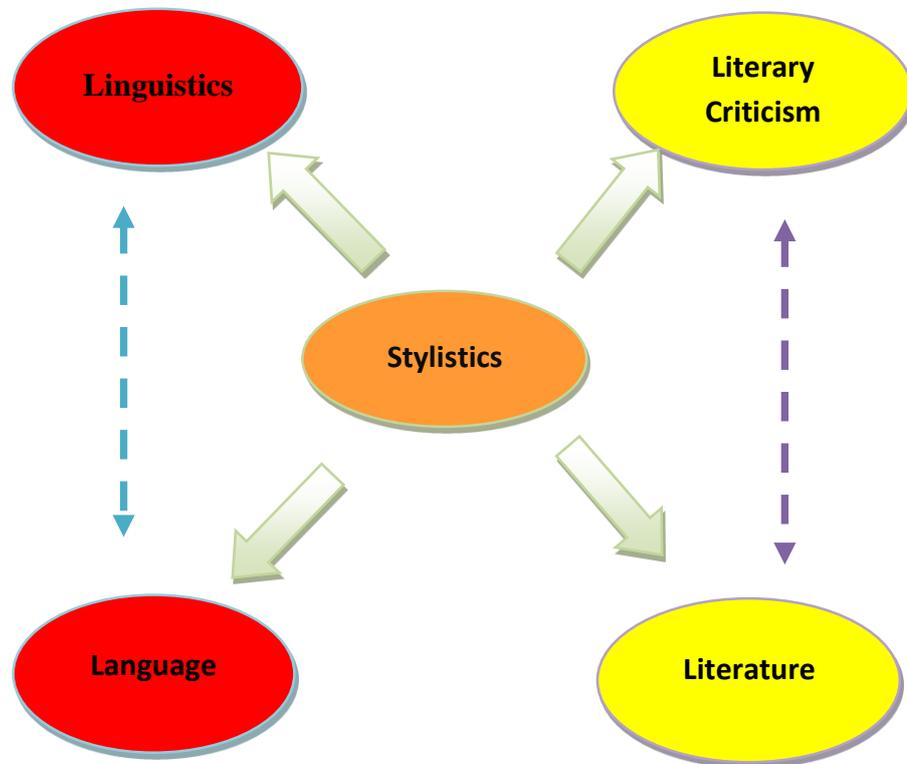
As such literary criticism, on the one hand, is concerned with the content of a literary text, whereas linguistic stylistics is concerned with how writers utilize language to transmit literary messages, (Galperin, 1977)

To put it simply, it helps to highlight the diversity of perspectives in the field of stylistics, Niazi and Gautam (2010) provide a sufficient description of stylistics:

> **It is a method, which uses the tools of linguists and applies them to literary interpretation from the point of view of Linguistics. Whereas the literary critic evaluates a literary work by intuition giving less importance to evidence and analysis from the text, the stylistician is concerned with the detailed analysis of language and the effect of the use of the language on the readers.**
> (p. 11)

In addition to what is mentioned above, Hickey (1993) summaries the conception by claiming that stylistic analysis is employed to illustrate the use of language in literary and non-literary works. This is a broad idea that the beneficial features of a text will be exposed through the process of analysis in order to realize the potential meanings in texts. It is a gateway for understanding literary works by identifying their goals, purposes, and effects.

Because it is often considered a linguistic approach to literature, stylistics is generally viewed as the field in which literature and linguistics work together the most. This is because it is the only one of the aforementioned that falls into this category. In addition, many academics believe that stylistics is a sub-branch of literary criticism. This is due to the fact that literary works have been subjected to the most amounts of stylistic study and the fact that there is a significant emphasis placed on literature. Nevertheless, the fact is that not only all stylistic analyses are limited to literary works, but also many of them are carried out on non-literary materials, such as academic writing (Nørgaard et al, 2010).

From another angle, going further in an intelligible clarification about a stylistics, among its many functions, "stylistics provides criteria to describe any linguistic utterance in terms ranging, for example, from formal to informal, noncasual to casual, written to spoken or literary to colloquial" (Hickey, 2014, p. 52).

Babajide (2000) describes stylistics as a sub-branch of linguistics that is concerned with the systematic examination of language style and how it changes based on elements such as context, genre, and historical period. Stylistics is an equally significant field of study. It may be deduced that a

person's sense of mode and impression are influenced by their style. Because of this, stylistics has been put up as a potential explanation of efficacy.

Explaining the development of stylistics and highlighting its leading players across language traditions is instructive. During the 1960s, especially in the United States and the United Kingdom, a new wave of interest in style emerged, inspired in large part by two well-known Russian formalists: Roman Jakobson and Viktor Shklovsky. Particularly interested in 'literariness,' they studied stylistic features like parallelism and linguistic variation, examining phonological, lexical, and grammatical forms and structures. However, they have a tendency to ignore contextual factors including the pragmatic, social, and historical settings of literary language (Nørgaard et al., 2010).

Consequently, from the late 1970s, when stylistics took a functional turn, issues of function and context were more addressed. As one of the most influential figures, Halliday established a functional model, which emphasizes language as a social semiotics, or a model of linguistic meaning-making as a social phenomenon that influences and is influenced by the context in which it operates. Functionalists were concerned with a linguistic analysis for interpreting the meanings of texts. The interpretation process is accomplished by linking the linguistic choices of literary texts to linguistic functions in a larger context (Nørgaard et al., 2010).

From the aforementioned, Carter and Stockwell (2008) strongly propose that modern stylistics does not deal with anything taken from formalists, because stylistics is based on social, institutional, and ideological conditions of production and interpretation. As a result, stylistics, as a language approach, must contain the interpretative social aspect, as functional stylisticians do.

Thereafter, due to its emphasis on social context, stylistics intervenes with some aspects such as ideology, feminism, pedagogy cultural and authorial contexts and others. Meanwhile, from the late 1980s to the 1990s, pragmatic theories play an important role with stylistic analysis in order to provide wide range of interpretation to literary and non-literary texts. The current advent and progress of cognitive linguistics stimulates another fundamental shift in stylistics. The role of human cognition in the development of meaning is of great interest to both cognitive linguists and stylisticians (Nørgaard et al, 2010).

To sum up, stylistics is a framework for examining language, both literary and non-literary, in order to account for meaning (Crystal, 2006). Stylistics is a multifaceted field that has evolved through time and has intertwined with other disciplines; as such, the next chapters will discuss these other factors.

2.2.1 Key Branches in Stylistics

Stylistics has been studied from numerous perspectives over the years. In the light of both the gaps in the research on stylistics and the apparent conflicts within that research, it is not surprising that there is a wide array of advice to writers about stylistics in general and plausibly shields in particular in works on literature and style. It has gone through various stages of evolution over time, as well as being combined with several branches. Alternatively, Nørgaard et al (2010) use "Key Branches in Stylistics", (p. 6) to refer to the branches that are amalgamated with stylistics. In addition, they explicitly elucidate the scope of stylistics comprises entries on different stylistic approaches to text such as cognitive stylistics, corpus stylistics, feminist stylistics multimodal stylistics pedagogical stylistics and so on. A neat description of some branches that are related to the present study is as follows.

2.2.1.1 Linguistic Stylistics

Given that literary texts have been granted the bulk of stylistic attention, it is clear that stylistics is generally considered as a linguistic approach to literature, as stated by Nørgaard et al. (2010). The work of stylisticians is a sort of analysis that encompasses not only literary texts but also non-fictional forms such as advertising, academic writing, and news reports, as well as non-printed forms such as cinema, multimodal publishing, and so on. In addition to literary texts, the work of stylisticians also covers non-fictional forms; this is due to the fact that any kind of communication in which language is the medium motivates stylisticians for investigation.

According to the opinions of a number of linguists, Crystal and Davy (1969) assert that stylistics is a sub-branch of linguistics, unless it is specifically stated differently. Because of this, its primary focus is on different varieties of language and the analysis of the traits shared by these linguistic subsets.

Correspondingly, Childs and Fowler (2006) support what is mentioned above by proving that linguistic stylistics focuses on linguistic theory. It is devoted to any literary or non-literary analysis that employs modern linguistic notions, techniques and methodologies.

2.2.1.2 Literary Stylistics

Malmkjær and Anderson (1991) consider literary stylistics as a form of literary criticism. Whereas, literary stylistics, Dan (1998) says, serves as a bridge between linguistics and literary criticism.

According to Carter and Stockwell (2008), the discipline of stylistics is regarded to be not only a direct ancestor of rhetoric but also a component of it. This is due to the fact that stylistics focuses on the form of use as well as the appropriateness of language in a certain situation.

Literary stylistics, according to Carter and Simpson (1989), seeks to provide a basis for a better understanding, appreciation, and interpretation of works of literature from a literary viewpoint. In order to accomplish the goal of providing an evaluation of the work, this may be done by concentrating on the many characteristics of literature in general as well as the writing of specific writers. To Leech and Short (2007), the goal of literary stylistics is to describe the connection of language to creative and aesthetic function. This is done in order to combine the critic's concern with the assessment with the interest of the linguist in elaboration.

The vast majority of stylisticians connect language description with interpretation of literary texts. Stylisticians broadly identify the aspects of thematic relevance as well as aesthetic effect in the text aiming to evaluate them using linguistic description before explaining their literary value. Literary stylistic interpretation is found on interpretative experience and intuition in which recognizing an aspect leads to explore another (Nash, 1982).

Thus, literary stylistics, according to Carter and Simpson (1989), is the discipline of providing a foundation for the comprehension, approbation, and interpretation not only of literary texts but also of author-centered works.

Therefore, Crystal et al. (1987) on their part describe literary stylistics as an attempt to interpret the message that the writer or S wishes to send to the readers or listeners in order to make literary language more understandable. This is due to the fact that the goal of literary stylistics is to clarify a literary content in order to comprehend and evaluate texts as artistic works (Galperin 1977).

2.2.1.3 Formal Stylistics

At this point, it is controversial to study the effects of formal stylistics because the work that has been done on how stylistics generally affects analysts contains many apparent disagreements.

In this respect, formal stylistics is a term that is used to refer to an approach of formalism in which a language is analyzed formally. Arguably, Nørgaard et al. (2010) report that from the 1910s to the 1930s, a group of theoreticians known as the Russian Formalists developed a type of stylistic framework known as formal stylistics. Later on, from the 1960s to the early 1970s, it has undergone extensive development, especially in Britain and the United States. Moreover, literariness or poetic form, in Jakobson's terminology (1960), is considered as the overriding interest of the formalist approach in which the concentration is directed to features of the literary text that made it meaningful literary in order to distinguish it from other sorts of text.

Formal stylistics has faced many criticisms because it does not extend the considerations of analysis to comprise the function and effects of those formal features. The tendency of formalist stylistics is to analyze literary text in isolation from contextual aspects such as the historical and social contexts of the text (Nørgaard et al, 2010).

In the same vain, Weber (1996) proclaims that "if the critics try to ascribe some function or meaning to the formal patterns that they have uncovered, then a huge leap of faith is required to move from description to interpretation" (p. 2).

Nevertheless, some researchers have discovered positive effects of formal stylistics. Accordingly, Shklovsky (1917) states that there are some significant formal features such as parallelism and deviation from the

linguistic norm, are said to be as stylistic features, that distinguish the text as poetic or literary. Thereupon, formal stylistics, analytically, is restricted to the formal side of the text rather than functional one.

2.2.1.4 Functional Stylistics

Functional stylistics is a term that used to refer to an approach of functionalism in which a language is analyzed functionally. Thus, Leech (1987) offers a clear explication for functional stylistics, arguing that it seeks to explain language in terms of both its internal, linguistic properties, and its outward, linguistic contributions to larger systems. Systems that are more general include things like society, ideology, culture, and more. Substantially, functional stylistics looks for connections between language and things that are not language (non-linguistic factors). On the other side, formal stylistics follows up the connections between the linguistic items (co-text) within text.

For these reasons, and because they connect stylistics with fields like pragmatic-stylistics, cognitive-stylistics, and discourse-stylistics, functional approaches have gained favor among stylists in recent years (Nørgaard et al., 2010). Since functional stylistics emphasizes the importance of context, circumstance, ideology, and culture in text interpretation, it has a considerable impact on the study of stylistics.

2.2.1.5 Corpus Stylistics

Corpus stylistics is described as an application of the methods and theories to literary and non-literary texts. These methods and theories are said to be modern, which are taken from corpus linguistics. Thus, corpus stylistics is regarded as collaboration between stylistics and corpus linguistics by employing tools of corpus linguistics in stylistic analysis (Mahlberg, 2007).

To put it in transparent clarification, Nørgaard et al. (2010) bring to light that stylistics is concerned with studying style of literary work in order to investigate the writer's or a character's language, the time period of writing, and so on. However, corpus stylistics is concerned with gathering the repetitive patterns that can be found in literary text. On a one-to-one basis, the linguistic features of the text under inquiry can be measured. This is because a corpus usually comprises of text samples from a variety of sources. Thereupon, the interaction of stylistics and corpus linguistics provides us with new means to measure, explain, and handle this creativity.

In the same context, corpus stylisticians employ quantitative/statistically representative framework that is useful for showing patterns of particular linguistic phenomena. Consequently, in corpus stylistic perspective, qualitative and quantitative studies interconnected, with the goal of putting the stylistician's intuition and models to the test. Corpus stylistics provides extra tools and methods for analyzing texts from a corpus stylistic perspective. These include themes like as "collocation, key words, semantic fields, and clusters, as well as the correlation" of those characteristics to textual interpretation (Nørgaard et al. 2010, p. 11).

2.2.1.6 Pragma-Stylistics

The arrival to this portion, the central focus of the study, is akin to achieving the climax of work. The primary focus of stylistic studies has always been on the linguistic conventions of literary works, including grammar, phonology, and so on. In order to generate inventories of stylistic stimuli, stylistics (also known as stylistic analysis) use linguistic concepts (Niazi & Gautam, 2010).

In general, pragmatics deals with the use of language, especially with meaning. Yule (1996) states, "It is the study of meaning as communicated by a speaker (or writer) and interpreted by listener (or reader)" (p. 1).

Black (2006), on her side, states, "Since pragmatics is the study of language in use, it is understandable that stylistics has become increasingly interested in using the insights it can offer" (p. 2). As a result, pragmatics assists stylistics by broadening its reach and providing additional tools with which to identify the meanings or effects.

Similarly, Davies (2007) cites a very interesting elaboration about the integration between pragmatics and stylistics; "Recent treatments of stylistics have moved on from the study of the form of linguistic utterances to a wider interest in pragmatics or, as it is sometimes called, pragmastylistics" (p. 106).

As previously stated, the application of pragmatic and stylistic theories to text analysis, indeed, reveals a significant change from how texts were analyzed before contemporary linguistics. Subsequently, pragmatic coincides with stylistics in that pragmatic theories such as *'speech acts theory'* can be employed to achieve stylistic goals, (Leech & Short, 2007)

For more elucidation, pragma-stylistics is, as Hickey (2014) adds, "a framework for explaining the relations between linguistic form and pragmatic interpretation and how the style of a communication varies as the speaker aids the hearer to identify the thought behind an utterance" (p. 9).

Equally important, pragma-stylistics is defined by Nørgaard et al. (2010, p. 39) as a subfield of stylistics; it is a combination of approaches or methods that are taken from pragmatics and stylistics. It tries to answer how literary language is employed in context and what textual meaning exists beyond what is superficially given in texts. Generally, the focus on context and the implications of the interactional strategies used in context are regarded as the main intersection of pragmatics and stylistics. Moreover, pragma-stylistics concentrates on the intricate interplay between forms and meanings, as well as norms and deviations.

Thereupon, the analytical methods of pragma-stylistics can be used to analyze any type of writing, not just literary works. A largely similar view is supported by Huang`s (2017) definition of pragma-stylistics; he states "the application of the theories and methodologies of pragmatics to the study of the concept of style in language" (p. 14). In other words, "Pragmastylistics is stylistics but with a pragmatic component added to it" (Hickey, 1993, p. 579).

In the same token, Niazi and Gautam (2010) add that stylistics is concerned with the ways in which meaning is formed. In addition, the achieving literary and other textual goals require exploiting different linguistic tools. Thus, stylisticians try to cover how textual meanings are encoded by making use of pragmatic models and theories and adding them to stylistics. Consequently, Pragma-stylistics can be seen of as a two-in-one text analysis theory that focuses on the impacts of contexts on the text.

Accordingly, "pragmastylistics offers more complete explanations for many hitherto unexplained phenomena than stylistics or pragmatics can do alone" as cited by (Hickey, 1993, p. 579).

It is so necessary to shed light on what has been elaborated by Nørgaard et al. (2010). The pragma-stylistic toolkit has greatly expanded because of the expansion of pragma-stylistic analysis of literary texts. This is because the pragma-stylistic analysis focuses primarily on contextual aspects of language use and conversation as exchange. Physical, individual, social, cultural, cognitive, and authorial/editorial contexts are all examples of possible settings, but there are many more. Thus, there are two degrees of interpretation in literary works. There is the external level, between author/S and reader/listener, and the internal, character-to-character level. The

following figure, adapted from (Nørgaard et al., 2010, p. 41), illustrates the aforementioned.

Figure 2

Addresser, Message, and Addressee

Addresser 1   ⟶   Message   ⟶   Addressee 1
(Playwright)   (Reader/Audience)

Addresser 2   ⟶   Message   ⟶   Addressee 2
(Character)   (Character)
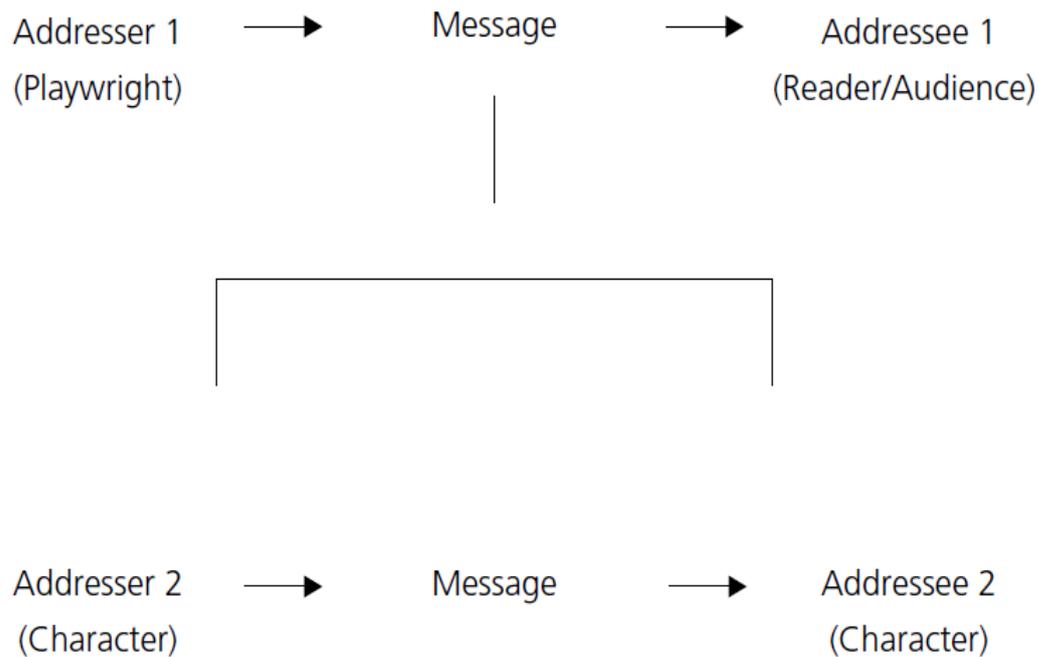
Thereupon, the aim of pragma-stylistics is, as Sell (1991) mentions "to relate the writing and reading of literary texts to the linguistic and sociocultural contexts in which those processes have taken place…with a great emphasis on contextualization" (p. 99).

In sum, it might be argued that a significant advancement has increased the significance of pragma-stylistics. Finally, pragma-stylistics is eager to highlight a well-established area within the realm of stylistics. As such, rather than proposing new interpretations of specific texts, it seeks to explain existing ones (Mey, 2009).

2.3 Pragma-Stylistics and Literature

Generally, pragma-stylistics is typically seen as the outcome of a close relationship between stylistics and pragmatics because there are several points of convergence. It is worth mentioning, the literary language is analyzed quite sufficiently and completely by pragma-stylistic theories, which offer more explanations and interpretations than pragmatics or stylistics do alone. Therefore, the theories and methodologies from both pragmatics and stylistics serve the analysis of literary language (Hickey, 1993).

Thus, the following sections provide the relationships between stylistics and literature on the one hand as well as pragmatic and literature on the other hand.

2.3.1 Stylistics and Literature

It is worth mentioning that the vast majority of linguists agree that stylistics is the study of style. According to Lyons (1981), stylistics is concerned with the study of language that is employed in a literary work. Similarly, stylistics is, as Short (1996) states "an approach to the analysis of literary texts using linguistic expression" (p. 2).

In the similar vein, Carter and Simpson (1989) see stylistics as the process of providing a foundation for the understanding, acceptance, and interpretation of literary and author-centered works. However, the essential role of stylistics, according to Leech`s and Short`s (2007) opinion, is to illustrate the relationship of language to both aesthetic evaluation and linguistic elaboration. Likewise, since a linguist's task is to analyze language wherever it is used, then literature motivates stylisticians to engage with literary language. Thus, literary works are quite accurate to be studied stylistically in order to demonstrate how language is used effectively and in what patterns it is employed (Widdowson, 1975).

Similar importance, Niazi and Gautum (2010) add the subjectivity and impressionism of literary studies give rise to stylistics as a reaction. It attempts to substitute this subjectivity by explicit methodical explanation and analysis. Literary studies include literary analysis, which serves as an example of how language is employed in literary works. It is also utilized to comprehend potential textual interpretations because the textual analysis would highlight its positive qualities. Accordingly, Hickey (1993) points out that "The study of language and the study of literature obviously have a common frontier, and stylistics is the border area" (p. 1).

Consequently, Jeffries and McIntyre (2010) suggest that it may be claimed that the alternative terms for stylistics, such as literary stylistics, literary linguistics, critical linguistics, literary pragmatics, and so on, reflect and reinforce the primacy of literary texts as the major emphasis of stylistics.

2.3.2 Pragmatics and Literature

The birth of pragmatics as a viable discipline of language studies is one of the main events in the history of linguistics. Pragmatics is basically regarded as the study of language in relation to its social and cultural context. Levinson (1983) provides the simplest definition of pragmatics as "the study of language use" (p. 5).

More information is conveyed in every discussion than is explicitly said. Pragmatics is concerned with the inferred, or non-coded, meaning, whereas semantics focuses on the literal, or coded, meaning of words, according to (Niazi & Gautam, 2010)

In a similar manner, pragmatics has entered the literary landscape since its inception by investigating and analyzing literary works. According to several linguists, pragmatics generates a variety of literary analysis and investigation

models due to its purposes. Thus, pragmatics in literature is defined as "the contextualized study of literature" (Verdonk, 2002, p. 45).

In addition, Black (2006) asserts that most contemporary literary pragmatics characterizes literature as having a special place in terms of its practical and communicative roles. Pragmatics is a branch of study that places an emphasis on communication and the application of pragmatic principles in the study of literature. For instance, in literary works, the notions of speech acts, deixis, politeness, and conversational implicatures might be used.

In addition, Igwedibia (2018) argues that pragmatic analysis of literary works is characterized as recognition and interpretation of meaning in communication chains, rather than studying them in terms of purely formal structure of text. The pragmatics explanation of literature shows that literary communication includes not only literary texts, but also the emotional effects of their interpretation, such as the author's desires, feelings and wishes.

For Warner (2014), the involvement of pragmatics in the analysis of literary texts is essential because it is a multi-use theory of language. Furthermore, evaluating literature gives pragmatics new possibilities to refine their theories and sharpen their principles. On the other hand, a comprehensive analysis of the literature demands the application of pragmatic theories. As a result, pragmatic considerations and principles have a significant impact on literary text analysis and research. Pragmatics offers new ideas to look at literature, not just via language resources but also through extra-linguistic theory, (Dascal, 2003).

In essence, pragmatic studies of literature are concerned with the effect the author intends to have on the reader or listener in order to facilitate their understanding of the text. Both the language resources used and the setting in which words and phrases are employed have an impact. Literary

pragmatics, like other pragmatic analyses, places a focus on interpretation in order to account for both language and extralinguistic elements (Chapman & Clark, 2014).

2.4 Pragmatic Theories

In fact, unless one gets a feeling of what the others want or think, one may not be certain of his own goals or viewpoints. This is similar to pragmatic theories in which language is more flexible to be understood. Different researchers have developed a variety of pragmatic theories. Because pragmatics is such a broad area, it is illuminated all of these essential theories in the following sections.

2.4.1 Speech Acts Theory

Niazi and Gautam (2010) describes the study of *'speech acts'* as the heart of pragmatics; and any regard of language in context is largely affected by speech acts. In 1934, Buhler coined the term 'speech act' which originally comes from the German word *'Sprechakt'* (Lyons, 1977, p. 726). At the beginning, many philosophers such as Austin (1962), Searle (1975a), Grice (1975) and others contribute to this theory by presenting their ideas about it. Thereafter, many linguists such as Firth (1958), Chomsky (1965), Hymes (1971), Hickey (1989), and others keep trace of philosophers (Levinson, 1983).

Because the term *'speech acts'* has been defined in so many different ways, some narrower than others, it is natural that there are definitions that are fit to the term. In general, the term, as it is categorized by the linguistic community, is based on the idea that saying something, whether verbally or in writing, is doing something (Dascal, 2003).

Widely recognized characterization of language function is to describe things and transmit ideas, further, as well as to do actions. Then, language is not only saying words, but also it is utilized for doing actions (Armstrong & Fogelin, 2013).

For Yule (1996), a speech act is an "action performed via utterances" (p. 47). In his lectures (which were published posthumously as a book entitled '*How to do Things with Words*', Austin (1962) claims that there are not only meaning and reference when someone says something. There is, in addition, doing something in accompanying of uttering words such as advising, requesting, offering etc.

Niazi and Gautam (2010), on their part, clarify the origin of speech acts theory by arguing that Austin (1962) proposed speech acts theory; he was able to initiate systematic theory of utterances as human action. Austin's goal was to dismantle the linguistic perspective that placed 'truth conditions' at the center of language comprehension. Austin`s (1962) definition of speech act was the act of uttering a certain sentence in a given context for a determined purpose, i.e. an act of communication.

Moreover, Warren (2006) shows the development of the theory when he presents one of the most influential philosophers, Searle (1969 & 1975), who was able to refine the theory. Searle attempted to describe spoken language in terms of what is done rather than what is spoken.

The logical question may be presented here, where does the speech exist? Speech acts, according to Mey (2006), are verbal actions that occur in the world, not only words that are said. The term '*uttering speech acts*' refers to when someone performs something with their words. Griffiths (2006) adds that speech acts can also be performed in writing, as in greeting a happy new year in a card. Likewise, Betty (2013) suggests that the speech act is a

performance which is fundamentally pragmatic since it incorporates the S's intention and the H's inference.

Ultimately, Niazi and Gautam (2010) state "when people use language, they perform actions with their words. They are called linguistic actions or speech acts" (p. 201).

2.4.1.1 Austin's Speech Acts Theory

The first use of the term *'speech act'* as a theory of language use is usually attributed to Austin. It is essentially concerned with how people utilize language for communicative purposes. As Lyons (1981) states, "It is a theory of saying as doing within the framework of social institutions and conventions" (p. 175).

In his series of lectures, Austin rejects the perspective of language that considers truth conditions important to language comprehension. Many sentences with the same patterns as statements like:

1. *I name this ship the Queen Elizabeth*

Austin noticed, lacked '*truth value*.' Thus, these statements do not report anything, which were neither true nor false. Austin explores the connection between linguistic rules and occasions where the S is actually speaking to the listener that performs a certain actions (Niazi & Gautam, 2010, pp. 205-206).

The concept of speech acts can be summarized based on what has been mentioned. Firstly, Austin classifies the utterances in to two types: '*performatives and constative*' and then presents '*explicit and implicit acts'*. Explicit and implicit performative acts are both possible to be used. Austin (1962) claims that explicit performative verbs are usually utilized in the active form with the first person singular such as *I do my homework as much*

as I can. On the other hand, he points out those implicit performative verbs can be employed in the second or third person with the form passive, such as in: "People are advised not to cross the road near the bridge" (Akmajian et al., 2001, p. 392). In this way, the dichotomy of speech acts is rejected by presenting full-blown theory (Chilton & Schaffner, 2002).

In addition, Austin observes that *'performatives'* would perform action only if they meet particular conditions. Then, he proposes some conditions and names these *'felicity conditions'*. Those utterances that meet felicity conditions are considered felicitous, whereas those that do not are called infelicitous. The following conditions, should meet for felicitous performance:

i. "There must exist an accepted conventional procedure having a certain conventional effect"

ii. "The particular persons and circumstances in a given case must be appropriate for the invocation of the particular procedure invoked."

iii. "The procedure must be executed by all participants correctly...completely."

iv. "The procedure must in fact have those thoughts, feelings, or intentions" (Austin, 1962, pp. 26-39).

Moreover, Austin (1962, p. 102) makes it obvious by classifying three main types of speech acts in which a S normally performs three acts simultaneously within an utterance:

- **Locutionary Acts:** According to Niazi and Gautam (2010, p. 207-8), a locutionary act is the act of uttering a particular sentence with

specified "sense and reference". In other words, speech acts is "*the act of saying something*" (Wijana, 1996, p. 17).

- **Illocutionary Acts**: An illocutionary act is defined as a specific action carried out through utterance or the function of utterance in which the message is conveyed. For more elaboration, each illocutionary act has its own illocutionary force, which can be expressed either **explicitly** by employment of a *'performative verb'* like suggest, promise, thank, etc. or using a specific grammatical form like *'Have you seen Peter?'* or *'Go away!'* or it can be inferred **implicitly** from contextual evidence. For example, the sentence *'You will never see me again'* can be understood as a promise or a threat, depending on the situation. According to Griffiths (2006, p. 151), the force refers to the characteristics that distinguish each speech act from others. Further, he reveals that in all types of speech acts there must be a Pal contents, which are either transparent in a speech act or it implied in another way. For instance, in the utterance,

    2. I suggest that we shall go to the cinema,

The clause, *I suggest*, indicates the illocutionary force, while the clause, *we shall go to the cinema,* refers to the propositional content of the speech.

- **Perlocutionary Acts:** Niazi and Gautam (2010) provide a sufficient elaboration when they state: "The perlocutionary is the causing of a change or creating an effect in the mind of the hearer as a result of producing an utterance" (p. 208). However, a perlocutionary act, according to Schiffrin (1994), is the specific effect that is created by production of an utterance. For example, someone has accomplished his perlocutionary goal if he says,

    3. Please open the window,

and someone else does so. This is achieved without engaging in pointless guesswork about the S's intentions (Black, 2006, p. 17).

To summarize what is mentioned above, by taking examples from Niazi and Gautam (2010), if someone says,

> *4. I will come tomorrow,*

s/he is using a specific English sentence with a specific meaning and reference to execute the *"illocutionary act"* of promising (p. 208). It may have the perlocutionary impact of worrying, comforting, or angering the listener, among other things. Accordingly, the S makes a promise with a certain aim in mind, but the listener is solely responsible for how his or her words are perceived or interpreted.

As a result, illocutionary acts are under the control of the S, whereas perlocutionary acts are under the control of the H. On the other hand, Nadar (2009) observes that because all speech acts have illocutionary effects on the surrounding context, the study of *'speech acts'* is extended to include all forms of utterances.

Finally, Austin (1962) suggests a categorization of speech acts into five main groups, at the end of *'How To Do Things With Words'*, which is essentially a lexical categorization of illocutionary verbs. It consists of: "verdictives, exercitives, commissives, behabitives and expositives" (p. 151).

2.4.1.2 Searle's Speech Acts Theory

Searle`s contribution is one of the most significant contributions to linguistics and to language philosophy as well. The roots of his theory *"speech act"* is related and based on Austin`s contributions. Searle's develops

the theory, which is the most important systematisation of Austin's work, since it provides an analytical modification (Levinson, 1983).

Like Austin, Searle (1968) rejects the idea of true and false conditions in which speech acts can be described. For Searle, Austin's felicity conditions have special importance, which are not only techniques to determine if a speech act is appropriate or inappropriate, but also strategies to shape illocutionary force. At the beginning, Searle differentiates between two sorts of rules '*constitutive*' and "*regulative*". The former rule refers to the way that creates new activities or behavior. The latter rule refers to the way that regulates existing activities or behavior.

As a result, Searle (1969) proposes a set of conditions conventions of felicity that must be present for speech acts to be properly executed.

- *"Propositional content conditions"* refers to implied P that describes the sorts of events or situations.
- *"Preparatory conditions"* refers to the speech act in which background knowledge and circumstances about the S, H as well as situation must be accurate in order to achieve felicity.
- *"Sincerity conditions"* refers to necessity of the S`s as well as H`s psychological condition such as intention, belief and desire.
- *"Essential conditions"* refers to the essence of the speech act; the core of the act (Niazi & Gautam, 2010, pp. 209-210).

From the aforementioned, some of these conditions are associated to the execution of a speech act, while others are related to its satisfaction (Smith, 2003).

Searle notices that there is an overlap between certain conditions; this leads to the logical question "whether there are some basic illocutionary acts to

which all or most of the others are reducible" (Niazi and Gautam, 2010, p. 211). For example, comparing between a command and a request shows the same conditions to be applicable.

As a result, in his taxonomy of speech acts, Searle considers illocutionary point to be the most important requirement. He points out:

> **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.** (Searle, 1975, p. 369)

A clear, concise account of matters not considered before; concerning "explicit and implicit performative acts". For Searle (1975b), the illocutionary signals of one illocutionary act can be used to produce another illocutionary act that is only in implicit performatives. Furthermore, performatives can be created by employing an utterance without a verb, such as stating:

   5. Car!

to warn someone that a car is approaching (Bloomer et al., 2005).

Consequently, Searle (1976) distinguishes between five classifications of speech acts. Further, each type of the classifications can be seen with more sub-acts, which could be differentiated from each other by their conditions of felicity. Mey (2001, pp. 120-23) mentions Searle`s classifications of Speech Acts, are:

- **Representatives** refer to the speech acts, which are exemplified in statements and descriptions. They also are called assertives because they assert for a state of affair. Representatives commit the Ss to the truth of the conveyed statement and, as a result, have a truth-value. For example, a S describes the world, as he believes "*the sky is blue*" (Niazi & Gautam, 2010, p. 212). The same importance, according to Black (2006), the S shares her/his perspective on the world, as s/he perceives it. A lot of fiction, like a lot of everyday language usage, is made up of representative speech acts; specifically, the narrator's activities are mostly made up of representative speech acts.

- **Expressives** refer to the speech acts that inform the S`s feelings. Conspicuously, the expressing of feelings requires some sorts of verbs that go hand in hand with this type of speech acts. They are described as reflection of S's inner condition or psychological attitude, such as joy, likes, sorrow, dislikes etc. Specifically, they include: Thanking, apologizing, praising, blaming, etc.; for instance: *I am really happy.* In literary texts, Black (2006) declares that as a result, one could anticipate to encounter of expressives more frequently in the discourse of fictional characters than in the narrator's voice, but they do appear there as well (p. 21).

- **Directives** refer to the speech acts that denote the S's attempt to motivate the addressee to do something. They reveal what the S wants. Specifically, they include: Advice, command, questions, requests, etc. for instance: *Give me a cup of tea.*

  The discourse between literary characters is more likely to use directives. Readers, however, exist outside the fiction's communication framework; hence, they are seldom offered in the narrator's voice (Black, 2006, p. 21).

- **Commissives** refer to the speech acts that bringing about change in the world through instilling a sense of commitment. They seem to be similar to directives in practicing. However, this commitment is distinct from that in directives, which is imposed on the S rather than the listener. Commissives bind the S to a specific course of action in the future. They reveal the S's intention to do something. Specifically, they include: Offer, promise, threat, etc. for instance: *I won't attend the party.* Black (2006, p. 22) explains that commissives are widespread in character dialogue in literature, but less often in narrator dialogue, however the opening of some novels may serve this purpose. For example

  6.*"The story I shall tell begins like this*"

  (Ellis, 1982, p. 7)

- **Declarations** refer to the speech acts that affect immediate changes in some situation by just saying anything. In fact, declaration is described as a way in which the S can alter the world; that he or she establishes a link between propositional content and the real world. Moreover, the successful performance of declarative speech act demands institutional power and the S to have a particular position. Besides, these kinds of speech acts are employed efficiently, aiming to bring about change to a specific situation, to create a new reality. The S must have an institutional function in a certain setting in order to deliver the declaration appropriately. Specifically, they include: Declaring a war, nominating a candidate performing a marriage, sentencing a criminal etc. for instance:

  7. *"I now pronounce you a husband and wife.*"

  (Niazi & Gautam, 2010, p. 213)

In literature, as Black (2006) accounts for, declarations can hardly occur within dialogue, but they only appear as pseudo speech acts, such as, when characters marry, or are sent to prison imprisoned.

Nevertheless, some scholars criticize these types of speech acts; for instance, despite these categories, Ronan (2015) claims that it is sometimes hard to isolate a single speech act since some utterances contain more than one speech act. On the other hand, in the phrase:

8. "I would like to produce materials,"

Kallen and Kirk (2012) make this issue obvious, since it can be difficult to determine whether this utterance involves a directive, expressive, or representative. Contextual features must be taken into account in order to overcome this challenge.

Correspondingly, Majeed, (2008), in his study, adds that Vendler (1972) and Allan (1994) were two more researchers who characterized speech acts. On Austin and Searle's classification, the former added two further classes: Operatives and interrogatives, while Allan divided them into expressives, statements, invitationals, and authoritatives.

2.4.1.3 Direct and Indirect Speech Acts

In one context, a statement might perform a particular act, but it may manifest different acts in another context. Speech acts can be delivered directly or indirectly. Direct speech act is found when the grammatical form of an utterance and its illocutionary power are inextricably linked. For example, *Shut the door*, is imperative sentence yet there is direct relation between the sentence and its function. On the contrary, indirect speech act is found when a S tends to utilize one speech act instead of another and leave it up to a listener to figure out what he is trying to say. They are frequently

used out of courtesy. For example, in specific context, people, who speak English, normally avoid the imperative as in

>   9. *"Can you turn the radio down*?"

<div align="right">(Black, 2006, p. 23).</div>

Equally significance, Yule (1996) professes "whenever there is a direct relationship between a structure and a function, we have a direct speech act, and whenever there is an indirect relationship between a structure and a function, we have an indirect speech act" (p. 54).

Quirk et al. (1985), on their part, state that in direct speech acts the structure serves its intended purpose, such as a declarative structure serving as a statement, an imperative structure serving as an order, an interrogative structure serving as a question, and an exclamatory structure serving as an exclamation.

Alternatively, sentence constructions for indirect speech acts do not correspond to their typical purpose. Moreover, an interrogative structure, whose primary role is to ask a question, may also be employed as a request, as in example 10:

>   10.*Can you close the door?*

In this example, the syntactic structure is a question but it does not seek to ask about the ability of closing the door however, its function as polite request. Conversely, in the following example:

>   11.*Can you stand on your hands?*

There is corresponding between the structure and its function, which seeks to ask about the ability of standing on hands (Niazi & Gautam, 2010, pp. 214-5).

Searle (1975) defines indirect speech act as "cases in which one illocutionary act is performed indirectly by the way of performing another" (p. 60). Thus, Perkins (2007) notices that the illocutionary forces of indirect acts are embedded not expressed in direct way.

For interpreting sentences, Searle (1975) advocated two levels of meaning: Literal meaning and metaphorical meaning. The first level is expressed by words and phrases, but the second level is expressed when the S's intended meaning departs from his literal meaning.

Finally, in sum, performance of a direct speech act is only one function, while performance of an indirect speech act can be seen as being more than one function.

2.4.2 Grice's Cooperative Principle

In pragmatics, CP is considered as set of the most fundamental tenets. Paul Grice was the first to mention cooperation in the context of linguistics. He proposes this principle as the foundation of developing conversational implicatures.

In their daily interactions, people normally cooperate with one another by following specific principle or maxims. In interactional communication, there must be mutual cooperation between interactants (Niazi & Gautam, 2010).

It is argued that the interlocutors' linguistic behavior is restricted by two kinds of rules. Conventional rules are the first kind, which consists of syntactic, semantic, compositional, textual rules etc. However, conversational rules are the second kind, which consists of Grice's maxims (Horn & Ward, 2006).

CP consists of maxims that are thought to provide a way through which the conversational contributions are said to be cooperative. Riemer (2010) defines CP as the fundamental principle that enables participants in a successful conversation to collaborate in order to control their speech interaction as efficiently as feasible.

Unless stated otherwise, the central idea of the CP is put forward by Grice`s (1975) statement "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" (p. 46)

Grice employs CP in communication to play significant role as if interlocutors are generally guided by these maxims, (Griffiths, 2006, p. 135). Grice classifies the general principle under the heading of four Maxims as follows:

I-   '*The Maxim of Quantity*': This maxim refers to the amount of information to be provided. This maxim encompasses the following maxims.

   1. Make your conversational contribution as informative as is required for the goal of the current interaction.

   2. Make your contribution to the conversation no more or less informative than is required (Grice, 1989, p. 26).

II-   '*The Maxim of Quality*': This maxim refers to participants in conversation who should make every effort to make their contributions true. The following maxims are included in this (Grice, 1989 p. 27).

   1. Do not say what you believe to be false.

   2. Do not say that for which you luck adequate evidence (Niazi & Gautam, 2010, p. 216).

III- '*The Maxim of Relation'*: This maxim refers to the contribution, which should be relevant (Grice, 1989, p. 27).

IV- *'The Maxim of Manner'*: This maxim refers to the manner of what is said (Mey, 2009: 365). It includes the following maxims:

"I. Avoid obscure expressions."

"2. Avoid ambiguity."

"3. Be brief (avoid unnecessary prolixity)."

"4. Be orderly." (Yule, 1996, p. 37)

Grice (1989) says that the maxims may be expanded since interactants employ additional ones such as "Be polite" (p. 28). This pertains to social and moral maxims and shows that the maxims can be expanded. These principles, which are viewed as descriptive rather than prescriptive based on all that was said before, are what contribute to the discourse between interlocutors being cooperative and very effective.

In brief, Grice (1975) uncovers the purpose of the CP by saying "One of my avowed aims is to see talking as a special case or variety of purposive indeed rational behavior" (pp. 48-49). Thus, by applying these maxims in successful conversation, people are informative, truthful, relevant and clear in their talks, then, it is possible to interpret what they say (Mey, 2009).

Figure 3

Grice's (1975, p. 45) Conversational Maxims
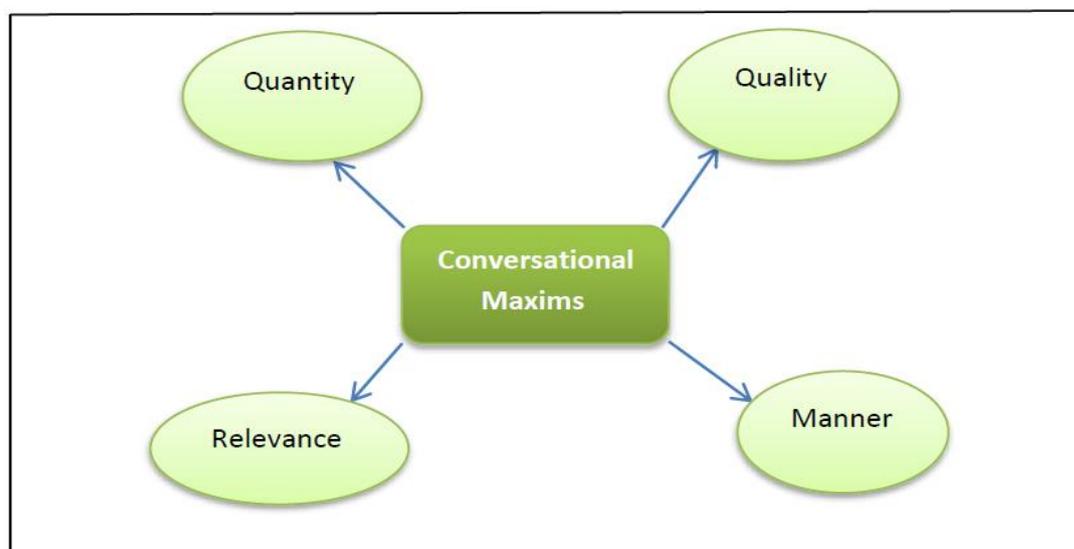
2.4.2.1 Observing the Maxims

If one wants to have a fruitful discussion, they should adhere to Grice's maxims while ignoring the breaking cooperation principle. Interlocutors whose discussions are effective because they follow these principles have conversations that are more informational, honest, relevant, and clear, which makes it much simpler to grasp in a cooperative manner (Levinson, 1983).

Cutting (2002) notes that in order for the maxims to be observed, it is necessary for Ss to follow the CP, and it is necessary for listeners to have a knowledge of the maxims that enables them to appropriately interpret the implicit meaning of the Ss. Grice (1975) explains that all of the maxims are followed by the Ss, and the Ss are aware of the maxims that they are following. For example:

> *12. Husband: where is my smartphone?*
> Wife: *it`s on the table.*

In the example above, both husband and wife have observed all the maxims. They are clearly "manner" and truthful "quality", as well as they give no more no less information "quantity", and talk in direct way "relation" (p. 48).

2.4.2.2 Non-Observing the Maxims

Acceding to Grice, in everyday conversation, people may violate or follow the maxims. When interactants break the maxims, they strategically intend to achieve some communicative purposes, such as sarcasm, irony, metonymy, metaphoric etc. Moreover, they sometimes unintentionally break the maxims; as a result, there is no observing the CP and maxims (Rickheit & Strohner, 2008).

Grice (1975, pp. 48-9) proposes four concepts under which the breaking maxims subsumed: "flouting, violating, opting out, and infringing". Then,

the fifth type of non-observing the maxims is added by some scholars, which is "suspending" (Thomas, 1995, p. 36).

2.4.2.3 Flouting the Maxims

According to Finch (2000), flouting a maxim is a way in which a S breaks the maxim(s) when an intended meaning is implicitly delivered rather than explicitly. In situation of flattery, for instance, a S tries to show his acceptance to certain subject and cover his rejection. As a result, it is said to be a form of flouting because the S violates only the quality maxim.

Equally important, Thomas (1995) proclaims that flouting maxim occurs if "a speaker blatantly fails to observe a maxim at the level of what is said, with a deliberate intention on generating implicature" (p. 65). In other words, because the S fails to provide the necessary information by flouting a maxim, the listener can deduce the exact meaning from the implicature.

Finally, the term "flouting" refers to the practice when a S willfully ignores a maxim in order to inspire the audience to search for a meaning that is distinct from the one that is being provided. According to Archer et al. (2012), the default assumption is not that there has been a breakdown in communication, but rather that the S has chosen an alternative method to complete the task.

2.4.2.4 Violating a Maxim

According to what is articulated by Grice (1975) "people may, quietly and, unostentatiously violate, a maxim, so, in some, cases he, will be, liable, to mislead" (p. 47).

For Briner (2013), violating a maxim refers to the way in which a S intends to break the maxim(s). The assumption is that a H does not recognize that the maxim is violated; the simplest straightforward illustration of this is a

lying. Putting it in other words, violating a maxim is designed by S to mislead a listener.

Again, Black (2006) says "Violating a maxim: often with the intention to mislead, this is often a quiet act, also known as lying" (p. 24).

In addition, Thomas (1995) gives more explanation on the act of deviating from a maxim. When a S shifts from talking about one topic to talking about another, there is a breach of the relational principle known as this. When a S sidesteps providing concise or organized replies by making references that are vague and open-ended, the S is acting in a way that is contrary to the principle of style.

2.4.2.5 Infringing a Maxim

According to Grice (1989), infringing a maxim happens when a S's language performance prevents him from observing to a maxim. It is unintentional violations resulting from poor verbal performance rather than the S attempting to establish a conversational implicature or intending to deceive the listener. The S`s command of language seem to be imperfect. This may occur when a S`s performance, for instance, is hampered by anxiousness, inebriation, excitement etc. or s/he being a child or L2 learner.

For Black (2006), this type of non-observed maxim is called "A clash arises when one cannot be fully co-operative. For instance, to fulfill one maxim (say, of quantity) might require one to break another (of quality)" (p. 24).

2.4.2.6 Opting out of a Maxim

Grice (1975) points out that opting out of a maxim refers to a particular condition in which a S refuses to cooperate in the manner required by the maxim; that means that s/he rejects to interact in conversation at all. The

simplest example is a S`s rejection to reply for a certain question, this is due to a particular reason such as reason of racism, sectarianism, ethics etc. (Thomas, 1995).

2.4.2.7 Suspending a Maxim

Thomas (1995) discusses suspensions of the maxims, which it might be culturally distinctive or tied to specific circumstances. It is known as a situation in which the S does not have to follow the maxim since no one expects it to be followed, such as while speaking in a court of law. To put it in apparent, when a maxim is suspended, it means that what is said is not totally correct or that there are things the S should not express, such as taboo expressions.

In addition, Archer et al. (2012) show that suspension of a maxim happens when the speech event is not in practice, and it is predicted that they will not be performed.

2.4.3 Deixis

The majority of written and spoken language has a number of important differences. One of these differences is deictic expressions, which play significant role in language use. *Deictic expressions* are a fruitful category of expressions in various fields of linguistics, particularly pragmatics. They have a relationship with certain words or expressions that alter depending on context. A change in context including a person, location, and time sign is generally the cause of such a change in these expressions, (Niazi & Gautum, 2010).

In the same vein, Levinson (1983) mentions that the grammatical aspects of a speech event are encoded by deixis, including the participants' function or status, the action to be referred to or discussed, and the temporal-spatial

context. It involves how the meanings of certain words and phrases in a speech are understood using contextual information. The semantic meaning of a deictic term is constant, while the denotation meaning varies depending on the context.

On this occasion, Hurford and Heasley (1994) argue that deictic expressions are signs (written or spoken words) that get their meaning from the context in which they are employed, such as the addresser, the receiver, the time, and the place of the utterance. These expressions help the listener to determine the referent of a referring statement based on its spatial or temporal links with the utterance circumstance.

In this respect, Huang (2017) provides illustration about deictic expressions which are called as "*indexical expressions*" or "*indexicals*" in philosophy of language sphere (p. 132). These expressions are said to have a deictic use as core or central. He adds that deictic words should be understood with reference to the situation in that they are performed. For Crystal (2006), *'deixis'* are employed in linguistic theory to group together those aspects of language that indicate to the personal, spatial, and temporal elements of the context in which an utterance occurs and whose meaning is concerned with that circumstance.

Furthermore, Allot (2010) defines *'deixis'* as a technical term used in linguistics to refer to the expressions that encode sensitivity to context. As a term *'deixis'* derives from the classical Greek that denotes *'point out'*. Generally, the concept of *'deixis'* is linked to the sensitivity of truth-conditions to context. Consequently, there are several types of *'deixis'* can be identified on features of context: personal, spatial, temporal, discourse, and social *'deixis'*.

2.4.3.1 Person Deixis

According to Allot (2010), *Person deixis* is deictic expressions, which refer to the identity of the participants in an act of communication. There are two centers in person deixis: the addresser and the H. Obviously, *I* usually chooses the first and *you* the last. Third person pronouns are sometimes referred to be non-deictic expressions since they are not related with either emphasis. They are, nevertheless, frequently employed deictically. For instance,

　　　　13. A: (pointing at her husband) 'He's going to drive'.

Due to the fact that one indicator of the contrast between essentially deictic *I* and *you* and non-deictic *he/she* more difficult to use *I* and *you* anaphorically (p. 57).

However, Niazi and Gautum (2010) pinpoint three basic grammatical distinctions of *Person deixis* which are first, second, and third person pronouns (p. 225). Conspicuously, *I* and *we* are represented by a S as first person pronouns, *you* is represented by an addressee as second person pronouns, and *they, he, she*, *it* exclude S and addressee which are represented third person pronouns. Trask (1999) supports that *Person deixis* should be distinguished according to participants, the S, the addressee, and the third participant. Khalili, (2017) adds that more suitable applicability of *Person deixis* is whenever the interactants have information about the Ss' function, the situation, and the purpose of the utterance.

2.4.3.2 Spatial Deixis

Cruse (2006) defines *spatial deixis* as "location in space relative to the speaker. The most basic spatial deictics are the adverbs here and there" (p. 166). For Fillmore (1997) *spatial deictics* is linguistic expressions that reflect the S's awareness of his/her location in three-dimensional space,

According to Culpeper and Haugh (2014), *spatial deictics* always refer to the distance relating between the addresser's deictic focus and a referent.

As far as *spatial deixis* is concerned, Diessel (1999) mentions that the typical examples of *spatial deictics* are *here* and *there*. Moreover, Cruse, (2006) considers the demonstratives as *'spatial deictics'*. However, Fromkin et al. (2014) add *before/behind, left/right, front/back* which are used conversation to recognize the orientation in space in order to distinguish the references (p. 168).

Grundy (2000) enhances examples of *spatial deixis*: *here/there, up/down, left/right, above/ below, in front of/behind, come/go, and bring/take* (p. 28).

2.4.3.3 Temporal Deixis

Temporal deixis, according to Huang (2017), is concerned with the encoding of temporal points and spaces in reference to the time at which an utterance occurs in a speech situation. It is usually used in referring to the time of the utterance. Allot (2010) mentions some examples of *temporal deixis* such as *now, then, last year, this morning, tonight, ago* (p. 57). Lyons (1977) asserts that grammatical tenses are regarded as temporal deixis since they refer to time of situation in conversation.

Furthermore, Yule (1996) elucidates that the time of an occurrence in relation to the S's utterance time is referred to as temporal deixis. It may express about the past such as *yesterday*, focus on the present *now*, or refer to the future *tomorrow* or *the next* (p. 14).

2.5 Pragma-stylistic Devices

Generally, as there are so many different ways that figures of speech have been defined, some narrower than others, it is natural that there are other terms such as *'trope'* that come close to it. Figures of speech, according to

Wales (2014), are characterized as the deviation of language unit. They refer, in a controversial way that tropes or figures deviate from normal linguistic standards in some way, whether semantically, syntactically, or pragmatically. They also include devices of language such as metaphor and irony, by which particular pictures are visualized by comparing one item to another. an example: *'Women are angels'*. In addition, Leech and Short (1981), give a definition to figure of speech as "exploitation of regularities of formal patterning, or of deviations from the linguistic code" (p. 63).

Concerning the classification of figures of speech, the most widely accepted perspective is that Niazi and Gautam (2010) mention figures of speech can be divided up into '*schemes*' and '*tropes'*. The former are distinguished by their syntactic or phonetic patterns of uniformity of form. Syntactic repetition is demonstrated by anaphora and epistrophe. On the other hand, the latter is concerning with deviating words away from their typical meanings in order to achieve a particular function such as metaphor, metonymy, irony, synecdoche etc. (p.152).

Allott (2010), adds that several types of figurative speech such as *'metaphor, Irony, hyperbole, and understatement'* which are applied for analyzing in Gricean terms as violating some principles and maxims (p.76). Thereupon, because language usage and function involve a range of figures of speech for indicating and qualifying meaning as well as the stylistic effects of utterances, these figures should be taken into account. Some of those figures, particularly those pertinent to this study, should be introduced.

2.5.1 Metaphor

The term metaphor is derived from the Greek word metaphora, which meaning "to carry out or convey" (Montgomery et al., 2007, p. 129).

Allott (2010) defines metaphor as a sort of figurative speech that is used to describe something by comparing it to something else that has comparable characteristics without using the terms *'as'* or *'like'*. For example,

14. *'You are my sunshine'* (p. 121).

Eventually, metaphor is a way of using a word or phrase to describe or symbolize an activity that does not always correlate to it.

2.5.2 Irony

Leech and Short (2007), argues that irony has a twofold meaning as a result of the disparity in values between two opposing opinions. It is used as has direct and indirect meanings. By using particular expressions, it refers to something while its meaning is conveying something else to deliver an idea indirectly. Moreover, Black (2006), defines irony as "saying one thing and meaning another and is dependent on the context, our judgement of the speaker and hearer, the relationship between them and the topic under discussion for its interpretation" (p. 110). She focuses on the elements that enhance interpreting the ironical utterance, which should be taken in consideration.

In other words, irony is the opposite of speaker`s words to the intended meaning. An ironic understatement might suggest an obvious violation of the quantity maxim even if it does not violate the quality maxim (Allott, 2010, p. 105).

2.5.3 Rhetorical Question

A rhetorical question is a question asked for a purpose or an effect rather than to obtain the information. It is often used in persuasive writing but is also common in everyday conversation. A rhetorical question was useful as

persuasive devices to appeal to the listeners' reason; or as emotive devices to suggest the speaker's outburst of natural feeling (Wales, 2014).

According to Black (2006), a rhetorical question has the illocutionary force of an assertion of the opposite polarity from what is apparently asked. That is, a rhetorical positive question has the illocutionary force of a negative assertion, and a rhetorical negative question has the illocutionary force of a positive assertion.

2.5.4 Overstatement

According to Allott (2010), overstatement is a figure of speech also known as 'Hyperbole' in which a speaker delivers a weaker message than his words can carry on his or her own. This appears to be a relatively prevalent figure of speech. Overstatement is employed by speaker to exaggerate something. People frequently say *'I am starving'* when they just mean *'I am hungry'* as well as *'It's miles and miles'* is a typical complaint over even small distances. Overstatement has been studied by relevance theorists as part of a continuum ranging from tight and literal use to loose use and metaphor (Leech, 1969).

2.5.5 Understatement

According to Ruiz (2009), an understatement is a statement represents something as smaller or less intense, or less important than it really is. This is because it is conspicuously less informative than some other statement, whereas the other can be used to express the meaning of the more informative statement. It is considered a result of the violation of quantity and quality maxims. Thus, writers and speakers for pragma-stylistic effect utilize it.

2.6 Literary Language

It is essential for every study that is linked to language phenomena to begin with a characterization of the problem that is being investigated. Literature is described by Stockwell, (2006) as "the most culturally valued and aesthetically prestigious form of language practice is best studied using the resources developed in the field of linguistics" (p. 742). From this, it is not only the definition and his use of the term as literature but his concern reveals that literature is a special product and it employs language in special way for particular purposes.

As a term, the original of literature, according to Olsen and Pettersson (2005), is derived from the Latin word 'litteratura', which had three meanings: 'a writing made up of letters' 'the scientific field of language, grammar, and philology' and 'general knowledge or conversance' (p. 63). The word 'literature' held the sense of broad knowledge until the end of the eighteenth century. In terms of definitions, literature was used to refer to any type of writing that had some significance, regardless of subject matter, and so a criteria of quality or worth was involved, whether intellectual, moral, aesthetic, political, or national, (Wellek, 1978, p. 16).

However, its literal characterization as a precisely circumscribed claim to knowledge cannot be denied. According to Eagleton, (1983) literature refers to a certain type of writing that Roman Jakobson argues that it represents as systematically departure from ordinary speech to the special valued form of language practice. Furthermore, literary language is above-dialect variety of language that is required for all members of the language society and it is capable of expressing all aspects of life (Sinelnikova et al., 2013).

More in line with many recent interpretations of the role of literature, according to Abrams (1999), is a transaction between a human author and a

human reader. The author actualizes and records in words what s/he seeks to indicate by dominating literary and cultural potential. For Abrams, the authors address readers who are capable of comprehending and so interpreting authors` literary texts regarding human concerns.

This might be seen as elevating the role of literature in its use substantially. Because the majority of literary texts are multi-functional, Leech (1985) claims, that literature has no clear boundaries. Literary language has several aspects due to its communicative, cultural, and aesthetic roles, which are realized in novels through the narrator's words and the talks of the characters. Everyone agrees that non-literary language seeks facts, but literary language seeks aesthetic results. Due to the fact that literary and non-literary language are not considered as two languages. Both, however, are employed as means for communicating but taking different tracks to achieve their aims.

However, this view had much in common with majority, despite the fact that literature is the outcome of imagination, Chapman (1973) claims that it relies on the actual world at all times. The author's style represents people's experiences. In actuality, literary language uses the written form of description and narrative to convey human connections, thoughts, and psychological states. It also depicts individual linguistic performances as well as their communicative relationships through the characters' dialogue.

Childs and Fowler (2006) argue that literary language contains regularities that are similar to verbal behavior in general, as well as unique regularities that may be defined by literary conventions such as meter, parallelism, narrative structure, rhyme, alliteration, and so on. Thus, Leech (1969) argues that literary works cannot be understood comprehensively unless there is knowledge about those literary rules. Only a part of the meaning of literary

utterances may be deduced from their formal characteristics. In addition, the social value of these utterances is determined by the link of linguistic meanings with the larger context in which communication takes place.

For Verdonk (2002), the interpreting of literary texts is not similar to interpreting non-literary texts, because people should associate the semantic meaning of linguistic expressions in texts with the pragmatic meaning in both cases. However, the nature of context differs between these two categories of discourse literary texts are self-contained, but non-literary texts are linked to the social context of everyday occurrences.

According to Nurrohmah et al. (2015), linguistic characteristics are the means by which literary works are differentiated from other types of writings. However, many of the features that have been believed to be uniquely literary may be utilized in language that is not regarded to be literary in order to achieve a certain goal or effect. Since ancient times, people have regarded sayings such as proverbs and proverbial phrases to be a kind of literature since they build on strategies and techniques that are typical in literary discourse. To Thom (2008), most works of literature have characters with whom readers can empathize, interact, and share experiences as well as emotions, which ultimately fosters personal involvement. This is the case because these characters allow for personal engagement.

What separates literary from non-literary language, according to Widdowson (1975), is that figurative expressions appear at random in daily discourse, but they are structured into a pattern that characterizes literary discourse as a separate and independent whole. Characterizing texts as literary is based on social and historical conventions that vary with time and society. As a result, narrative frameworks may be used to depict both a literary novel and a

common story, and metric systems can be found in both literary and non-literary language, among other things, (Van Dijk, 1981).

Finally, in the same vein, Black (2006) argues that in recent years, the distinction between literary from non-literary is based on the fact that both types use the same linguistic expressions, but they have a greater impact on literary texts than non-literary texts. However, Alderson (2000) mentions that literary language is thought to be more difficult to process, even if the fundamental superiority of literary versus non-literary texts is not given emphasis. This is due to the fact that the meanings of literary language is subject to change as well as it is regarded as more expanding and complex language.

2.6.1 Fiction

Tackling fiction might be considered as venturing onto potentially dangerous ground here. This is because fiction as a word has a lot of overlapping definitions as Childs and Fowler (2006) claim. Despite frequently being used interchangeably with novel it is a more general and comprehensive term. Novels have a more limited historical and ideological scope than fiction; however, fiction exists in Greek and Roman culture. Similarly, allegories in prose are considered works of fiction but not novels. Thus, novel is a genre name whereas fiction is a generic term. Fiction more readily refers to hybrid forms than novel and it can incorporate formal elements and aesthetic objectives in prose works.

According to Cuddon (1998), the term *'fiction'* is a broad term for an imaginative narrative. Typically, it refers to prose as opposed to poetry or theater, but both are technically fiction as they are created. In light of this, it alludes to the book, short story, novella, and other pertinent genres. In addition, Leech and Short (2007) assert that fictional language does not

entirely differ from non-fictional language because we use our knowledge of the real world to create it in addition to our knowledge of language. This is because fictional language serves the purpose of introducing a world beyond language.

Another interesting point in this respect, Childs and Fowler (2006) mention that fiction is predicated on the idea that all mental activity should be seen analogously to creative imagination. In this view, a fiction is any *'mental structure'* that exists within human thoughts as opposed to the formless flux that exists outside of them. It is argued that all mental activity is fictitious since it entails molding things that are naturally amorphous. Thus, literature serves as a sort of cultural institution and mental activity umbrella, protecting a wide range of mental and cultural practices. The phrase seems to have evolved to represent a useful relativism, a cautionary anti-positivistic and anti-empiricist stance.

Wales`s view is that most people think of fiction as a genre that includes imaginary and imaginative prose narratives, mostly novels as well as short stories. However, not all literature is fictitious "some novels may refer to 'real' events or people not fictitious", (Wales, 2014, pp. 158-9).

However, fiction is sometimes compared to literature in numerous areas, which indicate points of similarity and distinction between both. According to Sotirova (2016), fiction is recognized for the author's pretense, particularly the pretense that he is making statements, but literature depicts people's views that are adopted towards a stretch of discourse and is therefore completely subjective. Thus, while the fictitious aspect of fiction writing is significant, it cannot be fully comprehended without considering it to be a unique instance of language's standard referential, truth-reporting

function. This may help to clear up the misconception that has dogged the debate over literary realism, (Leech & Short, 2007).

Equally significant, it could also obliquely suggest that there might be points of contention that are not explicitly mentioned. It is true that fiction is considered as narrative form. Using the mimetic logic of fictional representation, Walsh (2007) claims that fiction is typically seen as being in a second-order relationship to reality because it imitates speech or events that we internalize through non-fictional ways of narrative knowing. Since there would be no need to describe as using connection to reality, some theorists argue that the narrative property contains the whole idea of fictionality. If this were the case, there would be no need to characterize as using the narrative property. Narratives, on the other hand, did not get their meaning directly from the world around them but rather through the interactions, they established with other narratives. In light of this, with regard to the many other theories, pragmatic theory is necessary in order to address the issue of fictionality.

2.6.2 Narrative

Humans naturally engage in narrative and usually tell stories to one another. A narrative is essentially a story about actual or imagined incidents, or events that the narrator finds intriguing, significant, or therapeutic. Every part of humans` existence is infused with narratives. Basically, narrative is characterized as a fundamental cognitive process that enables readers to make sense of their lives. The difficulty with this is that there would still seem to be insufficient grounds for classifying narratives.

In overall, Wales notes newspaper articles, blogs, confessions, obituaries, biographies, and historical records are examples of real narratives. On the other hand, Wales (2014) elucidates, "Fictional narratives are those of

comic strips, epic poems, ballads and narrative fiction, such as novels and short stories." (p. 282)

It is difficult to define precisely what a narrative entails, especially with various definitions and perspectives, but Genette (1982) put it easy: "One will define narrative without difficulty as the representation of an event or a sequence of events" (p. 127).

Regarding Toolan's contribution, the common person's comprehension of tales as procedures that need a *'teller'* in addition to a receiver in order to communicate it to a *'addressee'* is relevant.

A story is a perceived series of events that are not arbitrarily related to one another. The experiencing agonist in a narrative is often humans, quasi-humans, or other sentient species whose experiences humans may 'learn' from, (Toolan, 1998)

The *'teller,'* the sequences of *'events,'* and the *'addressee'* are the three related keys that contribute concurrently to narratives, hence it is possible to say that there are three related keys contributing simultaneously to narratives. Because of this, Nørgaard et al. (2010) add that the planned sequentiality of such events is emphasized. This is in addition to the fact that these keys are necessary for the presence of narrative, as was mentioned before. Because of this, it is irrelevant whether the sequence in which events take place and the actual textual or other depiction of those occurrences line up with one another. The existence of a narrative presupposes that something must take place, and that whatever takes place must include some conscious creatures from whose experiences humans may gain knowledge.

From all the aforementioned, the word 'learn' seems to be used quite broadly to refer to any kind of advantage that readers of that tale could experience,

whether emotional, psychological, informational, or cognitive. Thus, "performance, as much as novels, short stories, oral narratives, folk tales, pantomime, films or comic strips can be categorized as different types of narrative" (Nørgaard et al, 2010, p. 120).

Finally, it is worth stressing that narrative analysis is applicable to more than just fiction. The most well-known approach to understanding natural narratives is the sociolinguistic approach created by Labov and Waletzky (1967) and Labov (1972). Labov and Waletzky (1967) propose a framework of analysis "the invariant structural units which are represented by a variety of superficial forms" (p. 12). At least two narrative clauses, either referential or evaluative, make up a narrative. Referential clauses relate to the events, characters, and location of the narrative. The purpose of evaluative clauses (and evaluative elements of referential clauses) is to explain why the audience should listen to the narrative being told by the narrator.

Later on, Labov (1972) argues that narrative is a "method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which . . . actually occurred" (p. 359).

Labov`s clauses in a narrative can have a variety of purposes which are in to six elements. The following elements make up a more sophisticated narrative : *'Abstract'*, *'Orientation'*, *'Complicating action'*, *'Evaluation',* *'Result or resolution'* and *'Coda'* (p. 360).

In a similar vein, Black (2006) observes that the value of any term is always vulnerable to pragma-stylistic constraints, for example *'evaluation'* involves irony, metaphor, and other literary devices that require the reader to make an interpretation. Thus, she provides an explicit elaboration about these terms. First of all, the *'abstract'* characteristically provides a summary of the narrative. Then, the *'orientation'* introduces the narrative by providing the

who, what, when, and where details. Additionally, the *'Complicating action'* is the plot's central component; whereas the *'evaluation'* refers to highlighting what makes the narrative unique or intriguing, motivating the listeners to continue paying attention, and allowing the storyteller to continue. Finally, the *'result'* refers to the end of story while the *'coda'* provides a short summary of narrative (p. 39).

2.7 Black Magic

Generally, it may be argued that entering potentially dangerous ground here because talking about black magic requires diving in depth of its detail. It is said that magic has the potential to confer magical abilities and may control various aspects of the world, including human thought and behavior. Black magic is defined Mauss (1972) who states, "art by which natural causes exercise extraordinary effects that seems supernatural" (p. 92). Any effect that has no noticeable cause is frequently referred to as magic. Magic, in fact, is described as a method of escaping from reality.

Merriam-Webster's College Dictionary (2003) defines magic as "The art of producing illusions, as by sleight of hand, the practice of using various techniques as incantation to exert control over the supernatural or the forces of nature" (p. 747). In the same context, Kierner (2015) defines magic as an act of witchcraft performed with a certain purpose. It causes magical powers and can master the environment.

Essentially, magic is described as any action involving evil events like witchcraft or sorcery. The outcomes of such actions are typically bad and may hurt both people and their property (Petersen, 2009). In addition, Waite, (2006) points out that witches attended Sabbath celebrations in the company of the devil, to whom they swore allegiance. Celebrations involving dance and religious rites are held alongside the practice of witchcraft.

Although it is widely accepted that black magic is mainly a feature of some literary works, it is by no means absent from English identity. Traister (1984) says that it seems possible to find black magic in English identity and culture as shown in both English literature and culture. Magic is sometimes referred to as the perfect knowledge of the natural world, and some scholars refer to individuals who practice it as magicians. The Greeks refer to them as philosophers, whereas the Latins refer to them as wise men. Magical abilities became the topic of several legends and folktales, including the Arthurian legends, in terms of English culture and literature.

To demonstrate the aforementioned, Russell, (2013) notices that black magic is always present within societies where magic is a part of the cultural framework. In the 1590s, the black magic is widespread in the Western world after beliefs of black magic had gained the approval Church, that causes a big eternal conflict between good and evil, which leads to appearance of connection between magicians and devil as well as devil worships.

Under the title of his article *'A royal obsession with black magic started Europe's most brutal witch hunts'* Goodare (2019), on the other hand, reports that:

> **In the 1590s, King James I of Scotland's fear of witchcraft began stirring up national panics, resulting in the torture and death of thousands. Burning witches alive was common in Germany and other parts of Europe, but in Scotland, the convicted were usually strangled before their bodies were burned** (pp. 1-2)**.**

At that time, some governments passed a law that punishes those people who practice black magic. Thus, literature is considered as a great medium to tackle some society`s affairs such worlds as practice of magic. Then,

literature uncovers how some people are engaged with the ideas like black magic.

2.7.1 Types of Magic

Magic is classified by some scholar into binary scope due to its uses. Summers, (1946) classifies magic in to two different types according to their functions and influences. The first one is natural, as all great wise men acknowledge and respect. It is seen as a harmless form of magic, which is employed to help people such as in healing or preventing the danger. On the other side, due to its association with evil spirits and employment of enchantments and cunning curiosity, the second sort of magic is based on evil imagination, which is employed to do evil deeds such as killing, treachery, deceiving, etc. (p. 25).

In the same context, Conway (1988) mentions that it is possible to categorize magic as *'positive'* magic and others as *'negative'* magic as a result of these differences (p. 34). Hartmann largely similar views of magic as a means of gaining certain aims, it clearly allows to include far more than one classification. However, this categorization also serves to distinguish between the two sorts of magic. The first sort is *'white'* or *'good'* magic, which refers to the purity and protects against conjurations and exorcisms of evil. The second sort is *'black'* or *'bad'* magic, which refers to the magic associated with evil (Hartmann, 1995, p. 30).

2.7.2 Magic in Literature

Literature is a great medium to introduce readers/audience to the world of magic. According to Carr Gomm and Heygate (2010), the history of magic and magicians in England dates back 5000 years, stretching from the Anglo-Saxons until the modern age. Their book *'The Book of English Magic'* draws

a link between fictional and historical figures that have influenced and shaped the history of English magic. Writers and artists who have drawn on magic as inspiration for their works of art like WB Yeats were fascinated by the world of the occult. As far as the English culture and literature are concerned, the road map of magic started during the medieval period. Magic and supernatural abilities were the focus of several legends and folktales, including the Arthurian legends. For example, in the tale of *Sir Gawain and the Green Knight*, there is an explicit reference to the practice of magic.

Ben-Yehuda (1980) argues that during the sixteenth century, magic played a significant role in literature, and authors continue to describe how society changed during that time. There is no denying the significance of magic and the supernatural throughout the Elizabethan age. Since the fourteenth century and up to the Renaissance, there has been a widespread belief in astrology and alchemy. The Renaissance period in England is described as the "witch mania" period (p. 8).

Furthermore, stories about magicians and fairies were very popular during the Renaissance period. Many of the plays written during this time have references to the practices of witchcraft and black magic. Literary authors, such as William Shakespeare, Christopher Marlowe, and Ben Johnson, were fascinated by the notion of magic and excelled at writing plays with a lot of sorcery and magic themes. Marlowe's *The Tragical History of the Life and Death of Doctor Faustus* and Shakespeare's *Macbeth* are good examples of the manifestation of black magic. Boris (1982) supports that in his book 'The Age of Shakespeare' when he claims that the Renaissance period was a critical time when people's interest with black magic grew (p. 15).

After experiencing a decline throughout the Eighteenth century, magic saw a rebirth during the Nineteenth century. The Scarlet Letter by Nathaniel

Hawthorne is a strong reflection of the interest with witches and magic. The novel provides an image of the practices of sorcery in Salem Massachusetts. The whole story is based on supernatural images and evil symbolism. The novel sheds some lights on people's belief in witchcraft and sorcery as they gossip about the Black Man's necromancy. With new forms and methods, the preoccupation with Black Magic practices has entered the modern world. Modern literature implies Black magic, which is considered a result of scientific advancements. Thomas Hardy's The Return of the Native, Tolkien`s The Lord of the Rings, Rowling`s Harry Potter, Harkness`s A Discovery of Witches, and so on are good examples of the interest in including black magic in literature (Hasan, 2020, p.p.75-80).

2.7.3 Magic in Linguistics

It is crucial to tackle black magic from a linguistic perspective. The viewpoint that recognizes a disposition toward language in which attraction and meaning are derived from the words themselves. Magic shows off this influence of language since it requires language or the use of words and expressions in order to be accomplished.

As a result, magic requires "certain sequences of words have the powerful effect to control and influence both people and natural world, either directly or through the invocation of supernatural spirits and forces."(Cook, 2000, p. 86)

Similarly, Puigderajols (2001) participates in the same vein by saying that the language of magic is described as ability to create an enigmatic impact or an interesting outcome using a beguiling variety of techniques in spoken or written phrases. Another way to think about language of magic is as one in which a word's meaning is fundamentally linked to a magic word.

On the other hand, Malinowski (1935) explains that, "the language of magic is sacred, set and used for an entirely different purpose to that of ordinary life" (p. 228). This leads to propose that the word choice, syntax, style, or the usage of certain phrases or forms are restricted to situation and to subject in which language produced such as songs, prayers, blessings, spells, etc.

Consequentially, Puigderajols (2001) adds that language of magic includes the rhetorical technique of presenting that motivated by a desire to conjure up enchanted, fantastical, and mysterious situations. By providing reliable evidence, in literature, the narrator or writer attempts to persuade an audience or reader that what they are hearing or reading is true by adding credible supporting details. The writer must achieve this by building on the audience's pre-existing cultural and mental schemas.

2.8 Review of Related Studies

This section is concerned with previous studies that are related to the present study. On one hand, three researchers have investigated the pragma-stylistic studies of literary and non-literary language. On the other hand, three researchers have been concerned with the magic theme. The following six studies are taken from Iraqi libraries and online resources; they are arranged chronologically:

1. **Puigderajols (2001)**

Ana Mª Rierola Puigderajols`s study (2001) entitled *'A Linguistic Study of the Magic in Disney Lyrics'*. This study aimed to investigate how addressers (lyricists) used language to communicate thoughts and construct linguistic messages, and at showing how addressees (the audience) could work towards interpreting them. The study aimed to find out the linguistic instruments and techniques that in the word and pen of Disney lyricists made

their songs immortal. This is because the supernatural forces intervening in most magic acts escape human control. The researcher used a methodology derived from various sources, mainly from discourse analysis, an intellectual process by which the analyst could infer conclusions through induction or deduction.

The data of the study was focused on forty-seven songs taken from sixteen Disney animated films and analyzed from the perspective of English discourse. It was concluded that all the songs are part of the action, illustrating the stories and expressing special feelings; sometimes underlining humor or a particular emotion. Additionally, Disney lyrics enhanced the messages of the films they belonged to. Their topics were of universal profundity and transcendence, timelessness and agelessness. They were not exclusively addressed to children, but to sensitive adults, as well. In order to heighten feelings, sensations or audio-visual effects, the lyricists had resorted to different linguistic devices, so that any part of the speech could produce a magic effect towards captivating the audience.

2. AL-Azawi (2014)

The study is conducted by Khamail A. AL-Azawi (2014). It is entitled *'A Pragma-Stylistic Analysis Of Hybrid Speech Acts In Selected Plays Of Harold Pinter'*. The aim of the study is to discover the different types, groups, and uses of *Hybrid Speech Acts* in the chosen data. It also tries to show how *Hybrid Speech Acts* may be pragmatically examined by outlining their felicity conditions. In the same context, *Hybrid Speech Acts*, in addition, are analyzed stylistically by applying stylistic theories in order to uncover their stylistic function. The target data in this study are Harold Pinter`s plays: *'A Night Out and The Birthday Party'* from which eight extracts are selected intentionally.

The adopted model is an eclectic one, which consists of two levels pragmatic and stylistic. In order to identify *Hybrid Speech Acts,* the former level of the model is based on Hancher (1979) and Eckardt (2010) theories. The former level of model is based on Short's theory (1996) of analyzing *stylistic function* in dramatic texts. The finding of analysis shows that *Hybrid Speech Acts* are mostly included in the sixth category of speaking acts, according to the data analysis. Moreover, the finding also reveals that *Hybrid Speech Acts* as well *stylistic function,* are effectively applicable to study a dramatic text, which demonstrate and support the hypotheses.

3. Depari (2019)

Regina Goela Stevanie Depari (2019) conducted the study. It was entitled *'A Comparative Study of Black Magic Power in Roger Lancelyn's Novel King Arthur and His Knight of the Round Table and Andrea Hirata's Novel Sirkus Pohon'.* The aim of this study was to find out the differences and similarities in how black magic power was portrayed in the novels *King Arthur and His Knights of the Round Table* and *Sirkus Pohon.*

The study concluded that the black magic power was performed by three elements: The subject referred to a shaman or a person who asked for help from a shaman. The object referred to a person who is the target or victim. The intermediary referred to a means or method used in black magic. As a result, the difference between both novels was the magicians: In the first novel, the magician was a woman her name is Morgana, who killed her brother king Arthur. In the second novel, the magician was a man in the village, who had no family relationship with the victim. The similarity between both novels was that the purpose of black magic power from subjects was to kill the object.

4. Saieed (2019)

Karar Saieed (2019) had carried out a study entitled *'A Pragmastylistic Analysis of the Digital Discourse in Selected Action Videogames'*. It tried to examine how digital discourses of the selected games applying the functions of communication through their pragma-stylistic elements. Besides, it analyzed how ideologies had been incorporated into digital discourse. It demonstrated how pragmatic and stylistic resources might build real-like interactivity. Two video games under investigation were: *'Call of duty'* and *'Ghosts & battlefield 3'*.

In general, the adopted model for analysis is based on Black's model (2006) to examine and analyze specific pragma-stylistic structures in order to interpret the discourse of games. After reviewing relevant evidence, the research concluded that gaming discourses were influenced by a variety of pragmatic and aesthetic devices. They revealed a plethora of different speech acts, the most common of which was the directive speech act. All types of impoliteness strategies were used in both games.

5. Hasan (2020)

The study is conducted by Shaymaa Fadhil Hasan (2020). It is entitled *'The Practices of Maleficium in English Literature'*. Maleficium was described as a term that explained how humans interacted with magic, such as sorcery and witchcraft. The aim of the study was to examine how the practices of magic and sorcery were reflected in selected works of English literature to reflect people's obsession with them. The analysis showed that magic was often seen as a form of social control as well as a way of achieving superiority over others. Sorcerers and witches appeared in extraordinary harmony among worldviews that posit the existence of magic. The study concluded that literature was a great medium to introduce readers to world

of magic. It showed how people were preoccupied with the ideas of black magic and sorcery. People were attracted to the unexplained scenes of conjuring evil spirits and loved to wonder about mixing magical potions to terrify people.

6. Nayyef (2021)

Karim Jreinikh Nayyef`s dissertation which was entitled '*A Pragma-Stylistic Approach To The Discourse of Power and Domination In Selected British and American Novels'*. It dealt with two dystopian novels: *Nineteen Eighty Four* by George Orwell as an example from British literature and Margaret Atwood's *The Handmaid's Tale* as an example from American literature. The study aimed to investigate the power and domination in narrative texts by employing the pragma-stylistic theories. The adopted model for analysis was an eclectic one created by combining pragmatic and stylistic approaches.

The study concluded, after analyzing of selected data, that both narrators employed a variety of speech acts in their novels. The representative speech act showed the most dominant category. Moreover, it showed that Atwood used the concrete nouns more than abstract one while Orwell used abstract nouns more than concrete nouns. The narrators employed all types of figure of speech in both novels, but simile and anaphora were more frequently used than other types. Both narrators avoided using the schematic structures that might lead to a kind of misunderstanding.

2.8.1 Discussion of Related Studies with the Current Study

All above, for manifesting the relation between the present study and previous ones, it is significant to come across the similarities and differences among them. Each of the studies described above focuses on a different

aspect of language because they provide an effort to pragma-stylistic study and black magic theme from various angles. Although these previous studies are essential, it is clear that their aims concentrated on aspects that are not included in the present study.

The present study is entitled *'A Pragma-Stylistic Study of Black Magic in Literary Texts'*. Its goal is to focus on issues that have not been tackled before. This study, attempts to investigate how the black magic theme is interwoven with an implicit theme in literary text by exploiting different pragma-stylistic strategies. In difference to earlier studies, one of the main goals of the current study is to discover how the novelists and the characters manifest the black magic in literary texts. Accordingly, it tries to investigate why the novelists intend to use black magic theme in their novels. Consequently, the most precise framework to achieve the aims is under pragmatic-stylistic study. Therefore, the purpose of the study is to identify how black magic them serves to accomplish its communicative function.

CHAPTER THREE

METHODOLOGY

3.0 Introductory Remarks

The goal of this chapter is to provide and elaborate on the steps followed in this study in order to carry out its objectives and verify its hypotheses. It shows the method of data collection in relation to the elicitation technique of choosing the targeted data. Moreover, this chapter introduces the description of the data under investigation in the present study as well as the method of analysis.

Necessarily, in this chapter, the eclectic model for data analysis is to be discussed and illustrated in some sort of details. It is technically intended to design a pragma-stylistic model worthy of ample attention as far as black magic is concerned in literary texts.

Principally, this chapter derives its most decided peculiarity from the theoretical background in chapter two coupled with some observations and reflections highlighted by the researcher. Finally, it should be emphasized that the model in this chapter is used as the key instrument for the pragma-stylistic analysis of black magic in literary texts.

3.1 Data Collection

Generally, the representative sample should satisfy all the most variations that exist in the population as well as a well-defined selection criterion. The data for this study are drawn from the two novels under consideration, both of which deal with the theme of black magic. The most appropriate novels under scrutiny are *A Discovery of Witches*, which was written by the American novelist Deborah Harkness in 2011, and *Harry Potter and the Sorcerer's Stone*, which was written by the British novelist J.K. Rowling in

1997. Obviously, the two novels seem to have been written in the same era as they are concerned with the world of black magic, but they were written in different styles: American and British.

Following a thorough examination, the well-defined selection criterion is the theme and situation of black magic around which all events revolve. For this reason, the extracts evenly are picked from each of the beginning, middle, and end of the novels with regard to the rest. It is critical to ensure that the data chosen for analysis is sufficient to answer the questions and validate the study's hypotheses. Consequently, by the same token, ten extracts have been picked intentionally from each novel, and eventually twenty extracts represent the target data for investigation.

3.2 Data Description

It is significant to keep in mind that the less verbose the description, the easier it will be to deal with the target data. Such clarity and simplicity may be achieved by examining certain requirements for interweaving black magic in literary works and their interpretation. The data's description is the crucial first step in deciphering the extracts and setting the stage for analysis. In the same vein, the following sections show the main description of the novels under investigation separately.

3.2.1 A Discovery of Witches

Deborah Harkness, an American historian, professor, and novelist, wrote the fantasy novel *A Discovery of Witches*. When it was initially released in 2011, the novel received a perfect review from Library Journal and quickly gained popularity. In the novel, there are 43 chapters, which are distributed over 283 pages. Deliberately, Harkness employs a narration technique by switching from first-person narrator to the third person to show different perspectives.

Through suspense, Harkness was able to control the reader`s attention by presenting unique magical theme (Lodge, 2022).

In general, the plot centers on Dr. **Diana Bishop**, who is a spellbound witch and an expert in seventeenth-century chemistry. When she reads an enchanted manuscript from the Bodleian Library, her life is changed. Among the various creatures that want the book are the attractive vampire **Matthew Clairmont** and the evil wizard **Peter Knox**. Diana and Matthew fall in love. Together, they must deal with creatures that would do anything to sabotage their illicit relationship and uncover Diana's secrets. Diana clings to her inheritance and practices her magic because she is descended from the witch who was hanged during the Salem witch trials. She is averse to using her magic, though, because her magic-using parents were murdered when she was a little kid (Harkness, 2018).

Dr. Diana Bishop asks to examine Ashmole 782, an old alchemical manuscript then she immediately discovers that book is enchanted. The book has been missing since 1859, and three magical species are looking for it: daemons, who are creative geniuses; vampires, who are clever, gorgeous beings with supernatural senses; and witches, who possess magical abilities. Each group is convinced that the book contains information that is unique to their group and does not want it to be discovered by another group. Diana is shielded by Matthew from Peter Knox, a powerful magician. Matthew brings Diana to Sept-Tours, his fortified French family house, where they can get away from Peter Knox. At Sept-Tours, they establish a tranquil life together; then she finds out that that Matthew is the leader of Knights of Lazarus which is an ancient, secret organization. After that, Diana is kidnapped and tortured by a strong witch named **Satu** in order to learn her magical secrets. Satu locks her up in a prison. She is eventually saved thanks to Matthew and Baldwin, his older stepbrother. Diana finds an illustration from the book that

is missing. Despite the fact that crossbreeding between species was previously believed to be impossible, Diana and Matthew look like the individuals in the old illustration, suggesting that they may be able to have children (Harkness, 2018).

A gorgeous, vampire named **Juliette** from Matthew's past tries to kidnap Diana. Matthew receives a fatal blow from Juliette, and he starts bleeding to death. Diana kills Juliette by using her magic. Diana begs Matthew not to die and gives him some of her blood, saving his life and putting herself in danger. Nathaniel and Sophie Wilson, two daemons, show up at the Bishop residence to present Diana an ancient chess piece that has been in Sophie's family for many years. It seems familiar to Matthew since he once had one. The daemons believe Diana can be of use. In order to oppose the Congregation and save the future of their offspring, the gang establishes a conventicle of witches, demons, and vampires. Diana and Matthew travel across time to 1590 (Harkness, 2018).

3.2.2 Harry Potter and the Sorcerer's Stone

J. K. Rowling, a British and philanthropist novelist, wrote the fantasy novel Harry Potter and the Sorcerer's Stone. Nobody anticipated the first Harry Potter story's enormous popularity when J. K. Rowling introduced it in the United Kingdom on the 26th of June 1997. It swept the globe, and in recent years, several scholarly readings and interpretations of the Harry Potter novel have been done. This novel serves as an introduction to the magical world. In the novel, there are 17 chapters, which are distributed over 209 pages. The narrative is about Harry Potter, who is only learning about magic. As a result, this book introduces the reader, like Harry Potter, to the quirks and institutions of the magical world. The thrill of events starts when Hogwarts School of Witchcraft and Wizardry sent a letter of acceptance to

Harry Potter. J. K. Rowling narrates the story by utilizing third-person narration throughout the novel (Kanwal, 2023).

The central theme of the novel revolves around magic and how **Harry Potter** decides to learn and practice magic. He is not a normal boy because not only was he raised by his cruel uncle and aunt, but he was also tormented by his bullying cousin, **Dudley**. Unfortunately, he suffers from a life of neglect. However, on his eleventh birthday, a half-giant named **Hagrid** crashes into his life and reveals that Harry is a wizard. To get school supplies for Harry's first year at Hogwarts School of Witchcraft and Wizardry, they travel to London together. He meets **Hermione Granger** and **Ron Weasley**. While Harry and Ron first find Hermione to be domineering and bothersome since they are all put into the same house, the three quickly become close friends (Rowling, 1997).

Day after day, the trio makes an effort to discover what is hiding within after unintentionally entering a forbidden passageway and seeing a three-headed dog guarding a mystery trapdoor. Later on, they discover that behind the trapdoor is the Philosopher's Stone, which enables the possessor to become immortal. **Albus Dumbledore,** the headmaster, tells him that the mirror exposes the viewer's innermost wishes and that Harry's greatest wish in the world is a family. He discovers the murder of his parents and other family members by looking in the mirror as he wears his father's invisibility cloak to investigate at night (Kanwal, 2023).

One day, Harry, Ron and Hermione tried to give away the dragon egg because it is illegal to keep it. They are caught, along with Harry's enemy and sent to the forbidden forest. Harry meets **Lord Voldemort**, the evil wizard who killed Harry's parents when he came across a dead unicorn. Harry deduces that Voldemort wants the Stone and is being assisted by the

dubious Professor **Snape**. He is successful in defeating Voldemort and saving the Stone (Rowling, 1997, P. 293).

3.3 Method of Analysis

Overall, the distinction between qualitative and quantitative researches is a hard task for linguistic researchers. This split has caused the division of researchers into two distinct categories of researchers in a number of studies conducted in this subject i.e., qualitative researchers vs. quantitative researchers (Gray et al., 2007).

Unless stated otherwise, due to the fact that the two methodologies are on an interactive continuum, the majority of scholars reject the distinction between quantitative and qualitative techniques. According to Morse (2016), the most helpful research is a mixed method, which refers to studies that combine two methodologies, qualitative and quantitative. In order to have a complete picture of the analysis of the data under investigation and to gain much deeper insights, it makes more sense to combine the two methods.

In light of the above reason, the present study will make use of qualitative and quantitative methods to research methodology. In essence, the novels that are going to be analyzed as part of this study need to be susceptible to both of the following:

1- The qualitative analysis in which the pragma-stylistic strategies of black magic, in literary texts, should be analyzed qualitatively in order to highlight the achieving stylistic functions. It reveals how major and sub-strategies of pragma-stylistics are employed in literary texts, which enable the writer to interweave the black magic theme with other themes. Moreover, qualitative analysis provides a comprehensive view by answering what, how, and why the pragma-

stylistic strategies are utilized in the data selected. In other words, the act of gathering, evaluating, and interpreting data via observation of what the writer intends to express is known as qualitative research (Gray et al., 2007).

2- The quantitative method of analysis, on the other hand, is used to introduce and compare the obtained data in order to assess if the objectives are met and to verify or refute the researcher's hypotheses. In quantitative analysis, by its definition, measurement must be precise, quantitative, and statistically reliable. Simply put, the findings can be reduced to numbers which are considered objective, concrete, evidence-based, and justified (Dörnyei, 2007). The present study presents all findings in numerical tables. This is accomplished via outlining and comparing each pragma-stylistic strategy and analyzing the frequencies and percentages of each. Conspicuously, the researcher intends to employ the statistical tool for calculating the results. Consequently, it requires an equation, which is presented in the following formula to be applied via using Microsoft Excel 2010:

$$Percentange = \frac{occurence\ of\ each\ strategy \times 100}{total\ number\ of\ stategies}$$

3.4 The Eclectic Model for Analysis

Ostensibly, black magic is a process that involves a certain theme, which is companied with the major theme of literary work. Conspicuously, the pragma-stylistic strategies and devices are employed by the writer in literary texts to achieve the coherence of those themes. The present study contemplates to elect a model for internal analysis of literary texts to investigate the pragma-stylistic strategies and devices. Obviously, an eclectic model refers to the way in which the researcher uses various theories together in his own work, according to the nature of the data selection. In this chapter, it is noted that the eclectic model is the essential tool for the pragma-stylistic examination of black magic in literary works.

Unquestionably, the analysis of the data will be conducted using the model, which involves Searle's (1969) model of the *'Speech Act'* in ***An Essay in the Philosophy of Language.*** He classifies speech acts into: *Representatives, directives, expressives, commissives,* and *declaratives*. Along with that, it incorporates Grice's (1975) *'Cooperative Principle'* model in ***Logic and Conversation***. Under this principle, Grice proposes, there are four maxims, namely: *Quantity*, *quality*, *relation*, and *manner*, should be followed by the Ss and the Hs to generate cooperation in communication or they are violated intentionally to generate implicature. In addition, to investigate the intended meaning conspicuously, it is planned to adapt Black`s (2006) model of *'Interaction'* in ***Pragmatic Stylistics***. Thus, it is accurate way in which the intended meaning is applied throughout two levels of interactions: CCL and NRL; then, fewer violations of maxims at NRL support the novelist's desire to take the reader on a journey through the magic world.

Moreover, the analysis of black magic in literary texts requires the investigation of deictic expressions along with speech acts and CP in order to

reach the stylistic effects. Thus, the model of the present study encompasses Levinson's (2004) *'Deixis'* model in ***Deixis***: *person deixis*, *spatial deixis*, and *temporal deixis*. Consequently, all the items of these models constitute the pragma-stylistic strategies, which contribute to achieve stylistic effects. Besides, the analysis incorporates Niazi and Gautam's (2010) model of pragma-stylistic *'Devices'* in ***How to Study Literature: Stylistic and Pragmatic Approaches***. To emphasize the stylistic effects in the model, a range of pragma-stylistic devices are used in combination with pragmatic strategies, notably *metaphor, irony, rhetorical questions, overstatement, and understatement*.

To summarize what is mentioned above, black magic is a process of presenting the intended theme in literary texts, which is exploited by novelists or writers. Black magic is thought to be interwoven within literary texts, thus, the writers employ the pragma-stylistic strategies and pragma-stylistic devices to achieve a stylistic effects depending on the situation and the theme. Finally, the model of the present study that should be followed to analyze the selected data contains, on one hand, the pragma-stylistic strategies: *'Speech Act'*, *'Cooperative Principle'*, and *'Deixis'*, and on the other hand, pragma-stylistic *'devices'*.

3.5 Pragma-stylistic Strategies Associated with Black Magic

From pragma-stylistic perspective, black magic is thought of being a process that incorporates a certain subject, which goes along with the main theme of a literary work. In literary writings, the novelist obviously uses pragma-stylistic strategies to achieve the coherence of such ideas. Thus, it is necessary to elucidate relation between black magic and these pragma-stylistic strategies. In the following sections, these phenomena with regard to their use in literary texts will be explained in detail.

3.5.1 Speech Acts Theory

The pragma-stylistic framework of black magic is composed of several pragmatic methods, including speech acts theory, which is a core pragmatic strategy. This strategy is carried out by a variety of practical sub-strategies that are used while explaining black magic. Given the description of black magic through the pragma-stylistics lens, it is evident that a cursory examination of *Speech Acts Theory* is required to reveal the idea that various actions as well as conveying information can be accomplished through language (Black, 2006).

To that end, the model adheres to Searle's classification of speech acts; it would seem that the majority of the categories are likely to be applicable to the data that was chosen for this investigation. Searle's classifies the speech acts into five major types namely *representatives, directives, expressives, commissives,* and *declaratives* (See 2.5.1.2). They are illustrated in the following schematized figure.

Figure 4

Searle`s Speech Acts

Precisely, Searle and Vanderveken`s (1985, pp. 179-216) classification is considered as a comprehensive one because it encompasses all *Speech Acts* that are expected to be exploited in the data under scrutiny and this is the

reason behind choosing it. Thus, the following sections are concerned with the categories and types of speech acts are used in the data under analysis.

3.5.1.1 Representative (Assertive) Speech Acts

Representative is also called assertive because it asserts for a state of affair. As their name implies, representative speech acts typically depict actual situations and are intended to commit the S(s) to the accuracy of the statement made. They accurately convey the S's opinions, remarks, and observations.

According to Searle (1976), S's aim in representative speech acts is to attest for the truth of what he says. In the same vein, the writers/novelists utilize a variety of representative speech acts in their literary texts to support their assertions. They guardedly avoid using any form of misleading readers so that these representative speech acts best demonstrate justificatory for introducing black magic within literary texts.

Put conspicuously, representatives play crucial role in literary texts novelist/reader interaction requires presenting and providing information in order to draw the readers` attention to the world of black magic. Consequently, black magic appears when certain representative speech acts are performed. The following representative speech acts are so likely to play role in the selected data.

3.5.1.1.1 Speech Act of Telling

According to Searle's (1969), the speech act of *telling* falls within the category of representatives. The S is intentionally committed to the truth of the presented statement by employing representative speech act. Then, the performance of representative speech act of telling is to inform or to assert to

a H something that already unknown to the H. The successful performance of telling depends on some felicity conditions (Edmondson, 1981).

1- *'Propositional Content Condition'*: S establishes or strengthens a social relationship with H by wanting H to learn more about him or herself.

2- *'Preparatory Conditions'*: In terms of achievement of *'telling'* S presupposes that H may be motivated to get or be familiar with S.

3- *'Sincerity Condition'*: In terms of performing *'tell'* S thinks that H is not sure if the information is true or false.

4- *'Essential Condition'*: The S's utterance is considered as an affirmation to the effect that P accurately depicts the situation (p. 144).

In literary texts, the performing act of telling is generally employed and particularly in the process of presenting the black magic for specific purposes. It is used by the novelist to convey the reader to the world of the novel. For applying performance of telling, the following example shows that the narrator draws the reader`s attention towards the action of magic:

1. "Be grateful if yeh didn't mention that ter anyone at Hogwarts," he said. "I'm — er — not supposed ter do magic, strictly speakin'." (Rowling, 1997: 59)

3.5.1.1.2 Speech Act of Stating

The speech act of *stating*, in which the S suggests something as being the case, is another speech act that is categorized under Searle's (1969) classifications of speech acts *'representative'*. In all appearances, *stating* seems to be quite similar to *telling*, and there are instances when it is very difficult to differentiate between the two. In light of this, the clearest way to cut through such misunderstanding is to turn one's attention to the felicity conditions of the asserting speech act, which are as follows:

1- *'Propositional Content Condition'*: P is represented as any P.

2- *'Preparatory Conditions'*: with reasons or evidence, S has the truth of P, yet it is not immediately clear to 'S' that 'P' is known to 'H'.

3- *'Sincerity Condition'*: S thinks that 'P'.

4- *'Essential Condition'*: The S's utterance is considered as an affirmation to the effect that 'P' accurately depicts the situation (p. 183).

For more elaboration in the following example, to identify the performance of magic, the narrator is engaged in an issue of truth to clearly state the exact act of magic is performed by a character:

2. "For some reason, the back of his neck prickled. The very dust and silence in here seemed to tingle with some secret magic." (Rowling, 1997, p. 82)

From the aforementioned, such example shows 'felicity conditions' of the representative speech act of stating. Due to the fact that, stating is regarded as has capacity to start a series of additional speech acts, and the act of stating can be viewed as felicitous.

3.5.1.1.3 Speech Act of Asserting

Representative speech act of *asserting* seems to be similar to representative speech act of *stating* because the S, in both acts, requires the truth of a particular state of affairs. Searle (1969) puts it easily when he proclaims that the felicity condition of representative speech act of asserting requires the illocutionary force of assertion. In the following example, a character asserts what he has already mentioned in which the utterance contains the illocutionary force of assertion by saying that:

3. "Don' make me say it again. Anyway, this — this wizard, about twenty years ago now, started lookin' fer followers." (Rowling, 1997, p. 54)

3.5.1.1.4 Speech Act of Reporting

According to Searle and Vanderveken (1985, p. 185), *reporting* is the act of making an assertion about something happened in the past and has a relation to the time of present. Essentially, reporting seems to be similar to the speech acts of stating and asserting in terms of felicity conditions. Conspicuously, it is different from them in that the *'Propositional Content Condition'* refers to 'P', which is something happened in the past and reported in the present.

Consequently, an illustration of this is the following scenario, which shows how the narrator uses a representative speech act of reporting to convey what happened in a particular context.

4. "They passed book shops and music stores, hamburger restaurants and cinemas, but nowhere that looked as if it could sell you a magic." (Rowling, 1997, p. 68)

3.5.1.1.5 Speech Act of Suggesting

'*Suggesting*' is another type of speech acts, which falls under Searle's representatives but it has two functions as directive and assertive. Due to the fact that, a suggestion can direct the H and it can indicate that the S insist. Generally, it refers to the way in which the S/writer gives suggestions or instructions, offers help, makes a proposal, etc., in order to get an advantage for him/herself and that for the listener. Searle and Vanderveken (1985) propose some felicity conditions, which refer to the performance of suggesting as follows:

1- *'Propositional Content Condition'*: Future act of 'H'.
2- *'Preparatory Conditions'*: Both S and H do not have evident about that H would do the act. H has a good reason to think that the action

will be to his advantage. S has a good basis to think that both S and H will profit from the action.

3- *'Sincerity Condition'*: S thinks that H will profit from the action.

4- *'Essential Condition'*: The S's utterance is considered as indication that H is interested in the act (p. 187).

For more applicability, in the following example, a character exploits the representative speech act of suggesting by presenting a question for retuning to home:

5. "Wouldn't it be better just to go home, dear?" (Rowling, 1997, p. 43)

3.5.1.1.6 Speech Act of Assuring

Under Searle's representative speech acts, *assuring* is considered as one way in which a S cuts the opaque doubt by making H to be sure. In order to alleviate any doubts the H may have, the S intends to make H feel certain when he assures a particular state of affairs. Searle and Vanderveken (1985) hypothesize some felicity conditions that are suite to representative speech acts of assuring:

1- *'Propositional Content Condition'*: Any 'P'.

2- *'Preparatory Conditions'*: S has arguments or facts to support the truth of 'P', and it is clear to 'S' that H has some doubts about it.

3- *'Sincerity Condition'*: S attempts to convince H to be sure despite the fact that H already has some doubts.

4- *'Essential Condition'*: The S's utterance is considered as an effort to persuade H of the truth of 'P' (p. 184).

In the following example, a S attempts to convince the H about something because the H has some doubts about it:

6. "Don't you understand? If Snape gets hold of the Stone, Voldemort's coming back! Haven't you heard what it was like when he was trying to take over?" (Rowling, 1997, p. 270)

3.5.1.1.7 Speech Act of Affirming

'*Affirming*' is one of the most extensively used types that in daily conversation because its function is positive assertion, which is usually tied with the answer *'yes'*. Thus, the representative speech act of affirming is counted as the way in which a S affirms particular information in positive way that is uncertain to a H. In the same context, Searle and Vanderveken (1985) propose the following some felicity conditions of affirming:

1. *'Propositional Content Condition'*: Any 'P'.
2. *'Preparatory Conditions'*: S has arguments or facts to support the truth of P and is not obvious to 'S' that H knows P.
3. *'Sincerity Condition'*: 'S' believes P.
4. *'Essential Condition'*: The S's utterance is considered as a positive assertion (p. 183).

Consequently, a positive assertion is exploited by a S to achieve the representative speech act of affirming as in the following example:

7. "Yes, exactly. I heard he's a sort of savage — lives in a hut on the school grounds and every now and then he gets drunk, tries to do magic, and ends up setting fire to his bed." (Rowling, 1997, p. 78)

3.5.1.1.8 Speech Act of Criticizing

One of the speech acts that falls within Searle's representatives is *criticizing*. It is often separated from other comparable acts such as speech act of blaming. According to Searle and Vanderveken (1985), criticizing is a way in which a S asserts a particular state of affairs which is bad or s/he dislikes it. Deliberately, a S performs the representative speech act of criticizing when s/he intends to show disapproval about something bad. Therefore, criticizing refers to expressing something that represents a negative evaluation of a certain behavior or action; applicably it has the following felicity conditions:

1- *'Propositional Content Condition'*: Bad P regarding a particular state of affairs.

2- *'Preparatory Conditions'*: S has sufficient justification for his judgment that a specific situation is undesirable.

3- *'Sincerity Condition'*: S has a negative view of the behavior or attribute s/he criticizes.

4- *'Essential Condition'*: The S's utterance is considered as a disapproval and negative evaluation of a particular state of affairs, which is represented as P (p. 190-1).

Transparently, the following example manifests the performance of criticizing:

8. "Harry and Ron were delighted when she told Malfoy he'd been doing it wrong for years." (Rowling, 1997, p. 146)

3.5.1.1.9 Speech Act of Praising

The speech act of *praising* is subsumed under both the classification of representative and expressive. Concerning the representative speech act of

praising, Searle and Vanderveken (1985) claim that praising someone or something means to assert that a particular state of affairs or to express approval of him or it. Definitely, it is considered a way in which a S recognizes that the person or thing praised is good. As a result, the propositional content for the representative speech act of praising is associated to the S that is described as good.

1- *'Propositional Content Condition'*: Good P regarding a particular state of affairs.

2- *'Preparatory Conditions'*: S has sufficient justification for his judgment that a specific situation is desirable.

3- *'Sincerity Condition'*: S has a positive view of the behavior or attribute s/he praises.

4- *'Essential Condition'*: The S's utterance is considered as a approval and positive evaluation of a particular state of affairs which is represented as P, (p. 190).

This is demonstrated in the following utterance, in which the S performs the representative speech act of praising by mentioning the attributes of the H:

9. "Well done, Ron, excellent, said Percy Weasley pompously across Harry as "Zabini, Blaise," was made a Slytherin. Professor McGonagall rolled up her scroll and took the Sorting Hat away." (Rowling, 1997, p. 122)

3.5.1.1.10 Speech Act of Blaming

According to Searle and Vanderveken (1985*blaming* is a positive and useful illocutionary act that allows someone to blame another for responsibility of negative events without being unpleasant. Otherwise, Williams (2006) defines the representative speech act of blaming as an expression of the S's disapproval, negative emotion, or irritability toward a past or present action, the consequences of which are assigned to the someone`s responsibility.

Moreover, the successful performance of the representative speech act of blaming requires particular felicity conditions as follows:

1- *'Propositional Content Condition'*: P is considered as bad.
2- *'Preparatory Conditions'*: S has sufficient justification for that H is responsible for the bad P.
3- *'Sincerity Condition'*: S thinks that P is bad and blameworthy.
4- *'Essential Condition'*: The S's utterance is considered as undertaking to a particular state of affairs, which is represented as P (p. 190).

The performance of speech act of blaming is employed in literary texts for certain functions. It can be considered as expressing of awareness of whether S`s or someone`s else responsibility for the negative events. Thus, it is thought to be as an endeavor to blame the responsible for negative action to rectify the situation. For instance, a S in the following utterance performs the act of blaming to announce that he is responsible for negative action:

10. "A foolish young man I was then, full of ridiculous ideas about good and evil. Lord Voldemort showed me how wrong I was." (Rowling, 1997, p. 291)

3.5.1.1.11 Speech Act of Reminding

Under Searle's representative speech acts, *reminding* is considered as one way in which a S intends to remind the H about something that might be forgotten. According to Searle and Vanderveken (1985), reminding means asserting the claim made to a H with the added property condition that the H formerly understood the propositional content but could have forgotten it. The speech act of reminding is viewed as having both an assertive and a directive sense because to remind is to assert propositional content, and it may be used to intentionally remind someone to do something. Accordingly,

the successful performance of the representative speech act of reminding requires particular felicity conditions as follows:

1- *'Propositional Content Condition'*: P is represented as any P.
2- *'Preparatory Conditions'*: With reasons or evidence, S has the truth of P, yet it is clear to 'S' that P is known to H.
3- *'Sincerity Condition'*: S thinks that P.
4- *'Essential Condition'*: The S's utterance is considered as a reminding to the effect that H could have forgotten P (p. 185).

The following example clearly illustrates how representative speech act of reminding is successfully carried out:

11. "I have also been asked by Mr. Filch, the caretaker, to remind you all that no magic should be used between classes in the corridors." (Rowling, 1997, p. 127)

From all the aforementioned subtypes of representative speech acts, the analysis of the data under investigation is concerned only with the applicable speech acts and excluded the other sub-types. Systematically, for explicit illustration, the following schematized figure shows all subtypes of representative speech acts in this study that are selected for analyzing the data:

Figure 5

Subtypes of Representative Speech Acts

REPRESENTATIVES
- Telling
- Stating
- Asserting
- Reporting
- Suggesting
- Assuring
- Affirming
- Criticizing
- Praising
- Blaming
- Reminding
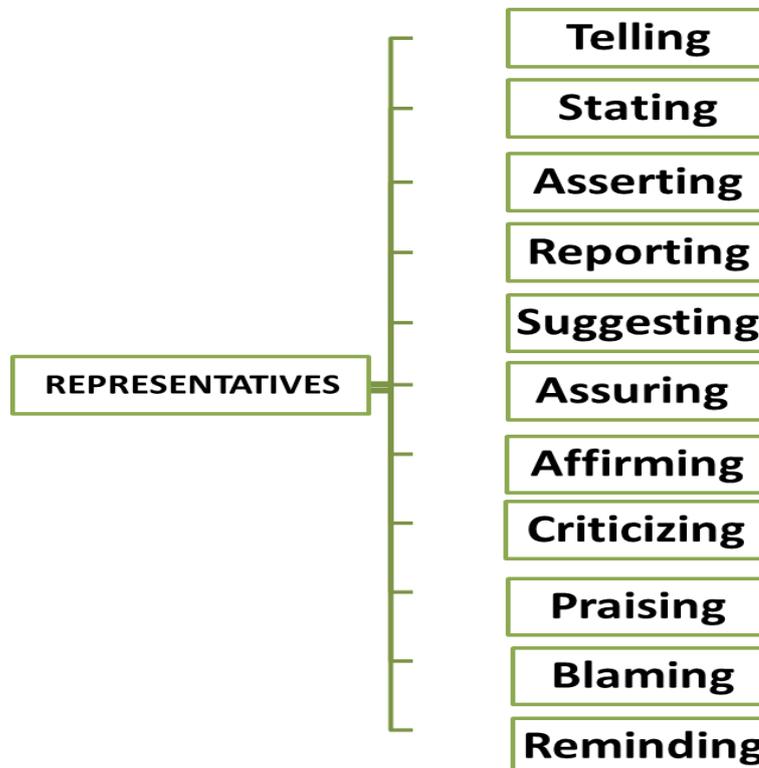
3.5.1.2 Commissive Speech Acts

Generally, *commissive* is one of the major Searle`s classification of speech acts which play significant role in conversation. Simply, commissives are speech acts that obligate the S to do what is stated in the speech which influence people's behavior by fostering a sense of commitment. In practice, they appear to be comparable to directive speech acts, but the between them is represented by commitment. This commitment, however, differs from directives in that it is placed on the S rather than the listener. They are taken into account as S`s commitment to undertake a future action for the aim of the common good or the mutual advantage. Conspicuously, commissive speech acts show the S's intention to do something; such as offer, promise,

threat, etc. (Allott, 2010, p. 32). For explicit elaboration about speech acts and Searle`s classification (See 2.5.1.2).

In the same context, Black (2006) proclaims that commissives are extensively used in dialogue by characters in literature, but less often in narrator dialogue. This is due to the fact that a character commits him/herself to do what is stated in conversation. To put it transparently, commissives play crucial role in literary texts especially character-to-character interaction. The successful performance of commissive speech acts require a S`s commitment to future action that motivates readers` attention to the world of black magic in literature. Consequently, black magic appears when certain commissive speech acts are performed. The following commissive speech acts are so likely to play role in the selected data:

3.5.1.2.1 Speech Act of Promising

The *promising* is one of Searle's classification of commissive speech act, which refers to a S`s commitment (not) to do a particular state of affairs. Unless it is made insincerely, promising indicates to an obligation upon the promise by the S. According to Searle and Vanderveken (1985), there are two unique characteristics set promising apart from other commissive verbs. First, a promise is always offered to a H to do something for his benefit. Second, promises require a particularly unusual form of commitment, namely an obligation. The effective performance of commissive speech act of promising requires felicity conditions:

1- *'Propositional Content Condition'*: P is a future act of S.
2- *'Preparatory Conditions'*: P won't happen by itself and P will be of a beneficial effect.
3- *'Sincerity Condition'*: S sincerely plans to carry out P.

4- *'Essential Condition'*: The S's utterance is considered an obligation to carry out P by S (p. 192).

In the following utterance, boastfully a character imposes himself to do something in the future by promising the H:

12."Still famous, said Ron, grinning at him. Not where I'm going, I promise you, said Harry." (Rowling, 1997, p. 308)

3.5.1.2.2 Speech Act of Offering

Offering is one of the commissive speech acts; it is considered unique among commissive verbs since it names a conditional commissive illocution. Thus, *an offer* appears to be similar to a promise that is dependent on the receiver's acceptance. Logically, 'the offering' imposes on the S to do a particular kind of action with the condition of the H's acceptance. Therefore, an offering may not be accounted as a commissive speech act if a H rejects or refuses the offer, (Searle and Vanderveken, 1985)

If the subsequent felicity conditions are met, the commissive speech act of offering can be carried out:

1- *'Propositional Content Condition'*: If H accepts P, P is a future act of S.

2- *'Preparatory Conditions'*: P may or may not happen and H may accept or refuse P.

3- *'Sincerity Condition'*: S sincerely wishes to carry out P.

4- *'Essential Condition'*: The S's utterance is considered as a wish that P can be done (p. 195).

The following example shows how a character exploits the commissive speech act of *offering* by inviting his friend for having a cup of tea:

13. "I know you get Friday afternoons off, so would you like to come and have a cup of tea with me around three?" (Rowling, 1997, p. 135)

3.5.1.2.3 Speech Acts of Accepting

According to Searle and Vanderveken (1985), the best method to treat acceptances in one of the numerous senses of the word *'accept'* is as reactions to specific kinds of directives and commissives. The response of the speech accurately determines its propositional content. Therefore, one has the option to accept or reject an offer, invitation, or application. In each situation, accepting binds the S in certain ways. Unless stated otherwise, it is illogically to speak of *'accepting'* a request rather than one being granted, maybe because the fundamental non-speech act idea of accepting is that of receiving something that is given, such as gifts. Thus, acceptance commits S to perform a future course of action. The effective performance of commissive speech act of accepting requires the following felicity conditions:

1. *'Propositional Content Condition'*: If S accepts P, P is a future act of S.
2. *'Preparatory Conditions'*: P is imposed on S to be carried out, neither S nor H know that S will do what he commits himself to do.
3. *'Sincerity Condition'*: P need not be beneficial for S.
4. *'Essential Condition'*: The S's utterance is considered as an acceptance that P can be done (p. 194).

In the following utterance, intentionally a character commits himself to do something in the future by giving acceptance:

14. "Don't stop and don't be scared you'll crash into it, that's very important. Best do it at a bit of a run if you're nervous. Go on, go now before Ron. Er — okay, said Harry." (Rowling, 1997, p. 93)

3.5.1.2.4 Speech Acts of Threatening

Conspicuously, another type of commissive speech act that appears in data under investigation is *threat*. Searle and Vanderveken (1985) proclaim that threatening speech acts are different from *promising* speech acts in two ways: First, the commitment is not to do something for the H's advantage but rather to his harm; and second, there is no obligation included in threatening speech acts. Accordingly, threatening does not require obligation as institutionally reliant as promising since there is no commitment performing the threat. The following felicity conditions are necessary for the successful execution of the commissive speech act of threatening:

1- *'Propositional Content Condition'*: P is a future act of S.
2- *'Preparatory Conditions'*: P may or may not happen, and P will be H`s harm.
3- *'Sincerity Condition'*: S is not obliged to carry out P.
4- *'Essential Condition'*: The S's utterance is considered as threating H and there is no obligation to carry out (p. 193).

In the following utterance, a character who is a teacher of magic arrogantly threats the students by uttering that:

15. "She said. Anyone messing around in my class will leave and not come back. You have been warned." (Rowling, 1997, p. 134)

Accordingly, the analysis of the data under investigation is concerned only with four of the applicable commissive speech acts. Systematically, the

following schematized figure illustrates the commissives that are hoped to be applied in the data.

Figure 6

Subtypes of Commissive Speech Acts
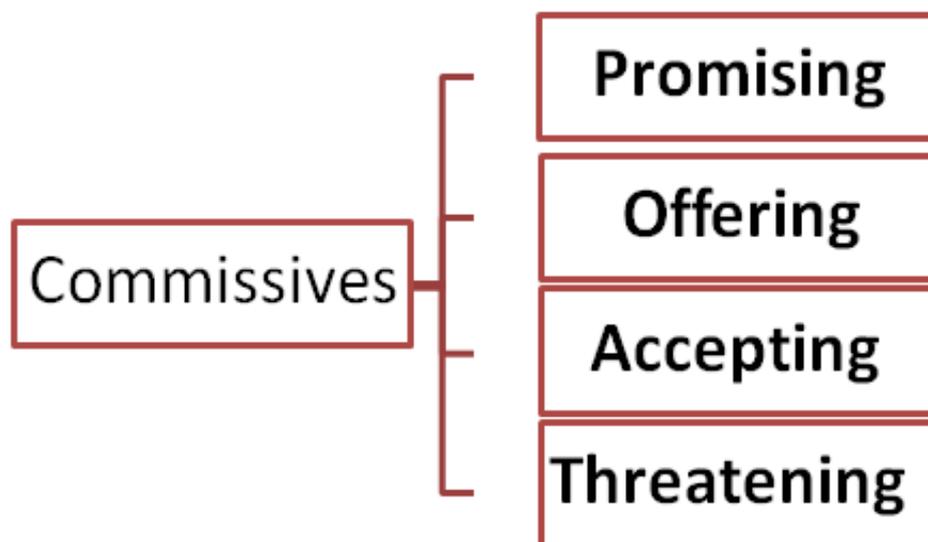
3.5.1.3 Directive Speech Acts

Directive is one of Searle`s classification of speech acts; it refers to the S's attempt to motivate the addressee to do something. Directive speech acts reveal what the S wants. Specifically, they include: Advice, command, questions, requests, etc. A directive speech act, in other words, manifests the effect of the S's utterance on the H to perform something, (Searle, 1976, p. 10).

Intrinsically, directives are more extensively found in character-to-character dialogue of literary works. However, to the reader are rarely given in the narrator's voice, for the simple reason that readers live outside the fiction's communication structure, (Black, 2006)

Unquestionably, in the present study, the data under investigation taken from novels that are concerned with black magic, which involve exploiting of

power and authority to influence others. Consequently, it is hoped that *directive speech acts* conspicuously play significant role in the data, as in the following.

3.5.1.3.1 Speech Act of Commanding

The speech act of *commanding* is a one of Searle`s classification of directives. According to Searle and Vanderveken (1985*telling someone to perform something* is, on the one hand, different from *commanding someone to perform it* on the other hand. The difference is that commanding is considered, as has a greater degree of power than telling. This is due to the fact that the power comes from position of authority over the H. The effective performance of directive speech act of commanding has the following felicity conditions:

1- *'Propositional Content Condition'*: H`s future act.

2- *'Preparatory Conditions'*: H is capable of performing the act, and S has faith in H's ability to carry it out. It is also unlikely that S would predict that H would carry out the act ordinarily, and S has to be in a position of power over H.

3- *'Sincerity Condition'*: S wants H to carry the act.

4- *'Essential Condition'*: The S's utterance is considered an effort to get H to carry out the action under S's authority (p. 201).

In the following example, a character asks his uncle, actually, the uncle performs the directive speech act of commanding by saying that *'Don't ask questions'*. The accurate performance of commending is derives from uncle`s greater degree of power.

16."Why? said Harry. Don't ask questions! snapped his uncle." (Rowling, 1997, p. 37)

3.5.1.3.2 Speech Act of Suggesting

Searle and Vanderveken (1985) remark, *a suggesting* is regarded a speech act that is subsumed under the directive classification. A suggestion is performed by interlocutors to provide recommendations, give assistance for both S and H in order to propose solutions.

Consequently, *suggesting* is done in reference to the forthcoming felicity conditions:

1- *'Propositional Content Condition'*: H`s future act.
2- *'Preparatory Conditions'*: H is capable of performing the act, and S has faith in H's ability to carry out the act after the suggestion.
3- *'Sincerity Condition'*: S thinks that the action will be advantageous to both S and H.
4- *'Essential Condition'*: The S's utterance is considered as an effort that the act is in H's best interest (p. 202).

The following example clearly illustrates how directive speech act of suggesting is successfully carried out.

17."The Sorting Ceremony will take place in a few minutes in front of the rest of the school. I suggest you all smarten yourselves up as much as you can while you are waiting." (Rowling, 1997, p. 114)

3.5.1.3.3 Speech Act of Warning

A *warning* is a speech act that is classified as a subtype of directive. Obviously, it refers to the way in which the S warns the H for a certain purpose. According to Searle and Vanderveken (1985), in most cases, the S 'warns' the H in an attempt to make him take action or to urge him to do something or stop doing something. In other words, the S wants the H to do something. To put it another way, the S issues a caution to the listener

against a certain circumstance that is not in the best interests of the listener. The following conditions, all of which are favorable, work well in along with the directive concerning 'speech act of warning'.

1- *'Propositional Content Condition'*: Future act or state.

2- *'Preparatory Conditions'*: The event is likely to happen, and H believes it is not in H's best interests.

3- *'Sincerity Condition'*: S thinks that the action will be not in H's best interest.

4- *'Essential Condition'*: The S's utterance is considered an effort that the act is not in H's best interest (p. 202).

For applicability, the literary texts under investigation are involving black magic, so, it is clearly thought that the effective performance of the directive speech acts of *warning* can be seen extensively. The following example shows how the warning is performed.

18."Ron's nerves were already stretched to the breaking point with anxiety about Harry. I'm warning you, Malfoy — one more word— Ron! said Hermione suddenly." (Rowling, 1997, p. 223)

3.5.1.3.4 Speech Act of Asking

Asking is another type of directive speech act that is presented by Searle. It refers to the way in which the S seeks to get information from the H. Searle and Vanderveken (1985) distinguish between two very different uses of *'ask'*: First, is the idea of posing a question in order to get information. Second, it is used for the idea of requesting an action, to ask someone to do something. A question is always directive because it tries to induce the respondent to do an act of speech. In other words, *asking* requires the performance of action by the H in response to the S's demand. Consequently,

the directive speech of asking cannot be performed unless there are some felicity conditions as follows:

1- *'Propositional Content Condition'*: Any P.
2- *'Preparatory Conditions'*: S has no idea about the answer, and neither S nor H are certain that H will offer the details without being prompted.
3- *'Sincerity Condition'*: S needs to get information from H.
4- *'Essential Condition'*: The S's utterance is considered as an effort to elicit this information from H (pp. 199-200).

In the following example, a character asks a question to perform the directive speech act of asking.

19. "Where're you going? said Ron sleepily. I've just thought of something, said Harry. He had turned white. We've got to go and see Hagrid, now." (Rowling, 1997, p. 265)

Finally, the analysis of the data under investigation is concerned only with four of the applicable directive speech acts. Systematically, the following schematized figure illustrates the directives that are performed in the data.

Figure 7

Subtypes of Directive Speech Acts
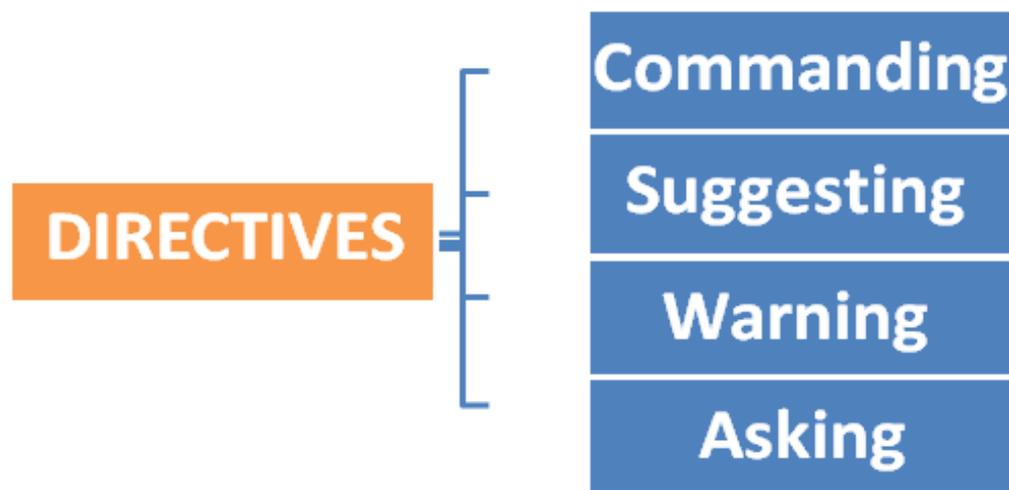
3.5.1.4 Declarative Speech Acts

Declarations are speech acts that, by simply expressing something, cause immediate changes in a situation. In reality, the S has the power to change the world; by doing so, he or she creates a connection between propositional information and the outside world. Moreover, the successful performance of declarative speech act demands institutional power and the S to have a particular position.

Besides, these kinds of speech acts are employed efficiently, aiming to bring about change to a specific situation, to create a new reality. In order for the proclamation to be effectively delivered, the S has to have some kind of institutional position within the setting that has been provided. As Black (2006, p. 23) points out, declarations are not able to take place naturally within the flow of discourse in literary works; rather, they can only be found in the form of so-called 'pseudo speech acts', such as when characters get married or are sent to jail. Consequently, declarative speech acts are viewed to be rarely applicable in black magic practices within literary texts. Aforementioned, it is hoped that declarative speech acts of approving may be performed in the data under analysis.

3. 5.1.4.1 Speech Act of Approving

In general, *approving* is regarded as the declarative speech act by which the S intends to perform such type in order to show his approval that something is good or valid.

The effective performance of the declarative speech act of approving requires the following felicity conditions:

1- *'Propositional Content Condition'*: A future act.

2- *'Preparatory Conditions'*: S, who is in a specific institutional position, is declaring that P is good or valid.

3- *'Sincerity Condition'*: P is good or valid.

4- *'Essential Condition'*: The S's utterance is considered an effort to creating certain institutional states of affairs.

The following example reflects the successful performance of declarative speech act of approving when the professor McGonagall gives the approval to student.

20."Can you see how much better off he'll be, he's ready to take it? Professor McGonagall opened her mouth, changed her mind, swallowed, and then said, Yes yes, you're right, of course." (Rowling, 1997, p. 13)

The analysis of the data is concerned only with one of the applicable declarative speech act of approving. Systematically, the following schematized figure illustrates the declarative that are performed in the data.

Figure 8

Subtypes of Declarative Speech Acts

3.5.1.5 Expressive Speech Acts

Considerably, the expressing of feelings requires some sorts of verbs that go hand in hand with this type of speech acts. Thus, *expressives* are speech acts that refer to the way in which the S shows his feelings. They are described as reflection of S's inner condition or psychological attitude, such as joy, likes,

sorrow, dislikes etc. Specifically, they include: Thanking, apologizing, praising, blaming, etc.

According to, Black (2006), in literary texts, one could anticipate to encounter of expressives more frequently in the discourse of fictional characters than in the narrator's voice, but they do appear there as well. Accordingly, it is thought that expressive speech acts are performed extensively in the data under investigation.

3.5.1.5.1 Speech Act of Apologizing

Apologizing is one of the subtypes of expressive speech acts that is employed by a S in order to convey his/her regret or sorrow for a specific situation. According to Searle and Vanderveken (1985), there are two aspects that are directly associated with apologizing: first, the S is considered responsible for the thing about which s/he feels sorrow. In addition, secondly, the propositional content is thought to be bad for the H, and due to this, the S tries to apologize. For the accurate performance of the speech act of apologizing, four felicity conditions must exist as follows.

1- *'Propositional Content Condition'*: Past event or stat that performed by S.

2- *'Preparatory Conditions'*: H finds the act offensive, and S agrees that H finds the act offensive.

3- *'Sincerity Condition'*: S regrets carrying out the action.

4- *'Essential Condition'*: The S's utterance is considered as an expressing of remorse by S for doing the act (p. 211).

The following example shows how the character performs the expressive speech act of apologizing in order to fix the situation with the H.

21."Neville, she said, I'm really, really sorry about this." (Rowling, 1997, p. 273)

3.5.1.5.2 Speech Act of Praising

One other category that falls under the category of expressive speech acts is the category known as *praising* which, according to Searle and Vanderveken (1985), refers to the manner in which one expresses thoughts of approval. Therefore, it suggests that the thing or person being *'praised'* is worthy of admiration in the current condition of events. As a consequence of this, there are a few 'felicity conditions' that go hand in hand with flawless execution of the expressive speech act known as 'praising':

1- *'Propositional Content Condition'*: Good P regarding a certain situation.
2- *'Preparatory Conditions'*: S has a good basis for his view and is allowed to assess a certain situation due to certain unique responsibilities.
3- *'Sincerity Condition'*: S has a favorable assessment of the action or the attribute he praises.
4- *'Essential Condition'*: The S's utterance is considered an expressing of positive evaluation of a certain state of affairs (p. 215).

The following example clearly illustrates how expressive speech act of praising is successfully carried out by the S.

 22."Well done, Ron, excellent, said Percy Weasley pompously across Harry." (Rowling, 1997, p. 122)

3.5.1.5.3 Speech Act of Greeting

Considerably, *Greeting* is a subtype of the expressive speech acts, which is viewed as a social aspect in which the S amicably expresses respectful manner. Basically, what stated by Searle and Vanderveken (1985) is necessary to be exist here "Greet is only marginally an illocutionary act since

it has no propositional content" (p. 215). It simply means to express good feeling over someone's presence or arrival. The sufficient performance of the expressive speech act of *greeting* requires only two the following felicity conditions:

1- *'Propositional Content Condition'*: None
2- *'Preparatory Conditions'*: S just met or was introduced to H.
3- *'Sincerity Condition'*: None
4- *'Essential Condition'*: The S's utterance is considered as courteous recognition of H by S (p. 215).

In the following example, a character expresses good feeling over someone's presence to perform the expressive speech act of greeting:

 23."Good evening, Hagrid, I hope you are well?" (Rowling, 1997, p. 253)

3.5.1.5.4 Speech Act of Deploring

Deploring is subtype of expressive speech act, which is regarded as the way of expressing a negative evaluation of a certain state of affairs. Thus, deploring is an expressive force that requires the following felicity conditions to be achieved:

1- *'Propositional Content Condition'*: P is sad act.
2- *'Preparatory Conditions'*: S conveys his deep regret and dissatisfaction with P.
3- *'Sincerity Condition'*: S believes P.
4- *'Essential Condition'*: The S's utterance is considered as an expressing of a sad state of affairs and that someone other than H is accountable for the undesirable situation (Searle and Vanderveken, 1985, p. 214).

The following example clearly illustrates how expressive speech act of deploring is successfully carried out by the S.

24. "Where are your parents? They're dead, said Harry shortly. He didn't feel much like going into the matter with this boy. Oh, sorry." (Rowling, 1997, p. 75)

3.5.1.5.5 Speech Act of Thanking

Basically, the present study adopts some speech acts that are essential for the analysis and correspond with the data under investigation. *Thanking* is one of the speech acts, which is described as a method of expressing gratitude as well as establishing solidarity and intimacy between the participants in a conversation (Searle and Vanderveken, 1985).

Consciously, the accurate performance of expressive speech act of *thanking* demands the following felicity conditions:

1- *'Propositional Content Condition'*: Past act carried out by H.
2- *'Preparatory Conditions'*: The event benefits 'S', and 'S' thinks that the event benefits him/herself.
3- *'Sincerity Condition'*: S feels grateful for the act.
4- *'Essential Condition'*: The S's utterance is considered an expressing of gratitude (p. 212).

The following example manifests the performance of expressive speech act of thanking:

25. "You must come and stay this summer, said Ron, both of you — I'll send you an owl. Thanks, said Harry" (Rowling, 1997, p. 308)

Finally, the analysis of the data under investigation is concerned only with five of the applicable expressive speech acts. Systematically, the following schematized figure illustrates the expressives that are performed in the data:

Figure 9

Subtypes of Expressive Speech Acts
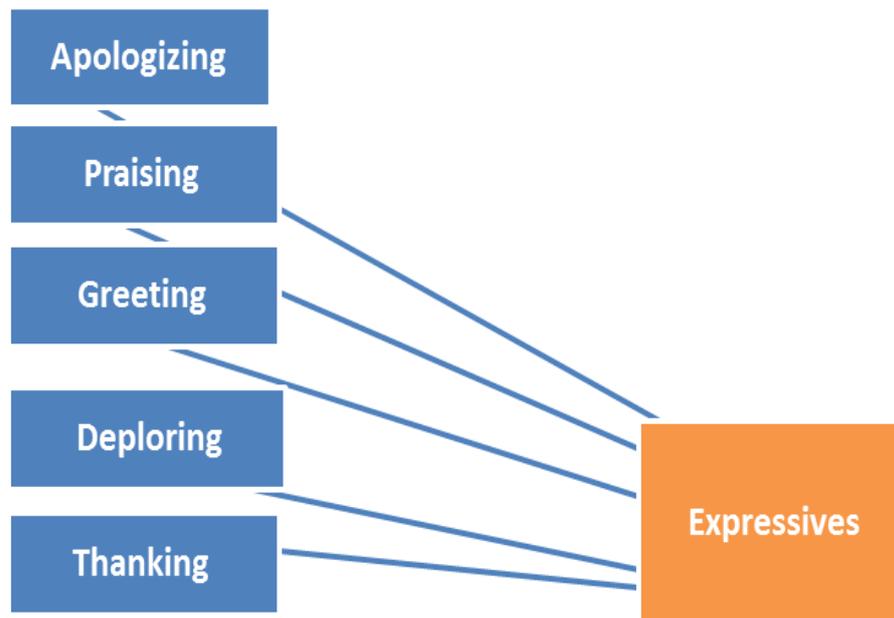
From all the aforementioned subtypes of speech acts, the eclectic model of analysis is designed to involve only the applicable speech acts that correspond with the data under investigation. Systematically, for more intelligible elaboration, the following schematized figure shows all types and subtypes of speech acts in this study that are selected for analyzing the data.

Figure 10

All Sub-Types of Speech Acts
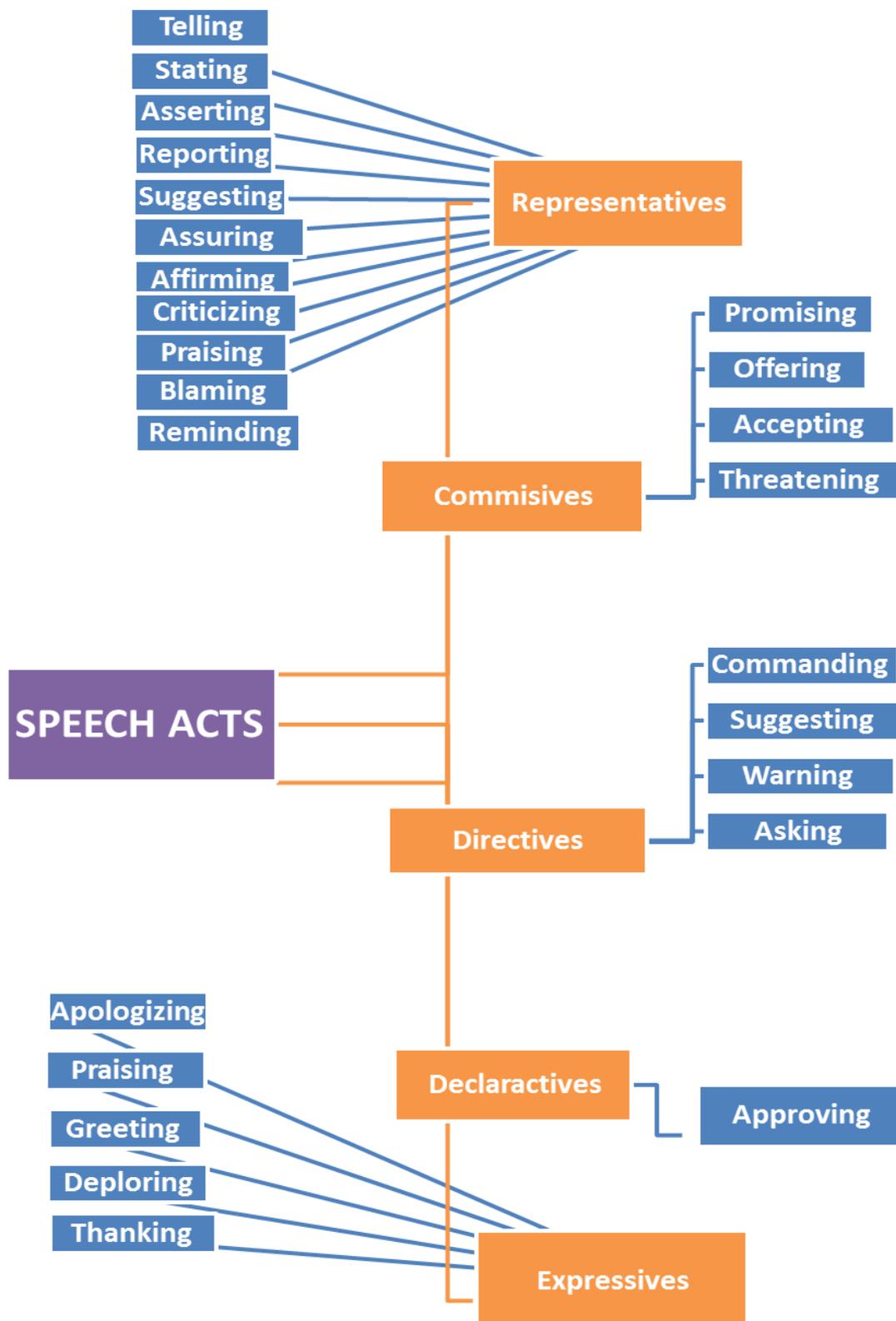
3.5.2 Cooperative Principle

The CP is one of the main pragmatic strategies of presenting black magic in literary texts. It is regarded as a collection of the most important precepts in pragmatics, which includes a set of rules. According to Yule (2000), to achieve meaningful conversation, people should follow Grice`s (1975) principle of cooperative (See 2.5.2).

It is noteworthy to raise a logical question here: how and to what degree are CP and its maxims applicable to black magic in literary texts? Unquestionably, CP is described by Black (2006) as practical and analytical strategies for pragmatic research on any topic. Grice's maxims apply to literary texts because the dialogue between the characters is representative of real conversation. As a result, CP is viewed as a methodical interpretive process that serves as a roadmap for interpreting literary texts.

It is worth mentioning that, in most cases, CP and its maxims play significant role with any pragmatic study because this theory provides the understanding of meaning in interactional contexts. In addition, the most significant element of Grice's theory for the interpretation of literary texts, according to Black (2006), is to generate implicatures by purposely violating or utilizing the maxims. Then, the readers of literary texts are encouraged to think about the implications of such a departure from the maxims. Due to the fact that writers/novelists are able to interweave different themes and meanings, which is considered a very helpful method for guiding readers to choose the suitable meanings that are consistent with black magic as well as the general theme. Finally, Grice's theory is applicable throughout two levels of interactions: CCL and NRL; then, fewer violations of maxims at NRL support the novelist's desire to take the reader on a journey through the magic world. The difference between these levels is that the reader may

occasionally have more knowledge than the characters; s/he is able to draw conclusions about potential implicit meanings that are not available to the characters.

3.5.2.1 The Maxim of Quantity

Basically, Grice`s (1975) quantity maxim refers to the amount of information to be provided as no more or less informative.

Indispensability, quantity maxim is commonly used in literary texts since it requires appropriating the amount of information. Undeniably, it shows the purposes of highlighting the impact of the information being communicated and outlining the writer's overarching theme, which reveals the purpose behind the use of black magic in literary works

In the following example, the writer breaks the rule blatantly by violating the maxim of quantity when she elaborates and describes the situation in which a character suddenly appears. In other words, the writer says more than what is required, that is, by repeating the same description with different language construction.

26."A man appeared on the corner the cat had been watching, appeared so suddenly and silently you'd have thought he'd just popped out of the ground." (Rowling, 1997, p. 5)

3.5.2.2 The Maxim of Quality

According to Grice (1989), this maxim refers to participants in conversation who should make every effort to make their contributions true.

Specifically, works of literature that include black magic demonstrate the usefulness of violating the quality maxim, which is a term for a false claim. Narrators lie, embellish, or conceal information much as fictional characters

do. The following is an extreme example of a character's exaggerated narration.

27. "If they hadn't found me, I'd be dead now. Harry stuck his wand up its nose and Ron knocked it out with its own club. They didn't have time to come and fetch anyone. It was about to finish me off when they arrived." (Rowling, 1997, p. 128)

Obviously, the reason for this violation is that the S intentionally employs metaphorical language to implicitly convey that he needs assistance.

3.5.2.3 The Maxim of Relation

One of Grice's four maxims is the maxim of relation, which refers to the S's contribution that should be relevant to situation. In other words, if an utterance is interpreted as a contribution to the S's or H's conversational aim, then, it is considered relevant to the speaking context.

In the same context, the writers of literary texts or the Ss (characters) may violate the maxim of relation to achieve certain functions such as conveying their intended meanings in an implicit way. In the following example, the maxim of relation is violated by the writer when he says "knocking out a twelve-foot mountain troll" which is unrelated to situation aiming to convey implicit meaning.

28. "But from that moment on, Hermione Granger became their friend. There are some things you can't share without ending up liking each other, and knocking out a twelve-foot mountain troll is one of them." (Rowling, 1997, p. 130)

3.5.2.4 The Maxim of Manner

The maxim of manner is one of Grice's four maxims, which refers to what S says that avoiding ambiguity and being brief.

Intrinsically, these maxims of manner are exploited in literary texts either in order to be followed or violated. The violation of the maxim, oil the wheels of implicature, serves the function of transferring the implicit meaning, which indicates of achieving a certain purpose. For more elaboration of this kind of maxim, the following example illustrates how the S violates the maxim of manner.

29. "I'm not sayin' that's not a good idea, but yer not ter use magic in the Muggle world except in very special circumstances, said Hagrid. An' anyway, yeh couldn' work any of them curses yet" (Rowling, 1997, p. 57)

From above example, it can be concluded that the S intends to convey a particular sort of meaning by giving obscure expressions such as "but yer not ter use magic in the Muggle world except in very special circumstances" in aim of achieving a certain purpose.

Aforementioned, the eclectic model of present study is designed to involve the CP and its maxims for analyzing literary texts in which black magic is included. Specifically, the study tries to deal only with CP and its maxims that are violated on both levels of interaction CCL and NRL. Systematically, for more intelligible elaboration, the following schematized figure shows the CP and its maxims on the two levels in this study for analyzing the data.

Figure 11

Cooperative Principle As Adopted From Grice`s (1975)
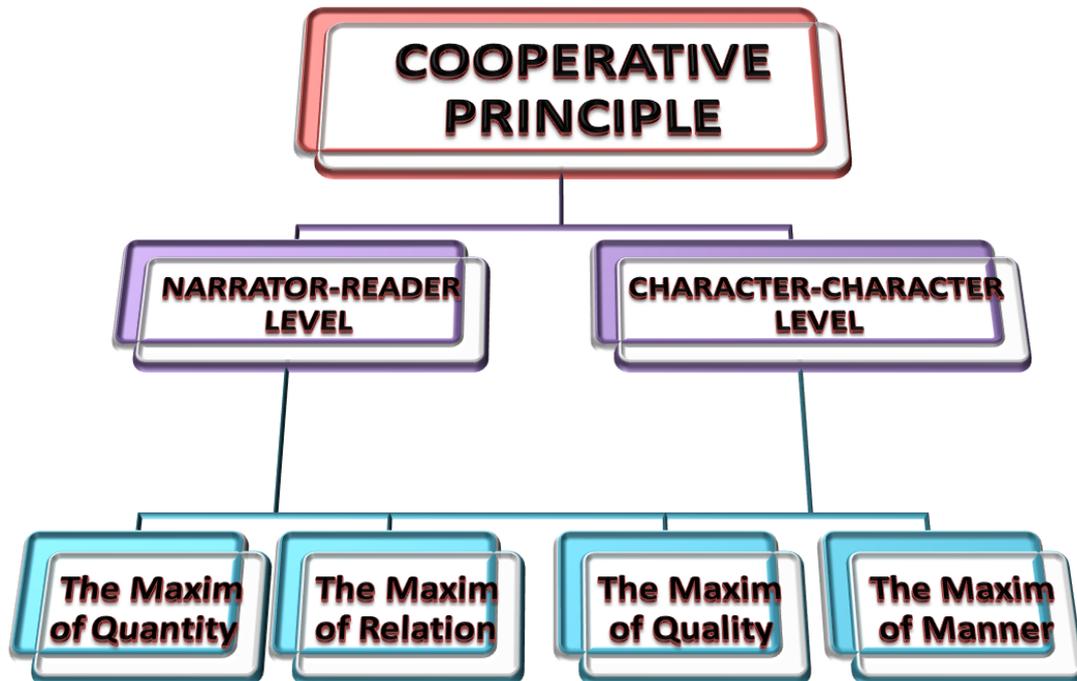
3.5.3 Deixis

Deixis is one of the main pragmatic strategies of presenting black magic in literary texts. Deictic expressions are a fruitful category of expressions in various fields of linguistics, particularly pragmatics. They have a relationship with certain words or expressions that alter depending on context (See 2.5.3).

In the same context, these expressions, basically, help the listener/reader to determine the referent of a referring statement based on its person, spatial or temporal links with the utterance circumstance. Thus, in literary texts, deictic expressions are employed to fulfill certain functions, such as inferences to the situation of presenting black magic. Consequently, the eclectic model includes deictic expressions in order to enable the researcher to identify the person, spatial or temporal indicator that is related to the context. The

present study is concerned with the situations of presenting black magic within literary texts; hence, it is necessary for the researcher to identify the deictic expressions in those situations. Specifically, the analysis of the data under study is concerned only with three types of deixis: person deixis, spatial deixis, and temporal deixis, which are to be appended to the model.

3.5.3.1 Person Deixis

Person deixis is deictic expressions that refer to the identity of the participants in an act of communication. Therefore, Levinson, (2004) identifies three basic grammatical distinctions of Person deixis, which are first, second, and third person pronouns. Obviously, 'I, we' are represented by a S as first person pronouns, 'you' is represented by an addressee as second person pronouns, and 'they, he, she, it' exclude S and addressee which are represented third person pronouns. Thus, in literary texts, person deixis is used to refer to the identity of the participants in a particular situation. Simply, in the following example, the use of person deixis shows the identity of the participants in the situation of practicing black magic:

30. "I was trying to find out how to curse Dudley. I'm not sayin' that's not a good idea, but yer not ter use magic in the Muggle world except in very special circumstances" (Rowling, 1997, p. 57)

In the above example, person deixis serves as a way of identifying the participants in a situation, which facilitates the procedure of analysis.

3.5.3.2 Spatial Deixis

Generally, spatial deixis is a deictic expression that refers to the location in relation to the S in space. The most fundamental spatial deictic expressions are represented: *here/there, up/down, left/right, above/below, in front of/behind,* etc.

In literary texts, the spatial deixis is employed, so, it is necessary to identify deictic expressions in order to reach a successful interpretation. Considering the following example.

31. "Harry looked over at the Slytherin table and saw a horrible ghost sitting there, with blank staring eyes, a gaunt face, and robes stained with silver blood." (Rowling, 1997, p. 124)

The S uses spatial deixis *there*, in this example, to provide more information about the situation and to specify the spatial positions in which the participants are involved. Scientifically, it is significant for any researcher to get a successful interpretation, especially in literary texts that serve the method of analysis. Therefore, it is intended to involve the spatial deixis with the model of analysis.

3.5.3.3 Temporal Deixis

Typically, deictic expressions such as *now, then, last year, this morning, tonight, ago etc.* are types of temporal deixis, which refers to the temporal points and spaces in reference to the time at which an utterance occurs in a speech situation. Conspicuously, it is significant for the researcher to identify temporal expressions in order to reach a successful interpretation that serves the analysis. For instance,

32. "You have your mother's eyes. It seems only yesterday she was in here herself, buying her first wand. Ten and a quarter inches long, swishy, made of willow. Nice wand for charm work." (Rowling, 1997, p. 58)

The requirement for successful interpretation of the above utterances is to specify the time at which an action occurs in a speech interaction. Thus, the temporal deixis *yesterday* is a temporal point at which an utterance occurs in a speech situation.

Finally, the analysis of the data under study is concerned only with three types of deixis: Person deixis, spatial deixis, and temporal deixis, which are appended to the model. The following schematized figure shows those deictic expressions adopted in the present study.

Figure12

Deixes
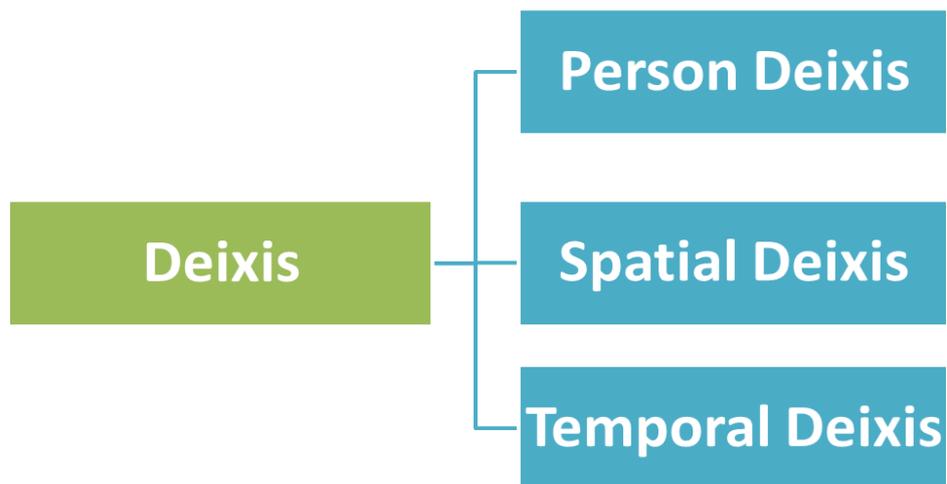
To sum up, the eclectic model is basically aimed at sketching a new stepwise for analyzing the data under investigation by adopting all pragma-stylistic strategies that elaborated above. Systematically, for more intelligible elaboration, the following schematized figure shows all pragma-stylistic strategies adopted in the present study for analyzing the data.

Figure 13

The Eclectic Model of Pragma-Stylistic Analysis of Black Magic in Literary Texts
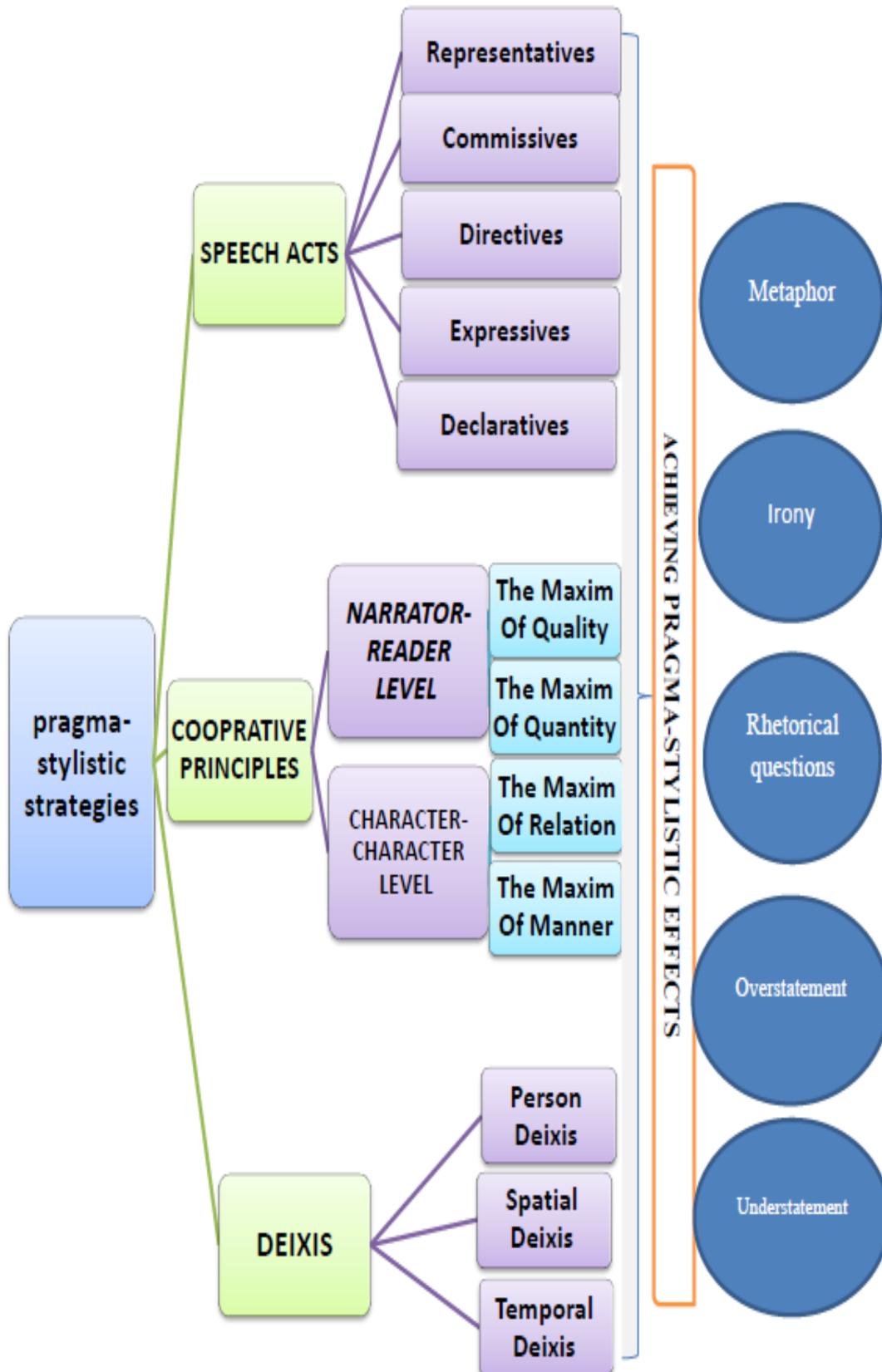
3.6 Model and Data Workability

Ostensibly, black magic within literary texts and the eclectic model for analysis appear to be workable, but their workability remains a mystery. The main question is how the analysis of this study can be achieved. Thus, it is important to shed light on the workability of the data selected as well as the eclectic model.

For the sake of clarity, it is intended to choose one extract randomly from the data under investigation to examine the validity of the eclectic model and the data selected. As an illustrative example, the following tester analysis is represented as workability:

> "I don't know how I broke the spell the first time, but I'll try to do it again. Knox doesn't have much faith that I'll succeed." My mouth tightened. "What does he know? He hasn't been able to break the spell once. And you might be able to see the words in the magical palimpsest that lie under the images." "What do you mean, you don't know what you did to break the spell?" Matthew's forehead creased with confusion. "What words did you use? What powers did you call upon?" "I broke the spell without realizing it," I explained (Harkness, 2011, p. 112).

In the above example, there is a conversation between the heroine Diana and the hero Matthew. They talk about the situation of practicing magic in which Diana was able to break the spell and use her magical powers to overcome her competitor Knox. He claims that many powerful witches have respectively attempted to break the spells on *"Ashmole 782"* but they have failed. Arguably, Diana was able to break them because she chose the suitable time around the anniversaries of their casting. Finally, in this situation Matthew recognizes that Diana is more skilled powerful than other witches. This is understandable given that she was able to fulfill a spell that was cast before she was even born. Accordingly, the employment of

different pragma-stylistic strategies and pragma-stylistic devices can be elicited transparently as follows:

1-   Speech Acts Theory

In this conversation between Diana and Matthew, amongst other things, speech acts' strategies play a significant role by which the interpretation of the situation comes to be more clearly illustrated; these strategies are:

   a- Representatives: These kinds of speech act are actualized by employing sub-types in literary texts:

   1- A speech act of **stating** is employed when Diana states *"I don't know how I broke the spell the first time"*. The employment of such a strategy in conversation leads the H and the reader to get more information about the S who was able to break the spell. Again, Diana exploits a speech act by stating things such as, *"Knox doesn't have much faith that I'll succeed"* and *"He hasn't been able to break the spell once,"* which consequently reveals the powerful ability of the S to practice the magic.

   2- A speech act of **telling**, in the same context, representative speech act is also utilized by issuing speech act of telling when the writer Harkness intends to describe the details precisely that is correspondent with magical situation such as   *"My mouth tightened" "Matthew's forehead creased with confusion"* and *"I explained"*.

   3- A speech act of **asserting** is used by Diana when she repeats the utterance that *"I broke the spell"*, which indicates she was able to do it easily. In the same vein, it is worth pointing out here that Matthew also uses this strategy through repeating the question of how you managed to overcome Knox: *"What do you mean, you don't know what you did to break the spell?....What words did you use? What powers did you call upon?"*

4- A speech act of **suggesting** is another sub-type of representatives, which is utilized, in the above extract when Diana suggests that Matthew see the words of spelling *"And you might be able to see the words in the magical palimpsest that lie under the images."*

5- A speech act of **criticizing** is one of the sub-types of representatives, performed when Diana shows her perfect practice of sorcery. This is manifested through criticizing her competitor, Knox: *"What does he know? He hasn't been able to break the spell once."*

6- A speech act of **assuring** is also exploited by the S Diana in order to cut the opaque doubt by making the H Matthew sure of the situation that Diana is a powerful witch and she was able to overcome Knox. This is done by repeating the utterance *"I broke the spell without realizing it"* at the end of the above extract for sacking assuring.

b- Commissives: These kinds of speech act are actualized by employing sub-types in literary texts:

1- A speech act of **offering** is used by the S, Diana, in the above extract. She offers to Matthew to see the words that are used in spelling: *"And you might be able to see the words in the magical palimpsest that lie under the images."*

2- A speech act of **promising** is another strategy of commissives that is used in the example when Diana promises Matthew to break the spell again *"I'll try to do it again".*

c- Directives: These kinds of speech act are actualized by employing sub-types in literary texts:

1. A speech act of **asking** is used in the above extract when Matthew asks Diana: *"What do you mean, you don't know what you did to break the spell?"* Matthew asks Diana for seecking information about how magically powerful she is.

2. A speech act of **suggesting** is employed in that extract; Diana directs Matthew to see the words of spelling by giving suggestion: *"And you might be able to see the words in the magical palimpsest that lie under the images."*

2- Cooperative Principles

For getting a transparent interpretation of the above extract, it is necessary to look not only for the superficial meaning of the utterances but also for the intended meaning behind them. This can be done by violating the maxim(s), as follows:

a- Quantity Maxim: The intended meaning is produced by deviating from the quantity maxim by providing insufficient details. The S's incomplete utterance is considered the violation of quantity maxim. Diana says: *"I don't know how I broke the spell the first time"* is incomplete utterance because the intended meaning is to show her powerful magical ability. The violation of quantity maxim is due to the surrounding context, which affects the H Matthew, who seeks more information, saying: *"What do you mean, you don't know what you did to break the spell?"*

In the same context, Matthew also violates the quantity maxim when he gives redundant questions in order to obtain a wide range of information about Diana`s magic: *"What do you mean, you don't know what you did to break the spell? .... What words did you use?*
What powers did you call upon?"

b- Quality Maxim: The intended meaning is expressed by violating the maxim of quality when Diana says *"I broke the spell without realizing it,"*. She has powerful ability to practice magic, and the breaking spell is an easy matter for her. This causes her to choose such a complex expression, which is used with more than one pragma-stylistic strategy.

3- Deixis

Deictic expressions are used in literary texts, which have a stylistic function to connect parts of the text. This occurs through types of deixis to serve as pragma-stylistic strategies:

a-   Person Deixis

In the above extract, person deixis strategy is represented by first person *"I"*, which is repeated five times. On the other hand, the second person pronoun *"you"* is used five times. However, the third person pronoun *"he"* is utilized only twice, whereas the pronoun *"it"* is used only once which refers to the action of practicing magic. Consequently, all personal deictic expressions are employed to achieve the pragma-stylistic function of presenting the black magic theme. That is why the pragma-stylistic strategy *"it"* is used only once, which refers to magic.

Aforementioned, the analysis shows that all pragma-stylistic strategies are employed to serve the theme of black magic in the literary text. This is due to the fact that the writer/novelist intends to use such strategies to interweave the magic theme in literary texts. Consequently, the analysis above proves that the data and the model are workable for the present study.

4-   Pragma-stylistic Devices

a-   Irony

In the above extract, the irony is employed when Diana says, *"I don't know how I broke the spell"* but in fact, she knew how to break the spell. Diana is powerful in magical performance, and she intends to use indirect expression to show her ability to do magic. Furthermore, she exploits irony again for the same aim when she says, *"I broke the spell without realizing it"*.

b-   Metaphor

The expression in the aforementioned extract *"Knox doesn't have much faith that I'll succeed"*, is a pragma-stylistic devise of metaphor accompanies the speech act of stating. Diana clearly intends to use metaphor to demonstrate how powerful she is in magical performance. In addition, another expression, *"He hasn't been able to break the spell once,"* is considered a metaphor because Knox is powerful in magical performance and Diana describes him as unable to break the spell in order to reveal that she is more powerful than he is.

c-   Rhetorical Question

A rhetorical question does not require information or prompt a response. The expression, *"What does he know?"* is a rhetorical question that is employed by Diana in the extract. It is accompanied by a speech act of criticizing; as a result, it is a complex expression, because is used with more than one pragma-stylistic strategy. Diana wants to show that she is more powerful than Knox is.

d-   Overstatement

An overstatement is a pragma-stylistic device that uses exaggeration on purpose for emphasis, attention, or rhetorical effect. The overstatement is used in the extract when Matthew employs exaggeration by presenting sequence of questions: *"What do you mean, you don't know what you did to break the spell? What words did you use? What powers did you call upon?"*

e-   Understatement

An understatement results by violating the maxims of quantity and quality because it is less informative than some other expressions. In the extract, the pragma-stylistic device understatement is utilized twice when Diana

provides less informative expressions than it is required: *"I don't know how I broke the spell"* and *"I broke the spell without realizing it,"*

To sum up what has been mentioned above, the chosen data, the model of analysis, and the method of analysis prove the workability of all.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

4.0 Introductory Remarks

Fundamentally, the goal of this chapter is devoted to the practical part of the present study, which depends on the basis of the previous theoretical chapters. It aims to analyze the data under investigation and, in turn, discusses the results. The analysis is performed via the pragma-stylistic study, which is applied by the eclectic model in chapter three of this work. In this chapter, it is worthy to point out that qualitative and quantitative statistical methods are adopted, which serve to objectively demonstrate the findings of the current study and verify its hypotheses.

Principally, this chapter derives its practicality from the previous theoretical chapters coupled with some observations and reflections highlighted by the researcher. Finally, it should be emphasized that the eclectic model in chapter three and schematized in figure (13) is used as the key instrument for the pragma-stylistic analysis of black magic in literary texts.

4.1 Data Analysis

Data analysis is performed via using two methods of analysis: The qualitative pragma-stylistic method and the quantitative statistical one. The target data is taken from two novels: Ten extracts for each. The analysis will be arranged according to the eclectic model starting with speech acts, CP, and deixis strategies and ending with pragma-stylistic devices. Besides, the analysis is restricted to the black magic theme and excludes the spells, which are always written in unfamiliar languages.

4.1.1 A Discovery of Witches

Extract No.1:

"I wish I'd never opened Ashmole 782 or taken that damn journal off the shelf! That was only the fifth time I've used magic this year, and the washing machine shouldn't count, because if I hadn't used a spell the water would have caused a flood and wrecked the apartment downstairs. "Both his hands came up in a gesture of surrender. "Diana, I don't care if you use magic or not. But I'm surprised at how much you do."

"I don't use magic or power or witchcraft or whatever you want to call it. It's not who I am."Two red patches burned on my cheeks. "It is who you are. It's in your blood. It's in your bones. You were born a witch, just as you were born to have blond hair and blue eyes."

(Harkness, 2011, p. 58)

In this extract, the situation is that the heroine Diana and the hero Matthew were sitting in a library. Diana confesses to Matthew that she is a witch and she is able to use magic whenever she wants. Her witchcraft is motivated peculiarly when she reads an enchanted manuscript. Accordingly, the utilizing of pragma-stylistic strategies and pragma-stylistic devices can be illustrated as follows:

 1-   **Speech Acts Theory**

Speech acts strategies, which include the following, play a crucial part in this dialogue between Diana and Matthew in helping to show the perception and interpretation of the situation.

   a- **Representatives:** These types of speech acts are used in literary texts by employing specific sub-types of speech acts:

   1- A speech act of **telling**; in the same context, a representative speech act is also utilized by issuing a speech act of telling. Diana confesses to Matthew that she uses magical power and she is powerful in witchcraft by employing speech act of telling, such as "*I wish I'd*

never opened Ashmole 782 or taken that damn journal off the shelf! That was only the fifth time I've used magic this year, and the washing machine shouldn't count, because if I hadn't used a spell the water would have caused a flood and wrecked the apartment downstairs." Furthermore, the novelist Harkness uses the speech act of telling to describe the details of the magical situation, such as *"two red patches burned on my cheeks."* And *"Both his hands came up in a gesture of surrender."*

2- In the above extract, a speech act of **stating** is employed twice; the first is when Matthew states, *"Diana, I don't care if you use magic or not. But I'm surprised at how much you do."* The second is when Diana says that *"I don't use magic or power or witchcraft or whatever you want to call it. It's not who I am."* The employment of such a strategy in conversation leads the H and the reader to get more information about the characters. This refers to the fact that magic is a central topic on which they are talking.

3- A speech act of **criticizing** is one of the sub-types of representatives, performed when Diana criticizes herself for being a witch and she criticizes the enchanted manuscript. *"I wish I'd never opened Ashmole 782 or taken that damn journal off the shelf! That was only the fifth time I've used magic this year, and the washing machine shouldn't count, because if I hadn't used a spell the water would have caused a flood and wrecked the apartment downstairs."*

4- A speech act of **asserting** is used by Matthew when he asserts that Diana is powerful at doing magic, and he claims that magic is in her blood, bones, and in her body. *"It is who you are. It's in your blood. It's in your bones. You were born a witch, just as you were born to have blond hair and blue eyes."*

5- A speech act of **reporting** is exploited in the above extract when Diana reports to Matthew some events in the past, as in the following: *"I wish I'd never opened Ashmole 782 or taken that damn journal off the shelf! That was only the fifth time I've used magic this year, and the washing machine shouldn't count, because if I hadn't used a spell the water would have caused a flood and wrecked the apartment downstairs."* It is worth mentioning that the above Diana`s speech seems to be complex because it functions as more than one kind of speech act.

  b- Directives: These kinds of speech acts are actualized by employing sub-type in the above extract:

1. A speech act of **asking** is used by Matthew; he wants to know how much powerful Diana is: *"Diana, I don't care if you use magic or not. But I'm surprised at how much you do."*

2- Cooperative Principle

When trying to make sense of any text, it is important not to just consider the words' literal meanings, but also their underlying, intended significance. The following examples explain how the suggested meaning might arise from breaking the aforementioned maxim(s):

a- Quantity Maxim: The intended meaning is expressed implicitly rather than explicitly by breaking the quantity maxim through providing less or more information. Indirectly, the S may intentionally violate the quantity maxim by giving more details in order to convey the intended meaning. Deliberately, Diana uses an indirect way to tell Matthew that she is a powerful witch; she provides him with more elaboration about unnecessary events in the past by saying: *"I wish I'd never opened Ashmole 782 or taken that damn journal off the shelf! That was only the fifth time I've used magic this year, and the washing machine shouldn't count, because if I hadn't used a spell the water would have caused a flood and wrecked the apartment downstairs."* Consequently, Diana maneuvers in her speech because she wants to hide the truth that she is a professional witch and she is able to use magic whenever she wants. In the same vein, Matthew expresses his exaggerated description of Diana`s witchcraft by saying that *"It is who you are. It's in your blood. It's in your bones. You were born a witch, just as you were born to have blond hair and blue eyes."* Eventually, the intended meaning that Matthew wants to deliver is that he discovers Diana`s magic was supernatural and breaking this maxim serves the topic of magic.

b- Quality Maxim: The intended meaning is implicitly expressed by the S, and the utterance is neither true nor has adequate evidence. Diana violates the maxim of quality when she claims that she does not use magic or power by saying: *"I don't use magic or power or witchcraft*

or whatever you want to call it. It's not who I am." That would be self-contradictory because she has already said that she used magic power before. In the same context, Matthew also breaks the quality maxim because he says: *"Diana, I don't care if you use magic or not."* Conspicuously, he does not care if Diana uses magic power or not, but he insists on discovering the truth that Diana is a powerful witch. Thus, what is said by Matthew is not the intended meaning; it is completely the opposite. On the other hand, this strategy is exploited by the writer in the NRL of interaction; Harkness says: *"Two red patches burned on my cheeks."* The implied meaning of such utterance is that Diana is lying because she uses magic and claims that she does not.

c- **Manner Maxim:** The intended meaning is expressed implicitly when an utterance is ambiguous or not clear. The maxim of manner is violated by Matthew`s utterance: *"But I'm surprised at how much you do."* The superficial meaning of this utterance is asking how much magic Diana does, but the implied meaning is that which sort of witch Diana is. In the same vein, Diana breaks the manner maxim when she says: *"It's not who I am."*; this utterance is ambiguous because she has already confessed that she is powerful witch.

3-   Deixis

The parts of literary texts are connected by employing deictic expressions, which have pragma-stylistic functions and they serve to join the pragma-stylistic strategies together:

a-   Person Deixis

In the above extract, person deixis strategy is represented by first person *"I"*, which is used eight times. It is repeated by Diana five times and Matthew utilizes it twice. Practically, the employment of this pronoun in the above extract refers to the user of magic. On the other hand, the second person pronoun *"you"* is used five times; it is employed four times by Matthew and once by Diana. Thus, the inferences of such use lead to the fact that Diana is a witch and the pronoun is exploited to connect the parts of utterances. However, the third person pronoun *"it"* is utilized only twice by Diana and

three times by Matthew referring to the action of practicing magic. Consequently, all personal deictic expressions are employed to achieve the pragma-stylistic function of presenting the main topic in that extract which is black magic.

Aforementioned, the analysis shows that all pragma-stylistic strategies are employed to serve the theme of black magic in the literary texts. This is due to the fact that the writer/novelist intends to use such strategies to interweave the magic theme in literary texts.

b- Temporal Deixis

Typically, temporal expression refers to the temporal points and spaces in reference to the time at which an utterance occurs in a speech situation. The S Diana says: *"I've used magic this year"* using the temporal deixis *"this year"* which refers to the time of using magic. Thus, this strategy is also employed in order to serve the topic of magic.

4- Pragma-stylistic Devices

The pragma-stylistic devices play significant role in literary texts and they have aesthetic functions.

a- Irony

In the above extract, irony is employed when Diana says, *"I wish I'd never opened Ashmole 782"* in fact, she learns the magical power from this book. Diana becomes a powerful witch in a magical performance via information that is taken from the book. She uses irony with the aim of hiding her desire to learn magic. Similarly, Matthew uses irony, aiming to hide his curiosity about getting more information about Diana`s magical power. He expresses his curiosity about Diana's magic and he shows his carelessness by saying, *"Diana, I don't care if you use magic or not,"* but the opposite is true.

b-   Metaphor

The metaphorical expression in the aforementioned extract is *"It's in your blood. It's in your bones. You were born a witch, just as you were born to have blond hair and blue eyes"*, which is said by Matthew after getting evidence that Diana is a witch. He shows how much more powerful Diana is via employing a pragma-stylistic device of metaphor.

c- Overstatement

Overstatement is a pragma-stylistic device that uses exaggeration on purpose for emphasis, attention, or rhetorical effect. An overstatement is used in the extract when Matthew employs exaggeration by saying: *"It is who you are. It's in your blood. It's in your bones. You were born a witch"*. Deliberately, he exaggerates in expressing his surprise because he discovers that Diana is a powerful witch.

d- Understatement

Understatement results by breaking the maxims and it is described as less informative than some other expressions. In the extract, the pragma-stylistic device understatement is used by Diana when she provides less informative expressions than it is required: *"I wish I'd never opened Ashmole 782"*. This enchanted manuscript, *"Ashmole 782,"* contains several spells and magical lessons that Diana learns from and she becomes powerful in witchcraft depending on it. Moreover, another utterance is *"It's not who I am"* which represents the understatement that results from an uninformative utterance. Diana uses this strategy, which requires more elaboration than it is presented.

Extract No.2:

> "Why did you call me?"Matthew asked abruptly, interrupting my reveries. "Because of Knox and Ashmole 782,"I said, flickers of panic returning at his sudden shift in mood. "I know that. What I'm asking is why you called *me*. Surely you have friends—witches, humans—who could help you.""Not really. None of my human friends know I'm a witch. It would take days just to explain what's really happening in this world—if they stuck around long enough for me to finish, that is. I don't have friends who are witches, and I can't drag my aunts into this. It's not their fault I did something stupid and sent the manuscript back when I didn't understand it."I bit my lip. "Should I not have called you?""I don't know, Diana. On Friday you said witches and vampires couldn't be friends.""On Friday I told you lots of things."

(Harkness, 2011, p. 86)

The main idea in this extract is that Diana asks Matthew to help her bring back the enchanted manuscript *Ashmole 782* from Knox. In this situation, Matthew refuses to help her because she has already told him that it is impossible to become friends. This is because they are from different genus species: Matthew is a vampire and Diana is a witch. Later on, they become friends and he helps and supports her to overcome Knox. Accordingly, pragma-stylistic strategies and pragma-stylistic devices are used in this extract, which is analyzed in the following:

1- Speech Acts Theory

Basically, the perception and interpretation of literary texts depend on speech act strategies, which play a significant role in this conversation between Diana and Matthew, so they are analyzed in the following.

   a- Representatives: These types of speech acts are used in literary texts by employing specific sub-types of speech acts:

1- A speech act of **telling**; without a doubt, this type of speech act is frequently used in literary texts. Diana tells Matthew that she does not have friends to ask for help, saying *"None of my human friends know I'm a witch. It would take days just to explain what's really happening in this world"*. In addition to that, Diana exploits this strategy again when she says: *"I don't have friends who are witches, and I can't drag my aunts into this."* In a similar vein, the novelist Harkness uses this strategy three times in the above extract because narration requires such a strategy to describe the details of the magical situation and to relate parts of texts together, for instance: *"Matthew asked abruptly, interrupting my reveries.", "I said, flickers of panic returning at his sudden shift in mood."* and *"I bit my lip."*

2- A speech act of *stating* is one of the sub-types of representatives, which is utilized in the above extract. Diana aims to convince Matthew to help her bring back enchanted manuscript from Knox, so she uses this strategy three times: *"Because of Knox and Ashmole 782"* *"It would take days just to explain what's really happening in this world"* as well as *"I don't have friends who are witches, and I can't drag my aunts into this."* which are considered a case of stating that employed in the extract. Moreover, Matthew uses speech act of stating in this extract when he says *" I know that."* The employment of such a strategy in conversation leads the H and the reader to get more information about the characters. This refers to the fact that magic is a central topic on which they are talking.

3- A speech act of *asserting* is used by Matthew twice when he asserts that *"What I'm asking is why you called me."* And *"Surely you have friends—witches, humans—who could help you."* The employment of asserting speech act in this extract shows that Matthew is not satisfied to help Diana because she has already told him that witches and vampires could not be friends.

4- A speech act of **blaming** is one of the sub-types of representatives that is used in the above extract when Diana blames herself for losing the enchanted manuscript: *"It's not their fault I did something stupid and sent the manuscript back when I didn't understand it"*

5- A speech act of **assuring** is one of the sub-types of representatives that is exploited in the above extract when Matthew assures to that Diana has already told him that witches and vampires couldn't be friends.

6- A speech act of **suggesting** is described as a complex strategy since it is subsumed under representatives and directives. Concerning the representative speech act, it is utilized in the above extract when Diana suggests to Matthew not to communicate with him again by saying: *"Should I not have called you?"*

7- A speech act of *reminding* is one of the sub-types of representatives, that is used twice in the above extract. The first employment of this strategy is when Matthew reminds Diana that she told him that witches and vampires could not be friends: *"On Friday you said witches and vampires couldn't be friends."* The second employment of this strategy is when Diana reminds Matthew that she told him many things about magic and witches aiming to justify the situation: *"On Friday I told you lots of things."*

b- **Directives:** These kinds of speech acts are actualized by employing sub-types in the above extract:

 1- A speech act of **asking** is one of directive speech acts. It describes how the S tries to elicit information from the listener. Undeniably, this strategy is used twice by Matthew in the above extract when he says, *"Why did you call me?"* In the same context, Diana says: *"Should I not have called you?"* exploiting the speech act of asking. Eventually, Matthew is a vampire and Diana is witch; she wants him to help her against Knox to bring back *Ashmole 782*. Diana has already told Matthew that witches and vampires couldn't be friends. That makes Matthew and Diana to use such questions in the extract.

 2- A speech act of **suggesting** is described as a complex strategy since it is subsumed under representatives and directives. Concerning the directives speech act, it is utilized in the above extract when Diana suggests to Matthew not to communicate with him again by saying: *"Should I not have called you?"*

2- Cooperative Principle

For more transparent interpretation of the above extract, it is necessary to look not only for the superficial meaning of the utterances but also for the

intended meaning behind them. The implied meaning can occur by violating the maxim(s), which are illustrated in the following:

a- **Quantity Maxim:** The intended meaning is expressed implicitly rather than explicitly by breaking the quantity maxim through providing less or more information. Indirectly, the S may intentionally violate the quantity maxim by giving more details in order to convey the intended meaning. Deliberately, Matthew uses an indirect way twice saying: *"Why did you call me?"* and *"I know that. What I'm asking is why you called me."* Matthew wants to tell Diana that he would not like to help her because she has already told him that witches and vampires could not be friends. Similarly, Diana exploits this strategy when she says *" I can't drag my aunts into this."* Consequently, the violation of quantity in the above utterances shows that Diana and Matthew have to provide more information in order to avoid violating the maxim. Eventually, the intended meaning is that Matthew realizes how powerful Diana is as a witch. In addition, if she is able to use her magic to bring back the enchanted manuscript without asking for help, then breaking this maxim serves the topic of magic.

b- **Quality Maxim:** The intended meaning is implicitly expressed by the S, and the utterance is neither true nor has adequate evidence. Diana violates the maxim of quality when she exaggerates that explaining the magic situation and losing the enchanted manuscript take days: *"It would take days just to explain what's really happening in this world—if they stuck around long enough for me to finish, that is."* Moreover, Diana breaks this maxim again in the above extract: *"I can't drag my aunts into this."* She claims that it is impossible to drag her aunts into the problem of retrieving the enchanted manuscript from Knox. However, the fact is that Diana learns the witchcraft from her

aunts and it is so possible to drag them to the situation. Finally, Diana says that " *I didn't understand it."* which results the violation of quality maxim. Diana claims that she was unable to understand what *Ashmole 782* is, but this is not the truth; she knew very well what it is. Thus, the employment of the violating quality maxim reveals the fact that the Ss intend to hide the intended meaning behind what is superficially given.

c- **The Maxim of Manner:** When a statement is unclear or ambiguous, the intended meaning is expressed implicitly. In the above extract, the maxim of manner is violated by Diana when she says: *"Because of Knox and Ashmole 782".* In fact, Diana`s utterance is considered an ambiguous reply to Matthew`s question, and it requires more elaboration to decode the ambiguity. Furthermore, Diana violates the maxim again, saying, *"On Friday I told you lots of things."* Dian`s utterance is ambiguous because it requires more details. In the same vein, Matthew breaks the maxim of manner when he says, *"I don't know, Diana.* The intended meaning is that Matthew is surprised because Diana asks him for help, and she has already told him that witches and vampires could not be friends.

d- **The Maxim of Relation:** The S's contribution should be relevant to situation. Diana violates this type of maxim when her utterance is irrelevant to the situation, as in *"It would take days just to explain what's really happening in this world—if they stuck around long enough for me to finish, that is."* Matthew insists that Diana surely has friends, and it is possible to find someone who helps her, but her reply is not related to the situation. Ostensibly, the utterance is irrelevant, whereas the intended meaning essentially refers to the fact that Matthew and Diana are friends, and she cannot give him up.

3- Deixis

The parts of literary texts are connected by employing deictic expressions, which have pragma-stylistic functions and they serve to join the pragma-stylistic strategies together:

a- Person Deixis

In the above extract, person deixis strategy is represented by first person *"I"*, which is used twelve times. It is repeated by Diana nine times, and Matthew utilizes it only three times. Practically, the employment of this pronoun in the above extract indicates that the central character is Diana, who is a witch and user of magic. On the other hand, the second person pronoun *"you"* is used seven times; it is employed five times by Matthew and twice by Diana. Thus, the inferences of such use lead to the fact that Diana is a witch, and the pronoun is exploited to connect the parts of utterances. On the other hand, the third-person pronoun *"it"* is utilized only three times by Diana, referring to the enchanted manuscript *"Ashmole 782"*, which is lost, and she endeavors to bring it back. Consequently, all personal deictic expressions are employed to achieve the pragma-stylistic function of presenting the main topic in that extract which is black magic.

Aforementioned, the study demonstrates that all pragma-stylistic strategies are used in the literary works in order to support the topic of black magic. This is as a result of the fact that the novelist or novelist wishes to use such strategies in order to integrate the magical theme in the literary texts that they create.

b- Temporal Deixis

Typically, temporal expression refers to the temporal points and spaces in reference to the time at which an utterance occurs in a speech situation. In the extract, the phrase *"On the Friday"* is repeated twice by the Ss Diana and Matthew. Specifically, it refers to the time in which the action took place

when Diana told Matthew that witches and vampires could not be friends. Thus, this strategy also serves to connect the parts of literary texts and serve the topic of magic.

4-   Pragma-stylistic Devices

The pragma-stylistic devices play significant role in literary texts and they have aesthetic functions.

a-   **Metaphor**

The metaphorical expression in the aforementioned extract is *"It would take days just to explain"*. Diana uses a metaphorical way to describe the situation in which she could not find anyone to help her except Matthew.

b-   **Irony**

In the above extract, the irony is employed when Matthew says, *"Surely you have friends—witches, humans—who could help you."* Generally, there is a discrepancy between what Matthew claims and what he actually believes; he realizes that Diana do not have friends to help her. Actually, Matthew is surprised because Diana has already told him that witches and vampires could not be friends, which makes him use irony.

c-   **Rhetorical Question**

A rhetorical question does not require information or a response. The expression, *"Should I not have called you?"* is a rhetorical question that is used by Diana in the extract. The employment of such a device in literary text achieves an effect that shows how Diana needs Matthew`s help.

d-   Overstatement

Overstatement is a pragma-stylistic device that uses exaggeration on purpose for emphasis, attention, or rhetorical effects. An overstatement is used by Diana in the extract when she uses exaggeration such as, *"It would take days just to explain what's really happening in this world—if they stuck around long enough for me to finish, that is"*. Deliberately, she exaggerates to

description of the situation in which she could not find anyone to help her bring back the enchanted manuscript.

e-   Understatement

Understatement results by violating the maxims of quality or quantity and it described as less informative than some other expressions. In the extract, the pragma-stylistic device understatement is used by Diana when she provides less informative expressions than it is required: *"Because of Knox and Ashmole 782,"*. Diana uses this strategy, which requires more elaboration than it is presented.

Extract No.3:

> "I met a daemon, Agatha Wilson, at Blackwell's last week. According to the Internet, she's a famous designer. Agatha told me the daemons believe that Ashmole 782 is the story of all origins—even human origins. Peter Knox told me a different story. He said it was the first grimoire, the source of all witches' power. Knox believes that the manuscript contains the secret of immortality," I said, glancing at Matthew, "and how to destroy vampires. I've heard the daemon and witch versions of the story—now I want yours." "Vampires believe the lost manuscript explains our longevity and our strength," he said. "In the past, our fear was that this secret—if it fell into witches' hands—would lead to our extermination. Some fear that magic was involved in our making and that the witches might find a way to reverse the magic and destroy us. It seems that part of the legend might be true."
>
> (Harkness, 2011, pp. 95-6)

In the above extract, Diana and Matthew are talking about the enchanted manuscript *Ashmole 782* and what information it contains. Diana tells Matthew that she met a daemon, *Agatha Wilson,* who gives her secret information that exists in *Ashmole 782*. In addition to that, she met Peter

Knox, who believes that *Ashmole 782* is the source of all witches' power and that it contains the secret of immortality. After that, Diana wants to know the vampires` viewpoint on *Ashmole 782*; thus, she asks Matthew directly what his opinion is. Matthew tells Diana that the vampires believe that the manuscript explains their longevity and strength. Furthermore, he says the vampires` fear is to fall *Ashmole 782* into witches' hands, which causes their extermination. Consequently, the main topic that the characters are talking about in the above extract is magic and its influence. Accordingly, pragma-stylistic strategies and pragma-stylistic devices are used in this extract, which is analyzed in the following:

1- Speech Acts Theory

Basically, speech acts strategies are essential in this interaction between Diana and Matthew and have a vital part in how literary texts are perceived and interpreted, so they are analyzed in the following way:

    a- Representatives: These types of speech acts are used in literary texts by employing specific sub-types of speech acts:

    1- A speech act of **telling**; generally, this type of speech act is frequently used in literary texts. It refers to the way in which the S tells something that unknown to H. Diana tells Matthew that she met Agatha who is a famous designer saying that "*According to the Internet, she's a famous designer*." Again Diana tells Matthew that she does not have friends to ask for help, saying *"None of my human friends know I'm a witch. It would take days just to explain what's really happening in this world"*. In addition to that, Diana exploits this strategy again when she says: "*I don't have friends who are witches, and I can't drag my aunts into this."* This strategy is further used by Diana when she tells Matthew that there are two different viewpoints of daemon and witch about enchanted manuscript: "*I've heard the daemon and witch versions of the story*". In a similar vein, the novelist Harkness uses this strategy in the above extract because narration requires such a strategy to describe the details of the magical situation and to relate parts of texts together, for instance: *"I said glancing at*

Matthew" and *"He said".* The employment of such a useful strategy in conversation leads to the fact that the enchanted manuscript and magic are the central themes on which the characters are focusing.

2- A speech act of **stating** is one of the sub-types of representatives, which is utilized in the above extract. Diana uses this strategy three times, saying, firstly, *"Peter Knox told me a different story."* secondly, *"Knox believes that the manuscript contains the secret of immortality."* finally, *"and how to destroy vampires."* She exploits this strategy, aiming to elaborate Knox`s viewpoint about the enchanted manuscript. In the similar situation, Matthew uses the speech act strategy of stating twice when he elaborates on the vampire`s viewpoint of the enchanted manuscript. He states that "*Some fear that magic was involved in our making and that the witches might find a way to reverse the magic and destroy us."* and *"It seems that that part of the legend might be true."* The applicability of such an active strategy in conversation provides the H and the reader with more information for interpretation and elaboration of literary texts. Therefore, this refers to the fact that the enchanted manuscript and magic are the central themes on which the characters are focusing.

3- A speech act of **reporting** is the act of making an assertion about something happened in the past and has a relation to the time of present. Basically, the use of this strategy enables the S to move from the present to the past to relate something that happened previously to something that happened recently. Diana uses the reporting strategy through the interaction with Matthew to show different viewpoints about the manuscript. She says, "*I met a daemon, Agatha Wilson, at Blackwell's last week.", "Agatha told me the daemons believe that Ashmole 782 is the story of all origins—even human origins."* and *"He said it was the first grimoire, the source of all witches' power.*" Likewise, Matthew uses the reporting strategy to convey the historical information about the manuscript and relate it to present events. He reports that *"In the past, our fear was that this secret—if it fell into witches' hands—would lead to our extermination."* Eventually, in the extract, Matthew and Diana utilize this strategy to talk about magic and the enchanted manuscript, which are the central topic.

b- Directives: These kinds of speech acts are actualized by employing sub-types in the above extract:

1- A speech act of **asking** refers to the way in which the S seeks to get information from the H. This strategy *"asking"* is used by Diana in the above extract when she says, *"I've heard the daemon and witch versions of the story—now I want yours."* It is not a direct question, but the intended meaning is that Diana asks Matthew to inform her about the manuscript.

2- A speech act of **warning** is described as a way in which the S warns the H for a certain purpose to make him take action or to do something. Diana warns Matthew from Knox who wants to destroy vampires when she says *"and how to destroy vampires."* Diana hits two birds with one stone, due to the fact that she informs Matthew of secret information on the one hand and induces him to stand against Knox on the other.

2- Cooperative Principle

For more transparent interpretation of the above extract, it is necessary to look not only for the superficial meaning of the utterances, but also for the intended meaning behind them. The implied meaning can occur by violating the maxim(s) which are illustrated in the following:

a- **Quantity Maxim:** The intended meaning is expressed implicitly rather than explicitly by breaking the quantity maxim through providing less or more information. Indirectly, the S may intentionally violate the quantity maxim by giving more details in order to convey the intended meaning. Deliberately, Diana violates the maxim of quantity when she repeats an utterance by saying *"I've heard the daemon and witch versions of the story."* The intended meaning of such a soundly use of the strategy is to convince Matthew to help Diana against Knox. In the same context, Matthew also violates the maxim by repeating information in order to emphasize that magic will destroy the vampires, saying, *"Some fear that magic was involved in our making and that the witches might find a way to reverse the magic and destroy us."*

    b- The Maxim of Relation: The S's contribution should be relevant to situation. Diana violates this type of maxim when her utterance is irrelevant to the situation, as in *"According to the Internet, she's a famous designer."* Ostensibly, the utterance is irrelevant, Diana intends to violate the maxim, aiming to draw Matthew`s attention.

3- Deixis

The parts of literary texts are connected by employing deictic expressions, which have pragma-stylistic functions and the serve to join the pragma-stylistic strategies together:

a- Person Deixis

In the above extract, person deixis strategy is represented by first person *"I"*, which is used four times. Practically, it is repeated by Diana three times, which indicates she is the central character who is a witch in the extract and all events revolve around her. The novelist, Harkness, also uses the pronoun *"I"* because she represents Diana and the way of writing texts is based on the first-person narrator system. In the same vein, the third-person pronoun *"he"* is used twice by Diana and the novelist. On the other hand, the third-person pronoun *"it"* is utilized only three times: twice by Matthew and only once by the novelist referring to the enchanted manuscript *"Ashmole 782"*. Consequently, all personal deictic expressions are employed to achieve the pragma-stylistic function of presenting the main topic in that extract which is black magic.

All of the pragma-stylistic strategies outlined above are used to advance the subject of black magic in the literary works analyzed. This is because the writer/novelist plans to use these techniques to subtly weave the mystical theme throughout the work.

b-   Temporal Deixis

Typically, temporal expression refers to the temporal points and spaces in reference to the time at which an utterance occurs in a speech situation. In the extract, the phrase *"last week* is used by the Ss Diana. Specifically, it refers to the time in which Diana met Agatha who told her that *"Ashmole 782 is the story of all origins—even human origins."* Thus, this strategy also serves to connect the parts of literary texts in order to bridge the past and present, and in turn, it serves the topic of magic.

4-   Pragma-stylistic Devices

The pragma-stylistic devices play significant role in literary texts and they have aesthetic functions.

a-   Metaphor

The metaphorical expression in the aforementioned extract is *"how to destroy vampires."* Diana uses a metaphorical way to describe the situation that there is a struggle between Knox and Matthew.

b-   Overstatement

Overstatement is a pragma-stylistic device that uses exaggeration on purpose for emphasis, attention, or rhetorical effect. An overstatement is used by Matthew in the extract when he uses exaggeration such as, *" In the past, our fear was that this secret—if it fell into witches' hands—would lead to our extermination."* Deliberately, he exaggerates to describe the situation in which vampires are afraid of extermination by witches.

c-   Understatement

Understatement results by flouting the maxims and it described as less informative than some other expressions. In the extract, the pragma-stylistic device understatement is used by Diana when she provides less informative expressions than it is required: *" Agatha told me the daemons believe that Ashmole 782 is the story of all origins—even human origins."* Diana uses this strategy, which requires more elaboration than it is presented.

Extract No.4:

> "Beatrice's nuclear DNA has fewer markers common among witches. This indicates that her ancestors, as the centuries passed, relied less and less on magic and witchcraft as they struggled to survive. Those changing needs began to force mutations in her DNA—mutations that pushed the magic aside." His message sounded perfectly scientific, but it was meant for me. "Beatrice's ancestors pushed their magic aside, and that will eventually destroy the family?" "It's not entirely the witches' fault. Nature is to blame, too." Matthew's eyes were sad. "It seems that witches, like vampires, have also felt the pressures of surviving in a world that is increasingly human. Daemons, too. They exhibit less genius—which was how we used to distinguish them from the human population—and more madness." "The humans aren't dying out?" I asked. "Yes and no," Matthew said. "We think that the humans have—until now —proved better at adapting. Their immune systems are more responsive, and they have a stronger urge to reproduce than either vampires or witches.

(Harkness, 2011, p. 101)

Generally, in this extract, Diana and Matthew are talking about Beatrice's nuclear DNA as a genetic test result. Specifically, Beatrice descends from a quite powerful witch family; she is one of Benvenguda`s last-known direct descendants. Specifically, Beatrice is descended from a powerful witch family; she is one of Benvenguda`s last-known direct descendants. In a time of many marvels, she was a marvel. The genetic test result surprisingly shows fewer markers common among witches. Reasonably, this is because Beatrice's ancestors, as the centuries went on, depended less and less on witchcraft and magic as they withstood to survive. Eventually, modifications forced mutations in Beatrice's DNA, pushing the magic aside. Conspicuously, Matthew wants to deliver his message to Diana that she

should practise her witchcraft in order to keep it powerful. If she does not do that, her powerful witchcraft will get less and less dependent, pushing the magic aside. Thereupon, magic and its impact is the main topic of discussion among the individuals in the aforementioned sample. After all, in this extract, pragma-stylistic strategies and pragma-stylistic devices are used, which are analyzed in the following sections:

1-   Speech Acts Theory

Speech acts strategies are basically crucial to this conversation between Diana and Matthew and have a significant role in how readers perceive and understand literary texts, thus they are examined in the manner described below:

   a- Representatives: These speech act categories are used in literary texts by using particular speech act subtypes:

   1. A speech act of **telling**: Typically, literary texts contain this kind of speech act as it plays a crucial role. It describes how a S conveys information to an audience that is not aware of it. Matthew uses the strategy of speech act telling when he tells Diana that, although Beatrice is descended from a powerful witch family, she pushes magic aside. For instance: *"Beatrice's nuclear DNA has fewer markers …. to force mutations in her DNA—mutations that pushed the magic aside."* Besides, the novelist, Harkness, employs the strategy of telling in the extract since narrative necessitates it to provide the specifics of the magical situation and connect passages from different sources. She exploits it three times, for example: *"His message sounded perfectly scientific, but it was meant for me." , "Matthew's eyes were sad."* and *"I asked. Matthew said."* The adoption of such an effective strategy in the extract leads to the fact that the characters and the novelist are focusing mostly on the practice of witchcraft and magic as the central themes.

   2. One of the sub-types of representatives used in the aforementioned extract is a speech act of **stating**. Ostensibly, this strategy is exploited by Matthew three times, saying, firstly,

"Beatrice's nuclear DNA has fewer .... her DNA—mutations that pushed the magic aside." His statement is about Beatrice's nuclear DNA as a genetic test result. Beatrice descends from a powerful witch family. Surprisingly, the results of the DNA test reveal fewer markers that are typical of witches. Reasonably, this is because Beatrice's ancestors were less and less reliant on witchcraft and magic as they struggled to survive over the generations. Thus, modifications forced mutations in Beatrice's DNA, pushing the magic aside. Secondly, *"It seems that witches .... which was how we used to distinguish them from the human population—and more madness."* Here, Matthew shows the difference among vampires, witches, daemons and human. He states that like vampires, witches have experienced the strains of survival in a world that is becoming more human. Daemons as well they show more madness than genius does. Finally, *"We think that the humans have—until now —proved better at adapting. Their immune systems are more responsive, and they have a stronger urge to reproduce than either vampires or witches."* Physiologically, he states that compared to vampires and witches, humans have more sensitive immune systems and a higher desire to breed. In the same vein, Diana uses the strategy of stating when she states that *"It's not entirely the witches' fault. Nature is to blame, too."* She claims that nature is the reason for the rejection of magic, and that it is not the fault of witches to advocate for witches. Consequently, the use of such an effective strategy in conversation gives listeners and readers extra information to help them analyze and elaborate on literary texts. As a result, this alludes to the characters' main interests, which are the practices of witchcraft and magic.

3. A speech act of **reporting** is the act of making an assertion about an event that occurred in the past and is relevant to the present. Essentially, the use of this strategy allows the S to compare recent events to earlier ones by shifting back and forth between the present and the past. Interestingly, the strategy of reporting is employed in the extract by Matthew who reports to Diana that there are modifications in Beatrice and her family, which forced mutations in Beatrice's DNA to push the magic aside. He reports that *"This indicates that her*

ancestors, as the centuries passed …. in her DNA—mutations that pushed the magic aside."

4. A speech act of **affirming** is a way in which a S affirms particular information in positive way that is uncertain to a H. Its function is positive assertion, which is usually associated with the answer "*yes."* It is used by Matthew when he answers Diana`s question by saying, "*yes."* to affirm the question.

5. A speech act of **assuring** is a way of eliminating ambiguity by ensuring the listener's certainty. In order to alleviate any doubts the H may have, the S intends to make H to be sure of a particular state of affairs. In the extract, Matthew elaborates something that ambiguous to Diana as in, *"It seems that witches, like vampires, have also felt the pressures of surviving in a world that is increasingly human. Daemons, too …. and more madness."*

b- Directives: The sub-types of speech act in the aforementioned extract are used to actualize this kind of directives:

1. A speech act of **asking** describes how a S tries to get information from a listener. This strategy is exploited twice by Diana when she asks Matthew about the fate of witches saying that *" will eventually destroy the family?"* Equally important, Diana also uses this strategy again by presenting another question to Matthew, asking about the fate of humans, *"The humans aren't dying out?"*

2- Cooperative Principle

The intended meaning behind the utterances must also be considered in order to understand the aforementioned excerpt in a way that is more transparent. The implicit meaning can occur by violating the maxim(s) which are illustrated in the following:

a- Quantity Maxim: By departing from the quantity principle through supplying less or more information than is typically provided, the intended meaning is conveyed implicitly rather than explicitly. Indirectly, the S may intentionally violate the quantity maxim by giving more details in order to convey the intended meaning. Deliberately, Matthew violates the maxim of quantity by providing

extra information about Beatrice and her powerful witchcraft family. He says *"Beatrice's nuclear DNA has fewer markers common among witches. This indicates that her ancestors .... pushed the magic aside."* The intended meaning of Matthew`s utterances is implicitly delivered to Diana: she should practise her witchcraft in order to keep it powerful. If she does not do that, her powerful witchcraft will get less and less dependent, pushing the magic aside. Furthermore, Matthew repeats the utterances again, exploiting the strategy of breaking the maxim. Therefore, Matthew focuses on the idea that Diana should practise witchcraft to avoid the family`s destruction. He says *"Beatrice's ancestors pushed their magic aside, and that will eventually destroy the family?"*

b- **Quality Maxim:** The S implicitly conveys the intended interpretation, and neither sufficient nor true evidence is provided for the statement. Matthew violates the maxim of quality by presenting exaggeration when he claims that Diana should practise her witchcraft in order to keep it powerful. If she does not do that, her powerful witchcraft will get less and less dependent. Eventually, that pushing the magic aside and leads to destroy the family. He says *"Beatrice's ancestors pushed their magic aside, and that will eventually destroy the family?"* Consequently, the employment of the violating quality maxim reveals the fact that the Ss intend to hide the intended meaning behind what is superficially given.

3- Deixis

The parts of literary texts are connected by employing deictic expressions, which have pragma-stylistic functions and they serve to join the pragma-stylistic strategies together:

a-   Person Deixis

The person deixis strategy is used by the characters as well as by the novelist in the above extract to relate the parts of the extract together. Practically, the first person pronoun *"I"* is used only one time by the novelist. Harkness uses the pronoun *"I"* to refer to Diana, a heroine, because the writing style is based on the first-person narrator system. On the other hand, the third-person pronoun *"it"* is utilized only three times: twice by Matthew and only once by Diana, referring to the magic. In the same vein, Matthew uses the pronoun *"they"* to refer to Beatrice's ancestors, who were skilled witches. In addition to that, he uses the pronoun *"we"* twice to refer to the witches and vampires who are struggling to survive. As a result, every personal deictic statement is used to accomplish the pragma-stylistic purpose of expressing the extract's major topic, which is black magic.

4-   Pragma-stylistic Devices

In literary texts, pragmatic-stylistic devices play a crucial role and they serve to achieve the aesthetic purposes.

a-   Metaphor

Matthew uses a metaphorical way to describe the situation in which Diana should practise her witchcraft in order to keep it powerful. If she does not do that, her powerful witchcraft will get less and less dependent. Pushing the magic aside will eventually destroy the family. The metaphorical expression in the aforementioned extract is *"Beatrice's ancestors pushed their magic aside, and that will eventually destroy the family?"*

b-   Rhetorical Question

A rhetorical question is one of common pragma-stylistic devices; it does not require information or a response. The question, *"Will that eventually destroy the family?"* is a rhetorical question that is presented by Matthew, who wants to encourage Diana to improve her inherited skill of witchcraft. In the similar case, Diana presents a rhetorical question, *"The humans aren't*

dying out?" aiming to inform Matthew that witches, vampires, demons, and humans must all die.

c- Overstatement

A pragma-stylistic device known as *"overstatement"* in which exaggeration is employed on purpose for emphasis, attention, or rhetorical effect, An overstatement is used by Diana in the extract when she utilizes exaggeration such as, *"It's not entirely the witches' fault. Nature is to blame, too."* Deliberately, Diana intends to use the exaggeration because she wants to blame nature rather than witches.

d- Understatement

In general, understatement is characterized as being less informative than other expressions it results by violating the maxims. In the extract, the pragma-stylistic device understatement is exploited by the novelist who provides less informative expressions than it is required: *"Matthew's eyes were sad."* It requires more elaboration and clarification in order to give the reason why Matthew's eyes were sad. There are different reasons for being sad, whether because of the family`s destruction, pushing magic aside, blaming nature rather than witches, or because of Diana, who doesn't improve her inherited skill of witchcraft.

The preceding analysis demonstrates that all pragma-stylistic strategies and devices are utilized in the aforementioned excerpt to service the theme of black sorcery in the literary texts. To accomplish pragma-stylistic effects and to integrate the magic theme into literary texts, the novelist/novelist employs these techniques.

Extract No.5:

"I need to understand why Knox thinks you've broken the spell on Ashmole 782," Matthew said when we were settled. I replayed the conversation in the warden's rooms. "He said that spells become volatile around the anniversaries of their casting. Other witches— ones who know witchcraft—have tried to break it, and they've failed. He figured I was just in the right place at the right time." "A talented witch bound Ashmole 782, and I suspect this spell is nearly impossible to break. No one who's tried to get the manuscript before met its conditions, no matter how much witchcraft they knew or what time of year they tried." He stared into the depths of his tea. "You did. The question is how, and why." "The idea that I could fulfill the conditions of a spell cast before I was born is harder to believe than that it was just an anniversary aberration. And if I fulfilled the conditions once, why not again?"

(Harkness, 2011, p. 132)

Naturally, of primary importance in any pragma-stylistic analysis is working on the elaboration and interpretation of the extract under investigation. In this extract, the two main characters, Diana and Matthew, are talking about the broken spells on *"Ashmole 782"*. Ostensibly, Diana breaks the spells on *"Ashmole 782"* and she uses her magical powers to overcome her competitor. Knox claims that many powerful witches have respectively attempted to break the spells on *"Ashmole 782"* but they have failed. Arguably, Diana was able to break them because she chose the suitable time around the anniversaries of their casting. Finally, in this situation Matthew recognizes that Diana is more skilled powerful than other witches. This is understandable given that she was able to fulfill a spell that was cast before she was even born. Thereupon, the main topic of discussion among the individuals in the aforementioned sample is magic and its impact. Then, in

this extract, pragma-stylistic strategies and pragma-stylistic devices are used, which are analyzed in the following sections:

1- Speech Acts Theory

Basically, in any pragma-stylistic analysis, speech act strategies have a wide range of investigation. The interpretation and perception of literary texts require the analysis of speech acts and strategies. Thereupon, they are examined in the manner described below:

a- **Representatives:** There are some sub-strategies subsumed under representative speech act strategies. These sub-strategies are employed in the above extract:

1- A speech act of **telling** is generally one of representatives, which refers to how a S conveys information to a listener who is not aware of it. The novelist Harkness uses this strategy twice in the extract. Firstly, she is able to describe the situation in which Matthew and Diana were talking in the warden`s room: *"Matthew said when we were settled. I replayed the conversation in the warden's rooms."* Secondly, she describes Matthew`s movements telling: *"He stared into the depths of his tea."* By the same token, Diana uses the strategy of speech act telling when she tells Matthew that many powerful witches have respectively attempted to break the spells on *"Ashmole 782"* but they have failed. *"Other witches— ones who know witchcraft— have tried to break it, and they've failed."*
The novelist and the characters in the excerpt are primarily focusing on the use of magic and witchcraft as the main subjects as a result of the effective strategy they have adopted.

2- A speech act of **stating** is one of the sub-types of representatives used in the aforementioned extract. Basically, this strategy is used by Diana who states that *"He figured I was just in the right place at the right time."* The idea of this utterance is that Knox thinks no one of the powerful witches can break the spells except Diana. This is because she was able to use her skilled witchcraft at a suitable time when the *"anniversary aberration"* occurs. Furthermore, the strategy is utilized by Matthew who

states that *"A talented witch bound Ashmole 782, and I suspect this spell is nearly impossible to break .... they tried."* Matthew reasonably intends to state that the matter of breaking the spells is impossible in order to get more information about Diana`s skilled witchcraft.

As a result, the employment of such a successful method in conversation provides readers and listeners with additional information to aid in their analysis and elaboration of literary texts. This, therefore, refers to the characters' primary areas of interest, which are the use of magic and witchcraft.

3- A speech act of **reporting** refers to an assertion of an event that occurred in the past and is relevant to the present. Essentially, by switching back and forth between the present and the past, this technique enables the S to contrast contemporary occurrences with earlier ones. Interestingly, the strategy of reporting is employed in the extract by Diana who reports to Matthew that *"He said that spells become volatile around the anniversaries of their casting."* This reported utterance refers to Knox who thinks no one of the powerful witches can break the spells except Diana. This is because she was able to use her skilled witchcraft at a suitable time when the *"anniversary aberration"* occurs.

4- A speech act of **asserting** is one of the Representatives used to describe an act in which the S asserts something. It is used by Diana who asserts Matthew`s questions, saying, *"You did. The question is how, and why."*

5- A speech act of **assuring** is used to ensure the listener's certainty and to eliminate ambiguity. Unquestionably, the S intends to inform the listeners of the particular state of affairs in order to alleviate any doubts they may have. In the extract, Diana elaborates something that ambiguous to Matthew, *"The idea that I could fulfill the conditions of a spell cast before I was born is harder to believe than that it was just an anniversary aberration."* Diana eliminates Matthew`s uncertainty by providing him with some information that he is unaware of. Matthew is assured that Diana had been able to fulfill the conditions of a spell cast before she was born.

b- **Directives**: Are set of speech acts that refer to the S's attempt to motivate the addressee to do something. Specifically, they include: Advice, command, questions, requests, etc.

1- A speech act of **asking** describes how a S tries to get information from a listener. This strategy is employed twice by Diana and Matthew. The former uses this strategy to present a question that *"if I fulfilled the conditions once, why not again?"* Equally important, Mathew uses this strategy by presenting a question why Knox thinks that Diana breaks the spell on *"I need to understand why Knox thinks you've broken the spell on Ashmole 782,"*

2- **Cooperative Principle**

The intended meaning behind the utterances must also be considered in order to understand the aforementioned excerpt in a way that is more transparent. The implicit meaning can occur by violating the maxim(s) which are illustrated in the following:

a- **Quantity Maxim:** Interestingly, the intended meaning is implied rather than clearly communicated. The quantity principle is broken by providing less or more information than is generally given. Inadvertently, the S may violate the quantity maxim by providing more information than is necessary to convey the message across. Deliberately, Diana consumes the violation maxim of quantity by providing extra information about Matthew`s question. In the extract, Matthew presents a question *"why"* but Diana expands the answer giving more details. Then, she says that *"You did. The question is how, and why."* In addition, Diana violets the maxim again when she gives more information, *"The idea that I could fulfill the conditions of a spell cast before I was born is harder to believe than that it was just an anniversary aberration."* The intended meaning, in the utterance is that Diana wants to show her ability. She had been able to fulfill the conditions of a spell cast before she was born.

b- Quality Maxim: The intended interpretation is implied by the S, and neither sufficient nor reliable support for the claim is offered. Deliberately the maxim of quality is violated by Matthew, who intends to say that *"I suspect this spell is nearly impossible to break. No one who's tried to get the manuscript before met its conditions, no matter how much witchcraft they knew or what time of year they tried."* The intended meaning behind such ostensible utterances is getting more information about Diana`s witchcraft. Matthew wants to stimulate Diana in order to provide sufficient information about her skilled witchcraft. Consequently, the employment of the violating quality maxim reveals the fact that the Ss intend to hide the intended meaning behind what is superficially given. In addition, Matthew breaks the maxim again in the above extract; he says that *"I need to understand why Knox thinks you've broken the spell on Ashmole 782."* Ostensibly, the given utterance sounds as a question with *"why"*. Otherwise, the intended meaning is that it requires sufficient information about breaking up spells.

3- **Deixis**

Deictic expressions, which fulfill pragma-stylistic purposes and connect the pragma-stylistic strategies together, are used to link the parts of literary texts:

1- Person Deixis

Both the characters and the novelist in the aforementioned extract employ the person deixis strategy to connect the different segments of the extract. Generally, the first person pronoun *"I"* is used seven times in the extract. The novelist Harkness uses the pronoun *"I"* only once to refer to Diana who is a heroine. The system of writing style is based on the first-person narrator; thus, the novelist is considered a character in narration. In the same way, Matthew consumes this deictic twice who wants to obtain more information saying, *"I need to understand"* and *"I suspect this spell"*. By the same token,

Diana uses "I" four times, aiming to talk about her skilled witchcraft. Although many powerful witches failed to break the spells, Diana did. Boastfully, she considers herself as supernatural witch because she was able to overcome Knox by breaking spells. On the other side, the third-person pronoun *"it"* is utilized only three times by Diana, referring to the magic. In the same vein, Matthew uses the pronoun *"they"* twice to refer to the witches who failed to break the spells. In addition to that, the pronoun *"we"* is used only once by the novelist, referring to Diana and Matthew, where the event took place. Furthermore, the pronoun *"he"* is used by the novelist once, referring to Matthew, and by Diana twice, referring to Knox, who is her competitor. Finally, both Diana and Matthew use the pronoun *"you"* once for each in order to talk to each other. As a result, every personal deictic statement is used to accomplish the pragma-stylistic purpose of expressing the extract's major topic, which is black magic.

4- Pragma-stylistic Devices

The use of pragmatic-stylistic devices is essential for achieving the aesthetic goals of literary texts. These devices may be accompanied with pragmatic-stylistic strategies in order to accomplish particular functions.

a- Rhetorical Question

A common pragma-stylistic device that does not demand information or an answer is the rhetorical question. Diana uses the rhetorical question when she says that *"And if I fulfilled the conditions once, why not again?"* Since the purpose of the question is to communicate rather than seek information, it does not require for an answer or response.

b- Overstatement

A pragma-stylistic device known as *"overstatement"* in which exaggeration is employed on purpose for emphasis, attention, or rhetorical effect. An overstatement is accompanied with pragmatic-stylistic strategies when Matthew exploits both violation of quality maxim with this pragma-stylistic

device. Deliberately, he intends to use the exaggeration because he wants to get more information about Diana`s witchcraft; he says, *"A talented witch bound Ashmole 782, and I suspect this spell is nearly impossible to break. No one who's tried to get the manuscript before met its conditions."*

As indicated earlier, the study demonstrates that the pragma-stylistic strategies and devices used in the aforementioned extract all serve the literary texts' topic of black magic. This is due to the novelist's or novelist's desire to apply these strategies in order to include the magic theme into literary texts and to accomplish pragma-stylistic effects.

Extract No.6:

> "This is the genetic marker for precognition," Matthew continued, pointing to the first circled smudge. His finger began slowly moving down the page. "This one is for flight. This helps witches find things that are lost." Matthew kept reeling off powers and abilities one at a time until my head spun. "This one is for talking with the dead, this is transmogrification, this is telekinesis, this is spell casting, this one is charms, this one is curses. And you've got mind reading, telepathy, and empathy—they're next to one another." "This can't be right." I'd never heard of a witch with more than one or two powers. Matthew had already reached a dozen. "I think the findings are right, Diana. These powers may never manifest, but you've inherited the genetic predisposition for them."

> (Harkness, 2011, p. 151)

Basically, working on the elaboration and interpretation of the extract under study is of the utmost importance in any pragma-stylistic analysis. In the above excerpt, Diana and Matthew are talking about big event in the novel for which the title of novel is designed. Reportedly, Matthew explains what

is written in a paper, which is Diana's nuclear DNA as a genetic test result. Transparently, it shows that Diana has many unique merits that do not exist in any other witches` nuclear DNA. For example, she has the ability for precognition, finding things that are lost, talking with the dead, transmogrification, telekinesis, casting spells, charms, cursing, mind reading, telepathy, empathy, and so on. Unbelievably, Matthew and Diana are really surprised by such unique capabilities that are shown in the report. That makes Diana to say *"I'd never heard of a witch with more than one or two powers."* Thus, Diana has supernatural abilities, and she can do anything she wants.

Accordingly, in this extract, Matthew recognizes that Diana has mastered powerful witchcraft, and she is able to exploit her powerful capabilities. Following that, magic and its effects are the main subjects of conversation among the people in the aforementioned sample. Then, in this extract, pragma-stylistic strategies and pragma-stylistic devices are used, which are analyzed in the following sections:

1- Speech Acts Theory

Basically, there are many different areas of research for speech act strategies in any pragma-stylistic analysis. Analysis of speech act strategies is necessary for the comprehension and perception of literary texts. After that, they undergo the following type of examination:

a- **Representatives:** Representatives: A few sub-strategies fall under the category of representative speech act strategies. These sub-strategies are employed in the above extract:

1- A speech act of **telling** is typically a representative one, which describes how a S communicates knowledge to a listener. In the extract, the novelist Harkness uses the strategy of telling three times. Firstly, she is able to describe the situation in which Matthew was reading the results of Diana's nuclear DNA as a

genetic test. *"Matthew continued, pointing to the first circled smudge. His finger began slowly moving down the page."* Secondly, Harkness describes Matthew`s movements when he was reading the report telling: *"Matthew kept reeling off powers and abilities one at a time until my head spun."* Finally, by the same token, Harkness uses the strategy of speech act telling. She claims that she'd never heard of a witch with more than one or two powers; telling *"I'd never heard of a witch with more than one or two powers. Matthew had already reached a dozen."*

The novelist, in the excerpt, is primarily focusing on the use of magic and witchcraft as the main subjects as a result of the effective strategy they have adopted.

2- One of the sub-types of representatives utilized in the aforementioned extract is a speech act of **stating**. Basically, this strategy is used by Matthew who states that *"they're next to one another."* He refers to the genetic predispositions that are presented in the report. Further, Matthew again uses the strategy of stating in the excerpt when he says that *"I think the findings are right, Diana."* He intends to emphasize that Diana has many genetic predisposition of powerful magic. Finally, the strategy of speech act stating is utilized by Diana who states *"This can't be right."* She is shocked because she has many genetic predispositions of powerful magic that are not used or motivated.

As a result, the employment of such a successful method in conversation provides readers and listeners with additional information to aid in their analysis and elaboration of literary texts. This therefore makes reference to the characters' primary areas of interest, which are the use of magic and witchcraft.

3- An assertion of a past event that is relevant to the present is referred to as a speech act of **reporting**. Essentially, the strategy of reporting is employed in the extract by Matthew three times. Firstly, he reports to Diana that *"This is the genetic marker for precognition,"* referring to the results that were written in the paper. Secondly, Matthew explains to Diana that she has the ability to fly and find things that are lost. Matthew says, *"This one is for flight. This helps witches find things that are lost."* Finally, Matthew reports *"This one is for talking with*

the dead, this is transmogrification, this is telekinesis, this is spell casting, this one is charms, this one is curses. And you've got mind reading, telepathy, and empathy." Ostensibly, these abilities are listed in the report as Diana`s DNA result enable her to do anything she wants.

2- Cooperative Principle

For a clearer understanding of the aforementioned extract, it is also necessary to take into account the utterances' intended meaning. By violating the maxim(s) that are shown in the following situations, the implied meaning may appear:

a- **Quantity Maxim:** It is interesting that the intended meaning isn't expressed explicitly but is instead implicit. The quantity principle is violated when less or more information is provided than it is required. The Ss may unintentionally violate the quantity maxim by including less detail than are necessary to convey their message. Deliberately, Diana consumes the violation maxim of quantity by providing less information when she says *"This can't be right."* The intended meaning is that the genetic predispositions in Diana`s DNA results are unbelievable and belong to a supernatural witch. On the other hand, Matthew violates this maxim when he repeats the utterance *"this one"* referring to Diana`s merits. Purposely, he prefers to repeat the phrase more than in five utterances. He can use *all these* to convey his message, however the goal of this purposeful repetition is done for the sake of highlighting the unique merits that Diana has.

b- **Quality Maxim:** The S implies the intended meaning, and the assertion is not adequately or reliably supported. Deliberately the maxim of quality is violated by the novelist twice when she intends to say that *"Matthew kept reeling off powers and abilities one at a time until my head spun."* The intended meaning behind such ostensible utterances is to describe the situation in which Diana and Matthew

discover many unknown genetic predispositions and become surprised. Additionally, Harkness violates the maxim of quality again when she says that *"I'd never heard of a witch with more than one or two powers. Matthew had already reached a dozen."* Intentionally, the meaning of this utterance is that Harkness is also surprised at discovering the new merits of witchcraft. Therefore, the use of the violating quality maxim exposes the novelist`s intention to hide their intended meaning behind what is delivered ostensibly.

3- Deixis

The components of literary texts are joined together by deictic expressions, which serve pragma-stylistic purposes and link the pragma-stylistic strategies together:

1-   Person Deixis

In the aforementioned extract both Diana and Matthew employ the person deixis strategy to connect the different segments of the extract. Generally, the first-person pronoun *"I"* is used twice; Matthew uses it only once and Diana once, in the extract. In the same way, Matthew consumes the deictic *"you"* twice, who interacts with Diana for her DNA and results in the action-taking place. In the same context, Matthew uses the pronoun *"they"* once to refer to Diana`s genetic predispositions, which represents the big discovery. Finally, every personal deictic statement is used to accomplish the pragma-stylistic purpose of expressing the extract's major topic, which is black magic.

4-   Pragma-stylistic Devices

The aesthetic objectives of literary works may be attained by the application of pragmatic-stylistic strategies. To carry out certain tasks, these devices may be used with pragmatic-stylistic strategies.

a-   Overstatement

Overstating is a pragma-stylistic strategy when exaggeration is used on purpose to draw attention, emphasize a point, or have a rhetorical effect. When the novelist uses this pragma-stylistic device to take advantage of both violations of the quality maxim, it does so with an overstatement and pragmatic-stylistic strategies. Deliberately, she intends to use the exaggeration because she wants to attract the reader`s attention. She says *"Matthew kept reeling off powers and abilities one at a time until my head spun."* In addition, Harkness uses this device again when she describes the situation in which Dian and Matthew discover many merits of witchcraft. She intends to draw the reader`s attention by presenting overstatement, saying *"I'd never heard of a witch with more than one or two powers"*

As was already mentioned, the study shows that the pragma-stylistic strategies and devices used in the aforementioned extract all support the theme of black magic in the literary texts. This is because the novelist or novelist planned to use these strategies and devices to incorporate the magic theme into literary texts and achieve pragma-stylistic effects.

Extract No.7:

> The ghost of a young man with a deep gash across his chest nodded in agreement with Satu's words. *Don't fall, girl*, he said in a sorrowful voice. "But we won't forget you. I'm going for reinforcements. You might be stubborn in the face of one of the Congregation's witches, but not all three. We found that out with your father and mother, too." She tightened her grip, and we sailed more than sixty feet down to the bottom of the oubliette. The rock walls changed color and consistency as we tunneled deeper into the mountain. "Please," I begged when Satu dropped me on the floor. "Don't leave me down here. I don't have any secrets. I don't know how to use my magic or how to recall the manuscript." "You're Rebecca Bishop's daughter," Satu said. "You have power—I can feel it—and we'll make sure that it breaks free. If your mother were here, she would simply fly out."

(Harkness, 2011, p. 224)

In general, in any pragma-stylistic analysis, working on the elaboration and interpretation of the extract under investigation is essential. In the above excerpt, there is a conversation between Diana and Satu who is a powerful Finnish witch. When she was a child, Satu learned witchcraft; she was able to work spells before she could talk or read. In the first meeting, Satu recognized Diana has similar power in witchcraft to her. From this point, Diana became her worst enemy; thus, Satu decides to destroy her in order to keep herself safe from harm. One day, Satu flies and kidnaps Diana then decided to carry her to the La Pierre`s castle. Satu uses an opening spell to torture Diana for hours in an effort to make her reveal information about Ashmole 782 while Diana is keeping silent. Diana has been imprisoned in a dark dungeon known as an *"Oubliette"* while Satu leaves to seek assistance from other witches in eliciting Diana's secrets. After that, Diana talks to the ghosts of her parents. Diana had already been bound by ribbons when she

was seven. Diana's mother advises her to throw off the ribbons and make her escape using her abilities. Unbelievably, Diana succeeds in doing so, rising herself from the bottom of the pit and flying to her freedom. Later on, Diana managed to use her powerful magic to exact revenge and spellbind Satu.

Accordingly, in this extract, Diana is powerful witch, and she is able to exploit her powerful capabilities to protect herself. Following that, magic and its effects are the main subjects of conversation among the people in the aforementioned sample. Then, in this extract, pragma-stylistic strategies and pragma-stylistic devices are used, which are analyzed in the following sections:

1- Speech Acts Theory

In essence, speech acts strategies play an important role in extracts, allowing the researcher to obtain perception and interpretation of literary texts. As a result, they are analyzed in the following ways:

a- **Representatives:** These types of speech acts are used in literary texts by employing specific sub-types of speech acts:

1- A speech act of **telling**: Without a doubt, this type of speech act is frequently used in literary texts. In general, the novelist Harkness employs this strategy four times in the above extract because narration necessitates such a strategy. Furthermore, it allows an novelist to describe the details of the magical situation and connect parts of texts, for example: *"The ghost of a young man with a deep gash across his chest nodded in agreement with Satu's words."* An novelist describes the situation in which the ghost of the witch comes to interrupt the conversation and tell Satu not to kill Diana. Moreover, Harkness uses a telling strategy to describe the way in which the ghost speaks to Satu as *"he said in a sorrowful voice."* In the same way, she was able to describe the terrible place where Diana was imprisoned, saying, *"She tightened her grip, and we sailed more than sixty feet down to the bottom of the oubliette. The rock walls changed color and consistency as we tunneled deeper into the mountain."* Finally, the utterance *"I begged when Satu dropped me on the floor."* is considered a

description of Diana`s state in which she was begging as a result of exploiting the strategy of telling.

2- A speech act of **stating** is one of the sub-types of representatives, which is utilized in the above extract. Diana aims to convince Satu that she is not powerful witch and she knows nothing about the secret of manuscript, saying, *"I don't have any secrets. I don't know how to use my magic or how to recall the manuscript."* Similarly, Satu uses the strategy of stating when she says *"If your mother were here, she would simply fly out."* Satu wants to motivate Diana to use her witchcraft in order to know how much power she has. The employment of such a strategy in conversation leads the H and the reader to get more information about the characters. This refers to the fact that magic is a central topic on which they are talking.

3- A speech act of **asserting** seems to be similar to representative speech act of stating. The representative speech act of asserting, on the other hand, necessitates the illocutionary force of assertion. This strategy of asserting is used by Satu three times, firstly, she asserts that she will come back again to Diana, *"But we won't forget you. I'm going for reinforcements."* Secondly, Satu says that *"We found that out with your father and mother, too,"* referring to the situation in which Diana doesn't respond to their demands that is similar to her parents` situation. Finally, Satu asserts her demand that she wants to know how powerful Diana is; thus, she says, *"You have power—I can feel it."*

4- A speech act of **assuring** is one of the sub-types of representatives that is exploited by Satu in the above extract. Satu assures Diana that they are going to destroy Diana`s witchcraft; *"we'll make sure that it breaks free."*

5- A speech act of **reminding** is one of the sub-types of representatives, that is used by Satu in the above extract. She reminds Diana that Rebecca Bishop is her mother, who was well known powerful witch; *"You're Rebecca Bishop's daughter."*

b- Directives: These kinds of speech acts are actualized by employing sub-types in the above extract:

1- A speech act of **asking** is one of directive speech acts. It describes how the S tries to elicit information from the listener. Undeniably, this strategy is used by Diana when she asks Satu not to leave her in such a

frightening dark dungeon, begging, *"Please, don't leave me down here."*

2- A speech act of **warning** is a subtype of directives. Obviously, it refers to the way in which the S warns the H for a certain purpose. It is considered as in an effort to make H take action or to invoke him to do something or stop doing something. Satue employs this strategy in the extract when she warns Diana, uttering, *"You might be stubborn in the face of one of the congregation's witches, but not all three."*

3- A speech act of **commanding** is described as commanding someone to perform something. In the above extract, the ghost of a young man uses this strategy when he tells Satu not to kill Diana, *"Don't fall, girl"*

c- **Commissives:** These kinds of speech acts are actualized by employing sub-type in the extract:

1- A speech act of **threatening** refers to the way in which a S intends to threaten the H for a particular purpose. Satu employs this strategy twice times in the above excerpt, intentionally aiming to threaten Diana in order to force her to reveal the secrets. At the first, Satu says, *"I'm going for reinforcements."* to threaten Dian and to make her confess. After that, Satu says, *"We found that out with your father and mother, too."* referring to her parents` murdering.

2- **Cooperative Principle**

It is necessary to look for both the intended meaning underlying the utterances as well as their surface meaning in order to understand the aforementioned excerpt in a way that is more transparent. The implied meaning can occur by violating the maxim(s) which are illustrated in the following:

a- **Quantity Maxim:** The intended meaning is expressed implicitly rather than explicitly by breaking the quantity maxim through providing less or more information. Indirectly, the S may intentionally violate the quantity maxim by giving more details in order to convey the intended meaning. Deliberately, Satu uses an indirect way to threaten Diana, saying: *"You might be stubborn in the face of one of the Congregation's witches, but not all three."* Satu violates the

maxim of quantity because the utterance requires more elaboration. Purposefully, the intended meaning is that Satu will go ask for reinforcements from other witches who are going to torture Diana.

b- **Quality Maxim:** The S implicitly conveys the intended meaning, and the utterance is neither true nor supported by sufficient evidence. Satu violates the maxim of quality when she tells Diana something that is not true, such as *"we won't forget you. I'm going for reinforcements."* The intended meaning of such an effective utterance is that Satu wants to torture Diana, not to help her. In the same perspective, this maxim is violated by Diana, who informs Satu of something untrue, claiming that she does not know how to use magic or how to recall the manuscript. *"I don't have any secrets. I don't know how to use my magic or how to recall the manuscript."* On the other hand, on the NRL, the novelist violates the maxim when she says, *"we sailed more than sixty feet down to the bottom of the oubliette. The rock walls changed color and consistency as we tunneled deeper into the mountain."* Obviously, the purpose of such terrifying exaggeration is to elicit more reaction and draw the reader's attention to a magical situation. Consequently, the employment of the violating quality maxim reveals the fact that the Ss intend to hide the intended meaning behind what is superficially given.

c- **The Maxim of Manner:** The intended meaning is expressed implicitly when an utterance is ambiguous or not clear. In the above extract, the maxim of manner is violated by Satu when she says: *"We found that out with your father and mother, too."* Undoubtedly, the utterance is ambiguous because it requires more elaboration, but the intended meaning is to threaten Diana.

3- Deixis

The parts of literary texts are connected by employing deictic expressions, which have pragma-stylistic functions and the serve to join the pragma-stylistic strategies together:

a-   Person Deixis

In the aforementioned extract, both the characters and the novelist utilize the person deixis strategy to link the different segments of the extract. Basically, the first person pronoun *"I"* is employed five times in the extract. Because the novelist is considered a character in narration, Harkness uses the pronoun *"I"* only once referring to Diana. The system of writing style is based on the first-person narrator. In the same sense, Diana uses this deictic twice while Satu exploits it twice too. On the other side, the third-person pronoun *"he"* is utilized once by the novelist, whereas *"she"* is used twice by Satu, referring to Diana`s mother as well as by the novelist referring to Satu. Along the same lines, the pronoun *"it"* is exploited only one time by Satu referring to the magic. Concerning the pronoun *"you,"* which is used only four times by Satu, she refers to Diana, aiming to make her confess about secrets. In addition to that, the pronoun *"we"* is used four times; the novelist uses it only once, referring to Diana and Satu. However, Satu uses it three times, referring to the group of witches who want to destroy Diana. As a result, every personal deictic statement is used to accomplish the pragma-stylistic purpose of expressing the extract's major topic, which is black magic.

b-   Spatial Deixis

Typically, spatial deixis relates to a location's position in respect to the S in space and is a deictic expression. The most basic spatial deictic expressions include: *here/there, up/down, left/ right, above/ below, in front of/ behind,* etc. The spatial deixis strategy is used twice by the novelist in the above

extract, when she says, *"we sailed more than sixty feet down to the bottom of the oubliette."* However, Diana integrates two deictic words together as spatial expression, as in: *"Don't leave me down here."*

4-   Pragma-stylistic Devices

The use of pragmatic-stylistic techniques can help literary works achieve their aesthetic goals. These tools may be used in combination with pragmatic-stylistic techniques to accomplish certain tasks.

a-   Metaphor

Basically, metaphor is a figure of speech where a word or phrase is used to describe something or do something that it does not literally apply to. In the aforementioned extract, the ghost of a young man uses a metaphorical way to inform Satu not to kill Diana: *"Don't fall, girl."* In the same framework, the novelist uses the metaphorical expression to describe the way of taking Diana to the dark dungeon: *"The rock walls changed color and consistency as we tunneled deeper into the mountain."* Moreover, Satu also uses this device to compare Diana`s power with her mother`s; she says, *"You're Rebecca Bishop's daughter."*

b-   Irony

The device irony is the difference between what Ss say and what they think to be true. In the above extract, irony is employed when Satu says, *"We won't forget you. I'm going for reinforcements."* She insists on torturing Diana by asking the help of other witches in order to make her confess.

c-   Overstatement

When exaggeration is intentionally utilized to draw attention, stress a point, or have a rhetorical effect, it is known as overstatement. It is exploited by Satu who uses exaggeration to describe Diana, *"You might be stubborn in the face of one of the Congregation's witches, but not all three. We found that*

out with your father and mother, too." However, this pragma-stylistic device is used to take advantage of both violations of the quality maxim, it does so with an overstatement and pragmatic-stylistic strategies. Similarly, Diana uses overstatement to convince Satu that she does not know how to use magic or how to recall the enchanted manuscript. *Satu says, "Don't leave me down here. I don't have any secrets. I don't know how to use my magic or how to recall the manuscript."* Finally, the novelist uses this device to create imaginary vision, for instance, *"She tightened her grip, and we sailed more than sixty feet down to the bottom of the oubliette. The rock walls changed color and consistency as we tunneled deeper into the mountain."*

d-   Understatement

By violating the maxims, understatement is characterized as being less illuminating than other expressions. In the extract, the pragma-stylistic device understatement is used by the novelist when she provides less informative expressions than it is required: *"he said in a sorrowful voice."* Seemingly, the utterance appears to require more information about why and how he said somberly.

As was already said, the study shows how the pragma-stylistic strategies and methods used in the above sample all support the use of the theme of black magic in the literary texts. This is so that novelists and novelists can write about magic and make pragma-stylistic results, which is what they wanted to do.

Extract No.8:

> "I'm here," he assured me while Sarah muttered her first spell. The gauze wrappings parted along my spine, her words slicing through them with ease. Em's sharp intake of breath and Sarah's silence told me when the marks were visible. "This is an opening spell," Sarah said angrily, staring at my back. "You don't use this on living beings. She could have killed you." "She was trying to get my magic out—like I was a piñata." With my back exposed, my emotions were swinging wildly again, and I nearly giggled at the thought of hanging from a tree while a blindfolded Satu swatted me with a stick. Matthew noticed my mounting hysteria. "The quicker you can do this, the better, Sarah. Not to rush you, of course," he said hastily. I could easily imagine the look he'd received. "We can talk about Satu later."

<div align="right">(Harkness, 2011, p. 250)</div>

Working on the elaboration and interpretation of the extract under study is crucial in any pragma-stylistic analysis, in general. In the above extract, the situation is that Diana, Matthew, Sarah, and Em are talking. In this situation, Diana is very tired and bleeds heavily because she spent the worst time of her life being tortured by Satu. Fortunately, Matthew was able to rescue Diana and save her life since Satu was about to kill her. Diana and Matthew travel to New York to ask her aunts in Madison for assistance. Because Sarah is a witch, she realizes that Satu uses an opening magic on Diana to torture her in an effort to get her to divulge details about Ashmole 782. Sarah discovers that Satu's marks on Dian`s back are actually the Knights of Lazarus seal, which is a star suspended over a crescent moon. Sarah works on destroying the opening spell in an effort to protect Diana. The predominant topics of conversation among the individuals in the aforementioned sample are then magic and its effects. Then, pragma-stylistic

strategies and devices are employed in this excerpt, which are examined in the following sections:

1-   Speech Acts Theory

In essence, speech acts strategies are crucial in excerpts because they help for comprehending how individuals perceive and interpret literary texts. They are therefore examined in the following ways:

   a- Representatives: These types of speech acts are used in literary texts by employing specific sub-types of speech acts:

   1- A telling speech act; there is no denying that literary writings commonly employ this kind of speech act. Essentially, this strategy is used four times by the novelist using the first-person narrative system in the excerpt above. Basically, the strategy allows an novelist to connect textual fragments and depict the specifics of the magical circumstance, as in: *"he assured me while Sarah muttered her first spell. The gauze wrappings parted .... when the marks were visible."* Furthermore, Harkness describes the details of events in which the characters take part, such as, *"Sarah said angrily, staring at my back."* Besides this, the novelist depicts the characters' emotional states at a certain time; for example, when she describes how upset Diana is. *"With my back exposed, my emotions were swinging wildly again, and I nearly giggled at the thought of hanging from a tree while a blindfolded Satu swatted me with a stick. Matthew noticed my mounting hysteria."* Finally, the last use of this strategy in the above extract is, *"he said hastily. I could easily imagine the look he'd received."*

   2- One of the sub-types of representatives used in the aforementioned extract is a speech act of **stating**. In the excerpt, the strategy is used three times by the characters. Firstly, Sarah uses it when she discovers the opening spell on Diana`s back, she says, *"This is an opening spell."* However, Matthew uses the strategy twice, they are: *"I`m here"* and *"We can talk about Satu later."*

   3- A speech act of **assuring** is one of the sub-types of representatives that is exploited in the above extract. Sarah assures Diana that the opening spell is quite dangerous and she wants to destroy it, *"You don't use this on living beings."*

4- An assertion of a past event that is relevant to the present is referred to as a speech act of **reporting**. Essentially, Diana uses the reporting strategy to describe what happened and how much she tormented, in the extract, *"She was trying to get my magic out—like I was a piñata."*

b- **Directives:** These kinds of speech acts are actualized by employing sub-type in the extract:

1. A speech act of **suggestion** refers to the way in which a S suggests something to a H to achieve benefit for both. Matthew utilizes the strategy when he suggests Sarah to destroy the spell very quickly, *"The quicker you can do this, the better, Sarah. Not to rush you, of course."*

2. Cooperative Principle

It is necessary to look for both the intended meaning underlying the utterances as well as their surface meaning in order to understand the aforementioned excerpt in a way that is more transparent. The implied meaning can occur by violating the maxim(s) which are illustrated in the following:

a- **Quantity Maxim:** By violating the quantity maxim through supplying less or more information, the intended meaning is given implicitly rather than explicitly. Indirectly, the S may purposefully go against the quantity maxim by providing less information in order to express the intended idea. Deliberately, Matthew uses an indirect way to accelerate Diana in order to destroy the opening spell, *"We can talk about Satu later."* From another angle, on the NRL, the maxim is violated when the novelist provides too many details to describe Dian`s miserable state in which she is upset. *"With my back exposed, my emotions were swinging wildly again .... Matthew noticed my mounting hysteria."*

b- **Quality Maxim:** The S implicitly conveys the intended meaning, and the utterance is neither true nor supported by sufficient evidence. The

novelist violates the maxim of quality when she gives description that untrue, Satu violates the maxim of quality when she tells Diana something that is not true, such as *"Em's sharp intake of breath and Sarah's silence told me when the marks were visible."* The violation is that how Diana can be informed by Sarah's silence and Em's sharp. The intended meaning of such an effective utterance is that Diana is afraid of the opening spell. Consequently, the employment of the violating quality maxim reveals the fact that the Ss intend to hide the intended meaning behind what is superficially given.

c- **The Maxim of Relation:** The S's contribution should be relevant to situation. Sarah violates this type of maxim when her utterance is irrelevant to the situation, as in *"You don't use this on living beings."* Ostensibly, the utterance is irrelevant, whereas the intended meaning essentially refers to the fact that the opening spell is dangerous.

3-Deixis

The parts of literary texts are connected by employing deictic expressions, which have pragma-stylistic functions and the serve to join the pragma-stylistic strategies together:

a-   Person Deixis

The characters and the novelist in the aforementioned extract both make use of the person deixis approach to connect the various segments of the extract. Principally, the first person pronoun *"I"* is employed four times in the extract. Diana and Matthew use the pronoun once for each of them. However, because the novelist is considered a character in narration, Harkness uses the pronoun *"I"* only twice referring to Diana. In the same perspective, the pronoun *"you"* is used only four times, twice by Matthew and once for both Diana and Sarah. In addition to that, the pronoun *"we"* is used only once by Matthew referring to himself and Diana.

On the other side, the third-person pronoun *"he"* is utilized three times only by the novelist referring to Matthew. Nevertheless, the pronoun *"she"* is used twice by Sara and Diana: once for each of them, referring to Satu Therefore, every deictic personal statement serves the pragma-stylistic goal of presenting the extract's main subject, which is black magic.

b-   **Spatial Deixis**

Basically, spatial deixis relates to a location's position in respect to the S in space and is a deictic expression. The most basic spatial deictic expressions include: *here/there, up/down, left/ right, above/ below, in front of/ behind,* etc. The spatial deixis strategy is used only once by Matthew who says *"I`m here"* referring to the place in which he is standing.

4-Pragma-stylistic Devices

The pragma-stylistic strategies that might be used in writing can be used to realize the aesthetic goals of a piece of writing. It is possible to use these tools in tandem with pragma-stylistic approaches in order to finish specific kinds of work.

a-   **Metaphor**

Metaphor, in its simplest form, is a figure of speech in which a word or phrase is used to describe or denote an action that it does not necessarily correspond to. In the aforementioned extract, the novelist uses metaphorical expression to describe the Dian`s state when she says *"Em's sharp intake of breath and Sarah's silence told me when the marks were visible."* In the same framework, Sarah uses the metaphorical expression to describe how dangerous the opening spell is and how it must not be used on any living being. Satu uses this spell on Diana, Sarah wants to express her astonishment, saying *"You don't use this on living beings."* Moreover, this

device is used by Diana, who compares herself to piñata in order to show how much she is tortured by Satu, who says, *"I was a piñata"*

b-   Irony

The device irony is the difference between what Ss say and what they think to be true. In the above extract, irony is employed when Diana says, *"I nearly giggled at the thought of hanging from a tree while a blindfolded Satu swatted me with a stick."* She reveals the worst condition in her life, which is the torturing, in an ironic way.

c-   Overstatement

Overstating is the intentional use of exaggeration to attract attention, emphasize a point, or have a rhetorical effect. It is exploited by the novelist, who uses exaggeration to describe the situation in which Sarah works on suspending Satu`s spell. Harkness says, *"Em's sharp intake of breath and Sarah's silence told me when the marks were visible."* Ostensibly, this utterance is used to take advantage of both violations of the quality maxim and overstatement at the same time.

d-   Understatement

Understatement is characterized as a way of intentionally making a situation seem less significant than it actually is. In the extract, the pragma-stylistic device understatement is used by the novelist when she makes the situation to be less important. She says *"I nearly giggled at the thought of hanging from a tree while a blindfolded Satu swatted me with a stick."*

Rounding off, the study shows, as was said earlier, how the pragma-stylistic strategies and approaches used in the aforementioned extract all support the literary texts' use of the theme of black magic. This is done so that the magic topic can be used in literary works to achieve the novelist's or novelist's planned pragma-stylistic effects.

Extract No.9:

> "You are a witch. It's time you learned how to take care of yourself."
> "Not now, Matthew." "I wish we could let you decide, but we can't," he
> said brusquely. "The Congregation wants your power—or the
> knowledge of it at the very least. They want Ashmole 782, and you're
> the only creature in more than a century to see it." "They want you and
> the Knights of Lazarus, too." I was desperate to make this about
> something besides me and my ill-understood magic. "They could have
> brought down the brotherhood before. The Congregation has had plenty
> of chances." Matthew was obviously sizing me up and gauging my few
> strengths and considerable weaknesses. It made me feel vulnerable. "But
> they don't really care about that. They don't want me to have you or the
> manuscript." "But I'm surrounded by protectors. You're with me—
> Sarah and Em, too." "We can't be with you every moment, Diana.
> Besides, do you want Sarah and Emily to risk their lives to save yours?"
> It was a blunt question, and his face twisted. He backed away from me,
> eyes narrowed to slits. "You're frightening me,"

<div align="right">(Harkness, 2011, pp. 255-6)</div>

In any pragma-stylistic analysis, working on the elaboration and
interpretation of the extract under examination is essential. The difficult
challenge between Diana and the witches ends with the binding of Diana`s
magic by an opening spell that is made by Satu. Fortunately, Sarah was able
to help Diana when she destroyed Satu`s spell, and as a result, Diana has
recovered. In the above extract, Matthew and Diana are talking; he asks her
to practise magic in order to protect herself from Satu and other witches.
However, Diana refuses to practise magic because she is afraid of Satu who
threaten her not to use witchcraft. Therefore, magic and its consequences are
the most often discussed subjects among the individuals in the

aforementioned sample. Then, the following will discuss the pragma-stylistic strategies and devices used in this excerpt:

1-   Speech Acts Theory

Speech acts strategies are significant in excerpts because they enable the researcher to understand how readers understand and interpret texts. They are therefore examined in the following ways:

a- **Representatives:** These speech act categories are used in literary texts by using particular speech act subtypes:

1- A speech act of **telling**: There is no denying that this type of speech act is frequently used in literary texts. Essentially, this strategy is used three times by the novelist using the first-person narrative system in the excerpt above. Basically, the strategy allows an novelist to connect textual fragments and depict the specifics of the magical circumstance. Harkness uses, in her writing style, the "telling" speech act to communicate with readers through the presentation of detailed description, as in: *"he said brusquely."* In addition, *"Matthew was obviously sizing me up and gauging my few strengths and considerable weaknesses.* Furthermore, Harkness describes the details of events in which she takes part, such as, *"I was desperate to make this about something besides me and my ill-understood magic."*

2- One of the sub-types of representatives used in the aforementioned extract is a speech act of **stating**. Generally, the strategy is used four times by the characters, dividing twice for each Matthew and Diana in the excerpt. Firstly, Matthew says, *"I wish we could let you decide, but we can't."* He wants to convince Diana to practise magic, telling her that he wishes to make her take a decision. Secondly, the utterance, *"They don't want me to have you or the manuscript,"* refers to the way in which there are no options and, thus, Diana should make a decision. Thirdly, Diana says, *"But I'm surrounded by protectors. You're with me—Sarah and Em, too."* She is reluctant to make a decision, claiming that she is surrounded by protectors. Finally, Diana seems to be confused about the decision saying, *"You're frightening me."*

3- A speech act of **suggesting** is one of the sub-types of representatives that is exploited in the above extract. Matthew suggests that Diana use her

ability to practise witchcraft and accept the challenge from Satu, saying, *"You are a witch." It's time you learned how to take care of yourself."*

4- A speech act of **asserting** and speech act of stating appear to be identical. The representative speech act of asserting requires the illocutionary force of assertion. This strategy of asserting is used by Matthew, who says, *"They could have brought down the brotherhood before."* Insistently, he asserts to Diana that the Congregation is considered a source of danger to her.

5- A speech act of **reminding** is one of the sub-types of representatives, that is used once in the above extract. The first employment of this strategy is when Matthew reminds Diana that she is the only creature in more than a century know Ashmole 782 saying, *"They want Ashmole 782, and you're the only creature in more than a century to see it."*

b- Directives: These kinds of speech acts are actualized by employing sub-type in the above extract:

1- A speech act of **asking** refers to the way in which the S seeks to get information from the H. This strategy *"asking"* is used by Matthew; he asks Diana if she wants to risk Sarah`s and Emily`s lives, saying, *"do you want Sarah and Emily to risk their lives to save yours?"*

2- A speech act of **warning** is described as a way in which the S warns the H for a certain purpose to make him take action or to do something. Obviously, Matthew uses this strategy twice in order to warn Diana. Firstly, he says, *"The Congregation wants your power—or the knowledge of it at the very least."* Secondly, he says *"We can't be with you every moment, Diana."*

2-   Cooperative Principle

It is necessary to look for both the intended meaning underlying the utterances as well as their surface meaning in order to understand the aforementioned excerpt in a way that is more transparent. The implied meaning can occur by violating the maxim(s) which are illustrated in the following:

a- Quantity Maxim: The intended message is provided indirectly rather than explicitly when the quantity maxim is broken by providing less or more information. Indirectly, the S may purposefully go against the

quantity maxim by providing less information in order to express the intended idea. Deliberately, Matthew uses an indirect way to tell Diana that she should decide to practise magic as in *"I wish we could let you decide, but we can't."* On the other hand, Diana violates the maxim of quantity when she provides less information than is required saying, *"But I'm surrounded by protectors. You're with me—Sarah and Em, too."*

b- **Quality Maxim:** The intended meaning is implicitly conveyed by the S, and the utterance is neither true nor adequately supported by the facts. Matthew violates the maxim of quality when he says something that is not supported by the fact; he says, *"They want Ashmole 782, and you're the only creature in more than a century to see it."* Transparently, the intended meaning of this utterance is to make Diana accept practicing magic.

c- **The Maxim of Manner:** The violation of the maxim of manner occurs when an utterance is unclear or ambiguous; the intended meaning is then expressed implicitly. In the above extract, the maxim of manner is violated by Matthew who says, *"You are a witch. It's time you learned how to take care of yourself."* Ostensibly, the surface meaning is not as similar as the deep meaning. The intended meaning of such an opaque utterance is convincing Diana to practise magic.

3- Deixis

The parts of literary texts are connected by employing deictic expressions, which have pragma-stylistic functions and the serve to join the pragma-stylistic strategies together:

a-   Person Deixis

The person deixis strategy is used by both the characters and the novelist to connect the various segments of the extract in the aforementioned excerpt. Generally, the first person pronoun *"I"* is employed three times in the extract. The novelist, Diana and Matthew use the pronoun once for each of them. In

the same perspective, the pronoun *"you"* is used ten times, only twice by Diana and the rest by Matthew. This is because Diana is the central character and all the events revolve around her. In addition to that, the pronoun *"we"* is used only three times by Matthew, who considered himself part of Diana having the same fate. Concerning the pronoun *"they"* which is used five times, it refers to the congregation who seek to take the secret from Diana. Matthew employs it four times while Diana uses it only once.

On the other side, the third-person pronoun *"he"* is utilized twice only by the novelist referring to Matthew. Nevertheless, the pronoun *"it"* is used five times referring to magic; the novelist uses it twice and Matthew uses it three times. Consequently, since black magic is the major topic of the extract, each deictic personal statement serves the pragma-stylistic purpose of portraying it.

4-   Pragma-stylistic Devices

The employment of pragmatic-stylistic strategies can assist literary texts achieve their aesthetic goals. These tools may be used in conjunction with pragma-stylistic techniques to carry out specific tasks.

a-   Metaphor

Metaphor is a figure of speech that, in its most basic form, uses a word or phrase to describe or express something to which it does not always match. In the aforementioned extract, Matthew uses a metaphorical expression to denote something that is not expressed by his utterance, which is *"It's time you learned how to take care of yourself."* The meaning that Matthew refers to is that it is a time in which Diana should use her witchcraft to protect herself.

b-   Rhetorical Question

A common pragma-stylistic device that does not require information or an answer is the rhetorical question. Matthwew uses this device when he asks Diana, *"do you want Sarah and Emily to risk their lives to save yours?"* Since the purpose of the question is to communicate rather than seek information, it does not demand an answer or response.

c-   Irony

Irony is one of the literary devices that refers to the difference between what Ss say and what they believe to be true. In the above extract, irony is employed when the novelist says, *"Matthew was obviously sizing me up and gauging my few strengths and considerable weaknesses."* The ironical situation is that the novelist knows Diana is has more *strengths* than *weaknesses*.

d-   Overstatement

Overstating is a literary device that involves the intentional use of exaggeration to attract attention, emphasize a point, or have a rhetorical effect. It is used by Diana, who describes her witchcraft as *"my ill-understood magic,"* while she is a powerful witch.

e-   Understatement

Understatement is a pragma-stylistic device that is characterized as a way of intentionally making a situation seem less significant than it actually is. In the extract, the device is used by the Diana when she makes the situation to be less important. She says *"Not now, Matthew."*

The study concludes by demonstrating, as was already said, how the pragma-stylistic strategies and techniques used in the aforementioned extract all support the black magic theme in literary texts. This is due to the fact that the novelist put all these strategies and devices to achieve literary affect.

Extract No.10:

"If this page was removed from the book it belongs to, then the magic is badly damaged." "Is that why the words I saw were moving so fast?" Sarah nodded. "Probably. They were searching for this page and couldn't find it." "Pages." This was a detail I hadn't told Matthew. "What do you mean, 'pages'?" Matthew came around the chair, flicking little shards of ice over my features. "This isn't the only page that's missing from Ashmole 782." "How many were removed?" "Three," I whispered. "Three pages were missing from the front of the manuscript. I could see the stubs. It didn't seem important at the time." "Three," Matthew repeated. His voice was flat, and it sounded as though he were about to break something apart with his bare hands. "What does it matter whether there are three pages missing or three hundred?" Sarah was still trying to detect the hidden words. "The magic is still broken."

(Harkness, 2011, pp. 265-6)

Basically, it is significant to work on the elaboration and interpretation of the extract under examination in any pragma-stylistic analysis. In the above extract, Diana, Matthew, and Sarah were talking about Ashmole 782 and its magic as well as its secret. Interestingly, Diana was able to retrieve the enchanted manuscript from the congregations. Accidentally, Sarah discovers there is one page missing from the enchanted manuscript. Diana already knew that three pages vanished. Diana tells Sarah and Matthew that there are three important pages missing from Ashmole 782 that affect the magic. There is no doubt about that they get worried about those missing pages. Therefore, magic and its consequences are the most often discussed subjects among the individuals in the aforementioned sample. Then, the following will discuss the pragma-stylistic strategies and devices used in this excerpt:

1- Speech Acts Theory

The use of speech acts strategies in extracts is important because it helps the researcher understand how readers comprehend and interpret literary texts. They are therefore examined in the following ways:

a- **Representatives:** Specific speech act subtypes fall under these speech act representatives and are employed in literary texts:

1- A speech act of **telling**: There is no doubt about that this type of speech act is frequently used in literary texts. Basically, writing narrative text requires the strategy of telling. In the above excerpt, telling strategy essentially is used six times only by the novelist. The strategy allows the novelist to connect textual fragments and depict the specifics of the magical circumstance. Harkness uses, in her writing style, the telling speech act to communicate with readers through the presentation of detailed description, for example: *"Sarah nodded."* And, *"Matthew repeated."*

2- A speech act of **stating** is one of the subtypes of representatives used in the aforementioned extract. Generally, the strategy is used four times by the characters, dividing twice for each Matthew and Diana in the excerpt. Firstly, Diana says, *"The magic is still broken."* She wants to focus on the idea that the magic secret of an enchanted manuscript is damaged whenever the pages are missing. Secondly, the utterance, *"This isn't the only page that's missing from Ashmole 782."* She already knew that three pages vanished. Thirdly, in the same token, Matthew says, *"They were searching for this page and couldn't find it."* He thinks that the congregation*s* were searching for this page in order to know how to use magic in Ashmole 782. Finally, Matthew thinks these pages are not necessary when he says that *"I could see the stubs. It didn't seem important at the time.*

3- A speech act of **asserting** and speech act of stating appear to be identical. The representative speech act of asserting requires the illocutionary force of assertion. This strategy of asserting is used by Diana, who says, *"If this page was removed from the book it belongs to, then the magic is badly damaged."* Insistently, she asserts to Matthew that the magic is damaged because there was a page removed from the enchanted manuscript.

4- A speech act of **assuring** is a way of eliminating ambiguity by ensuring the listener's certainty. In order to alleviate any doubts the H may have, the S intends to make H to be sure of a particular state of affairs. In the extract, it is used twice when Matthew says *"three"* and Diana says *"pages"* to assure the speech.

b- Directives: These kinds of speech acts are actualized by employing sub-type in the above extract:

1- A speech act of **asking** refers to the way in which the S seeks to get information from the H. This strategy *"asking"* is used four times by characters. First of all, Matthew exploits the strategy of asking twice when he asks, *"What do you mean, 'pages'?"* and *"How many were removed?"* In the same token, Sarah employs the strategy twice when she asks Diana, *"Is that why the words I saw were moving so fast?"* and *"What does it matter whether there are three pages missing or three hundred?"*

2-   Cooperative Principle

To interpret the aforementioned extract in a more transparent manner, it is crucial to look for both the intended meaning underpinning the utterances as well as their surface meaning. The meaning can occur by violating which are illustrated in the following:

a- **Quantity Maxim:** When the quantity maxim is violated by supplying less or more information, the intended meaning is nevertheless delivered, but implicitly rather than explicitly. The S could deliberately violate the quantity maxim by giving less information in order to convey the intended meaning. Deliberately, Diana uses an indirect way to tell Matthew that she knows that there were pages missing from the enchanted manuscript by saying, *"Pages."* Similarly, Matthew says *"three,"* referring to the pages, and he expresses his wonder about that. However, at the NRL, Harkness violates the maxim of quantity when she provides more detail about Matthew`s reaction to show his wonder. After getting the information about the

missing pages, Matthew got worried and was clear on his behavior. The novelist says, *"Matthew repeated. His voice was flat, and it sounded as though he were about to break something apart with his bare hands."*

b- **Quality Maxim:** The intended meaning is implicitly conveyed by the S, and the utterance is neither true nor adequately supported by the facts. Matthew violates the maxim of quality when he says something that is not true; he says, *"It didn't seem important at the time."* Transparently, the intended meaning of this utterance is to make sure that the magic is not destroyed by missing pages.

c- **The Maxim of Manner:** The violation of the maxim of manner occurs when an utterance is unclear or ambiguous; the intended meaning is then expressed implicitly. In the above extract, the maxim of manner is violated by the novelist who says, *"This was a detail I hadn't told Matthew."* Ostensibly, the underlying meaning and the surface meaning are not equally similar. The intended meaning of such an opaque utterance is that Matthew does not know about the missing pages or their effect on the magic.

3- Deixis

Deictic expressions, which fulfill pragma-stylistic purposes and serve to connect the pragma-stylistic strategies together, are used to connect the parts of literary texts:

a- Person Deixis

Both the characters and the novelist employ the person deixis strategy to link the various sections of the extract in the aforementioned extract. Generally, the first person pronoun *"I"* is employed four times in the extract. It is exploited by the novelist twice, by Diana once, and by Matthew once. In the same vein, the pronoun *"you"* is used once by Matthew, while he also uses the pronoun *"they"* once. Concerning the pronoun *"it"* which is used five

times, Matthew uses it twice, Diana once, Sarah once, and the novelist uses it once. Consequently, since black magic is the major topic of the extract, each deictic personal statement serves the pragma-stylistic purpose of portraying it.

4-   Pragma-stylistic Devices

The use of pragmatic-stylistic techniques can help literary writings accomplish their aesthetic objectives. These tools may be used in conjunction with pragma-stylistic techniques to carry out specific tasks.

a-   Rhetorical Question

A common pragma-stylistic device that does not require information or an answer is the rhetorical question. Obviously, this device is used by Sarah who asks *"Is that why the words I saw were moving so fast?"* The question does not necessitate an answer because its goal is to convey rather than to obtain information.

b-   Irony

One literary technique known as irony relates to the discrepancy between what Ss say and what they actually believe to be true. In the above extract, irony is employed when Matthew says, *"It didn't seem important at the time."* The ironic situation is that Matthew believes that the missing pages are so important, not as he said.

c-   Overstatement

Overstating is a literary device that involves using exaggeration on purpose to draw attention to something, stress a point, or produce a rhetorical impact. It is used by Sarah, who exaggerates her indifference about the missing pages when she says, *"What does it matter whether there are three pages missing or three hundred?"*

d-   Understatement

Understatement is a pragma-stylistic device that is characterized as a way of intentionally making a situation seem less significant than it actually is. In the extract, the device is used by the Matthew when he makes the situation to be less important. He says *"three"* referring to the missing pages of Ashmole 782; he thinks they have nothing to do with the magic.

The study shows how the pragma-stylistic strategies and techniques used in the aforementioned excerpt all support the black magic theme in literary texts, as was already stated. This is because the novelist used all of these strategies and techniques to produce a literary effect.

4.1.2 Harry Potter and the Sorcerer's Stone

Extract No.1:

> Hagrid looked down at his umbrella and stroked his beard. "Shouldn'ta lost me temper," he said ruefully, "but it didn't work anyway. Meant ter turn him into a pig, but I suppose he was so much like a pig anyway there wasn't much left ter do." He cast a sideways look at Harry under his bushy eyebrows. "Be grateful if yeh didn't mention that ter anyone at Hogwarts," he said. "I'm — er — not supposed ter do magic, strictly speakin'. I was allowed ter do a bit ter follow yeh an' get yer letters to yeh an' stuff — one o' the reasons I was so keen ter take on the job —" "Why aren't you supposed to do magic?" asked Harry. "Oh, well — I was at Hogwarts meself but I — er — got expelled, ter tell yeh the truth. In me third year. They snapped me wand in half an' everything. But Dumbledore let me stay on as gamekeeper. Great man, Dumbledore."

> (Rowling, 1997, p. 59)

Generally, in any pragma-stylistic study, it is important to focus on the development and interpretation of the extract being studied. In the above

extract, Harry Potter and Hagrid are talking about the magic. Harry Potter, the only child of James and Lily Potter, is a wizard. He is well-known for having escaped Lord Voldemort's onslaught when he was a newborn. He is also occasionally referred to as "The Boy Who Lived." Harry spends the first eleven years of his life living with his evil aunt and uncle, not knowing that he is descended from wizards. He learns he is a wizard and receives an invitation to enroll in Hogwarts School of Witchcraft and Wizardry only on his eleventh birthday. Hagrid is a half-giant, half-human who serves as Hogwarts' gamekeeper and keeper of the school's keys and grounds. He is eventually elevated to the position of professor of care for magical creatures and makes his membership in the Order of the Phoenix known. He has a reputation for having a heavy West Country accent and is a devoted, amiable, and vulnerable guy who is prone to crying easily. In this situation, Hagrid is talking about his job and informing Harry something that is secret. As a result, among the people in the aforementioned sample, magic and its effects are the topics that are brought up the most frequently. Basically, in the following, it will discuss the pragma-stylistic strategies and devices used in this excerpt:

1-   Speech Acts Theory

It has a better understanding of how readers grasp and interpret literary texts by using speech act strategies in the extracts. As a result, they are looked upon in the ways listed below:

   a- Representatives: Specific speech act subtypes fall under these speech act representatives and are employed in literary texts:

   1- A speech act of **telling**: There is no arguing that telling speech act is more frequently used in literary texts, because it is considered as a method of composing narrative material. In the above excerpt, telling strategy essentially is used four times; Hagrid uses it once and the rest are used by the novelist. Generally, the strategy serves the S to connect textual fragments and depict the specifics of the magical

circumstance. It is employed by Hagrid who says, *"In me third year. They snapped me wand in half an' everything."* On the other hand, Rowling uses, in her writing style, the telling speech act to communicate with readers through the presentation of detailed description, for instance: *"Hagrid looked down at his umbrella and stroked his beard."*

2- One of the subtypes of representatives utilized in the aforementioned extract is a speech act of **stating**. Generally, the strategy is used three times by Hagrid who says, firstly, *"Meant ter turn him into a pig, but I suppose he was so much like a pig anyway there wasn't much left ter do."* Secondly, he states to Harry that *"I'm — er — not supposed ter do magic, strictly speakin'."* Finally, he describes Dumbledore when he says, *"Great man, Dumbledore."*

3- A speech act of **assuring** is a way of eliminating ambiguity by ensuring the listener's certainty. The S wants to convince the listener that a certain situation is true in order to alleviate any doubts they may have. In the extract, Hagrid uses the strategy twice when he says *"Oh, well — I was at Hogwarts meself but I — er — got expelled, ter tell yeh the truth."* He wants to assure to Harry that he used to practise the magic. Moreover, Hagrid assures to Harry that Dumbledore helps him by saying, *"But Dumbledore let me stay on as gamekeeper."*

b- Directives: These kinds of speech acts are actualized by employing sub-type in the above extract:

1- A speech act of **asking** is described as the method in which the S tries to elicit information from the listener. In the above extract, the strategy is used once by Harry who asks Hagrid, *"Why aren't you supposed to do magic?"*

2- A speech act of **commanding** is described as commanding someone to perform something. In the above extract, Hagrid utilizes the strategy twice. He says, first, *"Shouldn'ta lost me temper,"* then, *"Be grateful if yeh didn't mention that ter anyone at Hogwarts,"* directing the both utterances to Harry.

2- Cooperative Principle

Fundamentally, it is essential to consider both the utterances' intended meaning and their surface meaning in order to read the aforementioned

excerpt more transparently. By violating the maxim(s) that are shown in the following types, the implied meaning can be applied:

a- **Quantity Maxim:** The intended meaning is still delivered even when the quantity maxim is broken by providing less or more information—just indirectly rather than directly. The Ss may purposefully violate the quantity maxim by providing less information in order to make their point. Deliberately, Hagrid uses an indirect way to tell Harry that he is not able to use magic because the school of magic prevents him to practise, *"I suppose he was so much like a pig anyway there wasn't much left ter do."*

b- **Quality Maxim:** The S implicitly conveys the intended idea, but the statement is neither accurate nor fully supported by the facts. Hagrid wants to tell Harry that he is not able to use magic; instead, he says, *" it didn't work anyway. Meant ter turn him into a pig."*

c-**The Maxim of Manner:** When a statement is vague or ambiguous, the maxim of method is broken because the intended meaning is implicitly stated. In the above extract, the maxim of manner is violated by Hagrid who says, *"They snapped me wand in half an' everything."* The intended meaning is that the school of magic punishes Hagrid for not using magic.

d- **The Maxim of Relation:** It refers to the way in which the S's contribution should be relevant to situation. In the above extract, the maxim of manner is violated by Hagrid who says, *"Shouldn'ta lost me temper."* Intrinsically, the intended meaning of such an unrelated utterance is that Hagrid is not satisfied with preventing him from practicing magic.

3- Deixis

Deictic expressions, which fulfill pragma-stylistic purposes and serve to connect the pragma-stylistic strategies together, are used to connect the parts of literary texts:

a- Person Deixis

In the aforementioned extract, the characters and the novelist use the person deixis strategy to connect the various portions of the extract. In the above excerpt, the first person pronoun *"I"* is employed six times. Generally, only Hagrit is the user of this pronoun because all the events in that situation revolve around him. In the same vein, the pronoun *"you"* is used twice by Harry and Hagrid, while the pronoun *"they"* is used only once by Harid. Concerning the pronoun *"he"* which is used only three times by the novelist in referring to the characters Harry and Hagrid. Therefore, each deictic personal remark serves the pragma-stylistic purpose of showing black magic since it is the main topic.

4- Pragma-stylistic Devices

Literary texts can achieve their aesthetic goals by employing pragmatic-stylistic strategies. To complete particular tasks, these tools may be used in conjunction with pragma-stylistic methods.

a- Metaphor

In its most basic form, metaphor is a figure of speech that employs a word or phrase to describe or explain something that does not always correspond to it. In the aforementioned extract, Hagrid uses a metaphorical expression to denote something that is not expressed by his utterance, which is *"They snapped me wand in half an' everything."* The meaning refers to the fact that Hagrid is not allowed to practise magic.

b- Irony

One literary technique known as irony relates to the discrepancy between what Ss say and what they actually believe to be true. In the above extract, irony is employed when Hagrid says, *"I Meant ter turn him into a pig, but I suppose he was so much like a pig anyway there wasn't much left ter do."* The ironic situation is that Hagrid wants to turn someone into a pig, but he is not able to do that because he cannot use his ability to practise magic.

c-   Understatement

A pragma-stylistic strategy known as understatement is used to purposefully make a situation seem less important than it actually is. In the extract, the device is used by Hagrid who makes the situation to be less important. He says, *"I was at Hogwarts meself but I — er — got expelled,"* referring to the staff at school who prevent him from practicing magic.

The study demonstrates how the black magic theme in literary works is supported by all of the pragma-stylistic strategies and devices used in the aforementioned passage. This is because the novelist use all of these strategies and techniques to produce a literary effect.

Extract No.2:

> Harry sat and thought about this while Hagrid read his newspaper, the *Daily Prophet.* Harry had learned from Uncle Vernon that people liked to be left alone while they did this, but it was very difficult, he'd never had so many questions in his life. "Ministry o' Magic messin' things up as usual," Hagrid muttered, turning the page. "There's a Ministry of Magic?" Harry asked, before he could stop himself. " 'Course," said Hagrid. "They wanted Dumbledore fer Minister, o' course, but he'd never leave Hogwarts, so old Cornelius Fudge got the job. Bungler if ever there was one. So he pelts Dumbledore with owls every morning, askin' fer advice." "But what does a Ministry of Magic *do*?" "Well, their main job is to keep it from the Muggles that there's still witches an' wizards up an' down the country." "Why?" "*Why*? Blimey, Harry, everyone'd be wantin' magic solutions to their problems. Nah, we're best left alone." At this moment the boat bumped gently into the harbor wall. Hagrid folded up his newspaper, and they clambered up the stone steps onto the street.
>
> (Rowling, 1997, pp. 64-5)

Primarily, in any pragma-stylistic study, it is crucial to concentrate on the elaboration and interpretation of the extract under consideration. In the above extract, Harry Potter and Hagrid are talking about magic while they are traveling by boat to Hogwarts, the school of magic. Harry is surprised when he recognizes there is a Ministry of Magic whose duty it is to keep and protect Muggles from the existence of witches and wizards throughout the country. Ostensibly, Muggles is a term that is used in the novel to refer to people who were not born into magical families and do not possess any magical abilities.

Consequently, magic and its effects are the subjects that are discussed the most frequently among the individuals in the aforementioned sample. The following, basically, discusses the pragma-stylistic strategies and devices utilized in the above excerpt:

1-   Speech Acts Theory

By utilizing speech acts strategies in the extracts, it shows has a greater understanding of how readers comprehend and interpret literary texts. Thus, the use of the strategies is illustrated in the following divisions:

a- Representatives: Speech act representatives include particular speech act subtypes that are used in literary texts:

1- A speech act of **telling** is a sub-type of representatives that is commonly used in literary texts as a tool of narration. Generally, the novelist uses the telling strategy four times, as in the above excerpt. This is due to the fact that telling is a necessary method while composing narrative material. Rowling uses, in her writing style, the telling speech act to communicate with readers through the presentation of detailed description, for instance: *"Harry sat and thought about this while Hagrid read his newspaper, the Daily Prophet "*

2- A speech act of **stating** is one of the kinds of representatives used in the aforementioned extract. Generally, the strategy is used only once by Hagrid, when he says, *" Blimey, Harry, everyone'd be wantin' magic solutions to their problems. Nah, we're best left alone."*

3- A speech act of **assuring** is a way of ensuring the listener's certainty while removing ambiguity. In order to alleviate any doubts the listener may have, the S aims to persuade them that a specific case is true. In the above extract, Hagrid uses the strategy only once when he says *"Well, their main job is to keep it from the Muggles that there's still witches an' wizards up an' down the country."* He wants to assure to Harry that the main task of ministry of magic is to protect the normal people from witches and wizards.

4- A speech act of **affirming** is a way in which a S affirms particular information in positive way that is uncertain to a H. In the extract, Hagrid uses the strategy when he says, *"Course."*

5- A speech act of **reporting** refers to a statement about an event that happened in the past and is relevant to the present. Essentially, this strategy allows the S to compare and contrast current events with earlier ones by bouncing back and forth between the present and the past. Interestingly, the strategy of reporting is employed in the extract four times. The novelist uses it twice to report something in the past that is related to the present when she says, *"Harry had learned from Uncle Vernon that people liked to be left alone while they did this,"* and *"he'd never had so many questions in his life."* On the other hand, Hagrid uses the strategy twice when he says, *"Ministry o' Magic messin' things up as usual,"* and *"They wanted Dumbledore fer Minister, o' course, but he'd never leave Hogwarts, so old Cornelius Fudge got the job."*

b- **Directives:** These kinds of speech acts are actualized by employing sub-type in the above extract:

1- A speech act of **asking** is a technique through which the S seeks information from the listener. In the above extract, the strategy is used three times by Harry who asks Hagrid, *"There's a Ministry of Magic?"* he wants to know more about the ministry of magic**.** Furthermore, Harry asks, *"what does a Ministry of Magic do?"* and *"why?"*

2- Cooperative Principle

Fundamentally, in order to understand the aforementioned passage more clearly, it is necessary to take into account both the utterances' intended meaning and their surface meaning. The implicit meaning can be used by breaking the maxim(s) illustrated in the examples below:

a- **Quantity Maxim:** When the quantity maxim is violated by delivering less or more information indirectly rather than directly, the intended message is still conveyed. In order to illustrate their point, the S may purposely deviate from the quantity maxim by delivering more information. Deliberately, the novelist uses an indirect way and more information to tell the reader that Harry has many questions. She says, *"Harry had learned from Uncle Vernon that people liked to be left alone while they did this, but it was very difficult, he'd never had so many questions in his life."*

b- **The Maxim of Relation:** It refers to the way in which the S's contribution should be relevant to situation. In the above extract, the maxim of relation is violated by Hagrid who says, *"Bungler if ever there was one. So he pelts Dumbledore with owls every morning, askin' fer advice."* Intrinsically, Hagrid`s intended meaning of such an unrelated utterance is that Dumbledore is the best magician among the others.

c- **The Maxim of Manner:** The maxim is broken when a statement is unclear or ambiguous because the intended meaning is implicitly stated. In the extract, Hagrid violates the maxim of manner when he says, *" their main job is to keep it from the Muggles that there's still witches an' wizards up an' down the country."* The intended meaning is that the main task of ministry of magic is to protect the normal people from witches and wizards.

3- Deixis

Deictic expressions, which fulfill pragma-stylistic purposes and serve to connect the pragma-stylistic strategies together, are used to connect the parts of literary texts:

a- Person Deixis

The characters and the novelist in the aforementioned extract employ the person deixis approach to link the various sections of the extract. Generally, the person pronoun *"he"* is employed four times; Hagrit uses it twice, and the novelist uses it twice. In the same vein, Rowling uses the pronoun *"they"* twice while Hagrid utilizes it only once. Finally, the pronoun *"we"* is used only once by Hagrid in referring to the magicians. Since black magic is the major topic of the extract, each deictic personal remark serves the pragma-stylistic function of illustrating it.

b- Spatial Deixis

The specification of locales in relation to speech event points of reference is a typical aspect of spatial deixis. The most basic spatial deictic expressions include: *here/there, up/down, left/ right, above/ below, in front of/ behind,* etc. In the above extract, Hagride uses this strategy referring to places in which magic may be used, he says, *"witches an' wizards up an' down the country."*

c- Temporal Deixis

In a speaking context, the term "temporal expression" typically refers to the temporal points and spaces concerning the time at which an utterance happens. In the extract, the phrase *"At this moment"* is used by the novelist; it refers to the time in which Hagrid and Harry arrived. Besides, Hagrid uses this strategy when he says, *"every morning,"* refers to the time of asking advice.

4- Pragma-stylistic Devices

Literary texts can achieve their aesthetic goals by employing pragmatic-stylistic strategies. To complete particular tasks, these tools may be used in conjunction with pragma-stylistic methods.

a-   Metaphor

Metaphor, in its simplest form, is a figure of speech that uses a word or phrase to describe or explain something that does not always match to it. In the aforementioned extract, Hagrid uses a metaphorical expression to denote that they need magic and that it is difficult to get rid of it. Obviously, he says, *"Nah, we're best left alone."*

b-   Overstatement

Overstating is the intentional use of exaggeration to attract attention, emphasize a point, or have a rhetorical effect. It is exploited by the Hagrid who uses exaggeration to describe the situation in which Dumbledore asks Dumbledore for advice; he says, *" he pelts Dumbledore with owls every morning, askin' fer advice."*

c-   Understatement

Understatement is a pragmatic tactic that is employed to make a situation appear to be less significant than it actually is. In the extract, the device is used by Hagrid who makes the situation to be less important. Intentionally, he intends to show the job of the ministry to be less important when he says, *"there's still witches an' wizards up an' down the country."*

Consequently, the aforementioned extract reveals how all of the pragma-stylistic techniques and devices serve to reinforce the dark magic theme in literary works. This is due to the fact that the novelist employed each of these pragma-stylistic techniques and devices to create a literary effect.

Extract No.3:

> "That's Hagrid," said Harry, pleased to know something the boy didn't. "He works at Hogwarts." "Oh," "He's the gamekeeper," said Harry. He was liking the boy less and less every second. "Yes, exactly. I heard he's a sort of *savage* — lives in a hut on the school grounds and every now and then he gets drunk, tries to do magic, and ends up setting fire to his bed." "I think he's brilliant," said Harry coldly. "*Do* you?" said the boy, with a slight sneer. "Why is he with you? Where are your parents?" "They're dead," said Harry shortly. He didn't feel much like going into the matter with this boy. "Oh, sorry," said the other, not sounding sorry at all. "But they were *our* kind, weren't they?" "They were a witch and wizard, if that's what you mean." "I really don't think they should let the other sort in, do you? They're just not the same, they've never been brought up to know our ways. Some of them have never even heard of Hogwarts until they get the letter, imagine. I think they should keep it in the old wizarding families. What's your surname, anyway?"

(Rowling, 1997, p. 78)

It is essential to focus on the elaboration and interpretation of the extract under consideration in any pragma-stylistic investigation. In the above extract, Harry meets a boy who is a student in school of magic in Hogwarts. Harry and the boy are talking about Hagrid and about magic in general. The boy asks Harry about his parents and wants to know if Harry is from a magical family or not. As a result, among the people in the aforementioned sample, magic and its effects are the topics that are discussed the most frequently. The following basically discusses the pragma-stylistic strategies and devices utilized in the above excerpt:

1-   Speech Acts Theory

It is significant to get a better understanding of how readers comprehend and interpret literary works because the extracts make use of speech act

procedures. As a result, the following divisions provide examples of the use of the strategies:

   a- Representatives: Speech act representatives include particular speech act subtypes that are used in literary texts:

1- A speech act of **telling** is a subtype of representative that is frequently utilized as a narrator's tool in literary texts. As seen in the aforementioned excerpt, the novelist often employs the telling technique four times. This is due to the fact that telling is a necessary method while composing narrative material. To interact with readers through the presenting of in-depth description, Rowling employs the telling speech act in her work. For example: *"said Harry, pleased to know something the boy didn't."*

2- One of the types of representatives utilized in the aforementioned extract is a speech act of **stating**. Generally, this strategy is employed five times in the above extract; Harry Potter uses it four times, and the rest are by the boy. They spend the time talking about Hagrid as well as about Harry`s parents.

3- The speech act of **asserting** and stating seem to be interchangeable. The illocutionary force of assertion is necessary for the representative speech act of asserting. Obviously, this strategy is used by the boy, who says, *"Some of them have never even heard of Hogwarts until they get the letter, imagine."* He is talking about the magicians who don't know anything about the school of magic at Hogwarts.

4- A speech act of **assuring** is a technique for reducing ambiguity and assuring the listener. The S tries to inform the listener that a specific case is true in order to dispel any concerns they might have. In the above extract, Harry uses the strategy only once when he says *" They were a witch and wizard, if that's what you mean."* He wants to assure the boy that he is from a magic family and that his parents were witches and wizards.

5- A speech act of **affirming** is a way in which a S affirms particular information in positive way that is uncertain to a H. In the above extract, the boy uses the strategy when he says, *"Yes, exactly."*

6- A statement regarding a past occurrence that is relevant to the present is referred to as a speech act of **reporting**. Essentially, this strategy allows the S to compare and contrast current events with earlier ones

by bouncing back and forth between the present and the past. Interestingly, the strategy of reporting is employed in the extract by the boy, who says, *"I heard he's a sort of savage — lives in a hut on the school grounds and every now and then he gets drunk, tries to do magic, and ends up setting fire to his bed."*

b- Directives: These kinds of speech acts are actualized by employing sub-type in the above extract:

1- A speech act of **asking** is a technique through which the S seeks information from the listener. In the above extract, the strategy is utilized by Harry and the boy, who use it five times.

2-   Cooperative Principle

Fundamentally, in order to understand the aforementioned passage more clearly, it is necessary to take into account both the utterances' intended meaning and their surface meaning. The implicit meaning can be used by breaking the maxim(s) illustrated in the examples below:

a- **Quantity Maxim:** The intended message is still delivered when the quantity maxim is broken by providing less or more information indirectly rather than directly. The S may purposefully deviate from the quantity maxim by providing extra information in order to better emphasize their point. Deliberately, the boy uses an indirect way and more information to tell Harry that Hagrid is not a good wizard. He says, *" I heard he's a sort of savage — lives in a hut on the school grounds and every now and then he gets drunk, tries to do magic, and ends up setting fire to his bed."*

b- **The Maxim of Relation:** It speaks to how the S's contribution ought to be appropriate for the situation. In the above extract, the maxim of relation is violated by the boy who says, *"Where are your parents?"* He asks Harry about his parents, and the question seems unrelated to the situation. Indirectly, the intended meaning is that he wants to strengthen the relationship with him.

c- **The Maxim of Manner:** When a statement is vague or ambiguous and the intended meaning is implied, the maxim is violated. The maxim of manner is violated twice by the boy. Firstly, he says, *"But they were our kind, weren't they?"* asking Harry about his parents and whether they studied at Hogwarts or not. Secondly, the boy violates the maxim when he says, *"Some of them have never even heard of Hogwarts until they get the letter."* The intended meaning he wants to deliver is that many magicians don't know anything about the school of magic.

3. Deixis

Deictic expressions, which fulfill pragma-stylistic purposes and serve to connect the pragma-stylistic strategies together, are used to connect the parts of literary texts:

a-   Person Deixis

The person deixis strategy is used by the characters and novelist in the aforementioned excerpt to connect the different parts of the extract. In general, the pronoun *"they"* is used nine times; Harry uses it twice, and the rest are by the boy. This is due to the fact that they are talking about magicians. In the same vein, the person pronoun *"he"* is employed three times by the novelist, Harry, and the boy. Concerning the pronoun *"you"* which is used twice by the boy and only once by Harry. Harry utilizes the strategy of the pronoun *"I"* only once, while the boy uses it three times. Finally, the pronoun *"it"* is used only once by the boy to refer to the magic.

b-   Temporal Deixis

Typically, temporal expression refers to the temporal points and spaces in reference to the time at which an utterance occurs in a speech situation. In the extract, the phrase *"and every now and then"* is used by the boy. Specifically, it refers to the time during which Hagrid practises magic.

4. Pragma-stylistic Devices

By using pragma-stylistic devices, literary texts can fulfill their aesthetic objectives. These tools can be combined with pragma-stylistic techniques to accomplish specific tasks.

a- Metaphor

In its most basic form, a metaphor is a figure of speech that employs a word or phrase to explain or describe something that does not always correspond to it. In the aforementioned extract, the boy uses a metaphorical expression referring to the way in which Hagrid live. Obviously, he says, *"he's a sort of savage."*

b- Irony

The contrast between what Ss say and what they genuinely think to be true is one literary device known as irony. In the above extract, irony is employed when the boy says, *"Oh, sorry"* The ironic situation is that the novelist describes the boy as not sorry at all.

c- Overstatement

Exaggeration that is used on purpose to draw attention, stress a point, or achieve a particular rhetorical effect is known as overstating. Roughly, the boy uses the overstatement when he describes Hagrid as *"savage."*

d- Understatement

Understatement is a pragma-stylistic device that is employed to make a situation seem to be less significant than it actually is. In the extract, the device is used by the boy who makes the situation to be less important. Intentionally, he describes Harry`s parents as not having magic knowledge, as those who study at Hogwarts do. He says, *"they've never been brought up to know our ways. "*

As a result, the excerpt above illustrates how all pragma-stylistic strategies and devices support the black magic theme in literary works. This is as a result of the novelist's use of each of these pragma-stylistic methods to produce a literary effect.

Extract No.4:

"We've already told him we haven't seen it," said Ron, but the girl wasn't listening, she was looking at the wand in his hand. "Oh, are you doing magic? Let's see it, then." She sat down. Ron looked taken aback. "Er — all right." He cleared his throat. "*Sunshine, daisies, butter mellow, Turn this stupid, fat rat yellow.*" He waved his wand, but nothing happened. Scabbers stayed gray and fast asleep. "Are you sure that's a real spell?" said the girl. "Well, it's not very good, is it? I've tried a few simple spells just for practise and it's all worked for me. Nobody in my family's magic at all, it was ever such a surprise when I got my letter, but I was ever so pleased, of course, I mean, it's the very best school of witchcraft there is, I've heard — I've learned all our course books by heart, of course, I just hope it will be enough — I'm Hermione Granger, by the way, who are you?" She said all this very fast.

(Rowling, 1997, pp. 105-6)

In any pragma-stylistic investigation, it is required to concentrate on the elaboration and interpretation of the extract in consideration. The situation in the above extract is that Harry Potter and his friends Hermione, Ron, and Neville are talking about witchcraft. Ron and Harry were in their room in the school of magic Hogwarts; Ron wants to practise witchcraft. He is about to raise his wand, the compartment door suddenly slid open once again. Neville and Hermione were back and asking about Neville`s toad if anyone had seen it. Immediately, Hermione asks Ron to use his ability for practicing magic. Unfortunately, Ron is not able to do that because the spell is not good for

this purpose. Finally, Hermione speaks about her experience with magic and how she is able to do anything. Harry meets a boy who is a student in school of magic in Hogwarts. Harry and the boy are talking about Hagrid and about magic in general. The boy asks Harry about his parents and wants to know if Harry is from a magical family or not. As a result, among the people in the aforementioned sample, magic and its effects are the topics that are discussed the most frequently. The following basically discusses the pragma-stylistic strategies and devices utilized in the above excerpt:

1-   Speech Acts Theory

Because the extracts employ speech acts techniques, then, they show a greater knowledge of how readers comprehend and interpret literary works. As a result, the following divisions provide examples of the use of the strategies:

   a- **Representatives:** Speech act representatives include particular speech act subtypes that are used in literary texts:

1- The subtype of representative known as a speaking act of **telling** is frequently used by narrators in literary texts. The telling technique is frequently used by the novelist, as can be seen in the excerpt up above. The reason for this is that telling is a crucial technique when writing narrative content. The strategy is employed four times by Rowling who establish a relation with reader depending on telling. For example: *"said Ron, but the girl wasn't listening, she was looking at the wand in his hand."*

2- **A stating** speech act is one type of representatives utilized in the aforementioned extract. Respectively, in the above extract, this strategy is employed twice by Hermione. Firstly, she states something about the school in which they learn magic, she says, *"it's the very best school of witchcraft there is, I've heard."* Secondly, Hermione describes the way of learning magic by stating, *"I've learned all our course books by heart, of course, I just hope it will be enough."*

3- A speech act of **asserting** and stating seem to be interchangeable with speech act of stating. Obviously, the difference between them is that asserting requires the illocutionary force of assertion, whereas

2- Cooperative Principle

Fundamentally, it is required to consider both the utterances' intended meaning and their surface meaning in order to comprehend the aforementioned text more fully. The intended meaning may not be delivered directly, but it may be understood indirectly by breaking the maxim(s) as in the following:

a- **Quantity Maxim:** When the quantity maxim is violated by giving less or more information indirectly rather than directly, the intended message is still conveyed. In order to more effectively highlight their point, the Ss may purposely deviate from the quantity maxim by delivering additional information. Deliberately, the quantity maxim is violated twice at both levels. Concerning, the CCL, Ron says *"We've already told him we haven't seen it."* He breaks the maxim when he repeats the utterance; in addition to that, he provides more information to the question, which requires only a yes or no answer. Besides, the intended meaning of the utterance is that Ron does not like to be asked anymore. On the other hand, on the NRL, Rowling violates the maxim when she gives more details of description about Hermione, she says, *"the girl wasn't listening, she was looking at the wand in his hand."* The intended meaning of the utterance is that Hermione is very interested in magic, and she loves to see how Ron practises the spell.

b- **Quality Maxim:** The S implicitly conveys the intended meaning, and the statement is neither factual nor adequately supported by the facts. Hermione violates the maxim of quality when she says something that is not supported by the fact; she says, *"I've learned all our course books by heart."* Transparently, the intended meaning of this utterance is that Hermione is interested with doing magic.

c- **The Maxim of Manner:** The maxim is violated when a statement is vague or ambiguous and the intended meaning is implied. In the above

extract, the maxim of manner is violated by the novelist who says *"He cleared his throat."* The intended meaning is that Ron is confused by this spell because Hermione asks him to practise magic.

3- Deixis

Deictic expressions are pragma-stylistic strategies that work to join the components of literary texts together, and they fulfill pragma-stylistic purposes.

a- Person Deixis

The characters and novelist in the aforementioned excerpt employ the person deixis technique to link the various sections of the extract. In general, the pronoun *"I"* is utilized eight times by Hermione when she talks about her magical experience. However, Ron uses the pronoun *"we"* twice. Concerning the pronoun *"you"* which is used four times by Hermione when she talks to Ron. Due to the fact that the style of narration is built on the third person narrator system, the novelist uses *"he"* twice to refer to Ron as well as *"she"* twice to refer to Hermione. Finally, the pronoun *"it"* is used six times in reference to the magic. Ron uses it only once, while Hermione uses it five times.

4- Pragma-stylistic Devices

Literary texts can achieve their aesthetic goals by utilizing pragmatic strategies. These tools can be combined with pragma-stylistic techniques to accomplish specific tasks.

a- Metaphor

A metaphor is a figure of speech that is used to describe something does not always correlate to the word or phrase refers it. In the above extract, the novelist uses the metaphorical expression to describe Ron`s feeling when he is confused. Rowling says, *"He cleared his throat."* In the same vein, Hermione uses a metaphorical expression referring to the way in which she

learns courses of magic. Obviously, she says, *"I've learned all our course books by heart."*

b-   Rhetorical Question

A rhetorical question is considered as a pragma-stylistic device that is used in literary texts. It does not require information or a response. In the aforementioned extract, the device is exploited by Hermione who asks Ron about the spell, she says, *"it's not very good, is it?"*

c-   Overstatement

Overstatement is one of pragma-stylistic devices that is used in literary texts. Principally, it is known as the intentional use of exaggeration to attract attention, emphasize a point, or produce a particular rhetorical impact. Hermione uses the device when she describes her magical family, she says, *" Nobody in my family's magic at all, it was ever such a surprise when I got my letter."*

d-   Understatement

Understatement is a pragma-stylistic device that is employed to make a situation seem to be less significant than it actually is. In the extract, the device is used by Hermione who makes the situation to be less important. Intentionally, she asks Ron whether the spell is real or not, saying, *"Are you sure that's a real spell?"*

Therefore, the aforementioned extract exemplifies how all pragma-stylistic strategies and devices complement the black magic theme in literary works. This is due to how the novelist employed each of these pragma-stylistic strategies and devices to achieve a literary purpose.

Extract No.5:

> "I'm Ron Weasley," Ron muttered. "Harry Potter," said Harry. "Are you really?" said Hermione. "I know all about you, of course — I got a few extra books for background reading, and you're in *Modern Magical History* and *The Rise and Fall of the Dark Arts* and *Great Wizarding Events of the Twentieth Century.*" "Am I?" said Harry, feeling dazed. "Goodness, didn't you know, I'd have found out everything I could if it was me," said Hermione. "Do either of you know what House you'll be in? I've been asking around, and I hope I'm in Gryffindor, it sounds by far the best; I hear Dumbledore himself was in it, but I suppose Ravenclaw wouldn't be too bad. . . . Anyway, we'd better go and look for Neville's toad. You two had better change, you know, I expect we'll be there soon." And she left, taking the toadless boy with her. "Whatever House I'm in, I hope she's not in it," said Ron. He threw his wand back into his trunk.

(Rowling, 1997, p. 106)

It is necessary to focus on the elaboration and interpretation of the extract under consideration in any pragma-stylistic investigation. The situation in the above extract is that Harry Potter and his friends Hermione, Ron, and Neville are talking about witchcraft. Hermione is surprised when she knows that Harry is descended from the Potter family, which is famous in the witchcraft world. This is due to the fact that Hermione has already read some magical books belonging to the family such as *"The Rise and Fall of the Dark Arts and Great Wizarding Events of the Twentieth Century."* Hermione wants to strength the relation with Harry and Ron. In general, they talk about the house in which the students will live. Basically, there are four houses at Hogwarts School, and Harry and his friends may live in Gryffindor or Ravenclaw. They are two of the four houses of Hogwarts School of

Wizardry and Witchcraft. Unfortunately, Ron does not like Hermione; this is because he failed to do magic when she asked him to practise. Therefore, the subjects that are discussed the most frequently among the individuals in the aforementioned sample are magic and its effects. The following discusses the pragma-stylistic strategies and devices utilized in the above excerpt:

1-   Speech Acts Theory

The implementation of speech acts strategies in the extracts provides the researcher a better understanding of how readers perceive and interpret literary works. The speech act strategies and their sub-types play significant role in pragma-stylistic studies, the following divisions provide examples of the use of the strategies:

   a- Representatives: Speech act representatives include particular speech act subtypes that are used in literary texts:

1- Narrators typically employ the subtype of representative known as a speech act of **telling** in literary texts. The telling strategy is frequently used by the novelist, as can be seen in the excerpt up above. The strategy is employed seven times by Rowling who establish a relation with reader depending on telling. For example: *"said Ron. He threw his wand back into his trunk."*

2- **A stating** speech act is case that is suggested by the S; it is one type of representatives. In the aforementioned extract, the strategy is utilized six times by individuals: Ron uses it twice, Harry uses it once, and the rest are used by Hermione. For example, Hermione says, *"I've been asking around, and I hope I'm in Gryffindor, it sounds by far the best."* Interestingly, she talks about Gryffindor, the house in which they will live.

3- A speech act of stating and a speech act of **asserting** appear to be equivalent. Obviously, the difference between them is that asserting requires the illocutionary force of assertion, whereas asserting does not. Basically, the strategy of asserting is used twice by Hermione in the above excerpt. She says, *"Goodness, didn't you know, I'd have found out everything I could if it was me."* She intends to assert that she has background knowledge about Harry`s magical family.

Furthermore, Hermione asserts to her friends that they will be in the same house soon when she utters, *"You two had better change, you know, I expect we'll be there soon."*

4- A comment on a past incident that is relevant to the present is referred to as a speech act of **reporting**. By switching back and forth between the present and the past, this strategy typically enables the S to compare and contrast recent occurrences with prior ones. Unquestionably, the speech act of reporting is used by Hermione when she says, *"I hear Dumbledore himself was in it."* She reports what she has already heard about Gryffindor House, where Dumbledore lives.

5- A speech act of **assuring** is characterized as a way of eliminating ambiguity by ensuring the listener's certainty. The S wants to persuade the listeners that a certain situation is true in order to alleviate any doubts they may have. In the above extract, Hermione assures Harry that she has read some books belonging to Harry`s magical family.

6- A speech act of **suggesting** is referred to as a sophisticated strategy since it falls under representatives and directives. Concerning the representative speech act, it is utilized in the above extract when Hermione suggests to her friends to looking for Neville's toad. The suggesting speech act strategy is performed in: *"Anyway, we'd better go and look for Neville's toad."*

b- **Directives:** The speech act of directives contains some sub-types that may be employed in literary texts; some of them are actualized as follows:

1- A speech act of **asking** is a significant technique used by the S to either request information from the listener or to request action. In the above extract, the strategy is utilized three times. Harry asks Hermione if she refers to him or not by saying, *"Am I?"* On the other hand, Hermione uses asking speech act twice. Firstly, she asks Harry *"Are you really?"* Secondly, she asks Harry and Ron if they know which house they will live in, *" Do either of you know what House you'll be in?"*

2. Cooperative Principle

Fundamentally, in order to understand the aforementioned text more fully, it is necessary to take into account both the utterances' intended meaning and

their surface meaning. The intended meaning may not be delivered directly, but it may be understood indirectly by breaking the maxim(s) as in the following:

a- **Quantity Maxim:** The intended message is still delivered when the quantity maxim is broken by providing less or more information indirectly rather than directly. Deliberately, the quantity maxim is violated twice at by Hermione. Firstly, she asks Harry, *"Are you really?"* The intended meaning is that she is surprised when she realizes Harry is descended from a magical family. Secondly, she tells Harry that he is in different books of magic when she says, *"you're in Modern Magical History and The Rise and Fall of the Dark Arts and Great Wizarding Events of the Twentieth Century."*

b- **The Maxim of Manner:** The intended message is still delivered when the quantity maxim is broken by providing less or more information indirectly rather than directly. In the above extract, the maxim of manner is violated twice by Hermione and Ron. For Hermione, the utterance: *"I'm in Gryffindor, it sounds by far the best; I hear Dumbledore himself was in it."* It is considered a violation of the manner maxim, and the intended meaning is that the house is good whenever Dumbledore lives there. For Ron, the utterance "Whatever House I'm in, I hope she's not in it." The intended meaning is that Ron dislikes Hermione because he failed to do magic when she asked him to.

3. Deixis

Deictic expressions are pragma-stylistic strategies that work to join the components of literary texts together, and they fulfill pragma-stylistic purposes.

a-   Person Deixis

The person deixis strategies are used by the characters and novelist in the aforementioned excerpt to connect the different parts of the extract. In general, the pronoun *"I"* is utilized fourteen times by the characters: Hermione uses it ten times, Ron uses it three times, and Harry uses it only once. However, the pronoun *"you"* is employed seven times, all of which are used by Hermione. Concerning the pronoun *" we"* which is used only twice by Hermione when she talks to Ron and Harry. On the other side, the third-person pronoun *"she"* is used twice by the novelist and by Ron, both referring to Hermione. Whereas the pronoun *"he"* is used only once by the novelist when referring to Ron. Finally, the pronoun *"it"* is used twice by Ron and Hermione in reference to the magic.

4. **Pragma-stylistic Devices**

In literary texts, the writer may use the pragma-stylistic devices to achieve the aesthetic goals. These tools can be combined with pragma-stylistic strategies to accomplish specific tasks.

a-   Rhetorical Question

In literary texts, a rhetorical question is one of the most common pragmatic-stylistic devices. It does not require information or a response. In the aforementioned extract, the device is used twice: Hermione asks Harry, *"Are you really?"* actually, it is not a question, but it is a reflection of Hermione`s surprising. For Harry, the rhetorical question is *"Am I?"* which does not require an answer but is considered a kind of exclamation.

b-   Overstatement

One pragma-stylistic method utilized in literary texts is overstatement. It is generally recognized as the deliberate use of exaggeration to grab attention, stress a point, or have a specific rhetorical impact. Hermione uses the device when she describes being surprised because she met Harry; she says, *"Are*

you really?" Furthermore, the novelist uses overstatement when she utilizes the word *"threw"* to describe the way in which Ron put his wand down. This is because Ron feels regret about the situation in which he failed to do magic; thus, Rowling says, *"He threw his wand back into his trunk."*

c-   Understatement

A pragma-stylistic device called understatement is used to make a situation seem less important than it actually is. In the extract, the device is used by Harry who makes the situation to be less important. Intentionally, he makes the situation as having much less significance when he asks Hermione *"Am I?"*

Therefore, the above passage is illustrative of how all pragma-stylistic strategies and tools function together to enhance the overall subject of black magic found in literary works. This is as a result of the manner in which the novelist used each of these pragma-stylistic strategies and devices in order to accomplish a literary goal.

Extract No.6:

"Now, don't forget that nice wrist movement we've been practicing!" squeaked Professor Flitwick, perched on top of his pile of books as usual. "Swish and flick, remember, swish and flick. And saying the magic words properly is very important, too — never forget Wizard Baruffio, who said 's' instead of 'f ' and found himself on the floor with a buffalo on his chest." It was very difficult. Harry and Seamus swished and flicked, but the feather they were supposed to be sending skyward just lay on the desktop. Seamus got so impatient that he prodded it with his wand and set fire to it — Harry had to put it out with his hat. Ron, at the next table, wasn't having much more luck. "*Wingardium Leviosa*!" he shouted, waving his long arms like a windmill. "You're saying it wrong," Harry heard Hermione snap. "It's Wing-*gar*-dium Levi-*o*-sa, make the 'gar' nice and long." "You do it, then, if you're so clever," Ron snarled.

(Rowling, 1997, p. 171)

In any pragma-stylistic investigation, it is demand to concentrate on the elaboration and interpretation of the extract under the study. The situation in the above extract is that Professor Filius Flitwick teaches the students how to practise magic. This is happening in his classroom, specifically inside Ravenclaw House, which is one of the four houses at Hogwarts School of Wizardry and Witchcraft. It is necessary to shed light on Professor Flitwick, who is the Head of Ravenclaw House and the Charms Master. In the above extract, he gives the students some advice and trains them the suitable way of doing magic without changing the sound of the spell. Harry, Ron, and Seamus try to do magic, but unfortunately, they can not do the spelling perfectly. Therefore, the topic that is discussed the most frequently among the individuals in the aforementioned sample is magic and its effects. The following, basically, discusses the pragma-stylistic strategies and devices utilized in the above excerpt:

1- Speech Acts Theory

The use of speech acts strategies in the extracts enables the reader to get wide understanding interpreting of literary works. The speech act strategies and their sub-types play significant role in pragma-stylistic studies; the following divisions provide examples of the use of the strategies:

a- **Representatives:** Representatives of speech acts include certain speech act subtypes that are employed in literary texts:

1- A speech act of **telling** is a subtype of representatives that is utilized in literary texts. In the above excerpt the strategy is employed six times: Professor Flitwick tells the students a story of someone who uses the wrong spell, *"Wizard Baruffio, who said 's' instead of 'f ' and found himself on the floor with a buffalo on his chest."* However, the novelist uses the strategy five times due to the fact that telling plays a significant role in narration. For instance, Rowling says, *" Harry and Seamus swished and flicked, but the feather they were supposed to be sending skyward just lay on the desktop…. Ron, at the next table, wasn't having much more luck."*

2- **A** speech act of **stating** is a sub-type of representatives. Generally, it refers to a case that is suggested by the S. In the aforementioned extract, the strategy is utilized four times by the novelist and the characters. Professor Flitwick states *"Swish and flick,"* referring to spell. In the same context, Ron uses the strategy of stating when he says, *"Wingardium Leviosa!"* as doing the spell. For the novelist, respectively employs the stating strategy twice: *"It was very difficult"* and *"waving his long arms like a windmill."*

3- A speech act of **asserting** and stating seem to be the same in their functions. They obviously vary in that asserting does not require the illocutionary force of assertion whereas asserting does. Basically, the strategy of asserting is used only once by Professor Flitwick in the above excerpt. He asserts to students the spell, *"remember, swish and flick."*

4- A speech act of **assuring** is defined as a strategy for removing uncertainty by ensuring the listener. The S wants to persuade the listeners that a certain situation is true in order to alleviate any doubts they may have. In the above extract, Harry assures Ron that he uses the spell in wrong way, he says, "You're saying it wrong," Harry heard Hermione snap. *"It's Wing-gar-dium Levi-o-sa, make the 'gar' nice and long."*

5- Since a speech act of **suggesting** falls under representatives and directives, it is regarded to as a complex strategy. Concerning the representative speech act, it is utilized in the above extract when Ron suggests to Harry to do the spell. The suggesting speech act strategy is performed in: *" You do it, then, if you're so clever."*

6- A **criticizing** speech act is a sub-type of representatives that is used in aforementioned text. Harry criticizes Ron`s performance of using spell. He says, *"It's Wing-gar-dium Levi-o-sa, make the 'gar' nice and long."*

b- **Directives:** The speech act of directives contains some sub-types that may be employed in literary texts; some of them are actualized as follows:

1- There are some sub-types of directives such as a speech act of **commanding**. It is utilized in the above extract when Professor Flitwick exploits this strategy twice. Firstly, he commands the

students to do something belonging to the spell: *"Now, don't forget that nice wrist movement we've been practicing" squeaked"* Secondly, he again commands them to be aware of pronouncing the spell: *"And saying the magic words properly is very important, too — never forget Wizard Baruffio, who said 's' instead of 'f' and found himself on the floor with a buffalo on his chest."*

2- Cooperative Principle

Fundamentally, it is required to consider both the utterances' intended meaning and their surface meaning in order to comprehend the aforementioned text more fully. The intended meaning may not be delivered directly, but it may be understood indirectly by breaking the maxim(s) as in the following:

- **a- Quantity Maxim:** When the quantity maxim is violated by giving less or more information indirectly rather than directly, the intended message is still conveyed. In the extract, the quantity maxim is deliberately violated twice. Firstly, Professor Flitwick tells the students a story that related to spell when he says, *"never forget Wizard Baruffio, who said 's' instead of 'f' and found himself on the floor with a buffalo on his chest."* The intended meaning is that the performance of magic requires accuracy. Secondly, at the NRL, the novelist violates the maxim of quantity when she mentions that Ron is not lucky to practise magic: *"Ron, at the next table, wasn't having much more luck."* Basically, the utterance requires more information to prove why Ron isn't lucky. Thus, the intended meaning of the utterance is that Ron has already failed to practise magic.

- **b- Quality Maxim:** The intended meaning is implicitly expressed by the S, and the utterance is neither true nor has adequate evidence. The novelist violates the maxim of quality when she claims that Ron moves his arms like a windmill: *"waving his long arms like a windmill."* The intended meaning of such a strange analogy is that the

movement of Ron`s arms wasn't similar to what was confirmed by Professor Flitwick.

c- **The Maxim of Relation:** Basically it refers to the S's contribution that should be relevant to the situation. The S may violate the maxim when s/he wants to convey particular information. In the extract, the maxim is broken twice: the novelist tells something that is irrelevant to situation when she says, *"squeaked Professor Flitwick, perched on top of his pile of books as usual."* The intended meaning of the utterance is that Rowling wants to describe the place in which Professor Flitwick teaches magic. Moreover, Ron informs Harry something that is irrelevant to situation when he says, *"You do it, then, if you're so clever."* Conspicuously, the intended meaning is that magic does not require cleverness but practise.

d- **The Maxim of Manner:** The intended meaning is expressed implicitly when an utterance is ambiguous or not clear. In the above extract, the maxim of manner is violated twice: Professor Flitwick tells the students a story about how the wrong performance of spell causes problems, he says, *"And saying the magic words properly is very important"* Undoubtedly, the utterance is ambiguous because it requires more elaboration. Thus, the intended meaning is to avoid any mistake in the performance of the spell. Further, the novelist says, *" Harry and Seamus swished and flicked, but the feather they were supposed to be sending skyward just lay on the desktop."* They were unable to move the feather upward; thus, it is unclear whether the feather may move in another direction or not. As a result, the intended meaning is that Harry and Seamus do not use the spell accurately.

3- **Deixis**

Deictic expressions are pragma-stylistic strategies that work to join the components of literary texts together, and they fulfill pragma-stylistic purposes.

a- **Person Deixis:** The characters and novelist in the aforementioned excerpt employ person deixis strategies to link the different components of the extract. In general, the pronoun *"you"* is utilized twice by the characters: Ron uses it twice while Harry uses it only once. However, the pronoun *"we"* is employed only once by Professor Flitwick. Concerning the pronoun *"they"* which is used only once by the novelist. On the other side, the third-person pronoun *"he"* is used twice by the novelist in referring to Ron. Finally, the pronoun *"it"* is used seven times: Harry uses it twice, Ron uses it once, and the rest are used by the novelist.

b- Spatial Deixis: Typically, Spatial deixis is a deictic expression that refers to a location's position in relation to the S in space. In the above extract, the strategy is used five times: the novelist uses it three times, *"skyward"*, *"on the desktop"*, and *"at the next table"* In the same vein, Professor Flitwick employs it twice when he says, "on top" and "on his chest"

c- Temporal Deixis: In a speech situation, the term "temporal expression" typically refers to the temporal points and spaces in regard to the time at which an utterance happens. In the extract, Professor Flitwick uses *"now"* in reference to the time at which an action happens. In a similar way, Ron employs the strategy *"then"* in his speech.

4-Pragma-stylistic Devices

In literary texts, the novelist may use the pragma-stylistic devices to achieve the aesthetic goals. These tools can be combined with pragma-stylistic strategies to accomplish specific tasks.

a-   Metaphor

Metaphor is a figure of speech that, in its most basic form, uses a word or phrase to describe or signify an activity to which it does not always match. In the aforementioned extract, the novelist uses metaphorical expression twice. First, she describes the Professor Flitwick`s state when she says *"Professor Flitwick, perched on top of his pile of books as usual"* Rowling utilizes the word *"pile"* to refer to the many books of magic on his table. Second, in the same framework, Rowling describes the movement of Ron`s arms when he does the spell, she says, *"waving his long arms like a windmill."*

b-   Irony

Irony is a pragma-stylistic device used in literary text to refer to the discrepancy between what Ss say and what they believe to be true. In the above extract, irony is employed when Ron says, *"You do it, then, if you're so clever."* He describes the situation as one in which magic requires more practice than cleverness.

c-   Overstatement

Overstatement is one pragma-stylistic device used in literary texts. Most people understand it to be the purposeful use of exaggeration to draw in a listener, emphasize a point, or have a particular rhetorical effect. Professor Flitwick uses the device when he confirms using the spell properly. He says, *"Swish and flick, remember, swish and flick. And saying the magic words properly is very important."* Furthermore, the novelist uses overstatement when she utilizes the word *"threw"*

d-   Understatement

Understatement is a pragma-stylistic device used to make a situation appear less significant than it actually is. In the extract, the device is used by the novelist who makes the situation to be less important. Intentionally, Rowling

makes the situation seem to have much less significance when she describes Seamus`s performance of magic. Seamus was able to sit fire when he uses the spell but Rowling does not provide more elaboration for such a wonderful performance.

The aforementioned excerpt thus serves as an example of how all pragma-stylistic strategies and devices support the black magic theme in literary works. This is because the novelist used each of these pragma-stylistic methods and devices in a specific way to fulfill a literary goal.

Extract No.7:

The trouble was, it was very hard to know where to begin, not knowing what Flamel might have done to get himself into a book. He wasn't in *Great Wizards of the Twentieth Century,* or *Notable Magical Names of Our Time*; he was missing, too, from *Important Modern Magical Discoveries,* and *A Study of Recent Developments in Wizardry.* And then, of course, there was the sheer size of the library; tens of thousands of books; thousands of shelves; hundreds of narrow rows. Hermione took out a list of subjects and titles she had decided to search while Ron strode off down a row of books and started pulling them off the shelves at random. Harry wandered over to the Restricted Section. He had been wondering for a while if Flamel wasn't somewhere in there. Unfortunately, you needed a specially signed note from one of the teachers to look in any of the restricted books, and he knew he'd never get one. These were the books containing powerful Dark Magic never taught at Hogwarts, and only read by older students studying advanced Defense Against the Dark Arts. "What are you looking for, boy?" "Nothing," said Harry. Madam Pince the librarian brandished a feather duster at him. "You'd better get out, then. Go on — out!"

(Rowling, 1997, pp. 197-8)

It is significant to focus on the elaboration and interpretation of the extract under study in any pragma-stylistic analysis. In the above extract, Harry and his friends Ron and Hermione are looking for information about Nicolas Flamel in the library. Flamel is a professional wizard who invented the Philosopher's Stone, which has extraordinary magical power. Albus Dumbledore, the former headmaster of Hogwarts, was a close friend and partner of Flamel. He and his wife Perenelle, have considerable age—they are both over six hundred years old. This is due to the fact that they used the stone. Thus, he is one of the oldest magicians in the history of magic.

Considerably, the Hogwarts library is enormous, with thousands of shelves, hundreds of narrow rows, and tens of thousands of books. It has a restricted section in which there are books containing powerful Dark Magic. These books are never taught at Hogwarts unless the readers are adults who study advanced defense against the dark arts or get a special recommendation from one of the teachers. Thus, it is not allowed for Harry and his friends to search in this section. Harry has a great desire to see these books in the restricted section. But the librarian, Madam Pince, warns Harry not to come near the section.

Therefore, it is necessary to shed light on the main topic that is discussed in the aforementioned extract, which is magic and its effects. The following mainly explains the pragma-stylistic strategies used in the previous excerpt:

1-   Speech Acts Theory

The employment of speech act strategies in the extracts eases the way of interpreting and understanding. In pragma-stylistic studies, speech act strategies and their sub-types play a vital role. The following divisions give examples of how the strategies can be used:

   a- Representatives: Some speech act subtypes used in literary writings serve as speech act representatives.

1- A subtype of representatives used in literary writings is the speech act of **telling**. The S is intentionally committed to the truth of the presented statement by employing representative speech act. In the above excerpt the strategy is employed five times due to the fact that telling plays a significant role in narration. For instance, Rowling says, *"The trouble was, it was very hard to know where to begin,"*

2- A subtype of representatives is a speech act of **stating.** Typically, it refers to a case that the S raises. In the aforementioned extract, the strategy is utilized twice by the novelist who states that *"not knowing what Flamel might have done to get himself into a book."* In the same context, she also states that *"And then, of course, there was the sheer size of the library; tens of thousands of books; thousands of shelves; hundreds of narrow rows."*

3- The speech act of stating and **asserting** appear to have the same purposes. They obviously vary in that stating doesn't require the illocutionary force of assertion whereas asserting does. Basically, the novelist employs the strategy of asserting twice in her speech. She asserts to the reader that *"He had been wondering for a while if Flamel wasn't somewhere in there."* This is because she focuses on that Harry was wondering of the restriction section. Further, Rowling asserts to the reader that the section involves forbidden magical book: *"These were the books containing powerful Dark Magic never taught at Hogwarts"*

4- A speech act of **assuring** is a strategy for comforting the listener and alleviating uncertainty. In order to dispel whatever doubts the listeners may have, the S seeks to convince them that a particular circumstance is true. In the above extract, the strategy is utilized three times: first, Harry assures the librarian, Madam Pince, that he doesn't do anything: *"Nothing"* Second, in the similar framework, the novelist assures that the books are restricted *"Unfortunately, you needed a specially signed note from one of the teachers to look in any of the restricted books, and he knew he'd never get one."* Finally, Rowling assures why the books are restricted: *"These were the books containing powerful Dark Magic never taught at Hogwarts, and only read by older students studying advanced Defense Against the Dark Arts."*

b- **Directives:** The speech act of directives contains some sub-types that may be employed in literary texts; some of them are actualized as follows:

1- A speech act of **asking** is a crucial strategy; the S employs either to ask the listener for information or to demand action. In the above extract, the strategy is utilized by Madam Pince who asks Harry: *"What are you looking for, boy?"*

2- A speech act of **warning** is defined as a method in which the S forcibly cautions the listener in order to compel him to do something. Obviously, the librarian, Madam Pince, uses this strategy when she warns Harry not to come near to the restriction section: *"What are you looking for, boy?"*

4- A speech act of **commanding** is a sub-type of directives. The strategy is utilized in the above extract when the librarian, Madam Pince, commands Harry to go out: *"then. Go on — out!"*

2. Cooperative Principle

Fundamentally, in order to understand the aforementioned text more fully, it is necessary to take into account both the utterances' intended meaning and their surface meaning. By violating the maxim(s), the intended meaning can still be recognized indirectly, as in the examples below:

a- **Quantity Maxim:** The intended message is still delivered when the quantity maxim is broken by providing less or more information indirectly rather than directly. In the extract, the quantity maxim is deliberately violated three times by the novelist at the NRL. Firstly, Rowling violates the quantity maxim by providing more information about the task of finding books that talk about Flamel. She says, *"The trouble was, it was very hard to know where to begin, not knowing what Flamel might have done to get himself into a book."* The intended meaning is that that task is very difficult. Secondly, she mentions some titles of books in which Flamel is not existed: *"He wasn't in Great Wizards of the Twentieth Century, or Notable Magical*

Names of Our Time; he was missing, too, from Important Modern Magical Discoveries, and A Study of Recent Developments in Wizardry." Thus, the intended meaning of the utterance is that Flamel is not existed in the main magical books. Finally, Rowling gives more elaboration about the restricted books: *"These were the books containing powerful Dark Magic never taught at Hogwarts, and only read by older students studying advanced Defense Against the Dark Arts."* Basically, the intended meaning of the utterance is that the restricted books are allowed only to advanced practitioners and professional magicians.

b- **Quality Maxim:** The S implicitly conveys the intended interpretation, and neither sufficient nor true evidence is provided for the statement. Deliberately, Harry violates the maxim of quality when he claims that he has nothing to do in the restricted section: *"Nothing"* The intended meaning of this word is that he doesn't know anything about the restricted section.

c- **The Maxim of Manner:** When a statement is unclear or ambiguous, the intended meaning is expressed implicitly. In the above extract, the maxim of manner is violated by the novelist when she describes Harry in an ambiguous way. This is due to the fact that it is difficult to specify why Harry is wondering *"He had been wondering for a while if Flamel wasn't somewhere in there."* Thus, the intended meaning is whether Harry could use these books or not.

3. Deixis

Deictic expressions are pragma-stylistic strategies that work to join the components of literary texts together, and they fulfill pragma-stylistic purposes.

a- **Person Deixis:** In the aforementioned sample, the novelist and characters use person deixis techniques to connect the various parts of

the extract. In general, the pronoun *"you"* is utilized three times: the novelist uses it once while the librarian, Madam Pince, uses it twice. On the other side, the third-person pronoun *"he"* is used five times by the novelist in referring to Harry and Flamel. Finally, the pronoun *"it"* is used only once by the novelist.

b- Spatial Deixis: Generally, the deictic expression "spatial deixis" refers to the position of a location in respect to the S in space. In the above extract, the strategy is utilized once by the novelist who says *"there"*

c- Temporal Deixis: In a speech context, temporal deixis often refers to the temporal spaces and points in relation to the time an utterance occurs. In the extract, the novelist uses *"then"* in reference to the time at which an action happens.

4.   Pragma-stylistic Devices

To attain the aesthetic goals in literary texts, the novelist may employ pragma-stylistic devices. These tools can be combined with pragma-stylistic strategies to accomplish specific tasks.

a-   Metaphor

In its most basic form, metaphor is a figure of speech that uses a word or phrase to describe or symbolize an action that does not always correspond to it. In the aforementioned extract, the librarian, Madam Pince, uses metaphorical expression when she says that *"You'd better get out, then."*

b-   Overstatement

One pragmatic tactic utilized in literary texts is overstatement. The majority of people believe it to be the deliberate use of exaggeration to attract an audience, stress a point, or produce a certain rhetorical impact. The novelist uses the device when she describes the restricted

books by giving exaggerated description to the use of the books: *"These were the books containing powerful Dark Magic never taught at Hogwarts, and only read by older students studying advanced Defense Against the Dark Arts."*

c-   Understatement

A pragma-stylistic device called understatement is employed to make a situation seem less important than it actually is. In the extract, the device is used by Harry who makes the situation to be less important. Intentionally, he makes the situation seem to have much less significance when he says, *"Nothing"*

This extract illustrates how all pragma-stylistic strategies and devices support the black magic theme in literary texts. This is because the novelist specifically applied each of these pragma-stylistic strategies and devices to achieve literary purposes.

Extract No.8:

"Firenze saved me, but he shouldn't have done so. . . . Bane was furious . . . he was talking about interfering with what the planets say is going to happen. . . . They must show that Voldemort's coming back. . . . Bane thinks Firenze should have let Voldemort kill me. . . . I suppose that's written in the stars as well." "*Will you stop saying the name*!" Ron hissed. "So all I've got to wait for now is Snape to steal the Stone," Harry went on feverishly, "then Voldemort will be able to come and finish me off. . . . Well, I suppose Bane'll be happy." Hermione looked very frightened, but she had a word of comfort. "Harry, everyone says Dumbledore's the only one You-Know- Who was ever afraid of. With Dumbledore around, You-Know- Who won't touch you. Anyway, who says the centaurs are right? It sounds like fortune-telling to me, and Professor McGonagall says that's a very imprecise branch of magic."

(Rowling, 1997, p. 260)

In any pragma-stylistic analysis, a clear, concise account requires concentration on the elaboration and interpretation of the extract under study. In the above extract, Harry and his friends Ron and Hermione are talking about Voldemort and centaurs. Voldemort is considered the last descendant of Salazar Slytherin, a wizard and one of the founding members of Hogwarts School of wizardry and witchcraft. Harry Potter's archenemy is Voldemort, who, according to a prophecy, possesses the capability to defeat the Dark Lord. He tries to murder Harry, but instead he kills Lily and James Potter, Harry's parents. The majority of witches and wizards avoid using his name and instead refer to him as *"You-Know-Who,"* or *"the Dark Lord."* Voldemort belonged to an organization of evil wizards and witches called the Death Eaters, and eventually he became its leader. On the other hand, Bane and Firenze are centaurs, who are magical creatures having a man's upper body and a horse's lower body. They are greatly concerned with astrology and divination. In the forests, Bane and Firenze accidentally met Harry Potter and predicted his future by using stars and planets. Firenze decided to rescue Harry from Voldemort by carrying him away on his back for safety. Because centaurs suppose themselves to be more clever and aware than humans, Bane became so angry when Firenze carried Harry on his back. They believed that they were too great to be ridden by humans.

Consequently, it is important to clarify the fundamental subject—magic and its effects—that is covered in the aforementioned passage. The following mainly explains the pragma-stylistic strategies used in the previous excerpt:

1- Speech Acts Theory

The use of speech acts strategies in the extracts helps to understand how readers perceive and interpret literary works. Speech act strategies and their sub-types are crucial in pragma-stylistic investigations. The following divisions give examples of how the strategies can be used:

a- Representatives: Some speech act subtypes used in literary writings serve as speech act representatives.

1- The speech act of **telling** is a subtype of representative that is employed in literary texts. By using a representational speech act, the S demonstrates an intentional commitment to the validity of the assertion made. In the above excerpt, the strategy is employed twice by the novelist due to the fact that telling plays a significant role in narration. Firstly, Rowling tells that *"Harry went on feverishly."* Secondly, she shows how Hermione intends to comfort Harry when she says, *"Hermione looked very frightened, but she had a word of comfort."*

2- A speech act of **stating** is a subtype of representatives. Basically, it refers to a situation that the S brings up. In the aforementioned extract, the strategy is utilized four times: three times by Harry and once by Hermione. For example, Harry states that *"They must show that Voldemort's coming back"*

3- A comment on a past incident that is relevant to the present is referred to as a speech act of **reporting**. Fundamentally, by switching back and forth between the present and the past, this technique enables the S to compare and contrast recent occurrences with those that occurred in the past. Respectively, the speech act of reporting is used four times by Harry and Hermione. Harry reports that *"Firenze saved me, but he shouldn't have done so. . . . Bane was furious . . . he was talking about interfering with what the planets say is going to happen"* and *"Bane thinks Firenze should have let Voldemort kill me."* On the other hand, Hermione reports that "

4- The aims of the speech act of stating and **asserting** seem to be the same. They definitely differ in that asserting requires illocutionary force, whereas stating does not. Basically, Harry employs the strategy of asserting in his speech. He asserts to Hermione and Ron that the reader that Voldemort wants to kill Harry: *"then Voldemort will be able to come and finish me off."*

5- A speech act of **reminding** is a sub-type of representatives. It is a way by which the S reminds the H of something forgotten. Hermione uses the strategy three times when she reminds Harry not to be afraid of Voldemort since Dumbledore is here: *"With Dumbledore around, You-Know- Who won't touch you."*, *"Harry, everyone says*

Dumbledore's the only one You-Know- Who was ever afraid of." and *"Professor McGonagall says that's a very imprecise branch of magic. "*

b- **Directives:** The speech act of directives contains some sub-types that may be employed in literary texts; some of them are actualized as follows:

1. The S uses the speech act of **asking** either to request information from the listener or to make a demand for action. In the above extract, the strategy is utilized twice: Ron asks Harry not to mention Voldemort`s name when he says, *"Will you stop saying the name!"* However, Hermione asks Harry for information when she says, *"Anyway, who says the centaurs are right?"*

2- Cooperative Principle

Essentially, it is required to consider both the utterances' intended meaning and their surface meaning in order to comprehend the aforementioned text more fully. Even when the maxim(s) are broken, the intended meaning can still be inferred inadvertently, as in the following examples:

a- **Quantity Maxim:** When the quantity maxim is violated by giving less or more information indirectly rather than directly, the intended message is still conveyed. In the extract, the quantity maxim is deliberately violated twice by Hermione. Firstly, she violates the quantity maxim by providing less information than it requires about how Dumbledore prevents Voldemort from harming Harry. She says, *"With Dumbledore around, You-Know- Who won't touch you."* The intended meaning is that Harry should not worry as long as Dumbledore is here. Secondly, Hermione violates the quantity maxim by providing less information than it requires about centaurs. She claims that the centaurs are not right in their prediction of Harry`s future: *"Anyway, who says the centaurs are right?"* Thus, the intended meaning of the utterance is that she wants to comfort Harry.

b- **The Maxim of Manner:** The intended meaning of a statement is implied when it is vague or ambiguous but still delivered. In the above extract, the maxim of manner is violated three times by Harry. First, he says, *"Firenze saved me, but he shouldn't have done so"* violating the maxim because the utterance is not clear. The intended meaning is that Firenze decided to rescue Harry from Voldemort by carrying him away on his back for safety. Because centaurs suppose themselves to be more clever and aware than humans, Bane became so angry when Firenze carried Harry on his back. They believed that they were too great to be ridden by humans. Second, he says, *"Bane thinks Firenze should have let Voldemort kill me"* violating the maxim because the utterance is unclear. The intended meaning is that Harry rode on Firenze, and he is deserving of being killed. Third, he says, *" then Voldemort will be able to come and finish me off"* violating the maxim because the utterance is ambiguous. The intended meaning is that Snape should steal the Stone from Voldemort in order to protect Harry.

3. Deixis

Deictic expressions are pragma-stylistic strategies that work to join the components of literary texts together, and they fulfill pragma-stylistic purposes.

a- **Person Deixis:** Person deixis strategies are used by the novelist and characters to link the various sections of the extract in the aforementioned sample. In general, the pronoun *"you"* is utilized four times: Ron uses it once while Hermione uses the rest. Respectively, Harry utilizes the pronouns: *"I"* three times, *"he"* twice, and *"they"* only once. On the other side, the novelist uses only one pronoun which is *"she"* referring to Hermione. Finally, the pronoun *"it"* is used only once by the Hermione.

4. Pragma-stylistic Devices

The novelist employs pragma-stylistic devices in literary texts to achieve the aesthetic goals. To complete certain tasks, these devices might be paired with pragma-stylistic strategies.

a- Metaphor

Metaphor is a figure of speech that, it is a way of using a word or phrase to describe or symbolize an activity that does not always correlate to it. In the aforementioned extract, Hermione uses metaphorical expression when she says that *"With Dumbledore around, You-Know- Who won't touch you."* She employs the word *"touch"* whereas it is considered a metaphorical way of killing.

b- Rhetorical Question

A rhetorical question is one of the most popular pragmatic-stylistic devices in literary works. It does not require information or a response. In the aforementioned extract, the device is used by Hermione who asks Harry, *"Anyway, who says the centaurs are right?"* In general, it is not a question, but Hermione intends to comfort Harry.

c- Overstatement

Overstatement is one pragmatic device used in literary texts. It is a use of exaggeration to attract readers, stress a point, or produce a certain rhetorical impact. Ron uses the device when he afraid of using Voldemort's name. He says *"Will you stop saying the name!"*

This excerpt demonstrates how all pragma-stylistic strategies and devices enhance the black magic theme in literary texts. This is because the novelist specifically applied each of these pragma-stylistic strategies and devices to achieve literary purposes.

Extract No.9:

> Maybe it was because they hadn't seen what Harry had seen in the forest, or because they didn't have scars burning on their foreheads, but Ron and Hermione didn't seem as worried about the Stone as Harry. The idea of Voldemort certainly scared them, but he didn't keep visiting them in dreams, and they were so busy with their studying they didn't have much time to fret about what Snape or anyone else might be up to. Their very last exam was History of Magic. One hour of answering questions about batty old wizards who'd invented selfstirring cauldrons and they'd be free, free for a whole wonderful week until their exam results came out. When the ghost of Professor Binns told them to put down their quills and roll up their parchment, Harry couldn't help cheering with the rest. "That was far easier than I thought it would be," said Hermione as they joined the crowds flocking out onto the sunny grounds. "I needn't have learned about the 1637 Werewolf Code of Conduct or the uprising of Elfric the Eager."

(Rowling, 1997, p. 263)

A clear, succinct presentation of any pragma-stylistic analysis necessitates focus on the elaboration and interpretation of the extract under study. In the above extract, Harry and his friends are in the talking their last exam of history. Before their exam results were announced, they enjoyed a delightful week of freedom. Rowling describes the miserable state in which Harry suffers. This is due to the fact that Voldemort wants to kill Harry and keeps visiting him in dreams. Harry has to be very worried about how Snape or others might destroy Voldemort. However, the novelist describes Ron and Hermione as being busy with their exams and not as worried as Harry. Finally, Hermione expresses her discontentment with studying the history of magic after finishing the exam.

As a result, it is important to determine the fundamental topic is magic and its effects that are covered in the aforementioned extract. The following mainly explains the pragma-stylistic strategies used in the previous excerpt:

1. Speech Acts Theory

The employment of speech act strategies in the extracts aids the study to get comprehension of how readers view and analyze literary works. In pragma-stylistic studies, speech act strategies and their subtypes are essential. Thus, examples of how the strategies can be applied are provided in the divisions below:

a- **Representatives:** Some speech act subtypes used in literary writings serve as speech act representatives.

1- The speech act of **telling** is a representative subtype that appears in literary texts. In the above excerpt, the strategy is employed twice by the novelist due to the fact that telling plays a significant role in narration. Firstly, Rowling tells that *" and they were so busy with their studying they didn't have much time… a whole wonderful week until their exam results came out."* Secondly, she shows how Hermione and her colleagues enjoy themselves after finishing the last exam in magic: *"said Hermione as they joined the crowds flocking out onto the sunny grounds."*

2- A subtype of representation is a speech act of **stating**. In an essence, it alludes to a circumstance that the S raises. In the aforementioned extract, the strategy is utilized four times: twice by the novelist and twice by Hermione. For example, Hermione states that *"I needn't have learned about the 1637 Werewolf Code of Conduct or the uprising of Elfric the Eager."* She does not like to study the history of magic, but she wants to practise the magic.

3- It appears that the goals of the speech acts of stating and **asserting** are the same. They are distinct from one another since stating does not require for illocutionary force while asserting does. Basically, the novelist employs the strategy of asserting in the extract. She asserts to reader that Ron and Hermione are scared of Voldemort: *"The idea of Voldemort certainly scared them."*

4- A speech act of **assuring** is defined as a strategy for removing uncertainty by comforting the listener. In order to dispel whatever doubts the listeners may have, the S seeks to convince them that a particular situation is true. In the above excerpt, the novelist assures the reader that Ron and Hermione didn't see what Harry saw in the forest: *"Maybe it was because they hadn't seen what Harry had seen in the forest"*

2. Cooperative Principle

Fundamentally, in order to understand the aforementioned text more thoroughly, it is necessary to take into account both the utterances' intended meaning and their surface meaning. The following instances show how the intended meaning can still be derived unexpectedly even when the maxim(s) are broken:

a- **Quantity Maxim:** The intended message is nevertheless communicated even when the quantity maxim is broken by providing less or more information than is directly provided. In the extract, the quantity maxim is deliberately violated twice. Firstly, the novelist violates the quantity maxim by providing less information than it requires about why Volemort did not come to Ron and Hermione's dreams. However, he usually visits Harry in his dream; this is because he wants to kill him. Rowling says, *"The idea of Voldemort certainly scared them, but he didn't keep visiting them in dreams."* Secondly, Hermione violates the quantity maxim by providing more information than it requires about history of magic: *"I needn't have learned about the 1637 Werewolf Code of Conduct or the uprising of Elfric the Eager."* Thus, the intended meaning of the utterance is that she wants to say that she does not like history of magic.

b- **The Maxim of Relation:** In essence, it refers to the S's contribution, which ought to be relevant to the situation. When the sparker intends to express a specific message, the maxim may be broken. In the

extract, the maxim is broken when the novelist tells something that is irrelevant to situation, she says, *"they were so busy with their studying they didn't have much time to fret about what Snape or anyone else might be up to."* The intended meaning of the utterance is that Rowling wants to describe the continuous war between good and evil.

c- **The Maxim of Manner:** When the S intends to express a specific message, the maxim may be broken. In the above extract, the maxim of manner is violated the novelist whose utterance is unclear. She says, *"Harry couldn't help cheering with the rest."* The intended meaning is that Harry is so worried about Voldemort`s chasing.

3. Deixis

Deictic expressions are pragma-stylistic strategies that work to join the components of literary texts together, and they fulfill pragma-stylistic purposes.

a- **Person Deixis:** Person deixis strategies are used by the novelist and characters to link the various sections of the extract in the aforementioned sample. In general, the pronoun *"thy"* is utilized six times by the novelist referring to Ron and Hermione. However, she utilizes the pronouns: *"he"* once referring to Harry. On the other side, Hermione uses the pronoun *"I"* twice. Finally, the pronoun *"it"* is used only twice by the novelist and Hermione.

4. Pragma-stylistic Devices

To attain the aesthetic objectives in literary texts, the novelist uses pragma-stylistic devices. These tools may be used in combination with pragma-stylistic strategies to carry out specific tasks.

a- **Metaphor**

A metaphor is a figure of speech in which a word or phrase is used to describe or indicate an activity that is not always related to that

performance. In the aforementioned extract, the novelist uses metaphorical expression when she says that *"or because they didn't have scars burning on their foreheads."* She employs the phrase *"scars burning"* to indicate that Harry is going to be killed.

This extract exemplifies how all pragma-stylistic strategies and devices support the literary text's black magic theme. This is due to the fact that the novelist purposefully used each of these pragma-stylistic methods to attain literary goals.

Extract No.10:

The turban fell away. Quirrell's head looked strangely small without it. Then he turned slowly on the spot. Harry would have screamed, but he couldn't make a sound. Where there should have been a back to Quirrell's head, there was a face, the most terrible face Harry had ever seen. It was chalk white with glaring red eyes and slits for nostrils, like a snake. "Harry Potter . . ." it whispered. Harry tried to take a step backward but his legs wouldn't move. "See what I have become?" the face said. "Mere shadow and vapor . . . I have form only when I can share another's body . . . but there have always been those willing to let me into their hearts and minds. . . . Unicorn blood has strengthened me, these past weeks . . . you saw faithful Quirrell drinking it for me in the forest . . . and once I have the Elixir of Life, I will be able to create a body of my own. . . . Now . . . why don't you give me that Stone in your pocket?" So he knew. The feeling suddenly surged back into Harry's legs. He stumbled backward. "Don't be a fool," snarled the face. "Better save your own life and join me . . . or you'll meet the same end as your parents. . . . They died begging me for mercy. . . ." "LIAR!" Harry shouted suddenly.

(Rowling, 1997, pp. 293-4)

Focusing on the elaboration and interpretation of the extract under examination is necessary for a concise, clear presentation of any pragma-stylistic analysis. In the above extract, Harry and Voldemort are in real confrontation in underground chambers when Harry wants to take the Stone. Harry meets Quirrell in that frightening place and he was able to get the Stone. Quirrell is a teacher at Hogwarts, he taught Muggle studies before turning to teach Defense Against the Dark Arts. He has two faces and he always wears a turban. Quirrell thought he would be able to learn things from Voldemort. This is due to the fact that Quirrell would prevent people from making fun of him. He became a temporary Horcrux when Voldemort took control of his body after discovering that he was a Hogwarts instructor. A Horcrux is a piece of equipment that a dark wizard or witch uses to hide a piece of their soul in order to become immortal. Quirrell wants to murder Harry in the underground chambers. However, because Harry has the Stone, he was able to overcome Quirrell and Voldemort. Finally, Quirrell died while he was serving Voldemort faithfully,

As a result, it is important to determine the fundamental topic is magic and its effects that are covered in the aforementioned extract. The following mainly explains the pragma-stylistic strategies used in the previous excerpt:

1-   Speech Acts Theory

The employment of speech act strategies in the extracts eases the way of interpreting and understanding. Speech act strategies and their subtypes are important in pragma-stylistic investigations. Thus, examples of how the strategies can be applied are provided in the divisions below:

- **a- Representatives:** Some speech act subtypes used in literary texts serve as speech act representatives.
- 1- The speech act of **telling** is a subtype of representatives that can be found in literary texts. It is considered an important strategy for narration because it enables the novelist to interweave parts of texts. In

the above excerpt, the strategy is employed seven times: the novelist uses it six times while Quirrell uses it only once. For example, Rowling tells that *"The turban fell away. Quirrell's head looked strangely small without it.... Where there should have been a back to Quirrell's head."*

2- A speech act of **stating** is a subtype of representations. It, basically, alludes to a situation that the S brings up. In the aforementioned extract, the strategy is utilized four times: twice by Quirrell, once by the novelist, and once by Harry. For example, Quirrell states that *"I have the Elixir of Life, I will be able to create a body of my own."* He claims that he is able to create his own boy, who has two faces and two personalities.

3- A speech act of **assurance** is described as a method for reducing uncertainty by reassuring the listeners. The S attempts to persuade the listeners that a certain circumstance is factual in order to remove any doubts they may have. In the above excerpt, Quirrell assures Harry when he says, *"Mere shadow and vapor . . . I have form only when I can share another's body"*

4- A subtype of representatives is a speech act of **reminding**. The S uses it to bring to the listener's attention something that has been forgotten. Quirrell uses the strategy twice when he reminds Harry. First, Quirrell drank the unicorn's blood, says, *"you saw faithful Quirrell drinking it for me in the forest."* Second, Quirrell reminds Harry that Voldemort had murdered Harry`s parents when he says, *"They died begging me for mercy."*

b- Commissives: In the extract, this form of speech act is actualized by using a sub-type:

1- A **threatening** speech act is sub-type of commissive refers to the way in which a S intends to threaten the H for a particular purpose. Quirrell uses the strategy when he threatens Harry to give him the stone or he will be killed like his parents: *"Better save your own life and join me . . . or you'll meet the same end as your parents. . . . They died begging me for mercy"*

c- Directives: The speech act of directive includes a number of sub-types that can be used in literary texts, as follows:

1- The S either demands action from the listener or requests information from them by using the speech act of **asking**. In the above extract, the strategy is utilized twice by Quirrell. He asks Harry first, *"why don't you give me that Stone in your pocket?"* second, *"what I have become?"*

2- Another sub-type of directives is a speech act of **commanding**. The strategy is utilized in the above extract when Quirrell commands Harry to give him the stone: *"Better save your own life and join me "*

3- A speech act of **suggestion** is sub-type of directives that is used by a S to offer an advice to a listener in a way that will be advantageous to both participants. Quirrell utilizes the strategy when he suggests to Harry to give him the stone, he says *"Better save your own life and join me . . . or you'll meet the same end as your parents"*

2. Cooperative Principle

Essentially, it is important to consider both intended and surface meaning of the utterances. This is because they give wide comprehension for the aforementioned text. The following instances show how the intended meaning can still be derived unexpectedly even when the maxim(s) are broken:

a- **Quantity Maxim:** Even if the quantity maxim is broken by giving out less or more information than is explicitly given, the intended message is still conveyed. In the extract, the quantity maxim is deliberately violated by the novelist, who gives more details of the description of Quirrell`s double face. She says *"there was a face, the most terrible face Harry had ever seen. It was chalk white with glaring red eyes and slits for nostrils, like a snake."* However, the intended meaning she wants to deliver is that the face is so frightening.

b- **Quality Maxim:** The S implicitly conveys the intended interpretation, and neither sufficient nor true evidence is provided for the utterance. In the extract, the quantity maxim is deliberately violated twice by Quirrell. First, he tries to deceive Harry when he says, *"but there have always been those willing to let me into their hearts and minds."* The

intended meaning of such a deceiving utterance is that he wants to convince Harry to give him the stone. Second, he tells Harry something wrong when he says, *"Better save your own life and join me."* The intended meaning is that he threatens Harry in order to give him the stone.

c- **The Maxim of Relation:** It, basically, refers to the S's participation, which needs to be relevant to the situation. The maxim could be broken when the sparker wants to convey a particular message. In the extract, the maxim is broken when Quirrell tells something that is irrelevant to situation, he says, *"Don't be a fool."* The intended meaning of the utterance is that Quirrell wants to convince Harry in order to give him the stone.

d- **The Maxim of Manner:** The intended meaning of a statement is inferred when it is ambiguous or unclear but nevertheless delivered. In the above extract, the maxim of manner is violated by the novelist who says, *"The feeling suddenly surged back into Harry's legs. He stumbled backward."* It seems to be an ambiguous utterance because she talks about a feeling that Harry already had. The intended meaning is that Rowling wants to describe Harry as being so frightened.

3. Deixis

Deictic expressions are pragma-stylistic strategies that connect the parts of literary texts and serve pragma-stylistic aims.

a- **Person Deixis:** The novelist and characters in the aforementioned extract use person deixis strategies to connect the different segments. In general, the pronoun *"I"* is utilized five times by Quirrell, who talks about his ability to practise magic. However, he utilizes the pronouns *"you"* twice, referring to Harry, and *"they"* once, referring to Harry`s parents. On the other side, Rowling uses the pronoun

"he" four times referring to Harry. Finally, the pronoun *"it"* is used three times: the novelist employs it twice, while Quirrell employs it once.

4. Pragma-stylistic Devices

The novelist utilizes pragma-stylistic strategies in literary texts to achieve the aesthetic goals. To complete particular tasks, these tools can be applied in conjunction with pragma-stylistic strategies.

a- Metaphor

A metaphor is a figure of speech in which a word or phrase is used to describe or imply a behavior that is not necessarily associated with that action. In the aforementioned extract, Quirrell uses a metaphorical expression when he says, *"Mere shadow and vapor."* He tries to show his ability to control the situation when he practises witchcraft perfectly.

b- Rhetorical Question

One of the most popular pragma-stylistic devices that is used in literary texts is a rhetorical question. It does not require more information or a reaction. In the aforementioned extract, the device is used by Quirrell twice, who asks Harry, *"See what I have become?"* and *"why don't you give me that Stone in your pocket?"* In general, they are not questions, but Quirrell intends to frighten Harry.

c- Irony

Irony is pragma-stylistic devices, which refers to the difference between what Ss say and what they believe to be true. In the above extract, irony is employed when Quirrell says, *"Better save your own life and join me."* He wants to kill Harry, but he show that he likes him.

d- Overstatement

Exaggeration that is used on purpose to draw attention, stress a point, or achieve a particular rhetorical effect is known as overstating. The device is exploited by Quirrell, who uses exaggeration to describe his ability of

practicing witchcraft: *"Unicorn blood has strengthened me, these past weeks."* Ostensibly, this utterance is used to take advantage of both the speech act of telling as well as overstatement at the same time.

e- Understatement

It is said that understatement is the deliberate attempt to minimize the importance of a situation. In the extract, the pragma-stylistic device of understatement is used by Harry, who underestimates the importance of the topic by saying, *"Liar!"*

The study concludes by demonstrating, as was already said, how the pragma-stylistic strategies and devices used in the aforementioned extract all support the theme of black magic in literary texts. This is due to the fact that the magic topic can be used in literary texts to achieve the pragma-stylistic effects.

4.2 Results and Discussion

The strategy of analysis in this study is built on using an indispensable mixed-method approach that combines qualitative and quantitative methods. After fulfilling the qualitative pragma-stylistic analysis, this section is concerned with the quantitative analysis to serve the results of the study. The quantitative analysis involves the numeral system, symbols, figures, tables, and interpretive discussion. In order to describe, illustrate, and sum up the data in a meaningful way, the number and frequency are abbreviated as No. and F., whereas the percentage is symbolized as (%). As a result, to reach more general conclusions based on evidence and logical interpretation, the quantitative analysis aims to verify or reject the hypotheses, answer the questions, fulfill the aims, increase the significance of the findings, and draw inferences from the data analysis.

The following sections are concerned with the quantitative analysis of the twenty extracts that are taken from two novels: **A Discovery of Witches** and **Harry Potter**, ten for each. Basically, the tables and figures, besides the numbers of frequencies as well as percentages, manifest the statistical findings, which are systematically arranged into two main stages:

1- Overall results, which provide the frequencies and percentages of pragma-stylistic (main and sub-type) strategies as well as pragma-stylistic devices in both novels.

2- Individual results, which provide the frequencies and percentages of pragma-stylistic (main and sub-type) strategies as well as pragma-stylistic devices, respectively, in each novel (N1 and N2), with shedding light on a comparison of the findings.

4.2.1 Overall Results

In both novels, the analysis shows that the main pragma-stylistic strategies: Speech act, CP, deixis, and pragma-stylistic devices are used in the literary texts. They show different percentages that are taken into account in the whole process of interweaving black magic into literary texts. The table below shows the results statistically.

Table 1

*Overall Frequency and Percentage of Pragma-stylistic Strategies and Devices in both Novels*

Main Strategies	F.	%
Speech Acts	283	36.4%
CP	94	12%
Deixes	316	40.6%
Pragma-stylistic Devices	84	11%
Total	**777**	**100%**

As far back as Table (1), the numeral system shows that **deixes** seem to have the highest frequency **316** and the highest percentage, which is **40.6%**, whereas the strategy of **speech act** records a **283** frequency and a **36.4%** percentage. Concerning **CPs**, the findings show that it has been used **94** times in the twentieth extracts, it represents **12%** percentage. However, the lowest frequency shown in the table is for pragma-stylistic **devices**, which record **84** with an **11%** percentage. Therefore, from the above-mentioned, the findings answer questions (1) of the present study. These findings are more illustrated in the Figure (14) below.

Figure (14)

Total Ratio of the Main Strategies in The analyzed Data
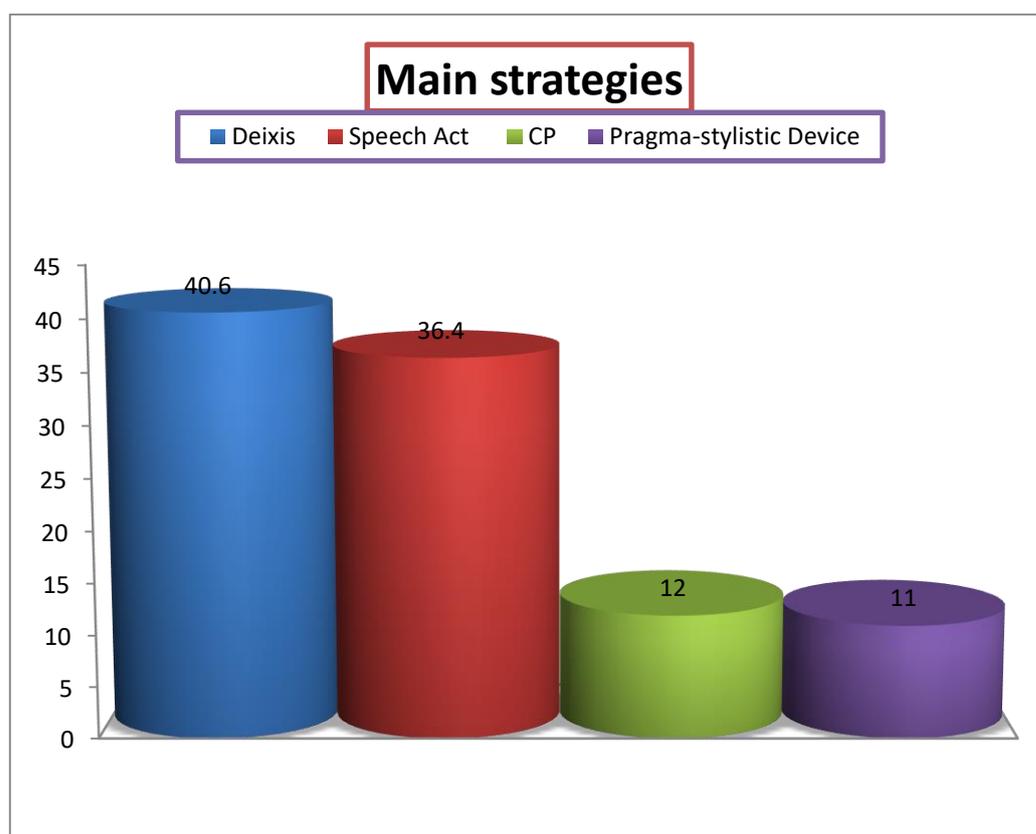
The process of interweaving black magic in literary texts requires different sub-strategies that actualize the main pragma-stylistic strategies. Therefore, the statistical method shows that sub-strategies have various frequencies as well as percentages that can be shown in the table below:

Table 2

Overall Frequency and Percentage of strategies and Sub-strategies in both Novels

No.	Sub-Strategies	F.	%
1	Telling	85	10.94%
2	Stating	68	8.75%
3	Asserting	17	2.19%
4	Reporting	21	2.70%
5	Suggesting	4	0.51%
6	Assuring	18	2.33%
7	Affirming	3	0.39%
8	Criticizing	3	0.39%
9	Praising	0	0.00%
10	Blaming	1	0.13%
11	Reminding	9	1.16%
12	Promising	0	0.00%
13	Offering	0	0.00%
14	Accepting	0	0.00%
15	threatening	5	0.64%
16	Commanding	8	1.03%
17	Warning	5	0.64%
18	Suggesting	4	0.51%
19	Asking	32	4.12%
20	Approving	0	0.00%
21	Apologizing	0	0.00%
22	Praising	0	0.00%
23	Greeting	0	0.00%
24	Deploring	0	0.00%
25	Thanking	0	0.00%

26	Quantity Maxim	39	5.02%
27	Quality Maxim	25	3.22%
28	Relation Maxim	10	1.29%
29	Manner Maxim	20	2.58%
30	Person Deixis	296	38.10%
31	Temporal Deixis	10	1.29%
32	Spatial Deixis	10	1.29%
33	Metaphor	22	2.83%
34	Irony	11	1.42%
35	Rhetorical Question	11	1.42%
36	Overstatement	24	3.09%
37	Understatement	16	2.06%
	Total	**777**	**100.00%**

According to the Table 2, the statistical system reveals that the highest strategy used in the analyzed data, among other strategies, is **person deixis**, which records **296** frequencies and **38.10%** of the total.

Regarding speech acts, the statistical analysis mirrors the fact that the **telling** speech act is highly frequent, recording **85** frequencies with a percentage of **10.94%**. As the pragma-stylistic analysis displays, respectively, the second speech act strategy after telling is **stating**, which has **68** frequencies and an **8.75%** percentage. Whereas, the **asking** speech act strategy scores **32** frequencies and a percentage of **4.12%**. **Reporting** speech acts has a frequency of **21** with a percentage of **2.70**%, while **assuring** strategies has **18** frequencies and a percentage of **2.33**%. Beside, **threatening** speech act sub-strategy records five frequencies with the percentage of a **0.64%** Moreover, some strategies have the same frequencies and percentages: On the one hand, **affirming** and **criticizing**, record **3** frequencies and **0.39%** percentages for each; on the other hand, **blaming** speech act is employed

once only with percentages of **0.13%** for each. In addition, it is worth shedding light on nine speech act sub-strategies that have never been employed in the extracts at all: **promising**, **offering**, **accepting**, **approving**, **apologizing**, **deploring**, **praising thanking**, and **greeting**.

Concerning CP, **quantity maxim** seems to be the highest strategy, among other maxims, which has the percentage of **5.02%** and **39** frequencies. The **quality maxim** has **25** frequencies and **3.22%** percentage. Obviously, the occurrences of the **manner maxim** have doubled the score of the relation maxim; they are a **2.58%** percentage and have **20** frequencies.

Last but not least, the statistical analysis shows, as in Table (2), that the pragmatic-stylistic devices have different occurrences in the analyzed data. Considerably, **overstatement** has the highest frequency of **24** among other devices, and it has a **3.9%** percentage. The next strategy after overstatement is **metaphor**, which shows a frequency of **22** and a percentage of **2.83%**. However, **understatement** records **16** frequency and percentage of **2.06%**. Finally, irony and rhetorical question strategies have the same frequencies of **11** and percentage of **1.42%** of the total. sequentially. Accordingly, these findings provide answers to question (9). For more illustrative interpretation, the figure (15) below reflects all occurrences of sub-strategies.

Figure 15

All Occurrences of Sub-strategies
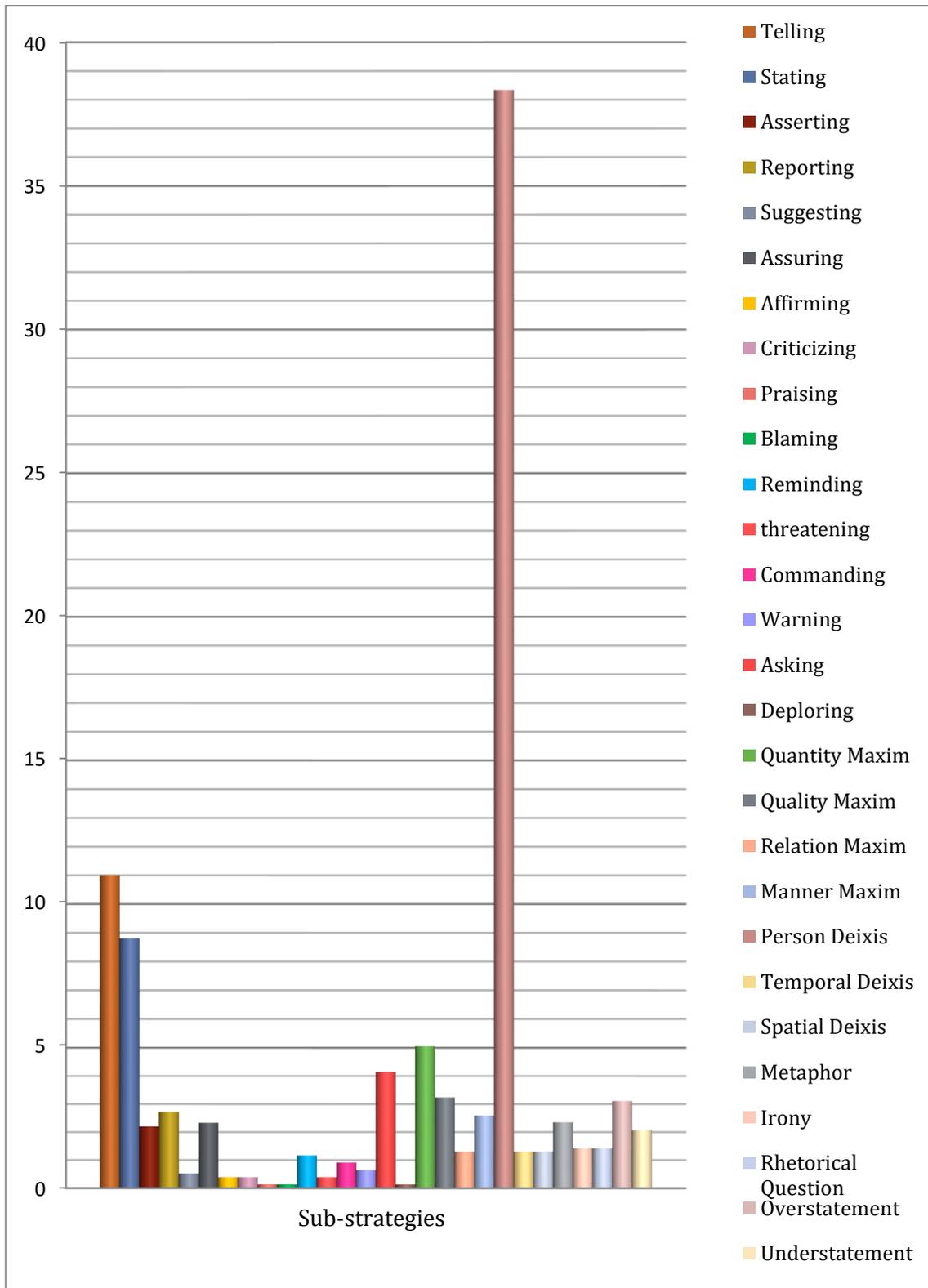
4.2.2 Individual Results

This section is devoted to discussing the findings of the analyzed data in each novel separately. It tries to verify the findings that support the objectives and hypotheses of this study by applying a statistical method. These results are shown in meaningful tables and figures with discussions. As far as pragma-stylistic analysis is concerned, four main strategies and their sub-strategies are used differently in N1 and N2. Yet, the value of the difference between the novels (N1 and N2) in terms of using pragma-stylistic strategies is statistically elaborated.

a.   Statistical Analysis of the Main Strategies

First of all, the results of the main pragma-stylistic strategies are shown in the following table.

Table 3

Frequency and Percentage of the Main Strategies in N1 and N2

No.	Main Strategies	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Speech Acts	134	35.36%	149	37.44%	283	36.4%
2	CP	49	12.93%	45	11.31%	94	12%
3	Deixes	151	39.84%	165	41.46%	316	40.6%
4	Devices	45	11.87%	39	9.8%	84	11%
5	**Total**	**379**	**100%**	**398**	**100%**	**777**	**100%**

Table 3 shows the similarity of the results in N1 and N2 with few differences. The frequencies of **speech acts** score in N1 **134** and in N2 **149**,

with percentages of **35.36%** and **37.44%**, respectively. It shows that the **CP** records **49** frequencies in N1 and **45** in N2, with percentages of **12.93%** and **11.31**%, respectively. Additionally, the percentages of **deixis** are **39.84%** in N1 and **41.46%** in N2, with frequencies of **151** and **165**. Lastly, the results of pragma-stylistic **devices** reveal that the frequencies score **45** in N1 and **39** in N2, whereas the percentages are **11.87%** and **9.8%**. Consequently, the results reveal that there is a correspondence between N1 and N2 in terms of using the main strategies. Then, question (2) is answered depending on the aforementioned findings. This is more clearly manifested in the diagram below.

Figure 16

The Main Strategies in N1 and N2
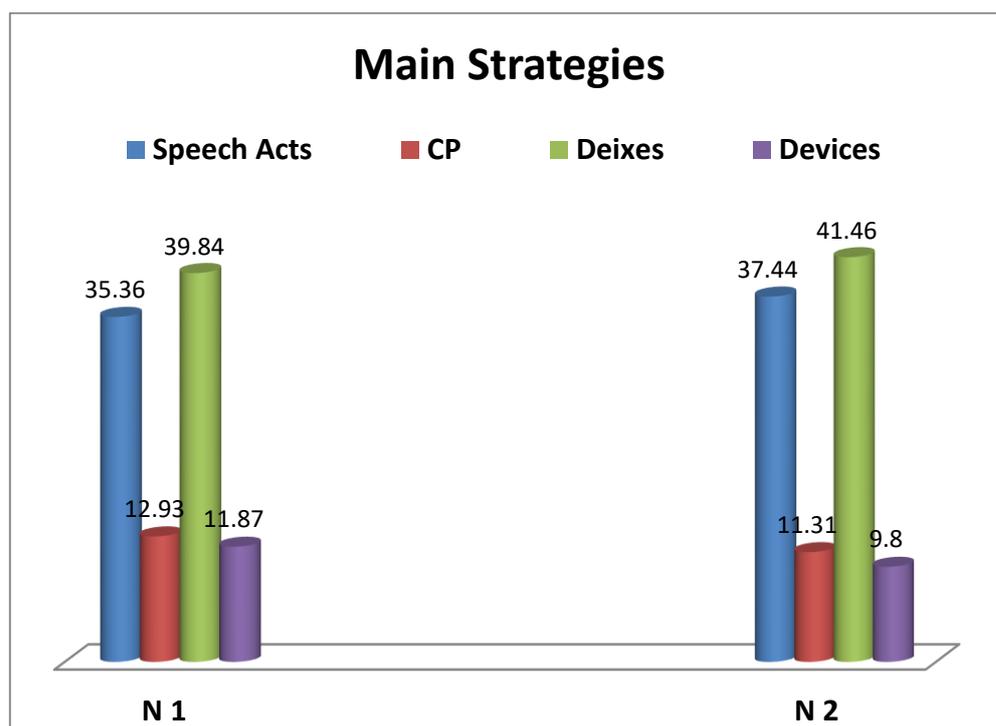
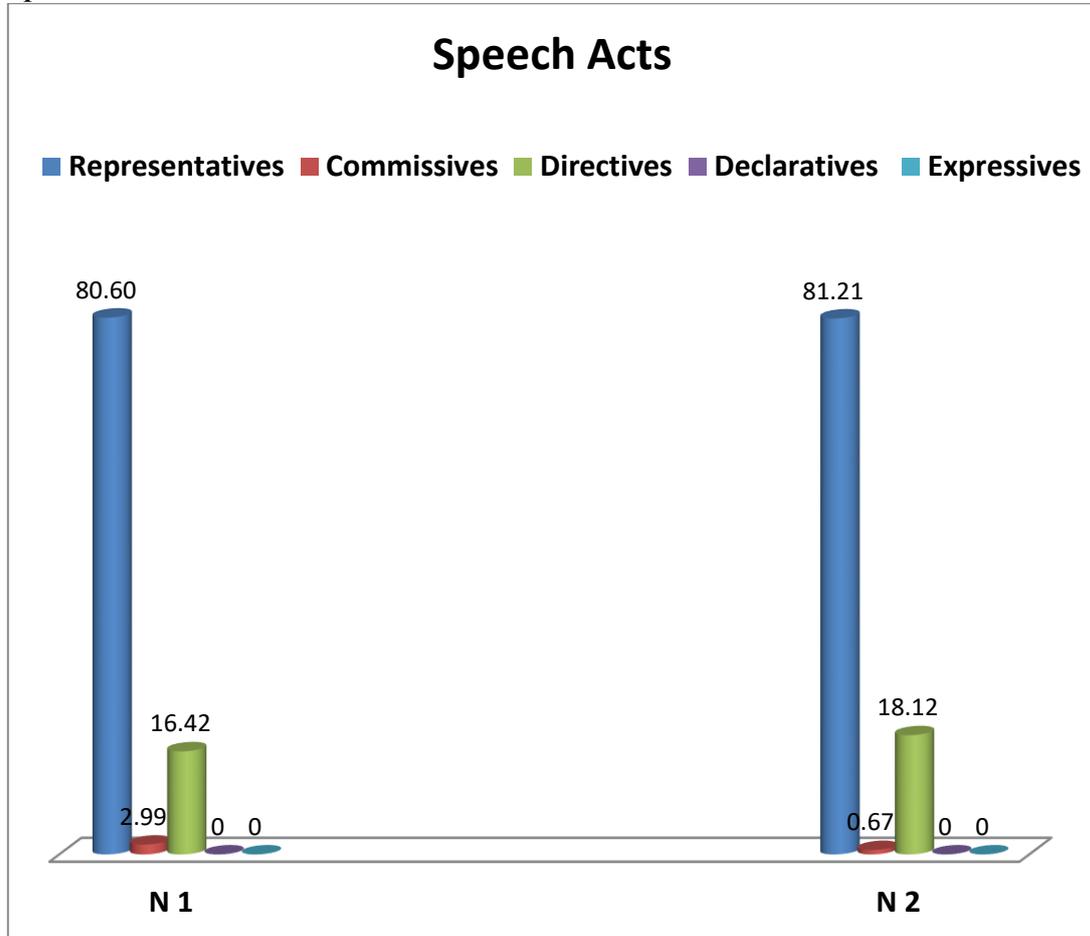

b.   Statistical Analysis of Speech Acts

As the pragma-stylistic analysis displays, the types of speech acts have different percentages and frequencies in N1 and N2. Table (4) shows the accurate numbers of them taken from the analyzed data.

Table 4

Frequency and Percentage of Speech Acts in N1 and N2

No.	Speech Acts	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Representatives	108	80.60%	121	81.21%	229	80.63%
2	Commissives	4	2.99%	1	0.67%	5	1.76%
3	Directives	22	16.42%	27	18.12%	49	17.25%
4	Declaratives	0	0.00%	0	0.00%	0	0.00%
5	Expressives	0	0.00%	0	0.00%	0	0.00%
	Total	**134**	**100.00%**	**149**	**100.00%**	**284**	**100.00%**

Ostensibly, **representative** speech acts score the highest percentages and frequencies: **80.63%** and **229** as a total in both novels. Concerning **directives**, the statistical analysis shows that the percentage is **17.25%** and the frequencies are **49**, whereas commissives score a percentage of **1.76%** and **5** frequencies in both N1 and N2. However, Table (4) uncovers significant remarks that **expressive** and **declaratives** speech acts have not been used in the analyzed data at all. The availability and unavailability of speech acts strategies answer question (3) of the study. The findings of speech acts strategies are illustrated in Figure 17 below.

Figure 17

Speech Acts in N1 and N2

After providing an elaboration of speech act strategies above, here the discussion turns to the detailing of speech act sub-strategies. By statistical method, Table 5 uncovers the findings of speech act sub-strategies.

Table 5

Frequency and Percentage of Speech Act Sub-Strategies in N1 and N2

No.	Speech Act	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Telling	39	29.10%	46	30.87%	85	30.04%
2	Stating	33	24.63%	35	23.49%	68	24.03%
3	Asserting	9	6.72%	8	5.37%	17	6.01%
4	Reporting	11	8.21%	10	6.71%	21	7.42%
5	Suggesting	2	1.49%	2	1.34%	4	1.41%
6	Assuring	7	5.22%	11	7.38%	18	6.36%
7	Affirming	1	0.75%	2	1.34%	3	1.06%
8	Criticizing	1	0.75%	2	1.34%	3	1.06%
9	Praising	0	0.00%	0	0.00%	0	0.00%
10	Blaming	1	0.75%	0	0.00%	1	0.35%
11	Reminding	4	2.99%	5	2.68%	9	3.18%
12	Promising	0	0.00%	0	0.00%	0	0.00%
13	Offering	0	0.00%	0	0.00%	0	0.00%
14	Accepting	0	0.00%	0	0.00%	0	0.00%
15	Threatening	4	2.99%	1	0.67%	5	1.77%
16	Commanding	2	1.49%	6	4.03%	8	2.83%
17	Warning	4	2.99%	1	0.67%	5	1.77%
18	Suggesting	2	1.49%	2	1.34%	4	1.41%
19	Asking	14	10.45%	18	12.08%	32	11.31%
20	Approving	0	0.00%	0	0.00%	0	0.00%
21	Apologizing	0	0.00%	0	0.00%	0	0.00%
22	Praising	0	0.00%	0	0.00%	0	0.00%
23	Greeting	0	0.00%	0	0.00%	0	0.00%
24	Deploring	0	0.00%	0	0.00%	0	0.00%
25	Thanking	0	0.00%	0	0.00%	0	0.00%
	Total	**134**	**100.00%**	**149**	**100.00%**	**283**	**100.00%**

The statistical analysis provides significant differences in the distribution of speech act sub-strategies in the data of N1 and N2. It shows that **telling** speech acts score the highest frequencies at **85**: **39** in N1 and **46** in N2, and their percentage is **30.04%** among other sub-strategies. However, speech acts of **stating** record **68** frequencies, which are distributed **33** in N1 and **35** in N2, while their total percentage is **24.03%**. As far as directives are concerned, **asking** speech acts scores **32** frequencies: 14 in N1 and 18 in N2, which show a total percentage of **11.31%**. As the distribution of speech act sub-strategies is manifested in Table (5), **reporting**, **assuring**, **asserting**, and **reminding** have frequencies of **21**, **18**, **17**, and **9** as well as percentages of **7.42%**, **6.36%**, **6.01%**, and **3.18%**, respectively.

In addition, it is worth shedding light on nine speech act sub-strategies that have never been employed in the extracts at all: **promising**, **offering**, **accepting**, **approving**, **apologizing**, **deploring**, **praising, thanking**, and **greeting**. Hence, the findings answer question (4). The findings of speech acts sub- strategies are illustrated in Figure 18 below.

Figure 18

Speech Act Sub-Strategies in Both Novels
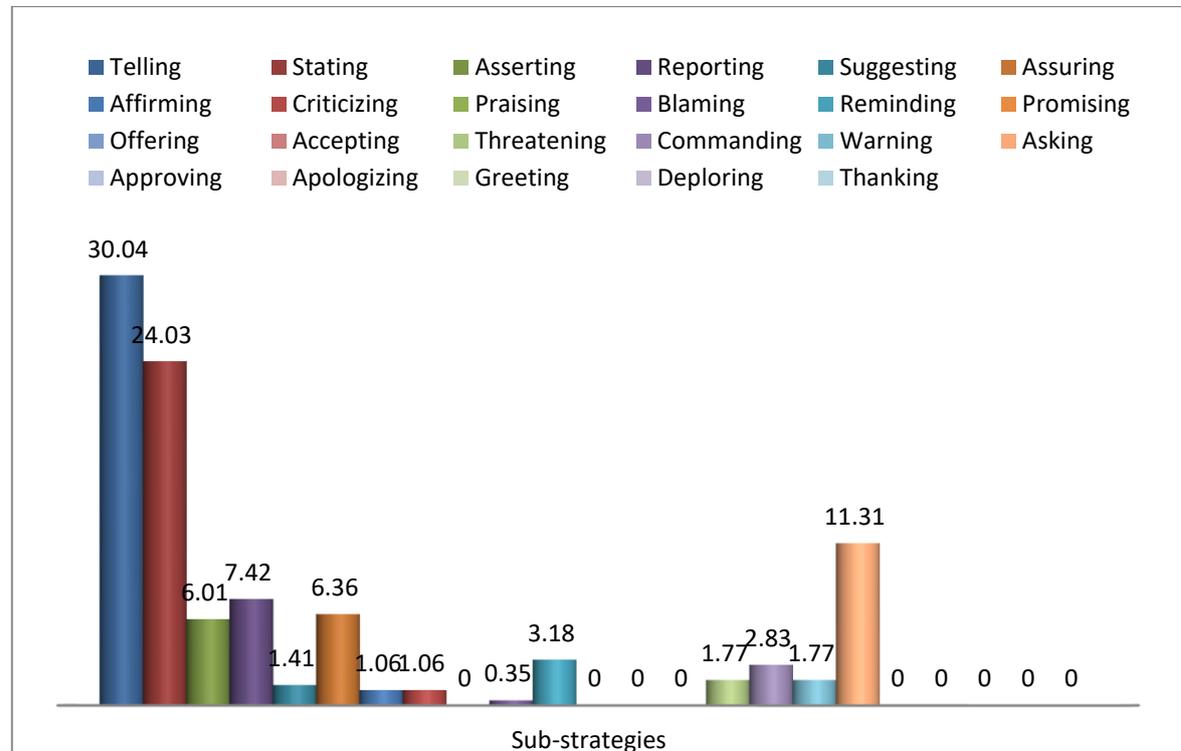
c. Statistical Analysis of Cooperative Principle

Concerning CP, the statistical results show that there is a difference between N1 and N2 in frequencies and percentages. Table (6) manifests the findings of CP.

Table 6

Frequency and Percentage of CP in N1 and N2

No.	CP	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Quantity Maxim	22	44.90%	17	37.78%	39	41.49%
2	Quality Maxim	16	32.65%	9	20.00%	25	26.60%
3	Relation Maxim	3	6.12%	7	15.56%	10	10.64%
4	Manner Maxim	8	16.33%	12	26.67%	20	21.28%
	Total	**49**	**100.00%**	**45**	**100.00%**	**94**	**100.00%**

Conspicuously, it reveals that, among other maxims, the **quantity maxim** scores the highest frequencies in both novels: N1 has **22** frequencies with a **44.90%** percentage, while N2 has **17** frequencies with a **37.78**% percentage. Contradictorily, the **maxim of relation** rates the fewest frequencies, among other maxims, in both novels: N1 has only **3** frequencies with a **16.33%** percentage, whereas N2 has **7** frequencies with a **15.56%** percentage. Thereupon, question (5) is answered based on the findings of the maxims. The following figure illustrates the violations of the maxims in the analyzed data.

Figure 19

CP in N1 and N2
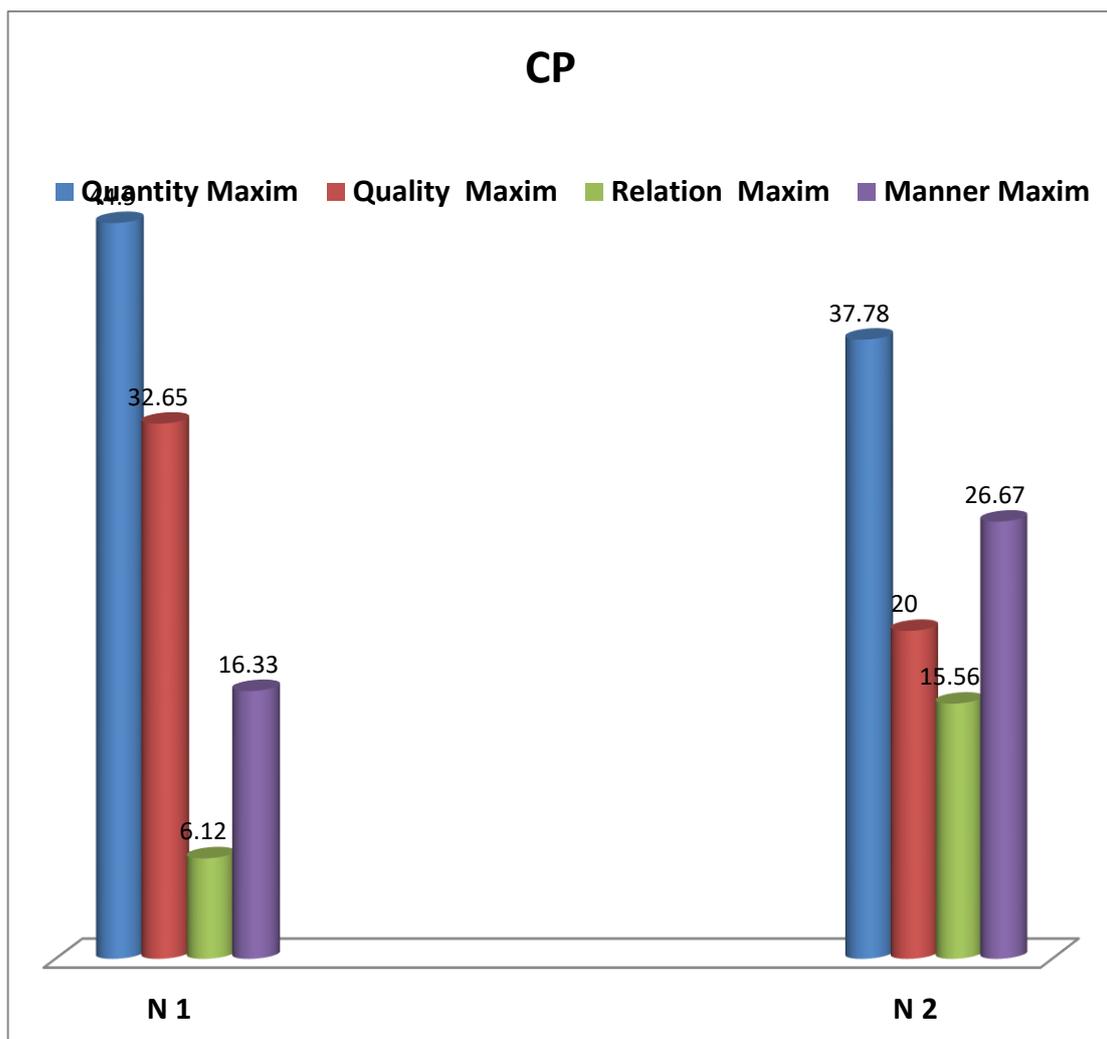
Essentially, it is necessary to shed light on the difference between the two levels at which the maxims are violated. Table (7) shows the results of violating the maxims that uncover the difference between NRL and CCL.

Table 7

Frequency and Percentage of CP at NRL and CCL

No.	CP	NRL		CCL		Total	
		F.	%	F.	%	F.	%
1	Quantity Maxim	11	11.70%	28	29.79%	39	41.49%
2	Quality Maxim	5	5.32%	20	21.28%	25	26.60%
3	Relation Maxim	2	2.13%	8	8.51%	10	10.64%
4	Manner Maxim	6	6.38%	14	14.89%	20	21.28%
	Total	**24**	**25.53%**	**70**	**74.47%**	**94**	**100.00%**

In terms of the difference between the two levels, CCL shows dominance over NRL in actualizing the violation of the maxims. More specifically, the **quantity maxim** scores **28** frequencies corresponding to **29.79%** at CCL, whereas it rates **11** frequencies corresponding to **11.70%** at NRL. As for the **quality maxim**, the numeral system records **20** frequencies with **21.28%** at CCL, while it has **5** with **5.32%** at NRL. Moreover, the **relation maxim** has **8** occurrences in the texts, equivalent to **8.51%** at CCL, but only **two** occurrences, equivalent to **2.13%** at NRL. Finally, the **maxim of manner** is observed with **14** frequencies and a percentage of **14.89%** at CCL, but with **6** frequencies and a percentage of **6.38%** at CCL. Concerning the questions of the study, the findings answer question (6). The following figure illustrates the difference of violating the maxims at the two levels.
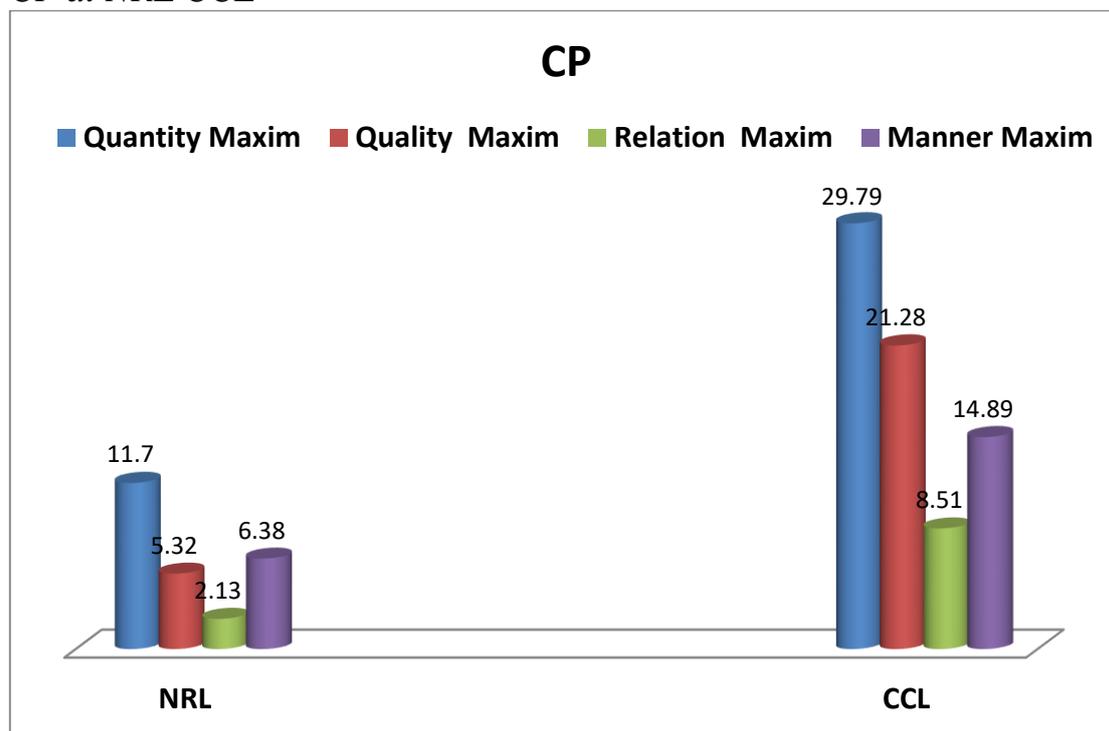
Figure 20

CP at NRL CCL

d.   Statistical Analysis of Deixis

Table 8 uncovers a statistical analysis of deixis in terms of the three main types: person, temporal, and spatial deixes. Obviously, the analysis of the data shows the availability of deixes in all extracts with a remarkable differentiation in their distribution.

Table 8

Frequency and Percentage of Deixes in N1 and N2

No.	Deixes	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Person Deixis	144	95.36%	152	92.12%	296	93.67%
2	Temporal Deixis	3	1.99%	7	4.24%	10	3.16%
3	Spatial Deixis	4	2.65%	6	3.64%	10	3.16%
	Total	**151**	**100.00%**	**165**	**100.00%**	**316**	**100.00%**

Generally, the total number of occurrences of deictic expressions is **316**; as stated before in Section 4.2.1, they have the highest frequencies among other pragma-stylistic strategies. More specifically, **person deixis** is observed as the dominant item among other deixes; it scores **144** occurrences, corresponding to **95.36%** in N1. Similarly, it has **152** occurrences, corresponding to **92.12%** in N2. However, **temporal deixis** occurs **10** times in both novels: **3** times in N1 and **7** times in N2, with percentages of **1.99%** and **4.24%**, respectively. Lastly, **spatial deixis** is used **4** times in N1 and **6** times in N2, corresponding to **2.65%** and **3.64%** sequentially. Accordingly, these findings provide an answer to question (7). For more illustration, findings are made clear in Figure 21, which shows the distribution of deictic expressions in both N1 and N2.

Figure 21

Deixes in N1 and N2
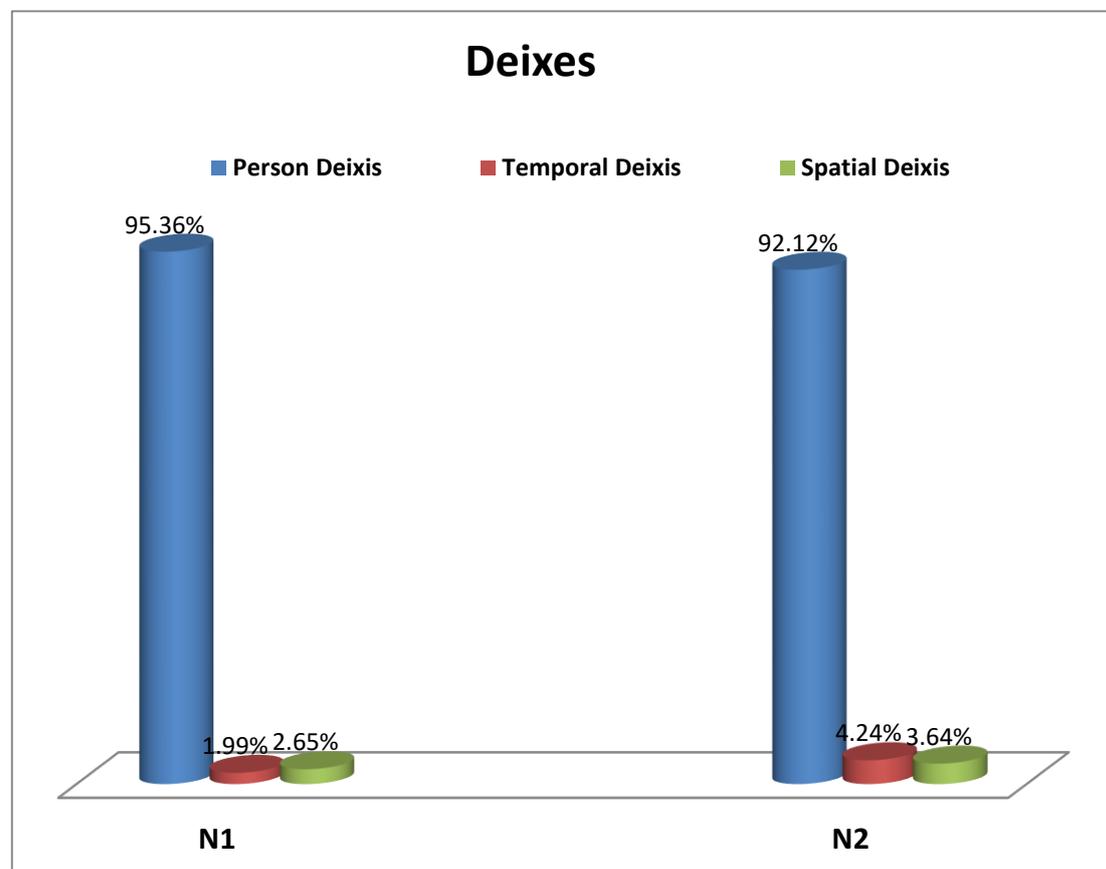
e. Statistical Analysis of Devices

As far as pragma-stylistic devices are concerned, the statistical analysis of the twenty extracts demonstrates that the characters and novelists employ these devices with different frequencies of occurrence. Table (9) unfolds the number of occurrences and percentages of each device: metaphor, irony, rhetorical question, overstatement, and understatement that are used in N1 and N2.

Table 9

*Frequency and Percentage of Pragma-stylistic Devices in N1 and N2*

No.	Devices	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Metaphor	11	24.44%	11	28.21%	22	26.19%
2	Irony	7	15.56%	4	10.26%	11	13.10%
3	Rhetorical Question	5	11.11%	6	15.38%	11	13.10%
4	Overstatement	13	28.89%	11	28.21%	24	28.57%
5	Understatement	9	20.00%	7	17.95%	16	19.05%
	Total	**45**	**100.00%**	**39**	**100.00%**	**84**	**100.00%**

The numeral system displays the fact that there is correspondence between N1 and N2 in the amount of exploiting the pragma-stylistic devices, but with quite little difference. For instance, the results show that **Metaphor** is used **11** times in each novel. However, **Irony** scores **7** frequencies in N1 and only **4** in N2. Concerning the **rhetorical question**, in N1, the device is employed only **5** times, while in N2, it is employed **6** times. Additionally, the results show that **overstatement** has **13** frequencies with a percentage of **28.89%** in

N1, but in N2, it rates **11** frequencies with a percentage of **28.21%**. Finally, in N1, the **understatement** device scores **9** frequencies corresponding to **20.00%**, whereas in N2, it records **7** frequencies corresponding to **17.95%**. Concerning the questions of the study, the findings answer the questions (8) and (9). Eventually, Figure (22) displays the use of devices in N1 and N2.

Figure 22

Pragma-stylistic Devices in N1 and N2
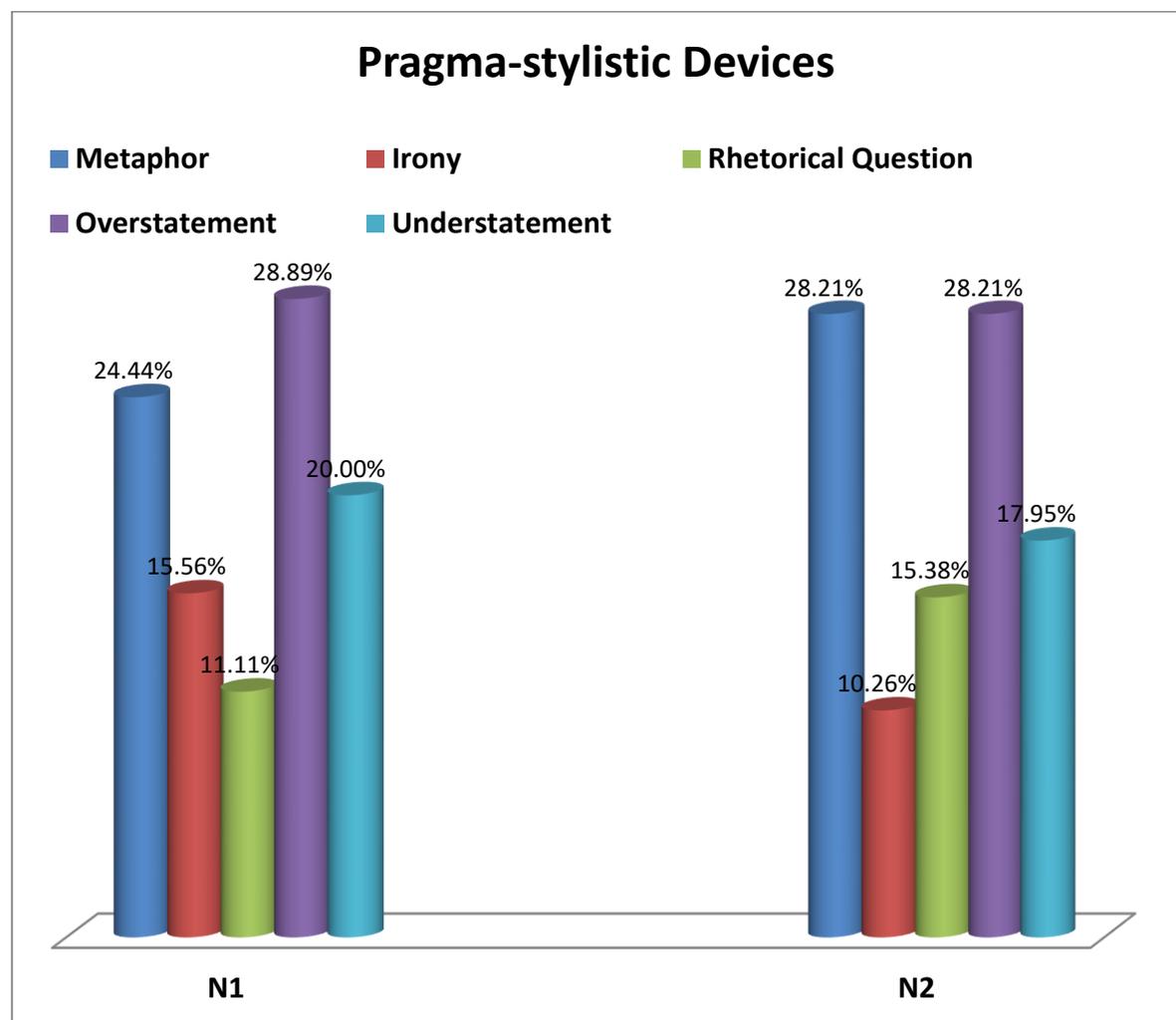
CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS, and SUGGESTIONS for FURTHER RESEARCH

5.0 Introductory Remarks

Several conclusions that are in keeping with the questions, aims, and hypotheses of the current study are obtained on the basis of the results of the pragma-stylistic analyses of the data under examination. However, due to their importance and value, the conclusions came about as an outcome of the analysis.

5.1 Conclusions

The conclusions of the study are outlined in the list of points below:

1. Black magic is a secondary theme that is implemented in literary texts through the use of a certain set of pragma-stylistic strategies. In both novels, the novelists intend to employ various pragma-stylistic strategies; namely, speech acts, CP, deixes, and pragma-stylistic devices to make the black magic theme interwoven within the implicit theme. Accordingly, speech acts and deixes strategies are higher in occurrence than other main pragma-stylistic strategies. They enable the novelists to interweave the black magic theme within the central theme. In consequence, speech acts and deixes strategies are considered as having the strength of connecting utterances with which interlocutors interact. This verifies the first hypothesis of the study, which states *"Black magic is interwoven within the central theme of the two novels under study by using various pragma-stylistic strategies, namely, speech acts, CP, and deixes. Speech acts and CP*

represent the most common pragma-stylistic strategies of black magic."

2. Although the novels under scrutiny, **Harry Potter** and **A Discovery of Witches**, have different styles and are written by British and American novelists, the analysis mirrors the similarities in the use of pragma-stylistic strategies with a few ineffective differences. A logical question may be presented: why? This is because the similarities are attributed to the fact that both novelists are concerned with the black magic theme in their novels, so they are governed to use such distinct strategies according to the theme. Therefore, the black magic theme in literary texts has a special set of pragma-stylistic strategies for use. The second hypothesis is partially verified, which reads *"There are significant differences in the use pragma-stylistic strategies between American and British novels under the study."*

3. All speech act strategies: representatives, commissives, and directives, except declaratives and expressives, are applicable to black magic theme. In the analyzed data, representative speech acts are the most dominant strategies over the others; they score the highest percentages and frequencies. This indicates that the novelists and characters are more dependent on representative speech acts than the others because they find them more suitable to manifest black magic. The novelists utilize a variety of representative speech acts in their literary texts to support their assertions. They guardedly avoid using any form that misleads the readers so that these strategies best demonstrate justificatory for introducing black magic within literary texts. The findings, from another angle, uncover that declaratives and expressives are not used at all in both N1 and N2. Unquestionably, the main reason for the unpredictable unavailability of the strategies is that they are not applicable for manifesting black magic. Thus, some

speech act strategies actualize manifesting the black magic theme in literary texts, while others do not. The third hypothesis is partially verified, which reads *"All speech-acts strategies are applicable to black magic themes, and representatives as well as directives are highly employed."*

4. In the data under scrutiny, speech act sub-strategies: telling, stating, asserting, reporting, suggesting, assuring, affirming, criticizing, blaming, reminding, threatening, commanding, warning, and asking are applicable. Interestingly, the telling speech acts are the highest in occurrence and percentage among other sub-strategies. Basically, the telling strategy plays a significant role in narration because the novelist intends to establish a relationship with the reader through telling. Furthermore, as this fact clearly demonstrates, it allows a novelist to provide a detailed description and to describe the details of the magical situation, as well as to draw the readers` attention to the world of black magic. The fourth hypothesis is verified, which reads *"A speech act of telling is the most dominant sub-strategy on which the novelists build their narration and magical theme."*

5. The statistical analysis indicates that the nine speech act sub-strategies, it is worth mentioning, have never been employed in the extracts at all: promising, offering, accepting, approving, apologizing, deploring, praising, thanking, and greeting. The unexpected unavailability of these strategies reveals the fact that they are not suitable with black magic themes, but they may be workable with good deed themes. Topically, the novelists are able to steal the reader`s attention from the real world to black magic, witchcraft, or wizardry via threatening, commanding, warning, etc., but not by approving, apologizing, thanking, etc.

6. Speech acts of threatening, warning, and commanding are exploited by characters in the novels to show their power and their ability to use magic.

7. CP is viewed as a methodical interpretive process that serves as a roadmap for interpreting literary texts. All the maxims: quantity, quality relation, and manner are violated in analyzed data. Noticeably, the violations of the quantity and quality maxims have higher implementation than the other maxims in both novels. The reason for those violations is attributed to the fact that the novelists and characters intend to send messages that are not informative and not truthful in order to reflect the black magic theme. Then, the fifth hypothesis is partially verified, which reads *"The quality maxim is highly violated, among others, via the novelists and characters in order to convey the intended meaning. This is due to the fact that black magic requires violating the maxim by telling something that is untrue"*

8. The maxims are more violated at CCL than NRL in both novels because the reader may occasionally have more knowledge than the characters. Then, the reader is able to draw conclusions about potential implicit meanings that are not available to the characters. Therefore, fewer violations of maxims at NRL support the novelist to go on with the reader on a journey through the magic world. The sixth hypothesis states *"The maxims are more violated at CCL than at NRL because the novelist wants to eliminate anything that misleads the reader."* is completely verified.

9. All deixes are employed in the analyzed extracts but they show incredibly influential difference of distribution. The statistical system reveals that the highest strategy used, not only among other deixes but also among other strategies, is the person deixis. This is due to the fact

that person deixis is considered as having the strength of connecting utterances with which characters interact. Besides, the abundant use of person deixis is attributed to the fact that interlocutors always intend to show their ability to practice black magic. Consequently, the seventh hypothesis is verified because the statistical analysis shows its verification. The hypothesis reads *"Person deixis is more frequently used than other deixes in order to connect parts of texts."*

10. The pragma-stylistic devices: metaphor, irony, rhetorical question, overstatement, and understatement are workable in the novels under study. The novelists show a tendency to motivate the reader via implementing these influential strategies in order to attract readers` attention to the black magic theme. Hence, the eighth hypothesis is verified, which states *"Metaphor, irony, rhetorical question, overstatement, and understatement are the pragma-stylistic devices used in the novels under study to attract readers` attention to the black magic theme."*

11. Considerably, among other devices, overstatement and metaphor have the highest frequency since they are utilized for exaggeration and what is not literally applicable. Consequently, the characters reflex their ability to practice magic, witchcraft, or wizardry through exploiting such effective strategies as overstatement and metaphor. The nine hypothesis states *"Novelists use metaphor and overstatement more than other pragma-stylistic devices to manifest black magic. The characters combine overstatement device and pragmatic strategy to manifest their ability to practice magic."* is verified.

12. The thematic and artistic effects result from the combination of pragmatic strategies with stylistic effects. Pragma-stylistic devices may not only be employed alone but also accompanied by other strategies such as speech acts, violating maxims, etc. The pragmatic

and stylistic strategies together can be considered as having a strong relationship to provide a wide range for analysis. Additionally, the more sufficient explanations for many unexplained phenomena can be illustrated under pragma-stylistic framework however stylistics or pragmatics cannot do alone. Thus, pragmatic-stylistic method is suitable for such complex combinations.

13. Interestingly, metaphor is used with the speech act sub-strategies of stating, suggesting, reminding, maxim of manner, maxim of relation, and maxim quality. However, overstatement is utilized with the quality maxim and the speech acts of threatening, warning, affirming, commanding, and asserting. Thereupon, the last hypothesis is partially verified because the analysis proves that the characters exploit not only a combination of overstatement and pragmatic strategy but also a combination of metaphor and pragmatic strategy to manifest their ability to practice magic. Concerning irony, it is actualized with the speech act of stating, criticizing, and reminding and with the maxim of quality. The rhetorical question is performed with the speech acts of asking and blaming as well as the maxim of quality. Eventually, the pragma-stylistic device of understatement is combined with speech act of stating and the maxim of quantity.

14. The analysis of targeted data proves that the speech acts of threatening, commanding, warning, affirming, asserting, and assuring, the quantity maxim, the quality maxim, and pragma-stylistic devices of metaphor and overstatement are exploited by the characters to achieve the function of expressing the ability to practice black magic.

15. In a strong linking way, the speech acts of telling, asking, reporting, criticizing, blaming, reminding, and stating, person deixis, maxim of relation, maxim of manner, and pragma-stylistic devices of rhetorical

question, irony, and understatement are employed by the novelists and characters to relate the events to the magic theme.

16. The current study uses the eclectic model that demonstrates its applicability in conducting a pragma-stylistic study of black magic. This is because it provides a set of pragmatic-stylistic strategies that are suitable for black magic themes.

5.2 Recommendations

Considering the findings of the analysis and the conclusions taken from this study, it is recommended that:

1. Pragma-stylistics is a branch of stylistics that is considered a framework providing more adequate explanations for many unexplained phenomena that stylistics or pragmatics cannot achieve alone. Both lecturers of linguistics and literature are supposed to take it into account because it supplies interpretation of texts and comprehension of hidden themes.

2. It is important for pragmatic and stylistic researchers to take into account that black magic is a theme under which other theme(s) may be subsumed in literary works.

3. Researchers are recommended to use the pragma-stylistic strategies and encourage them to implement the strategies in the analysis of literary texts.

4. Literary courses in universities are recommended to make the students aware of black magic themes in literary works in which there is an implicit theme or more.

5. Lecturers, researchers, and students are recommended to give more emphasis to pragma- stylistic effects. More attention should be paid to how stylistic devices such as metaphor, irony, etc. are combined with

pragmatic strategies such as speech acts, violating maxims, etc. to achieve a special function.

6. Readers who are interested in reading novels and stories should take into consideration that black magic is a theme with which implicit idea(s) or theme(s) are delivered.

7. Novelists, short story writers, and playwrights who are concerned with black magic themes should avoid portraying atrocious images.

5.3 Suggestions for Further Studies

According to the findings that are arrived at in the present study, in addition to the theoretical and practical results, other researchers can consider the following topics as suggestions for future studies:

1- A linguistic analysis of black magic in literary works.
2- A Critical-stylistic analysis of black magic in literary works.
3- A Critical discourse analysis of black magic in some selected novels.
4- A Contrastive analysis of magic in Harry Potter and its translation: English and Arabic.
5- A socio-stylistic analysis of magic in selected British and American literary texts.
6- A Pragma-Stylistic study of overstatement and understatement in some selected novels
7- A pragma-stylistic analysis of black magic in Doctor Faustus.
8- Multimodal critical discourse analysis of black magic in some selected films.

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