

**A Pragma-Discourse Analysis of Power Dynamics through
Directive Illocutionary Force in Selected Literary Texts**

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تحليل الخطاب التداولي لديناميكيات القوة من خلال القوة الاتجاذية التوجيهية في نصوص ادبية
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Abstract

Directive illocutionary acts (e.g., commanding and requesting) play a key role in the communicative event in the social, cognitive and discourse component of the pragma-critical discourse analysis studies. Directive illocutionary acts and literary texts has been the focus of much investigation in the search for the relation between the study of language and literature. This research is conducted to fill the gap this current method bridge by applying pragmatic and discourse theories to be a crucial link between linguistics and literary genres (e.g., prose and poetry). This research aims to explore literary works for directed illocutionary actions that convey larger social and ideological issues via a pragmatist-discourse analyst perspective. Previous studies of speech acts and literature have not dealt with directive illocutionary force from a pragma-critical linguistic perspective. The research is based on analyzing three novels; Great expectations, Jane Eyre and Pride and Prejudice. A mixed method research paradigm has been utilized, i.e., qualitative and quantitative measures. The Framework of this research consists of Searl's (1969) speech act theory, Fairclough's (1995) socio-cultural framework, Wodak's (2015) discourse historical approach, and Van Dijk's (2000) socio-cognitive model. Findings have shown that Searl's speech act is used much among the other models with higher percentage and frequencies of data visual representation of the selected literary texts.

Keywords: directive illocutionary force, framework, literary genres, mixed method, Pragma-critical discourse analysis,

المستخلص

ان الافعال الانجازية التوجيهية (مثل الأمر والطلب) تلعب دوراً أساسياً في الحدث التواصلية للمكون الاجتماعي والمعرفي والخطابي للدراسات التي تتعلق بتحليل الخطاب التداولي النقدي لذلك فقد كانت الأفعال الانجازية التوجيهية والنصوص الأدبية محور الكثير من البحث والاستقصاء للعلاقة بين دراسة اللغة والأدب. لهذا السبب فقد تم اجراء هذا البحث لملء الفراغ عن طريق تطبيق التداولية ونظريات الخطاب ليكون حلقة وصل اساسية بين علم اللغة والانواع الأدبية (مثل على ذلك النثر والشعر). وعليه فهذه الورقة البحثية تهدف لاماطة اللثام عن الأعمال الأدبية للأفعال الانجازية التوجيهية التي تحمل في طياتها قضايا اجتماعية وايدولوجية من منظور تحليل خطابي تداولي. فالدراسات السابقة التي تتعلق بالافعال اللغوية الأدب لم تعالج القوة الانجازية التوجيهية من منظور لغوي خطابي تداولي بشكل كاف. اما الورقة البحثية الحالية فقد بُنيت على تحليل ثلاث روايات وهي: *الامال العظيمة*، *جين آير*، *وكبرياء وهواء*. وقد تم تطبيق منهج البحث المختلط حيث يجمع بين المقاييس النوعية والكمية. اما الأطار النظري لهذه الورقة البحثية فيتكون من نموذج سيرل لنظرية الفعل اللغوي (1969) ومنهج فيركلف للأطار الاجتماعي الثقافي (1995) ومنهج وداك التاريخي الخطابي (2015) ومنهج فان دايك الاجتماعي المعرفي (2000) ولقد اظهرت النتائج الى ان منهج سيرل لنظرية الأفعال اللغوية تستخدم بشكل واسع بين بقية المناهج بنسب مئوية عالية وتكرار للتمثيل البصري المرئي للنصوص الأدبية المختارة.

كلمات مفتاحية: تحليل خطاب نقدي تداولي، منهج مختلط، اطار نظري، انواع ادبية، قوة انجازية توجيهية

1. Introduction

To Establish the context, background and/or importance of the topic, analyzing the speaker's intended meaning, critical and text linguistics are essential. By examining the nature of action, definitional criteria, constituents, prerequisites for successful action, and the connection between action and context, pragmatics investigates communicative action and its suitability within context. "Critical discourse analysis," which explicitly recognizes, examines, and tackles social injustice, has recently attracted increased attention. Understanding the fundamental components of literary works, including topic, plot, setting, characters, and the author's point of view, is crucial. These components make it easier for the reader to decipher literary texts and uncover thoughts that are concealed between the lines.

These conceptual meanings will be examined from both pragmatics and discourse analysis investigation. Highlighting the inadequacy of previous research, one of these studies is entitled, '*A Pragma-Stylistic Study of Hybrid Speech Acts in Selected Dramatic Texts*,' attempts to use a pragma-stylistic method to examine how speech act theory (henceforth SAT) contributes to the comprehension of dramatic texts. The use of speech actions (SAs) and their implications in expressing the play's topic and the characters' intents are also being examined stylistically. This research fails to resolve the contradiction between linguistics and literature because it only tackled the topic descriptively. Research, concerning this topic, has been mostly restricted to limited comparisons of context and criticism with regard to literary works. Another study is entitled, '*A Discourse-Pragmatic Analysis of Illocutionary Speech Acts in Dickens' Hard Times*.' Salih's analysis does not take account of meaning in context since both pragmatics and discourse analysis share, nor does she

examine the effect of illocutionary force on the hearer. By outlining the data and the approach to this research; "*Great Expectations*," a novel by Charles Dickens, "*Jane Eyre*" is a novel by the English writer Charlotte Brontë, Jane Austen's "*Pride and Prejudice*," and Thomas Hardy's "*Tess of the d'Urbervilles*." The Framework of this research consists of Searl's (1969) speech act theory, Fairclough's (1995) socio-cultural framework, Wodak's (2015) discourse historical approach, and Van Dijk's(2000) socio-cognitive model.

1.1.The Problem

Directive illocutionary acts are speaking acts that are intended to affect the behavior of others; they are frequently used in literary works. These speaking acts are in charge of developing character relationships, advancing the plot, and emphasizing key ideas. Conversely, contemporary themes often take a different approach to pragmatic and discourse analysis. This has resulted in a failure to understand how a pragma-critical discourse analysis could offer deeper understanding of the complex ways in which directed illocutionary force not only transmits meaning but also functions as a tool for influence, power, and control within the text. Additionally, there hasn't been much research done on the sociocultural and ideological effects of various literary biases.

1.2. Research Questions

2. To what extent do literary texts' directive illocutionary acts influence the action and decisions of their characters?
3. In what ways does the narrative's use of directive illocutionary acts shape the dynamics of power?
4. What ideological and social implications are concealed in literary texts via the employment of directive illocutionary acts?

5. How does the use of the directive illocutionary force vary between genres and writers, and how does this reveal anything about the main purpose of the text communication?

1.3. The Aims

This study aims to shed light on the communicative methods used by writers by examining the use of directive illocutionary acts in literary text and how they impact the actions and choices of characters. Moreover, it investigates how literary narratives use directed illocutionary force to build power relations, specifically looking at how these actions mirror the dynamics of control and influence among characters. Furthermore, it explores literary works for directed illocutionary actions that convey larger social and ideological issues via a pragmatist-discourse analyst perspective. Finally, it evaluates the various genres and writers use of directive illocutionary power in the light of the text overarching communicative and thematic aims.

2. Theoretical Background

2.1 Pragmatics

Pragmatics examines communicative action and its appropriateness within context, exploring the nature of action, criteria for defining action, its components, conditions for successful action, and the relationship between action and context. The research questions and the subject of investigation necessitate that action, particularly communicative action, be understood as relational concepts, connecting action with context, action with communicative action, communicative action with interlocutors, and interlocutors with their contextual verbal activities. The intrinsic parts-whole approach necessitates the explicit integration of a contextual theory, encapsulating the

dynamic interactions between parts and wholes, hence surpassing distinctly defined investigative boundaries (Norick, 2011).

2.2. Speech Act Theory

The origins of speech act theory can be attributed to the German philosopher Ludwig Wittgenstein, who posited that language serves not merely to express reality but also functions as a type of action. In his later work, Wittgenstein declared that language constitutes a social practice regulated by norms and conventions, asserting that the contextual usage of words influences meaning. He proposed that various types of language games exist, each possessing distinct rules and objectives (Levinson, 1983). J.L. Austin, drawing upon Wittgenstein's discoveries, formulated the idea of speech acts in his later published lectures, 'How to Do Things with Words,' in 1962.

Austin differentiated three components of utterances: locutionary, illocutionary, and perlocutionary (Austin, 1962). John Searle further expanded and systematized Austin's thesis in his book *Speech Acts* (1969) and later publications. Searle (1969) posited that speech acts can be examined through their illocutionary force (the action executed) and their propositional content (the information communicated). It follows that Speech Acts Theory (henceforth SAT) will be discussed by its two principal advocates: Austin and Searle.

2.3. Discourse Analysis

Zellig Harris introduced the phrase "discourse analysis" in 1952 to describe a method of examining related text and speech. Harris was primarily interested in the link between linguistic and non-linguistic behavior as well as the study of language at a level higher than the sentence. In order to describe how language qualities are dispersed throughout texts and how they are merged in specific types and styles of texts, he focused on the first of

these in the greatest depth. One of his first and most significant observations was that”

“Connected discourse occurs within a particular situation – whether of a person speaking, or of a conversation, or of someone sitting down occasionally over the period of months to write a particular kind of book in a particular literary or scientific tradition” (Paltridge,2007, p.1)

2.4. The Relationship between Language and Context

Harris defines "the relationship between linguistic and non-linguistic behavior" as the process by which individuals determine how to understand what someone says based on their current circumstances. For instance, if an air traffic controller informs a pilot that the runway is now full, it is probably not feasible to land the aircraft. A native English speaker may find this apparent, but a pilot—of which there are many worldwide—who does not speak the language must comprehend the connection between meaning and speech in order to realize that he or she is unable to land the aircraft at that moment.

Examining the concept of discourse subject provides yet another illustration of how the speech itself serves as context. It is evident that when people converse, they form an idea of the topic of the conversation—a sort of hot topic. This subject is a type of knowledge that subsequently shapes their understanding of the meaning of what they hear later. Numerous experiments have been conducted to support this picture, (See, Brown and Yule describe 1983, p.139–40 for further outline). (Saeed, 2009).

2.5. Linguistics and Literary Works

The model of Transformational Grammar (henceforth TGG, Chomsky 1965), which dominated linguistic thinking fifteen years ago, sees language primarily as a capability of the human mind, and therefore highlights the formal and cognitive aspects of language. But TG has been challenged by various other models, particularly those which emphasize the social role of language. Halliday's functional model for example sees language as a 'social semiotic', and so directs attention particularly to the communicative and socially expressive functions of language. The same shift of focus has resulted, in a different way, from the influence on linguistics of work by 'ordinary language' philosophers such as Searle (on speech acts) and Grice (on conversational implicature). (Leech & Short, 2007).

Yet another set of linguistic traditions, which we may assemble under the name of 'European structuralism', sees the same structural principles of contrast and pattern as underlying varied forms of human activity, and so as equally manifested in language, literature, art and other cultural forms. If there is a single characteristic which unites these diverse enterprises in linguistics today, it is a tendency to explore for pattern and system the surface forms of language; to search for the principles of meaning and language use which activate and control the code. In this, the linguist's concerns have moved in directions which are likely to bring them closer to those of the critic. If a text is regarded in objective simplicity as a sequence of symbols on paper, then the modern linguist's scrutiny is not just a matter of looking at the text, but of looking through the text to its significance. (Leech & Short, 2007).

2.6. Charles Dickens's *Great Expectations*

On the pragmatic level, the illocutionary force of speech and actions drives the plot and character development by conveying the speakers' underlying intent, whether it be Miss Havisham's manipulated attempts to instill heartbreak in Estella, or Estella's own attempts to communicate her inability to love, which Pip misinterprets. The novel shows how the difference between what is said and what is meant. The gap between a speech act and its illocutionary force creates misunderstanding, leads to Pip's misguided pursuit of social status for Estella's sake, and ultimately shapes his journey of disillusionment and self-discovery. On the discourse level, *Great Expectations* shares how social class influences characters, daily lives, attitudes and interactions through social practices, social rank and power are reflected in dialogue, as seen in the exchanges between Pip and Estella, whereas Pip uses language in a way that communicate respect and deference , Estella's vocabulary suggests authority and manipulation.(Sofiani, 2025,p.191)

2.7. Emily Bronte's *Jane Eyre*

On the pragmatic level, in Bronte's *Jane Eyre*, Characters' words have illocutionary force, which is the intended effect of a speech act. Research shows how Jane asserts herself and attempts to control conversations when Jane tells Mr. Rochester to "Don't interrogate her, St. John" .She is using a directive act to influence his actions. On the discourse level, discourse analysis of *Jane Eyre* explores the novel's use of language to represent and challenge social structure, particularly themes of class, gender, and independence through characters' conversations and narrative voices.(Mambrol,2019)

2.8. Jane Austin's *Pride and Prejudice*

On the pragmatic level, in *Pride and Prejudice*, characters use illocutionary force to convey meaning beyond the literal, such as making requests or giving commands. So understanding these forces requires considering the context and social dynamics within the novel. For example, Elizabeth uses subtle illocutionary forces to challenge polite society's norms and Mr. Darcy has a more forceful, declarative illocutionary force which can be interpreted as proud and distant, reflecting his social position and character. On the discourse level, discourse analysis of *Pride and Prejudice* reveals how Jane Austin uses narrative techniques like free indirect discourse to immerse readers in characters thoughts, critique society and develop themes of pride, prejudice and marriage (Awan, 2016, p. 20-23).

3. Methodology

After providing an overview of the theoretical framework of the current study in section two, this section presents the methodology of the study including research design, research instrument, and the eclectic model of analysis.

3.1 Research Design

This study is fulfilled using a mixed-method approach. Mixed-method studies are pragmatist-inspired studies that integrate qualitative and quantitative methodologies at various stages of the research (Tashakkori & Teddlie, 2008, p.26) Therefore, a double method namely a qualitative and quantitative approach, is used in the current study. According to Hancock (1989), qualitative method aims to answer research questions that start with : how? Why? In what way ? It is referred to as qualitative since the data in question appears in words instead of numbers (Miles and Huberman ,1984, p.27). Moreover, quantitative

research involves, according to Williams (2007) the gathering of data for information may be quantified and submitted to statistical analyses to prove or disprove alternative knowledge assertions. This kind of mixed-method analysis is a qualitatively driven approach where the study is , at its heart, a qualitative method assisted by the quantitative corpora method used to support and enhance qualitative work by providing additional value and answers to research questions that are broader, deeper, and fuller or more complex. A lot of attention is given to the qualitative quality criteria, but high quality quantitative data should also be collected and analyzed. Therefore, the current study aims to follow purposeful use to describe, explain, and interpret collected data seeking to obtain the best answers to the qualitative research questions. Furthermore, this study aims at collecting and analyzing numerical data using mathematical-based methods.

3.2. Research Instrument

Research instruments are tools employed for the collection and analysis of data. Researchers may employ these instruments across various disciplines. The mode of this study is eclectic; it consists of the following:

1. Searle's (1969) Directive Speech Acts:

This category covers acts in which the words are aimed at making the hearer do something, such as 'commanding,' 'requesting,' 'inviting,' 'forbidding,' and 'suggesting.'

2. Fairclough's (1995) Sociocultural Approach

In this model, the researcher adapts two essential items: '*discursive practice and social practice.*'

- *Discursive Practice*: The discursive Practice, also known as the "meso-level of analysis," deals with the investigation of problems associated with production and consumption. This includes investigating the institution responsible for creating a text, as well as the act of receiving and generating messages.
- *Social Practice*: Fairclough sees language as a social practice and believes there to be a relationship between texts, interactions, and context. Fairclough's (1995) three-dimensional model can be used as a framework to help perform CDA and highlight these relationships. Fairclough suggested that the discourse be analyzed in three stages: description, interpretation, and explanation.

3. Van Dijk's (2000) Socio-Cognitive Approach

Generally speaking, van Dijk (1995) suggests two dimensions of the CDA framework analysis:

- Micro and Macro Levels of Analysis
- Cognition and Society

Those two dimensions are not independent; instead, they are connected and interactional. The micro level of study comprises discourse, communication, verbal interaction, and language use. In contrast, the macro level extends to the phenomena of social order, power manifestation, dominance hierarchy, and inequality among the different participants of the interaction. It implies that the essential objective of CDA approaches is to bridge the gap between the two dimensions of micro and macro approaches, which is, however, a social construct (van Dijk, 2000, p.354).

4. Wodak's (2015) Discourse Historical Approach

The DHA adheres to the socio-philosophical orientation of critical theory.¹As such, it follows a concept of critique which integrates three related aspects:

- *Text or discourse-immanent critique*: aims at discovering inconsistencies, self-contradictions, paradoxes and dilemmas in the text-internal or discourse-internal structures.
- *Socio-diagnostic critique*: is concerned with demystifying the – manifest or latent –

persuasive or ‘manipulative’ character of discursive practices. Here, we make use of our contextual knowledge and draw on social theories as well as other theoretical models from various disciplines to interpret the discursive events.

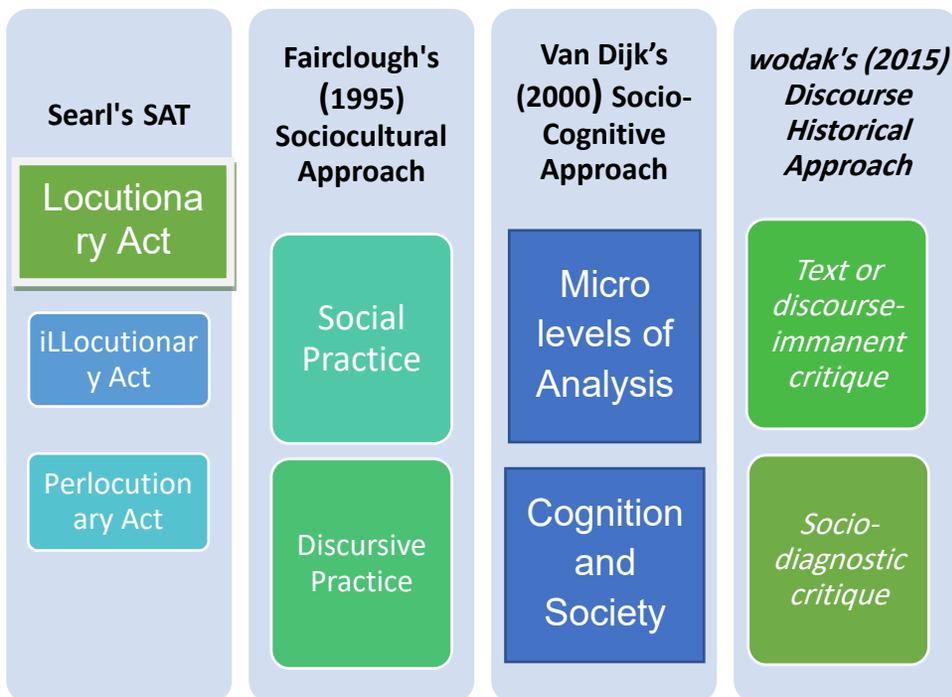


Figure 3.2.1: The research Eclectic Approach of Analysis

4. Data Analysis

Novel No.1: Charles Dickens' Great Expectations

Data 1: “Hold your noise!” called a terrible voice, as a man started up from among the graves at the side of the church porch. “Keep still, you little devil, or I’ll cut your throat!”

Searl’s SAT

- **Locutionary act:** Pip to the convict
- **Illocutionary act (commanding):** Pip talks about his initial interaction with the prisoner who turned out to be Abel Magwitch.
- **Perlocutionary act:** Pip agrees to help the convict by bringing him a file and some food.

Fairclough’s Socio-Cultural Model

- **Discursive Practice:** The incident is told from Pip's perspective at age seven, even though the story is told by the adult Pip. Pip is afraid because he knows the man he encounters is an escaped prisoner.
- **Social Practice:** Social practices are the regular actions, relationships, and behaviors that are influenced by and contribute to the formation of cultural norms and social institutions. Discourse is used to materialize and embed these behaviors.

Van Dijk’s Socio-Cognition

- **Macro level:** power dynamics are notified since there is an authority and prisoner.

- **Cognition and Society:** interaction and discourse are quite vivid since because pip has been represented as a person with authority to order the convict to be calm.

Data 2: “*I imparted to Mr. Jaggers my design of keeping him in ignorance of the fate of his wealth. Mr. Jaggers was querulous and angry with me for having “let it slip through my fingers,” and said we must memorialize by-and-by, and try at all events for some of it....”*

Fairclough’s Socio-Cultural Model

- **Social practice:** Pip describes his decision to turn down the lawyer Jaggers's attempt to submit a claim on his behalf. Pip's disinterest in the money at this point stems more from his belief that he never earned the sudden increase in wealth than from his distaste that it came from Magwitch.

Van Dijk’s Socio-Cognition

- **Cognition:** Pip explains the reason he denies the lawyer Jaggers' attempt to file a claim on his behalf. At this time, Pip's disinterest in the money stems from a belief that he never deserved the unexpected increase in fortune, rather than contempt with Magwitch.

Wodak’s Discourse Historical Approach

- **Socio-diagnostic critique:** Magwitch's fortune is forfeited to the authorities upon his conviction for reentering England after being forbidden for life. This component aims to demystify the persuasive or "manipulative" nature of discursive processes, whether they are latent or evident.

Data 3: “*He says, no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself.*”

Searl’s SAT

- **Locutionary act:** Herbert talks to his father
- **Illocutionary act (describing):** According to Herbert, his father, Matthew Pocket, was aware that Compeyson, Miss Havisham's suitor, was not "a true gentleman at heart."
- **Perlocutionary act:** Matthew meets up to his own expectations: Throughout the book, he and Herbert behave like true gentlemen, constantly attempting to make others feel at ease and never expecting anybody else to do anything.

Fairclough’s Socio-Cultural Model

- **Discursive Practice:** Herbert tells how his father, Matthew Pocket, recognized that Compeyson, Miss Havisham's suitor, was not "a true gentleman at heart." Compeyson was brazen about his wealth, which made his lies all the clearer to Matthew. More importantly, Compeyson was not "a true gentleman in manner," which means a kind and courteous man.

Wodak’s Discourse Historical Approach

- **Text or discourse-immanent critique:** Pip views his family's way of life in a fresh, unpleasant perspective. He had never considered sitting in the kitchen to be anything other than usual; today, sitting in the kitchen appears low class.

Novel No.2: Charlotte Brontë’s Jane Eyre

Data 1: “*I have a Master to serve whose kingdom is not of this world; my mission is to mortify in these girls the lusts of the flesh; to teach them to clothe themselves with shame-facedness and sobriety—not with braided hair and costly apparel...*”

Searl's SAT

- **Locutionary act:** Mr. Brocklehurst teaches Miss Temple
- **Illocutionary act:** Explaining
- **Perlocutionary act:** Mr. Brocklehurst gives Miss Temple and the Lowood students a lesson on how to dress and style their hair simply. Jane sees the difference between Mr. Brocklehurst's and his family's lifestyle and the lessons he teaches or expects of the girls at Lowood.

Fairclough's Socio-Cultural Model

- **Discursive Practice:** The proposals of Mr. Brocklehurst demonstrate how his perspectives differ depending on the social class. He can enjoy a lavish lifestyle, yet impoverished orphans have to lead austere, unpolished lives.
- **Social practice:** This frequent conflict between socioeconomic classes is brought to light by Jane's contemplation.

Van Dijk's Socio-Cognition

- **Macro Analysis:** inherited societal knowledge, as well as Mr. Brocklehurst's and Miss Temple's beliefs and perspectives.
- **Society:** Cognitive mediation handles the relationships between discourse and society.

Wodak's Discourse Historical Approach

- **Socio-diagnostic critique:** Mr. Brocklehurst's comments demonstrate how his viewpoint changes by social class. He can live lavishly, but poor orphaned children must live a rigorous, modest, and plain existence. Jane's reflection emphasizes the common tension between different social strata.

Data 3: “*He sees nothing attractive in me; not even youth—only a few useful mental points... Oh, you need not be jealous!... But if you wish me to love you, could you but see how much I do love you, you would be proud and content.*”

Searl’s SAT

- **Locutionary act:** Jane is speaking to Mr. Rochester.
- **Illocutionary act:** requesting
- **Perlocutionary act:** The day after their much-anticipated get-together, they talk about their love. Jane begins by outlining her connection with St. John Rivers, pointing out that St. John didn't truly love her.

Fairclough’s Socio-Cultural Model

- **Social practice:** She makes it obvious that she loves Mr. Rochester. The concept of love in this novel is emphasized by the contrast between Jane's relationships with Mr. Rochester and St. John.

Van Dijk’s Socio-Cognition

- **The cognitive component (micro):** feeling, which takes place in the mind or memory of Jane.

Data 4: “*To women who please me only by their faces, I am the very devil when I find out they have neither souls nor hearts—when they open to me a perspective of flatness, triviality, and, perhaps, imbecility, coarseness, and ill-temper; but to the clear eye and eloquent tongue, to the soul made of fire, and the character that bends but does not break... I am every tender and true... I never met your likeness, Jane; you please me...*”

Searl's SAT

- **Locutionary act:** Mr. Rochester speaks to Jane.
- **Illocutionary act:** suggesting
- **Perlocutionary act:** He goes on to list all the distinctive qualities in Jane that he finds admirable.

Fairclough's Socio-Cultural Model

- **Discursive Practice:** Mr. Rochester's preference for a lady like Jane contrasts with the norms of male gender roles. Although it is customary of males in his socioeconomic class to want a woman who will let them be maintained or remain unimportant.

Van Dijk's Socio-Cognition

- **Social component (society):** The exact opposite of why Mr. Rochester adores Jane is because she is strong and self-reliant.

Wodak's Discourse Historical Approach

- **Text (Discourse-immanent critique):** Discourse-internal or text-internal structure contrasts with notions of male gender roles between Mr. Rochester and Jane.

Novel No.3: Jane Austen's Pride & Prejudice

Data 1: "Oh! You are a great deal too apt you know, to like people in general. You never see fault in anybody."

Searl's SAT

- **Locutionary act:** Elizabeth talks to Jane
- **Illocutionary act:** suggesting
- **Perlocutionary act:** Elizabeth indicates that her own judgment is more accurate and criticizes Jane of being innocent and tolerant.

Fairclough's Socio-Cultural Model

- **Social practice:** In reality, Elizabeth loses reasoning and frequently makes incorrect character assessments. Jane is able to make amends because she is willing to take on the ideal and give people an advantage of the suspense.
- **Discursive Practice:** Elizabeth almost loses her happiness because of her propensity to pass harsher judgments and subsequently be unforgiving.

Van Dijk's Socio-Cognition

- **Social component:** Elizabeth's tendency to make tougher decisions and then be unforgiving nearly causes her to lose her happiness.

Data 2: *“If I may so express it, he has a right to be proud. That is very true,” replied Elizabeth, “and I could easily forgive his pride, if he had not mortified mine.”*

Searl's SAT

- **Locutionary act:** This dialogue involves Elizabeth and Charlotte
- **Illocutionary act:** suggesting
- **Perlocutionary act:** Elizabeth holds fast to her negative opinion of Mr. Darcy for a very long time. What truly annoys Elizabeth is that he has damaged her pride, even though his snobbish demeanor at the Meryton dance is enough to create a negative first impression.

Fairclough's Socio-Cultural Model

- **Social practice:** Elizabeth takes great pride in her attractiveness, wit, and judgment, much as Darcy takes great pride in his achievements.

Van Dijk's Socio-Cognition

- **Social cognition:** feeling this attitude, Elizabeth finds it extremely difficult to see him properly due to the bitterness of the insult.

Wodak's Discourse Historical Approach

- **Discourse-immanent critique:** Deciphering the overt or covert persuasive or "manipulative" nature of discursive behaviors is the goal of socio-diagnostic analysis.

Data 3: *"There is a stubbornness about me that never can bear to be frightened at the will of others. My courage always rises with every attempt to intimidate me."*

Searl's SAT

- **Locutionary act:** Elizabeth speaks to Darcy
- **Illocutionary act:** *forbidding*
- **Perlocutionary act:** When Elizabeth is asked to play the piano at Nether field, she says this, mistakenly believing Darcy is trying to scare her.

Fairclough's Socio-Cultural Model

- **Discursive Practice:** It is now hilarious to observe how biased Elizabeth has become as she continues to interpret Darcy's actions in the most unfavorable ways. She presents Darcy as the type of person who aggressively agitates others.

Van Dijk's Socio-Cognition

- **Social cognition:** Lady Catherine de Bourgh, who is actually trying to intimidate Elizabeth, become apparent by Elizabeth's admission of her own inflexibility.

Results and Discussion

No	APPROACH	Frequency	Percentage
	SEARLE' SAT		
1	LOCUTIONARY ACT	9	100%
2	ILLOCUTIONARY ACT	9	100%
3	PERLOCUTIONARY ACT	9	100%
	TOTAL	18	100%
	FAIRCLOUGH'S SCA		
1	DISCURSIVE PRACTICE	5	55.5
2	SOCIAL PRACTICE	7	77.7
	TOTAL	12	%132
	VAN DIJK'S SCA		
1	SOCIAL COMPONENT	5	55.5
2	COGNITIVE COMPONENT	4	44.5
	TOTAL	9	100%
	WODAK'S DHA		
1	DISCOURSE IMMANENT CRITIQUE	3	33.3
2	SOCIO-DIAGNOSTIC CRITIQUE	2	22.22
	TOTAL		55.25

Table 5.1: Visual Representation of Quantitative Data

Data classification and analysis were performed using four practical and linguistic tools; Searle's speech act, Fairclough's socio-cultural approach, Van Dijk's text and context; a socio-cognitive approach and Wodak's discourse historical framework.

These standard approaches to this section of a research article are to present and describe the results in a systematic and detailed way.

Table 1 displays the results obtained from the detailed analysis of the selected literary texts of; *great expectations*, *Jane Eyre*, and *Pride and Prejudice*. From the table, it can be seen that the first questions which highlights, '*To what extent do literary texts' directive illocutionary acts influence the action and decisions of their characters?*' In relation to Searl's approach, the elements of the model scores 100% for each element indicating that directive illocutionary acts influence the action and decisions of their characters presenting them in the text that have been investigated. The influence has been shown in more than one way. For instance, suggesting directive illocutionary act affect the suggestions and descriptions of everything in each novel. Regarding the second question that states, '*In what ways does the narrative's use of directive illocutionary acts shape the dynamics of power?*' This has already been indicated in the table since it occurs 100%. In conversational settings, narratives mostly act as directspokespersons, communicating admissions and justifications.

The third questions which is, '*What ideological and social implications are concealed in literary texts via the employment of directive illocutionary acts?*' This occurs in Van Dijk's terms; social component (macro level of analysis) 55.5, whereas the cognitive component scores 44.4. In order for others to know and comprehend the purpose or meaning of the intended speech, each character in the novels use speech to express sentiments, aims, or a specific desired message. Finally, the fourth question that dictates, '*How does the use of the directive illocutionary force vary between genres and writers, and how does this reveal*

anything about the main purpose of the text communication? This scores 55.25%. This question can be answered simply; illocutionary force can be strengthened or weakened depending on the wording used in the speech.

Conclusion

In relation to the issue or the problem and aims raised in the first sections, this research has been under investigation which is about speaking actions meant to influence other people's conduct are known as *directive illocutionary acts*, and they are commonly employed in literary works. These speaking acts are in charge of highlighting important concepts, moving the plot along, and fostering character interactions. By using an eclectic model, the aims of the research have been accomplished. Communicative methods such as directive illocutionary act explores the nature of action, definitional criteria, components, requirements for successful action, and the relationship between action and context in order to analyze communicative activity and how it fits within circumstances.

According to the research questions and the topic of study, action—especially communicative action—must be viewed as a relational concept that links interlocutors with their contextual verbal actions action with context, action with communicative action, and communicative action with participants. The basic parts-whole approach transcends clearly defined investigative limits because it requires the explicit integration of a contextual theory that captures the dynamic interconnections between parts and wholes.

The result section has shown that more attention has recently been paid to "critical discourse analysis," which specifically acknowledges, investigates, and addresses social injustice. It is essential to comprehend the basic elements of literary works,

such as theme, storyline, setting, characters, and the author's point of view. These elements facilitate the reader's ability to interpret literary works and reveal ideas that are hidden inside them. These conceptual meanings will be investigated from the perspectives of pragmatics and discourse analysis.

There is a great need to intermingle both discipline of linguistics; pragmatics and discourse analysis within the prose and poetry as a different genres of language study. They both include the study of language in its usage situations. Discourse analysis investigates spoken and written language in connection to its social environment, while pragmatics concentrates on how context affects meaning. This research project looks into how they relate to one another and the methods they use to analyze and interpret different literary genres. Both disciplines focus on how important words are in communication and how interlocutors express more than just the words they use. Furthermore, they both research texts and speech with an emphasis on how linguistic fragments become integrated and relevant for their users.

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