

Коцюк Л.М.

Pragmatic analysis of the types of utterances

The intention of the text is formed by means of communicative-functional aims of utterances, which are united by aspect-tense, stylistic, modal and pragmalinguistic characteristics. The utterance receives its additional meaning in the structure of the unit of the higher rank.

In order to find the regularity of the integration of communicative-functional characteristics of some utterances into the text and to describe their syntactical peculiarities in the frames of pragmalinguistics we will use the stories by American writer F. S. Fitzgerald "The Ice Palace" and English writer A. Christie "The Case of the Rich Woman." The story "The Ice Palace" is characterized by the usage of descriptions and monologues. Dialogues are rare in this story. In the story of the English writer, on the contrary, dialogues are mostly found.

The following chart illustrates the pragmatic types of utterances that have been found in these stories:

The stories		Fitzgerald "The Ice Palace"	A. Christie "The Case of the Rich Woman"
Types of utterances			
REPRESENTATIVE	Actional	117	137
	Characterizing	35	31
	Equational	61	29
	Existential	20	8
DIRECTIVE	Constative	165	153
	Advice	2	4
	Order	9	9
	Instruction	2	4
COMISSIVE	Request	5	2
	Question	20	52
	Promise	6	14
	Assertion	4	6
EXPRESSIVE	Menace	—	4
	Suggestion	—	3
	Greeting	9	1
	Surprise	10	5
DECLARATION	Sorrow	9	4
		2	8
COMPLICATED SPEECH ACTS			
COMPLEX		17	6
COMPOSITIVE	Representative	20	1
	Directive	2	1
COMPOUND		29	7

The chart shows that in the story by the American writer more representatives and complicated speech acts occur. All the other types of utterances are used mostly in dialogues.

In order to understand better the communicative-functional peculiarities of the utterances forming the text, we should pay attention to the notion of "direct/indirect speech acts". The question of direct speech acts and their classification has previously been raised. J. Searle*¹ was the first who tried to delimit direct and indirect speech acts. Using the notion of illocutionary force, he draws our attention to the connection of communicative intention of the speaker with the meaning of the particular utterance and the illocutionary effect, which is directed to the addressee. If the speaker while uttering means the same, as what he is speaking about, it is the direct speech act. The speech act is indirect when the illocutionary act is represented in different form. In other words, when the language structure coincides with the communicative intention of the speaker, it is the direct speech act, and in case it doesn't, it is indirect one.

The indirect speech acts, which are built by means of the transposition of utterances into unusual spheres of usage, are very frequent.

- *You do not mention a country house.*
- *I forgot it, but I've got one.* (A. Christie)

In this example there is the transposition of constative into quesitive illocutionary force. The author actually means: *Have you got a country house?*

This type of indirect speech acts should be distinguished from the possible plurality of sentence-types of some pragmatic variety of utterances.

You can open your mouth all right, can't you? (A. Christie)

The quesitive is transposed into order: *Open your mouth.*

The distinction between direct and indirect speech acts leads to the necessity of discerning direct (language) and pragmatic (indirect) meaning. The direct meaning arises from the language meaning of the components of the utterance, and pragmatic meaning affects the functional side of the sentence.

Both writers use the utterances, which have the formal features of one pragmatic type, but in speech representation gain the illocutionary force of another type or subtype. These are indirect speech acts in the story by A. Christie:

If you're any good at all you'll tell me how to spend my money! – the constative utterance (representative) becomes order (directive), taking into account the context.

Now, if you've got any ideas that are worth while in that line, you can depend on a good fee. – in the context it sounds like: *Offer it, and you'll receive good money.* Thus, the constative becomes a complex speech act (the combination of directive speech act (offer) and commissive speech act (promise), which are in subordinate relations).

From these examples we can see that the relations between the speaker and the addressee is very official. The speaker can't use directive speech act, as they (speaker and addressee) are not close enough. Thus, the speaker (Mrs. Rymer) from the story by A. Christie uses an indirect inducement to make the addressee (Mr. Parker Pyne) fulfill the action.

Other examples of indirect speech acts are:

Your eyelids are closing. (A. Christie) – constative becomes the order: *"Close your eyes"* in context.

Water, Sally Carrol! Cool water waitin' for you! (Fitzgerald) – constative – request.

The notion of transition from a direct into an indirect speech act can also take place within the frames of one type:

How 'bout hurryin' up? – formally it is a quesitive utterance, but taking into account the context it becomes the order: *"Hurry up!"*

It is worth mentioning that both stories start with representatives. It is not accidental. The main aim of representatives is to introduce certain state of affairs. The authors begin their stories with representatives in order to introduce the main characters, to describe the settings, to present the factors that will later influence the development of events. From these first paragraphs the reader learns the most important information, needed for a better understanding of the story. In A. Christie's story the equational and actional utterances come first. The author presents the appearance of Mrs. Rymer:

The name of Mrs. Rymer was brought to Mr. Parker Pyne. He knew the name and he raised his eye-brows.

Presently his client was shown into the room. Mrs. Rymer was a tall woman, big-boned. Her figure was ungainly and the velvet dress and the heavy fur coat she wore did not disguise the fact. The knuckles of her large hands were pronounced. Her face was big and broad and highly coloured. Her black hair was fashionably dressed; and there were many tips of curled ostrich in her hat.

Thus, the main character is described as a rich lady, which is very important. On this fact the whole story is built.

In the Fitzgerald's story the reader is presented first of all

with the description of the city of Tarleton and the lifestyle of the main character Sally Carrol:

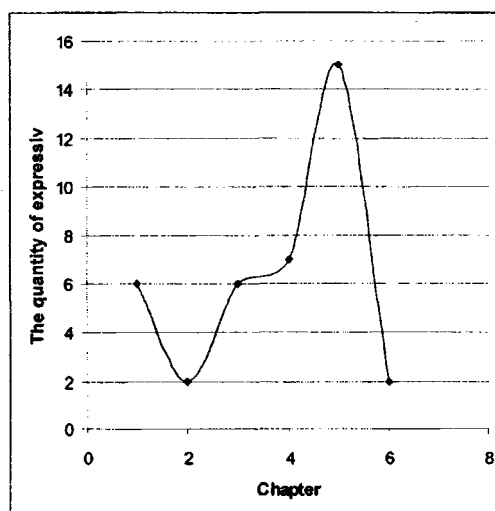
The Butterworth and Larcin houses flanking were intrinched behind great stodgy trees; only the Happer house took the full sun, and all day long faced the dusty road-street with a tolerant kindly patience. This was the city of Tarleton in the southernmost Georgia, September afternoon. Up in her bedroom window Sally Carrol Happer rested her nineteen-year-old chin on a fifty-two-year-old sill and watched Clark Darrow's ancient Ford turn the corner.

Sally Carrol carries the memory of this day throughout her life. At the end of the story she returns to her native city Tarleton.

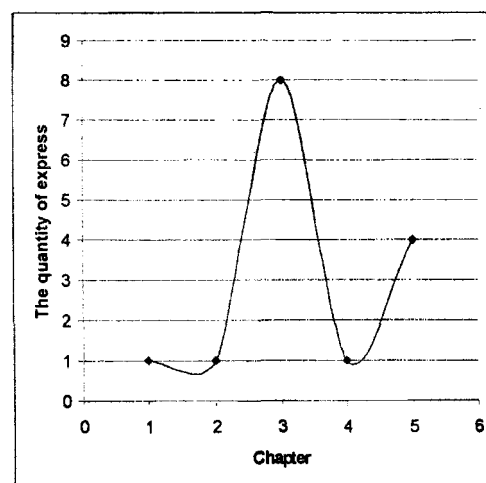
Thus, the usage of representatives at the beginning of the stories can be easily explained. The authors used actional, characterizing, equational and existential utterances to introduce the most important facts in the story.

With the help of expressives the reader can point out the most fascinating moments in the texts. The diagrams of both stories show the number of expressives in some parts of the stories:

Fitzgerald «The Ice Palace»



A. Christie «The Case of the Rich Woman»



Hence, we can see that the fifth chapter in the story by Fitzgerald is the most emotionally coloured. Here, Sally Carrol lost her way in the icy labyrinth and thought she would die. She can't find the way out. She is in despair. At last she

fell asleep. By chance, the men she liked most in this country found her and she decided to return to her native town.

In this chapter the author uses a lot of repetitions of the same type of utterances. Most of them are expressives. For example, there are four utterances "Harry!" in this part. Every time it is used with a different verb: "Harry!", she called; "Harry!", she shouted; "Harry!", she cried; "Harry!". The last utterance implies the highest rank of emotions. Other examples are:

"Sally Carroll!"; "Sally Carroll!";

"Tomorrow!" she cried with delirious, unrestrained passion

– "To-morrow! To-morrow! To-morrow!"

In the story by A. Christie the third chapter is the most intriguing. The main character comes to know that she was not the person she had been some hours before. She reads an article in the newspaper, which informs that she was removed to a private home for mental cases. Mrs. Rymer doesn't know what to do, whom to believe. The people around her prove that she was just a servant.

Thus, we can say that the amount of expressives can determine the emotional load of the particular part of the text.

In the story by A. Christie we can find many more declarative utterances. It can be easily explained taking into account the nature of declaratives. The speaker should have a special social status to declare such utterance. This lets him/her provide, guarantee the state of affairs that directly corresponds to the particular speech action. In the story by Christie the speaker is a doctor. He must diagnose, and inform the patient or his relatives about the state of his health. Mr. Pye (the doctor) tries to help Mrs. Rymer. He looks after her and asks Doctor Antrobus to assist him. The diagnosis is:

"Your body is not sick", said the doctor, "but your soul is weary. We of the East know how to cure that disease."

Here in the West, they treat only the body. A mistake. The body is only the instrument. A tune is played upon it. It may be sad, weary tune. It may be a gay tune full of delight. That last is what we shall give you. It is easy – easy – so easy...

Uttering this, the Doctor has already started the treatment. These were his methods of hypnosis. Another doctor gives quite a different diagnosis:

"You had a kind of seizure", said the doctor. "You've been unconscious for day or two. Nothing to worry about."

In "The Ice Palace" the only "speaker" who uses a declarative utterance is the gravestone. The inscription reads:

MARGERY LEE

1844 – 1873

This "speaker" has the right to declare that Margery Lee is dead, because it is the role of gravestone to state such facts.

In the story by A. Christie there are many examples of pragmatically homogeneous utterances. In order to describe the action, to introduce the character or location, the author uses the utterances of the same type in sequence. Usually they form the entire paragraph or a discourse unit. The intention of this paragraph consists of the intentions of the utterances, which supplement each other:

Mrs. Rymer was a tall woman, big-boned. Her figure was ungainly and the velvet dress and the heavy fur coat she wore did not disguise the fact. The knuckles of her large hands were pronounced. Her face was big and broad and highly coloured. Her black hair was fashionably dressed; and there were many tips of curled ostrich in her hat. (A. Christie)

Each type of these functionally specialized utterances has its own functional design in formulating, identifying and introducing the topic. Every utterance in this paragraph provides referential information concerning the theme in turn specifying it. Other examples are:

I've got three fur coats, a lot of Paris dresses and such like. I've got a car and a house in Park Lane. I've had a yacht, but I

don't like the sea. I've got a lot of those high-class servants that look down their nose at you. I've traveled a bit and seen foreign parts. And I'm blessed if I can think of anything more to buzz or do. (A. Christie)

It was a bare room, the walls of an uncertain shade of lilac. There was a deal with washstand with a jug and basin upon it. There was a deal chest of drawers and a tin trunk. There was the bed covered with a much-mended quilt and there was herself in it. (A. Christie)

The succession of utterances in these examples illustrates one of the most important peculiarities of the text's formation, that is the usage of the same part in the next utterance. This particular part: in the first example – "I've got/had..."; in the second – "There was/were..." – is of greatest value.

Very often the notion of the homogeneousness is used in order to emphasize something. For example, while using the directive in a homogeneous discourse, the author displays the force of inducement, risen from the beginning of the paragraph till the end. At the end, the force is the strongest:

"Sleep", he was saying. "Sleep. Your eyelids are closing. Soon you will sleep. You will sleep. You will sleep..." (A. Christie)

No, it isn't. My name is Amelia. Amelia Rymer. Mrs. Abner Rymer.

(A. Christie) – constative

But she'd expose him! She'd show him up! She'd have the law on him! She'd tell everyone - ... (A. Christie) – menace

In the story by the Fitzgerald the situation is quite different. He doesn't use such utterances: representatives, directives or commissives, to represent the description, the action or characterization of a character. He combines the sentences of the same pragmatic type into one complicated speech act. He uses mostly compositive representatives and directives. This gives the effect of a fully described notion.

Compositive representatives:

There was a plaintive heating sound, a death-rattle, followed by a short silence; and then the air was rent by a startling whistle. (Fitzgerald)

Hanging round he found not at all difficult; a crowd of little girls had grown up beautifully, the amazing Sally Carroll foremost among them, and they enjoyed being swum with and danced with and made love to in the flower-filled summery evenings – and they all liked Clark immensely. (Fitzgerald)

The author often uses componential representatives after each other. Each of them has its own theme and they supplement the topic of the whole paragraph:

The Ford having been excited into a sort of restless resentful life Clark and Sally Carroll rolled and rattled down Valley Avenue into Jefferson Street, where the dust road became a pavement; along opiate Millcent Place, where there were half a dozen prosperous, substantial mansions; and on into the down town section. Driving was perilous here, for it was shopping time; the population idled casually across the streets and a drove of low-moaning oxen were being urged along in front of a placid street-car; even the shops seemed only yawning their doors and blinking their windows in the sunshine before retiring into a state of utter and finite coma. (Fitzgerald)

She loved "sally Carroll"; she loathed "Sally". She knew also that Harry's mother disapproved of her bobbed hair; and she had never dared smoke down-stairs after that first day when Mrs. Belamy had come into the library sniffing violently. (Fitzgerald)

Compositive directives are:

Come on go swimmin' – want to? (the combination of request and question)

"What do you think of it up here?" demanded Harry eagerly. "Does it surprise you; it is what you expected, I mean?" (Fitzgerald)

Very rarely does F. Fitzgerald use simple speech acts to emphasize the intention of the speaker:

Clark, I don't know. I'm not sure what I'll do, but – well, I want to go places and see people. I want my mind to grow. I want to live where things happen on a big scale. (Fitzgerald)

Along with homogeneous discourse, heterogeneous discourse can also be found in the stories of both authors. Heterogeneous discourse is typical of dialogues and monologues (especially in the succession of utterances with rhetorical questions) in indirect speech.

"No", said Mr. Parker Pyne, "there you misjudge me. Hannah Moorhouse is not a lunatic asylum, because Hannah Moorhouse never existed"

"Indeed", said Mrs. Rymer. "And what about the photograph of her I saw with my own eyes?"

"Faked", said Mr. Pyne. "Quite a simple thing to manage."

"And the piece in the paper about her?"

"The whole paper was faked..." (A. Cristie)

The chart of this discourse is: const.1 + const.2 + quest.1 + quest.2 + const.3 + quest.3 + const.4.

"Which are you?"

"I'm feline. So are you. So are most Southern men an' most of these girls here."

"What's Harry?"

"Harry's canine distinctly. All the men I've met tonight seem to be canine." (Fitzgerald)

The chart of this dialogue is: quest.1 + const.2 + equat.1 + equat.2 + quest.2 + equat.3 + const.2.

She might show the photograph in the paper to Mrs. Gardner and the doctor and explain. Would they believe her? Mrs. Rymer was sure they would not. She might go to the police. Would they believe her? Again she thought not. (A. Cristie)

The chart of this monologue is: act.1 + quest.1 + const.1 + act.2 + quest.2 + const.2.

As we can see from the last example, the author can use one and the same chart several times. This intensifies the importance of the information, which is given in the utterance. In the story "The Ice Palace" the beginnings of the first chapter and the last one have much in common. The chart is: represent.1 + represent.2 + represent.3 + represent.4 + represent.5 + represent.6 + express.1 + represent.7 + express.2 + represent.8 + direct.1 + represent.9 + represent.10 (direct.2) + represent.11 + direct.3 + represent.12.

The information given in these paragraphs is of great importance. The main character is happy only in the periods described in the first and the last chapters. The author by means of arrangement of functional types of utterances shows it. The events and the descriptions given by representatives in these paragraphs became the symbol of the happiness and tranquillity for Sally Carrol, the main character of the story.

In order to strengthen the perception of the mental state, the feelings and attitude of Sally Carrol toward the events in her life, Fitzgerald uses some unusually expressive types of utterances form of the verse:

"This was the North, the North – her land now!"

"Then blow, ye winds, heigho!

A – roving I will go", she enchanted exultantly to herself.

"Away, away,

Away down South in Dixie!

Away, away.

Away down South in Dixie!"

Pragmatic syntax is a quite new branch of linguistics. It studies the functioning of language units in speech. The motion of

thought, which is realized through utterance, always flows within the frames of contextually caused situation. That is why the "meaning" of a given sentence very often depart from its literal interpretation.

However, the speakers can mean different things by uttering it, depending on the context of utterance (i.e., who is speaking, listening, the place, the time).

The study of pragmatic types of utterances is of great importance. To know language means not only to build the sentences according to the grammar rules, but to use them correctly in speech and to get necessary communicative-functional result.

This research is just the first step in investigation of the nature of each pragmatic type of utterances.

List of literature

1. Fitzgerald F. The Ice Palace. - In: Американский рассказ XX века. Сборник. – Составитель Н.А. Самуэльян. – М.: Менеджер, 1996. – 320 с.

2. Cristie A. The Case of a Rich Woman. - In: Английский рассказ XX века. Сборник. – Составитель Н.А. Самуэльян. – М.: Менеджер, 1996. – 304 с.

3. Searle J.R. Speech acts. – Cambridge Univ. Press, 1969. – 306 p.

4. Searle J. R. Indirect Speech Acts. – In: Syntax and Semantics. – p. 107 – 124.

¹ Searle J. R. Indirect Speech Acts. – In: Syntax and Semantics. – p. 107 – 124.