CHAPTER ONE
THEORETICAL FRAMEWORK

1.0 PRELIMINARIES
This is an introductory chapter, which presents the background of the study. It is divided into two parts. An attempt is made in the first part to throw light on the significance of the study. It makes amply clear how pragmatics is a subfield of linguistics. Then, it takes the review of related literature. The aims and objectives of the study are clearly stated in the chapter. The methodology and techniques to be adopted are spelt out in clear terms followed by the modus operandi of data collection, scope and limitations of the study. The study is restricted to the analysis of Hardy’s selected novels, and hence does not take into account other English writers and their works for comparison. Further, the chapter highlights the life and works of Thomas Hardy. An attempt is made here to shed light on the thematic aspects of *Far from the Madding Crowd* (1874), *The Return of the Native* (1878) and *The Mayor of Casterbridge* (1886)

In the second part of the chapter the theoretical framework is provided. It gives the definitions of linguistics and its subfield pragmatics with a brief introduction to its models for analysis. It considers pragmatics as the branch of linguistics, which seeks to explain the meaning of linguistics messages in terms of their contextual backdrop. In addition, it discusses the key terms such as cooperative principle, politeness principle and explicates the theory of speech act as advocated by J. L. Austin and J. R. Searle respectively. Here, an attempt is made to show that how pragmatics, the subfield of linguistics is useful and functional in the interpretation and analysis of Hardy’s selected novels, i.e. *Far from the Madding Crowd* (FMC), *The Mayor of Casterbridge* (MC), and *The Return of the Native* (RN). The contribution of Grice, Austin, Searle, Leech, Brown and Levinson, and Lakoff are highlighted in the concluding part of the chapter. Thus, this part constitutes the main body of the study
as it exposes the linguistics means to study critically and analyzes the novels under consideration.

PART ONE

1.1 INTRODUCTION
This part of the chapter is mainly delineates the significance of the present study. It discusses the aims and objectives of the study, methodology, scope and limitations of the study, life and works of Thomas Hardy. Finally, it introduces the selected novels of Hardy. This part also reviews the great works of Hardy in English literature.

1.2 SIGNIFICANCE OF THE STUDY
The study throws light on the phenomenon of linguistics and its subfield pragmatics. The principles and theories in pragmatics are applied in the analysis of the selected novels. The application of Co-operative Principle, Politeness Principle, and The Speech Act Theory to Thomas Hardy’s selected novels is a new approach to study the fictional works. There are quite a few researchers who have done the research on the novels of Thomas Hardy as far as application of the principles of linguistics and pragmatics concerned. The language used by Hardy is exceptionally incredible because it has the power to evoke human feelings. Therefore, studying Hardy’s novels from the point of view of linguistics in a way contributes to social interaction. For this reason, the present research is useful not only to the linguists but it is also beneficial to the teachers and readers of English Literature in general and fiction in particular. The main concern of the researcher is to study the language of the novel in relation to the society in which the characters are placed. The language used by the novelist has to do with psychology, social psychology, socio-linguistics, pragmatics, social anthropology, cultural studies, sociology, gender studies, and communication studies. All these branches are very useful in the interpretation of oral or written discourse. The discourse reflected is bound to be influenced by these branches of human studies. In order to enhance the appreciation and enjoyment of the literary work, it is
necessary to study the dimensions of the language use. In addition, studying the conversations of the characters with the aid of tools in linguistics is in itself a very interesting and entertaining activity. The principles and theories such as Co-operative Principle (CP), Politeness Principle (PP), and the Speech Act Theory (SAT) have made literature easy to understand and interpret. Since the goal of the reader of the novel is to dig deeper into the characters’ psyche, these tools of linguistics are handy. It is through understanding language the reader gets enriched and refreshed.

It is observed that social changes are always in flux. Literature is bound to echo these changes. Since a novel is like all art form a social product, it studies the social system of the period in which it is written. The present study is a modest attempt to throw light on the language used by the writer and his characters in a particular socio-cultural era. One comes across typical expressions in Thomas Hardy’s novels, which are worth studying from the point of view of linguistic study. The characters of Hardy are drawn from rustic background. The kind of language they use reflects their age, social and economic class and gender. Therefore, studying Hardy’s characters linguistically is really an exciting intellectual endeavor. Most of his characters are from the poor rural classes. They are often portrayed sensitively and hilariously. Their lives are ruled not only by nature but also by rigid Victorian social conventions. Hardy's language is consequently rough, sometimes awkward, but always authoritative and forceful.

1.3 REVIEW OF LITERATURE

Some of the research scholars have applied CP, PP, and SAT models to natural conversations. Very few have attempted to analyze conversations that occur in the fictional works. For instance, Ashok Thorat, an eminent linguist has written a very useful book *A Discourse Analysis of Five Indian Novels*. This book analyzes five Indian novels in English: *Untouchable* by Mulk Raj Anand, *Kanthapura* by Raja Rao, *Train to Pakistan* by Khushwant Singh, *Azadi* by Chamal Nahal and *Inside the Haveli* by Rama Mehata. While analyzing conversations in these novels, the author
concentrates on three models based on the speech act theory, politeness principle and cooperative principle. While analyzing the conversational pieces the writer has taken into account interpersonal relations of the characters and the social and cultural factors that existed in India at the time when these novels were being written. In fact, discourse analysis of the speech situations and speech events in natural conversations is as antique as mankind or philosophy itself.

Discourse Analysis is mostly perceived as the product of the postmodern period. The reason for this is that while other periods or philosophies are generally characterized by a belief-system or meaningful interpretation of the world, postmodern theories do not present a particular analysis of the world, other that there is no one correct view or interpretation of the world.

There are numerous theories of discourse analysis. Jacques Derrida's Deconstruction is one of them. Michel Foucault's theory talks about how "Knowledge" is created in our societies and with what purpose or effect. Fredric Jameson's Marxist analysis of Postmodernism itself would provide another interesting reading on the dominant discourse of our time. Julia Kristeva's feminist interpretations of current social practices is a worth reading theory.

Linguistic analysis is the 20th-century philosophical movement inspired by Ludwig Wittgenstein. It is marked by close attention paid to the way words are used in order to clarify concepts and to eliminate confusions arising from mystifying preconceptions about language. Linguistic analysis is also known as analytic philosophy. This approach emphasizes the logical analysis of concepts and the study of the language in which they are expressed. It has been the dominant approach in philosophy in the English-speaking world from the early 20th century. Analytic philosophers have different views regarding the nature of so-called ordinary language. The formalists hold that, because ordinary language is potentially a source
of conceptual confusion, philosophy and science should be conducted in a logically transparent formal language based on modern mathematical, or symbolic logic. The informalists reject this view, arguing that attempts to improve ordinary language in this way inevitably oversimplify or falsify it, thereby creating conceptual confusion of just the sort that the formalists are concerned to avoid. There are three founders of this tradition. They are Gottlob Frege, G. E. Moore, and Bertrand Russell. Other major figures include Ludwig Wittgenstein, A. J. Ayer, Rudolf Carnap, and J. L. Austin

Of all the linguists, Ludwig Wittgenstein’s theories transformed the twentieth-century philosophy. He became convinced that demanding an excessive precision from human expressions is a mistake. In Wittgenstein's opinion, language is inextricably woven into the fabric of life, and as part of that fabric, it works relatively unproblematically. He argues that philosophers must leave the frictionless ice and return to the "rough ground" of ordinary language in use; that is, philosophers must "bring words back from their metaphysical to their everyday use." He tries to show how philosophers are led away from the ordinary world of language in use by misleading aspects of language itself. Wittgenstein used the term "language-game" to assign forms of language simpler than the entirety of a language itself, "consisting of language and the actions into which it is woven". The concept was intended "to bring into prominence the fact that the speaking of language is a part of an activity, or a form of life". According to him, the language serves the purpose of communication between the speaker and listener. He gives a famous example of a builder A and an assistant B. A is building with building-stones: there are blocks, pillars, slabs and beams. B has to pass the stones, in the order in which A needs them. For this purpose, they use a language consisting of the words "block", "pillar" "slab", and "beam". A calls them out; — B brings the stone which he has learnt to bring at such-and-such a call.

Alfred Jules Ayer published the book Language, Truth, and Logic in 1936 which became crucial to the English speaking world. This book defines, explains, and argues for the verification principle of logical positivism. He makes clear that the principle of
verifiability may be used as a criterion to determine whether a statement is meaningful or not. He further holds the view that a statement must be either analytic if it is to be meaningful or capable of being verified. In other words, analytic statements are tautologies. One may define tautology as a repetition of the meaning of a statement using different words or symbols. He also makes the distinction between literal meaning and factual meaning. He says that literal meaning is an attribute of statements, which are either analytic or empirically verifiable. Factual meaning is an attribute of statements, which are meaningful without being analytic. Thus, statements, which have factual meaning, are statements, which say something about the real world.

Rudolf Carnap was a German-born leading philosopher of the twentieth century who advocated logical positivism. His major contributions are related to philosophy of science, philosophy of language and the theory of probability. He also introduced classical, inductive and modal logic. According to him metaphysics is meaningless because metaphysical statements cannot be proved or disproved by experience. Thus, the logical analysis of language becomes the principal instrument in resolving philosophical problems. Since ordinary language is ambiguous, Carnap asserted the necessity of studying philosophical issues in artificial languages, which are governed by the rules of logic and mathematics. In such languages, he dealt with the problems of the meaning of a statement, the different interpretations of probability and the nature of explanation.

In the 1940s, stimulated by Tarskian model theory, Carnap became interested in semantics. He wrote several books on semantics: *Introduction to Semantics* (1942), *Formalization of Logic* (1943), *Meaning and Necessity: A Study in Semantics and Modal Logic* (1947). In *Meaning and Necessity*, Carnap used semantics to explain modalities. Subsequently he began to work on the structure of scientific theories. His main concerns were (i) to give an account of the distinction between analytic and
synthetic statements and (ii) to give a suitable formulation of the verifiability principle; that is, to find a criterion of significance appropriate to scientific language.

J. L. Austin came on the scene of linguistics as a young philosopher at Oxford immediately after the Second World War. He promoted “ordinary language philosophy”. In linguistics, he is best known for his work on “speech acts”. He wrote *How to Do Things with Words* (1962) and changed the attitude of the people to look at language. He opposed the view that the business of the sentence is to state the fact. In contrast to this common view, he argues, that truth-falsity sentences form only a small part of the range of utterances. After introducing several kinds of sentences, he turns in particular to one of these kinds of sentences, which he deems *performative utterances*. These he characterizes by two features:

- *First, these sentences are not true or false.*
- *Second, to utter one of these sentences is not just to "say" something, but rather to perform a certain kind of action.*

Austin mainly deals with the speech act theory, which will be discussed at length in the subsequent chapter.

Subiha Shaikh in her thesis *A Study of Politeness in Indian Fiction in English* also gives emphasis on the interpersonal relations and the social context of the utterances. Similarly, Nozar Niazi in his thesis entitled *A Study of Speech Acts with Special Reference to Ernest Hemingway's Novels* deals with the locutionary, illocutionary and perlocutionary speech acts. He has taken into account the speech act theory of J. L. Austin and J. R. Searle and discussed many conversational pieces occurring in the selected novels of Ernest Hemingway. Arjun Jadhav in his doctoral thesis *A study of Speech Acts in Mulk Raj Anand’s novels Untouchable and Coolie* lays emphasis on the hierarchy of interpersonal relationship in the social context. According to him, caste and class are the two influencing factors in the conversational analysis of the

Conversation usually involves more than one party actively taking part and having the possibility to interrupt. Therefore, it tends to be more intimate and more personally relevant than other spoken forms. Gifted writers pay great attention to the sociolinguistic and psycholinguistic features of conversation. They provide insights into their characters. Similarly, most major novelists recognize the importance of dialogue. Conversation is usually made up of simple phrasal and compound verbs and the limited vocabulary used to serve the basic functions of agreement, disagreement, offering, acceptance, rejection, greeting, making request, stating, questioning and responding. Conversational utterances are often mixed in syntactic form and omission of words is fairly common. Hesitations, self-interruptions, repetitions and false beginning leave their mark on what may aptly be called a series of segments.

Besides Austin, the theories and principles of J. R. Searle, Leech, Brown, Levinson and Lakoff are fundamental as far as the linguistic analysis is concerned. The study of politeness principle, cooperative principle, direct speech act and indirect speech act are vitally important in the interpretation of the language used by the characters in a novel.

1.4 AIMS AND OBJECTIVES OF THE STUDY

Following are the aims and objectives of the study:

1. To scrutinize and analyze the linguistic aspects of three selected novels of Thomas Hardy.
2. To discover the relation between language and context. This can be done by using the principles of pragmatics, a subfield of linguistics.

3. To look into the effects of social and regional dialects in Thomas Hardy’s novels.

4. To study the language used by the characters and to show the importance of Biblical allusions for better understanding of the novels.

5. To examine the structures and patterns of the words in the selected novels.

6. To evaluate the roles played by the main characters in the selected novels against their socio-cultural background.

7. To analyze and locate the three models of linguistic subfield pragmatics in the novels under the study.

8. To evaluate the effectiveness of politeness principle and its maxims, cooperative principle and its maxims in understanding literary work.

9. To study the utterances of the characters against the backdrop of speech act theory.

10. To realize how pragmatics models are useful in understanding the linguistic interactions of the characters in the social context.

11. To examine the role of context and social identity through the analysis of conversations of the characters from the selected novels of Thomas Hardy.

12. To explore and analyze the idiolect of the characters in relation to linguistic aspects.
13. To critically analyze the effects of social and regional dialects in the selected novels of Thomas Hardy.

14. To assess Hardy's treatment of characters with the help of the effective tools in linguistics in general and pragmatics in particular.

**1.5 METHODOLOGY AND TECHNIQUES**

The research data is collected from the celebrated novels of Thomas Hardy. The highly marked conversations of the characters from the selected novels form the data to be analyzed with the help of linguistics models of pragmatic i.e. (CP, PP & SAT) in particular. In addition, the most important words and phrases used by the novelist will also be segregated for the purpose of analyzing them from the point of view of linguistics. The conversational and discourse markers and the characteristic features of his language will be discussed against the Victorian socio-cultural milieu. The selected novels for the analysis of characterization are as follows:

1. *Far from the Madding Crowd* (1874)
2. *The Return of the Native* (1878)
3. *The Mayor of Casterbridge* (1886)

Since data-collection techniques allow us to collect information systematically about our objects of study (people, objects, phenomena) and about the settings in which they occur, ample data from the above novels is collected and segregated according to the category. The categorically selected examples are examined and analyzed in the context. Life in rural Dorset and the surrounding counties make up Thomas Hardy's "Wessex of the novels. Therefore, an effort is made to emphasize the typical expressions of the rustic characters while collecting the data.

The following methodology and techniques are adopted for studying the characterization in the selected novels of Thomas Hardy:
1. The introductory chapter throws light on Thomas Hardy’s life and works. In addition, it provides the theoretical framework explicate the concepts ‘linguistics’, ‘cooperative principle’, and ‘politeness principle’ and ‘speech act theory’ as pragmatics models to linguistics.

2. These three models of pragmatics are applied to study characterization in the selected novels of Thomas Hardy.

3. The data is selected from the novels *Far from the Madding Crowd* (1874), *The Return of the Native* (1878) and *The Mayor of Casterbridge* (1886) respectively.

4. The utility of the linguistics pragmatics model is shown through the critical survey and analysis of the novels under consideration.

5. The concepts, insights and views of Grice, Leech, Goffman, Brown, Levinson, Lakoff, Austin and Searle are considered when required to fulfill the needs of the selected models.

6. The contextual factors such as speech community, speech situation, speech event, speech act (locutionary act, illocutionary act, prelocutionary act), the interpersonal relations of the interlocutors are taken into account while analyzing the roles of the characters.

7. The language used by Thomas Hardy and his characters are explained in detail, supported with some vitally significant extracts and conversational pieces from the original texts focusing on the elements of structure, pattern, idiolect, sociolect, regional dialect, Biblical allusions etc.
1.6 SCOPE AND LIMITATIONS OF THE STUDY

The present study is limited to the phenomenon of linguistics aspects, representing in pragmatics approach namely Cooperative Principle and Politeness Principle, and the Speech Act Theory. The emergence of a subfield of linguistics, linguistic pragmatics whose goal is to discover the principles by which a hearer or reader understands a text or can construct a model based on the text, given the sentence-level competence to parse the text's sentences and assign logical forms to them. Therefore, the above stated linguistic models of pragmatics are applied to Hardy’s selected novels. The study is confined to Thomas Hardy’s chosen novels: *Far from the Madding Crowd*, *The Return of the Native*, and *The Mayor of Casterbridge*.

1.7.0 Thomas Hardy’s Life and Works (1840-1928)

Hardy's fictional Wessex is based upon the surroundings where he grew up and where he lived and worked for a large part of his life. He always had a dream to be a poet and was well connected emotionally to his environment through direct interaction and keen observation. Therefore, it is imperative to browse through his life and works. Hardy is a great novelist of the Victorian Era; he also falls in the early phase of Modern age.

1.7.1 Thomas Hardy’s Life

The biographical details reveal that Hardy was born on 2 June 1840 at Higher Bockhampton, in a rural community (in the Parish) of Stanford to the east of Dorchester in South England, in the county of Dorset. He later called Wessex to this region in his novels. His birthplace, built by his great grandfather, is now a museum owned by the National Trust. His father was a stonemason and local builder. His mother was ambitious and well read, supplementing his formal education. Hardy was educated at the village school; he began attending Julia Martin’s School in Bockhampton in 1848. He began playing violin locally in 1849. As a young boy
Hardy attended the Stinson church with his family. He was a voracious reader. He learned to play the violin and attended local schools studying Latin, Greek, French, classical literature, and assisted his father in his various building projects. He was apprenticed at the age of sixteen to local architect and church restorer John Hicks, an ecclesiastical architect in Dorchester. Hardy was trained as an architect in Dorchester before moving to London. He won prizes from the Royal Institute of British Architects and the Architectural Association.

Hardy continued his own reading and was encouraged by William Barnes, the Dorset poet, who kept a school next door to Hicks’s office. He was also encouraged by Horace Moule, the brilliant son of a vicar, to whose friendship he owed much intellectual stimulus. He continued to live at home, and in the life of the small rural community, he found the refreshment and strength, which was always necessary to him.

In 1857, Hardy began to write verses and essays but advised by Moule, not to give up architecture. After spending sometime sketching and measuring many old Dorset churches with a view to their restoration, he went to London in 1862 at the age of 22 to pursue his architectural career. He also began writing at this time. He started to write poems, which idealized the rural life. He worked under Arthur Bloomfield. While finding his ways in London he attended the Exhibition. He explores the cultural life of London by visiting museums, attending plays and operas. He began writing poetry.

In March 1865, his first prose work, a humors sketch was published in a journal but he was more interested in poetry. He used to feel lonely many times which used to affect him making depressed and ill. In 1867 he returned to Dorset to become an assistant to John Hicks in Dorchester. He entered into a temporary engagement with Tryphena Sparks, a sixteen-year-old relative. Hardy continued his architectural work,
but encouraged by Emma Lavinia Gifford to write literature. He started to consider literature as his “true vocation”.

During 1867 and 1868, he wrote a purpose story, *The Poor Man and the Lady*, of which only fragments remain and was rejected by many publishers. Hardy destroyed the manuscript. Although George Meredith, who was reader for Chapman and Hall Publishers, advised against its publication, he encouraged Hardy to keep writing, preferably a story with more complicated plot.

In 1869, Hardy worked for Crickmay. In 1870, he traveled to St. Juliot to work on the restoration of the church. There, he met Emma Lavinia Gifford. His first published work is *Desperate Remedies*, which was the rather sensational and appeared anonymously in 1871. In the following year, the success of *Under the Greenwood Tree* established him as a writer, and soon afterwards, he abandoned architecture for literature as a profession. Albert, E. (2004:35) states:

“Most of Hardy’s writing life was spent in his nature “Wessex”, where his heart lies buried, though his ashes have a place among the great in Westminster Abbey”.  

Hardy was awarded the Order of Merit in 1910, and in September 1874 Hardy married Emma Lavinia Gifford, the subject of his later work *A Pair of Blue Eyes*. In this year also his first popular success is *Far from the Madding Crowd* 1874 was published, which is the best of his masterpieces. After Hardy’s marriage to Emma, they wondered about Europe and England “like tramps” with nothing but boxes of books, a bookcase and their clothes. They settled at Sturminster Newton in a villa, which has a wide view of water meadows, and garden-fruit in summer, and surrounded by floods in winter. However, Hardy decided to return to London in 1878, after *The Return of the Native* has been published. Years later, he looked back
at his journal and referred to the period spent at Sturminster Newton “as our happiest
time”. He and his wife wanted children but their wish was not fulfilled, and they
returned to London society after disappointed of that hope.

Between 1878 and 1912 Hardy wrote nine more novels namely The Return of the
Native (1878), The Trumpet Major (1880), A Laodicean (1881), Two on a Tower
(1882), The Mayor of Casterbridge (1886), The Woodlanders (1887), Tess of the
D’Urbervilles (1891), The Well-beloved (1892), and Jude the Obscure (1895). He
also wrote three volumes of short stories, which are Wessex Tales (1888), A group of
Nobel Dames (1891), and Life’s Little Ironies (1894). In addition, he published three
collections of poems and completed the most massive, unique and characteristic
achievement of his life, the five hundred and twenty pages of mingled prose, dramatic
lyric and philosophic verse which he called The Dynasts, an epic drama about the
Napoleonic War.

In 1912 he made a final version of his novels for the authoritative Wessex Editions.
Hardy’s wife died suddenly in the same year. Her death had a traumatic effect on
him. He made a trip to Cornwall to revisit places linked with her, and with their
courtship, he wrote a series poems of during 1912-13, exploring his grief. In 1914 he
married Florence Dugdale, 40 years his junior, whom he had met in 1905. Robert
Graves, the famous writer, in his autobiography Goodbye to All that, recalls meeting
Hardy in Dorset in the early 1920s. Hardy received Graves and his newly married
wife warmly. He was encouraged by the young author’s work during this period.

World War I spoiled Hardy’s tranquility. His visited German and English wounded
soldiers in Dorchester hospitals the scenario affected him deeply. It contributed to
Hardy’s pessimism.

Hardy fell ill with pleurisy in December 1927 and died on 11 January 1928 at the age
of eighty-eight, having dictated his final poem to his wife on his deathbed. His
funeral, on 16 January 1928 at Westminster Abbey was a controversial occasion. His family and friends had wished him to be buried at Stinsford but his executor Sir Sydny Carlyle Cockerell insisted that he should be placed in Poet’s Corner. A compromise was made where by his heart was buried at Stinsford with Emma and his ashes were interred in the Abbey. Hardy’s Cottage at Bockhampton and Max Grate in Dorchester are owned by the National Trust. Hardy’s work was admired by D. H. Lawrence and Virginia Woolf. It was felt as a loss, not only of a figure unique in literature because of his great age and of his eminence, but also as a snapping of the last link with the nineteenth century, and he was mourned as “the last of the great Victorians.”

1.7.2 Thomas Hardy’s Works

John Hicks, an architect in Dorchester gave Hardy an apprentice in 1856. He then started thinking to go to university and the church regularly. But he could not bring his thought in reality. As soon as he went to London to work in 1862, he began to write poems. He published his poems, which he had preserved earlier in 1898 and in the consecutive years. When he was working for Hicks, he wrote a novel, The Poor Man and the Lady, in 1867. It failed to find a publisher and Hardy destroyed the manuscript. It was too satirical for genteel Victorian tastes. He, then, wrote the novel Desperate Remedies in 1871 but could not achieve success. He also published Under the Greenwood Tree in 1872. These two novels were published unanimously. In 1873 A Pair of Blue Eyes was published under his own name. This novel describes Hardy’s courtship with Emma Gifford, whom he married in the year 1871. Hardy’s next novel, Far from the Madding Crowd (1874), was his first important work. Hardy said that in FMC he first introduced Wessex. The novel was successful enough for Hardy to give up architectural work and pursue a literary Career. He preferred writing novels as a means of livelihood. His novels Tess of the D’Urbervilles (1891) and Jude the Obscure (1895) are considered literary classics today. The main characters are individuals moving before a chorus of rural folk and a backdrop of inhuman and uncaring nature. The novelist depicts the life lived in the countryside of Wessex in
south-west England. Most of the novels were written about the people and their activities against the setting of Wessex. Though Hardy's novels seldom end happily, he was not, he stated, a pessimist. He called himself a "meliorist," one who believed that man can live with some happiness if he understands his place in the universe and accepts it. He ceased to be a Christian. He read Charles Darwin and accepted the idea of evolution. Hardy was criticized for being too pessimistic. People thought that he was preoccupied with sex. He left fiction writing for poetry and published eight collections, including Wessex Poems (1848) and Satire of Circumstance (1912).

Hardy moved from London to Yeovil, and then to Sturminster Newton, where he wrote The Return of the Native (1878). In 1885 Hardy and his wife Emma returned to Dorchester, moving into Max Grate – a house that Hardy had designed himself. There Hardy wrote The Mayor of Casterbridge (1886), and The Woodlanders (1887), Tess of the D’Urbervilles (1891) was criticized for its sympathetic portrayal of a ‘fallen woman’ and was initially refused publication. Its subtitle, A Pure Woman faithfully narrated, and was intended to raise the eyebrows of the Victorian middle-class. It was denounced by critics at the time and when Jude the Obscure was published in 1895. The Victorian Public for its frank treatment of sex met it with even stronger negative outcries.

Hardy’s novels, according to his own classification are divided into three groups as follows:

I – Novels of Character and Environment

1. Under the Greenwood Tree  
(1872)

2. Far from the Madding Crowd  
(1874)

3. The Return of the Native  
(1878)

4. The Mayor of Casterbridge  
(1886)

5. The Woodlanders  
(1887)

6. Wessex Tales  
(1888)

7. Tess of the D’Urbervilles  
(1891)

8. Life’s little Ironies  
(1894)
There are a number of minor tales and novels including the unpublished. He wrote The Poor Man and the Lady in 1867 and Alicia’s Dairy (1887). Hardy also wrote a few short stories, including The Three Strangers (1883).

**Poetry**

- Wessex poems (1898)
- Poems of the Past and Present (1901)
- The Dynasts, Part 1 (1904)
- The Dynasts, Part 2 (1906)
- The Dynasts, Part 3 (1908)
- Time’s Laughing-stocks (1909)
- Satires of Circumstance (1914)
- Moments of Vision and Miscellaneous verses (1917)
- Collected Poems (1919)
- Late Lyrics and Earlier (1922)
- Human Shows, Far Fantasies, Songs and Trifles (1925)
- Winter Words (1928)
Hardy’s masterpieces are *Far from the Madding Crowd*, *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D’Urbervilles* and *Jude the Obscure*. These are the novels of Character and environment.

Neil, D. (2002:220) one of Hardy’s critics says:

“Hardy divided his chief novels into dramas and epics. In the dramatic novels, of which the first three are examples, the essence of the plot lies in the interaction of a number of different characters upon one another, a kind of complex pattern woven out of a number of different Lives, *Tess of the D’Urbervilles* and *Jude the Obscure*, the great epic novels, are concerned in the main with the unfolding of the tragic history of a single life”.

### 1.8.0 SELECTION OF THE NOVELS

The selection of the novels has been made on the basis of certain criteria. First, the novels under consideration are the masterpieces in British Literature. Secondly, the characterization in these novels is vibrant and appealing. Thirdly, the language used in these novels is a dialectal variety and brings out the true nature of human relationship.

There is an entry in Hardy's notebook dated April 1878 gives us a clue to the guiding principle behind his fiction.

“A Plot, or Tragedy, should arise from the gradual closing in of a situation that comes of ordinary human
passions, prejudices, and ambitions, by reason of the
characters taking no trouble to ward off the
disastrous events produced by the said passions,
prejudices, and ambitions.”

Lastly, the intense emotions experienced by Hardy's powerful and elemental characters are in contrast to the placid, accepting natures of the lesser mortals whom we meet in the taverns of Casterbridge, around bonfires, and harvesting in the fields. Critics generally feel that Hardy intends these rustics to be taken as "the symbol of the great majority of humdrum mortals." The drives of Hardy's characters to achieve states of love and ecstasy are powerful enough to make his chief characters among the most passionate in English literature. Following are the main characteristic features of Hardy’s fiction:

1. It deals with Dorset farmers, and shows sympathetic insight into the life of this class.

2. It is topographically specific, to a degree unparalleled in English literature.

3. Its stage is chiefly set in rural Wessex.

4. It does not avoid an impression of artificiality whenever "polite society" is involved.

5. The dialogue is often unreal, and there is occasional stiffness of language, with involved sentences, awkward inversions, split infinitives, etc.

6. In marked contrast with these rhetorical defects, there is frequent felicity of phrase, particularly in descriptive passages, and the author's alert senses, all of them, often leave their mark.

7. Nature interests him for her own sake, and his treatment of her is often poetic.
8. There are many literary and biblical allusions and quotations, and references to painters, musicians, and architects.

9. The use of coincident and accidents is overdone; and plausibility is often stretched to the extreme.

10. There is a secret marriage.

11. There is a pervading note of gloom, only momentarily relieved.

12. Most of Hardys’ novels have come to a tragic end (sudden death).

Following are the selected novels for the study:

1.8.1 FAR FROM THE MADDING CROWD (1874)

*Far from the Madding Crowd* (1874) was the first of Hardy's novels to apply the name of Wessex to the landscape of southwest England, and the first to gain him widespread popularity as a novelist. The heroine and estate-owner Bathsheba Everdene is romantically involved with three very different men. The dashing Sergeant Troy, who is handsome but unreliable; Farmer Boldwood, who is honourable but middle-aged; and man-of-the-soil Gabriel Oak, who is worthy and prepared to bide his time. The conflict between them and the ensuing drama has many plot twists plus a rich picture of rural life. This novel became a milestone in the series of novels Hardy wrote during his formative years. It was also the first to use the name Wessex for its fictional territory.

The title is taken from Gray's *Elegy Written in a Country Churchyard*. The capricious but strong-minded Bathsheba Everdene is wooed by three men: the loyal Gabriel Oak, who becomes her shepherd and then bailiff after his own farm fails; the braggart Sergeant Troy, who has already abandoned the pregnant Fanny Robin; and a neighboring farmer, Boldwood. She marries Troy, but he deserts her and is thought drowned. She then yields to Boldwood's frenetic attentions, but Troy reappears at
their engagement party. Boldwood shoots him and then unsuccessfully turns the gun on himself; his death sentence is later commuted to life imprisonment. Soon afterwards, Oak, her first suitor, who has been overseeing the farms of Bathsheba and Boldwood, again proposes her and the proposal is accepted.

*Far From the Madding Crowd* is considered as the first dramatic novel of character and environment. It is a study of a recurrent theme of Hardy- the contrast between two types of Love: the one selfish, violent and unscrupulous, but withal exercising or dangerous fascination and the other patient, unselfish and devoted. The two lovers are embodied in the characters of Sergeant Troy and Gabriel Oak. Troy, who has already deserted one woman and left her to die in childbed in a workhouse, marries the beautiful but willful Bathsheba Everdene, with whom Gabriel Oak is in love. After the marriage, he ill-treats Bathsheba and is murdered by Farmer Boldwood, who is also in love with her. Boldwood becomes insane, and Hardy, in whom Pessimism had not yet over ridden all other considerations, allows Gabriel and Bathsheba to be united at the end of the novel. In fact, the novel is considered as a tragic-comedy set against the rural background of Wessex. It, in the true sense of the term, unveils the emotional upheavals in the minds of the characters involved in love triangle.

### 1.8.2 THE RETURN OF THE NATIVE (1878)

This novel was published in 1878 and was set on the background of Egdon Heath. Improbable coincidences and dramatic ironies abound and over it all presides on the brooding presence of Egdon Heath. Nevertheless, underneath the melodrama, there are profound psychological forces at work. Damon Wildeve, an engineer turned landlord of The Quiet Woman carries on an affairs with Eustacia Vye but marries the gentle Thomasin Yeobright. Clym Yeobright, Thomasin's cousin, tired of life in Paris and returns to the heath intending to become a schoolmaster.
Brown, D. (1954:22-23) states

"The return was imaginative return, passionately and deeply felt, to the country just outside the back door of Hardy's birth place, and to the community it permitted to endure upon it. Egdon Heath has always been acknowledged as a powerful presence in the novel, but the narrative also provides illustrations of the growing sense Hardy had of nature of Wessex, representing in an imaginative way the realities that lay behind the society in which he grow up. There are rural rituals enacted in the novel the bonfire-making, for instance, or the mumming, or the maypole-dance."

Clym marries Eustacia, but his sight fails and he is reduced to furze cutting for a livelihood. In despair, she renews her association with Wildeve and becomes partially responsible for the death of Clym's mother. She leaves home and drowns herself in Shadwater Weir; Wildeve dies trying to save her. The remorseful Clym becomes an open-air preacher and Thomasin marries Diggory Venn, the 'isolated and weird' reddleman who moves in and out of the narrative.

The marriage of Wildeve's widow to her faithful suitor, Diggory Venn, the itinerant reddleman who travels setting coloring for marking sheep, ends the book on a peaceful note. Clym, whom Hardy once described as 'the nicest of my heroes' finds his vocation as a sort of humanist preacher.

The conclusion maybe tame, but what we remember about the book is vivid and tragic conflict of character in the impersonal loneliness of the Heath, with a sense of human weakness and nobility mingled in people whose fate can move us though their way of life is remote.
It is considered as the second dramatic novel of Hardy’s masterpieces, which added considerably to his growing reputation, clearly showed Hardy’s increasing tendency to despair.

Albert, E. (2004:433) states:

"The (RN) is a study of man's helplessness before the malignancy of an all-powerful fate. The victims, Clym Yeobright and Eustacia Vye, are typical of Hardy's best characters, and the book is memorable for its fine descriptions of Egdon Heath, which plays an important part in the action".

1.8.3 THE MAYOR OF CASTERBRIDGE (MC) (1886)

The subtitle of the novel is *The life and Death of the Mayor of Casterbridge: A story of a Man of Character*. It was published in 1886. It endows the rise and fall in its hero's fortunes with the inevitability of tragic process. Michael Henchard, an out-of-work hay trusser, gets drunk and sells his wife, Susan and child to a sailor named Newson. After eighteen years, believing her sailor-husband is drowned; Mrs. Newson comes with her daughter, Elizabeth-Jane, to seek out Henchard, now sober and prospering as a grain merchant and Mayor of Casterbridge. He agrees to break his engagement to Lucetta Le Sueur and to marry Mrs. Newson anew. She dies soon afterwards and Henchard is embittered by the discovery that Elizabeth-Jane is Newson's daughter, and not his own. Elizabeth-Jane goes to live with Lucetta. Donald Farfrae, an energetic young Scot whom Henchard has hired, marries Lucetta. Henchard's pig-headedness makes Farfrae set up in business for himself and he thrives as Henchard declines. The old relationship between Henchard and Lucetta is publicized and she dies of shame. Newson returns, Elizabeth-Jane and Farfrae marry, and Henchard dies on Egdon Heath and was cared by the loyal Able Whittle.

Niloupher, S.B. (1989:52) explains:
"The Mayor of Casterbridge) with its greater compactness of the plot and structure unity simply invites dramatization. The tragic figure of Michael Henchard cast in a larger-than-life mould is not unworthy of standing beside the great and tragic Greek and Shakespearean heroes. Hence it is not surprising that many distinguished men like John Orinakwater and Sidney Morgan etc...were attracted to make a play out of the novel."

The novel is considered as the third masterpiece of Hardy’s novels, and this is clear when Necil, D. (2002:224) states:

“(MC) is undoubtedly the finest of Hardy’s novels, although it has never enjoyed the popular esteem accorded to Tess of the D’Urbervilles and Jude the Obscure. The tragic drama is woven out of six main strands, the live of Michael Henchard, Susan Henchard, Elizabeth-Jane, Richard Newson; Donald Farfrae and Lucetta. It is as organically complete as anything written for the Greek Stage”.

Henchard possesses something of the titanic strength and folly of Lear as it is in Shakespeare’s plays, and the drama in which the figures moves forward with an inevitable and relentless power from the amazing opening to the terrible nemesis’s which uses on the end.

Albert, E. (2004:435) opines:

“The story is the study of the inexorable destiny which hounds man to his downfall. The chief character, Michael Henchard and, is clearly
conceived and powerfully drawn, the rustic setting of Casterbridge is skillfully portrayed, and the book contains some memorable scenes, including the opening one of the wife-auction at the fair”.

As a “Story of a Man of Character,” The Mayor of Casterbridge focuses on how its protagonist's qualities enable him to endure. One tends to think of character, especially in terms of a “Man of Character,” as the product of such values as honor and moral righteousness.

Thus, Hardy’s mastery, as a novelist lies in the creation of natural surroundings making discoveries through close observation and acute sensitiveness.

PART TWO
LINGUISTICS

1.9.0 PRELIMINARIES

In this part, an attempt is made to study the linguistic approach and its subfield pragmatics. In the beginning, it states the various definitions of linguistics and then it offers illustration as how pragmatics is the core branch of linguistics.

The word ‘linguistics’ has been derived from the Latin words ‘lingua’ and ‘istics’ which mean ‘tongue’ and ‘knowledge’ or ‘science’ respectively. Etymologically, therefore, linguistics can be defined as the scientific study of language. However, it is not the study of one particular language but human language in general. It studies language as a universal and recognizable part of human behaviour. It attempts to describe and analyze language.
Language is the central object of study in linguistics. Nevertheless, the term covers several rather different concepts, which need to be carefully distinguished. To begin with, of course, we need to distinguish between an individual language and language in general. Most linguists consider that all individual languages necessarily have important elements in common. Therefore, every individual language is a combination of these universal properties with a number of accidental and often idiosyncratic features. Noam Chomsky and his followers prefer to analyze a few languages in-depth, in the hope of identifying subtle abstract principles hidden deep in the data. Chomsky calls these principles universal grammar.

Insofar as linguistics deals with human languages as a sign system, it can be understood as a sub discipline of general semiotics. Because of the object of its study and the investigational methods appropriate to it, linguistics has characteristics of both the natural sciences and the social sciences. Depending on the interests of the investigator, linguistics can be divided into general linguistics, which attempts to develop theories explaining general universal regularities of language (universals, language typology), and applied linguistics, which investigates problems dealing with specific languages. The various subfields of linguistics result from the different aspects of language investigated. (a) When the structure of language as a sign system is examined, the subfields phonology, morphology, word formation, syntax, semantics, pragmatics, and text linguistics result. (b) These specific sub disciplines can be used to study language synchronically (i.e. in respect to one specific language state) or diachronically, when the historical development of a language is studied.

The study of literature is close to linguistics as its very material is verbal. However, even in this case the preoccupation with linguistic matters is different from that of linguistics itself. In all other fields, language is a means to an end; only in linguistics, it is studied as an end in itself.
Linguistics encompasses a number of sub-fields. The fields of linguistics comprise phonetics, phonology, morphology, syntax, semantics, pragmatics, and discourse analysis as follows:

**Phonetics** is the study of the physical properties of speech (or signed) production and perception

**Phonology** studies sounds (adjusted appropriately for signed languages) as discrete, abstract elements in the speaker’s mind that distinguish meaning

**Morphology** is the study of internal structures of words and how they can be modified

**Syntax** is the study of how words combine to form grammatical sentences

**Semantics** deals with the meaning of words (lexical semantics) and fixed word combinations (phraseology), and how these combine to form the meanings of sentences

**Pragmatics**, is the study of how utterances are used (literally, figuratively, or otherwise) in communicative acts

**Discourse analysis**, the analysis of language use in texts (spoken, written, or signed).

The main goal of this part is to introduce pragmatics (the study of meaning in context) as the sub-discipline of linguistics and demonstrate how it has been applied to spoken as well as written discourse. It will also deal with key notions of theoretical linguistic pragmatics such as speech acts, the cooperative principle, and politeness principle.

One of the major objectives of the study is the application of speech act theory in the analysis of dialogue acts (utterance units defined as having a functional role in the
dialogue). In addition, the purpose of this section is to provide some indication to the scope of linguistic pragmatics and its application to the study of Thomas Hardy's selected novels.

According to Chomsky, pragmatic competence is actually a component of grammatical performance. Thus, all creative uses of language are performed within the limits set by the rule of grammatical and pragmatic competence.

Morris, Carnap, and Peirce, for whom syntax addressed the formal relations of signs to one another, initiated pragmatics as a field of linguistic inquiry in the 1930s. According to them, semantics is the relation of signs to what they denote, and pragmatics is the relation of signs to their users and interpreters (Morris, 1938). The landmark event in the development of a systematic framework for pragmatics was the delivery of Grice's (1967) William James lectures showed how a regimented account of language use facilitates a simpler, more elegant description of language structure. Pragmatics as the study of meaning and use of words and expressions came into its own after the advent of speech act theory in the 1960's as developed by Austin, Searle and Grice in the context of analytical philosophy later.

From 1980 onwards, the field of pragmatics has been widened. It has focused not only language as action but as an interaction in social settings of all kinds. This trend has continued with the upsurge in conversational analysis, discourse analysis, and so on. G. N. Leech (1983) indicates “the importance of interpersonal rhetoric in studying pragmatics”. In the last ten years, pragmatics has undergone many changes until it becomes the empirical study of language as action in social context and has been attached to the study of cognition.

1.9.1 DEFINITIONS
Following are the definitions of linguistics with its subfield pragmatics. The study here will give a wide idea about linguistics’ subfield pragmatics with brief introduction to its models, i.e. CP, PP, and SAT. Here, the goal is to describe
language and speech in all relevant theoretical and practical aspects and their relation to adjoining disciplines. Thus, the definitions of Linguistics are:

It is the scientific study of natural language.

It is also the scientific discipline with the goal to describe language and speech.

1.10 PRAGMATICS

According to Wikipedia Encyclopedia Pragmatics is a subfield of linguistics which studies the ways in which context contributes to the meaning. Pragmatics encompasses speech act theory, conversational implicature, talk in interaction and other approaches to language behavior in philosophy, sociology, and linguistics. In other words, pragmatics is the study (within the discipline of linguistics), of the inherent or intended meaning or intent that lies among words, phrases and gestures, which can alter the meaning of a sentence, or deals with the structural ambiguity in a sentence. The ability to understand another speaker's intended meaning is called pragmatic competence.

Another perspective is that pragmatics deals with the way in which we reach our goals in communication. Suppose a person wanted to ask someone to stop smoking. This could be achieved by using several utterances. The person could simply say, 'Stop smoking, please!' which is a direct method and has clear semantic meaning. Alternatively, the person could say, 'When, this room could use an air purifier' which implies a similar meaning but is indirect and therefore requires pragmatic inference to derive the intended meaning. Thus, pragmatic awareness is regarded as one of the most challenging aspects of language learning, and comes only through experience.

Pragmatics as a subfield of linguistics developed in the late 1970s. It studies how people comprehend and produce a communicative act or speech in a concrete speech situation, which is usually a conversation. Thus, this study will focus on the dialogues and conversations of characters in Hardy’s novels, and will expose them to the
linguistics models of pragmatics such as cooperative and politeness principles and speech act theory.

Here, pragmatics distinguishes two intents or meanings in each utterance or communicative act of verbal communication; one is the informative intent or the sentence meaning and the other is the communicative intent or speaker meaning (Leech, 1983, Sperber and Wilson, 1986).

Thus, pragmaticians are also keen on exploring why interlocutors can successfully converse with one another in a conversation. A basic idea is that interlocutors obey certain principles in their participation to sustain the conversation. One such principle is the Cooperative Principle (CP: Grice, 1975) which assumes that interactants cooperate in the conversation by contributing to the ongoing speech event. Another assumption is the Politeness Principle (PP: Leech, 1983) that maintains interlocutors behave politely to one another; hence, people respect each other’s face (Brown and Levinson, 1978). The last assumption is the Speech Act Theory (SAT: Austin and Searle, 1962-1969) which assumes that in speech act meaning can be explained in terms of action, rather than in terms of concepts like reference and truth conditions.

Hence these theories are important in the field of studying conversations and author’s intending meaning. The researcher will apply them in the next chapters, i.e. chapter three and four.

1.10.1 DEFINITIONS OF PRAGMATICS

Following are some of the important definitions of Pragmatics:

1. Taylor and Frances, (1986:4) define pragmatics as ‘the study of intended speaker meaning’. It is the study of how language is used to communicate.
2. Richard, Platt and Weber, (1985:225) define pragmatics as ‘the study of the use of language in communication, particularly in relationship between sentences, the contents and situation in which they are used’.

3. Charles Morris (1930:6) defines Pragmatics as "The study of the relation of signs to interpreters"

4. According to Searle, Kiefer and Bierwisch, (1980), "Pragmatics is one of those words (societal and cognitive are others) that give the impression that something quite specific and technical is being talked about when often in fact it has no clear meaning".

5. Levinson (1983:9) states, ‘Pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language’. In other words, we can say that pragmatics is the study of just those aspects of the relationship between language and context, which are relevant to the writing of grammars.

6. Katz outlines that pragmatics is restricted to study of grammatically irrelevant aspects of language usage. The scope is included in the study of presupposition and speech acts: that is why this study would include the study of principles of language usage. Thus, Pragmatics is the study of all those aspect of meaning not captured in a semantic theory.

7. Stalnaker, (1972) defines Pragmatics as the study of dexis (at least in part), implicature, presupposition, speech acts, and aspects of discourse structure.”

8. According to Crystal (1997:20), “Pragmatics is a branch of linguistics, which originally examines the problem of how Ls uncover S's intentions”.

32
9. Bernand, (1996) defines it as “the study of how language is used through the interpretation of utterances and their implications in social contexts”. Thus, we can say that Pragmatic studies the S's meaning as applied to the linguistic meaning; pragmatic can also study the relations of signs to interpretations.

10. Cornelia Lie, (2006:17) states that ‘pragmatics is concerned with the ways in which the meaning of U change in relation to the context of use, the time / timing of the interaction and the goals of the interlocutors.’

There has been a line drawn between semantics and pragmatics. As Gazadar (1979:2) has put assuming that “the semantic is limited to the statement of truth conditions while Pragmatics has as its topics that those aspects of the meaning of Us can not be accounted for by straightforward reference to the truth conditions of the sentences uttered. He puts this formula: PRAGMATICS= MEANING = TRUTH CONDITIONS.

Pragmatics is the branch of linguistics, which seeks to explain the meaning of linguistic messages in terms of their context of use. It is seen as distinct from semantics, which investigate meaning in a more abstract way, as part of the language system irrespective of wider context.

Pragmatics originated in philosophical thought (e.g. in the work of Charles Morris, J.L.Austin, John Searle, and H.P.Grice) and may still show a tendency towards academic abstraction which makes it difficult to adapt to concrete computational applications.

From the point view of G. Leech, (1983:1) pragmatics or ‘general pragmatics’ will be further restricted to the study of linguistics communication in terms of conversational principles. It will be limited, that is, to a RHETORICAL model of pragmatics. Models
of Pragmatics, which will be applicable to the analysis of the selected novels, are discussed in detail in the following order.

1.10.2 **THE CO-OPERATIVE PRINCIPLE (CP)**

Cooperative Principle is one of the major contributions of H.P. Grice. He is considered as the pioneer of this approach. Grice (1975) has stated:

"our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically to some degree at least, cooperative effects".

Here, Grice assumes that speakers are efficient rational users of language and they cooperate with each other towards achieving the communication goal. He proposes a general principle which communicator is expected to observe.

Communication is made possible as a result of interactants’ mutual cooperation. Grice also talks about cooperation in relation to the act of linguistics communication.


“Cooperation differs from context to context; for example, a teacher who wants to protect his centrality and authority in the classroom would interpret any interruption in his lecture as cooperative act. On the other hand, a teacher who believes in the communication approach to teaching would not only appreciate but also encourage frequent interruptions.”

Chilten, (1967:222) remarks that “the CP bears ethical and political implications; the communicators are rational creatures who belong to a specific culture and
consequently to a universal cultural system”. The CP can be understood in contribution to apply it to communication in general. This model tries to explain the H's try to arrive at meaning. It has four constituent sub principles, which are expressed in the form of maxims to be followed by speakers; the following maxims are a simplification of Grice. These maxims are maxim of Quantity (or informativeness): give the right a mount of information; maxim of Quality (or truthfulness): try to make your contribution one that is true; maxim of Relation (or relevance): be relevant; maxim of Manner: avoid obscurity or ambiguity; be brief and orderly. Wannas, A. (2003:127) says:

“These principles are ideals of expectation; the rational behavior is so strong that when we find one of the maxims not being evidently observe, we assume that the speaker is merely violation or disregarding it”.

1.10.3 THE POLITENESS PRINCIPLE (PP)
Language is considered as a tool, which is used by human beings to express or communicate with each other by showing their needs, feelings and attitudes. Human beings are basically ego-centered, and they like compliments, agreements, congratulations etc. No one would like to be criticized or insulted. According to Brown and Levinson, politeness strategies are developed in order to save the hearers' "face." Face refers to the respect that an individual has for him or herself, and maintaining that "self-esteem" in public or in private situations. Everybody has a positive face and negative face. To maintain progressing in the communication one should show agreement even when the interlocutors show foolish ideas. It shows how it is important to keep the social relationships between the interlocutors.

Face-saving acts are those acts which show compliments, congratulations, agreements, etc, while face-threatening acts are those which show attacks, advises,
criticism, direction and commands. An interlocutor who praises, and shows sympathy and goodwill, his showiness is basically satisfied the positive force. Whereas an interlocutor who shows directions, attacks, commands and criticism runs the risk of threatening and shows the negative face.

Brown & Levinson (1970) show different strategies of politeness in terms of 'Positive' and 'Negative face' of the addressee. The strategies are decided according to distance, rank and power of the communicators. In a situation of haste and emergency, face-threatening expressions can be used without respect to cordiality or affection; Directness is extremely necessary and the speech is shared of any extra terms, which might be time exhausting at a particular situation.

It is quite clear that younger people calls older people by using their surname whereas elder people addresses younger people by their first name.

Socio-linguist like Lakoff, (1974) lays down three broad principles of politeness, which subsume under them some other sub-categories. They are: don’t impose; make the addressee feel comfortable; and give options. Thorat, A. (2003:3) mentions that "elderly people can call children by their first name, but the latter can not do so .Of course, this again is culture-specific and code-dependant".

Leech (1983:132) has suggested six maxims of politeness, which are tact, generosity, approbation, modesty, agreement and sympathy. These maxims are discussed with reference to S and H in terms of cost and benefit, praise and dispraise, agreement, and disagreement, sympathy and antipathy.

Sabiha Shaikh (2006:32) comments on Leechs' maxims by saying “all maxims are not equally important”. Tact has more forceful content of conversation than generosity. Approbation is more important than modesty. Tact is found to be of 'supreme value' Ss can use multiple maxims at the same time.
According to Wannas, A. (2003:143), "young people in Iraq and Arab Countries address elder people by using their son's name preceded by 'Abu' (father of) like Abu Ahmed means father of Ahmed to express respect as it is face-threatening to call one by his first name." Sometimes, the younger ones call their elder people by using their title such as Abu-ulleeth means father of lion, Abu Alkarem means the father of generosity and so on.

1.10.4 THE SPEECH ACT THEORY (SAT)

One of the philosophical foundations of pragmatics can be found in the notion of Speech Acts as developed by J.L.Austin and J.R.Searle. J.L.Austin’s ‘Speech Act Theory’ is a line of linguistic discourse as developed in How to Do Things with Words, a collection of a series of speeches that he made in 1955. The idea behind speech act is that meaning can be explained in terms of action, rather than in terms of concepts like reference and truth condition. A speech act is a minimal functional unit in human communication. Just as a word (refusal) is the smallest free form found in language and a morpheme is the smallest unit of language that carries information about meaning. The basic unit of communication is a speech act (the speech act of refusal).

According to Austin's theory (1962), what we say has three kinds of meaning:
1. Propositional meaning - the literal meaning of what is said
   It's hot in here.
2. Illocutionary meaning - the social function of what is said
   'It's hot in here’ could be:
   a) an indirect request for someone to open the window.
   b) an indirect refusal to close the window because someone is cold.
   c) a complaint implying that someone should know better than to keep the windows closed (expressed emphatically).
3. Perlocutionary meaning - the effect of what is said.
   'It's hot in here' could result in someone opening the windows.
Speech act theory endeavors to explain how speakers use language to achieve intended actions and how hearers deduce intended meaning from what is said. Although speech act studies are now considered as sub-discipline of cross-cultural pragmatics, they actually take their origin in the philosophy of language. Austin categorizes the speech acts into three types—locutionary, illocutionary and perlocutionary. According to him, illocutionary force of the utterance is vital as far as linguistic interactions are concerned.

Thus, we consider language as a tool of SAs, and the tools of speech acts are words and sentences of language, which serve functions in speech and these functions, might change with the intentions, conventions and contexts under consideration.

Austin in his book *How to Do Things with Word* distinguishes between three SAs, which are the locutionary, illocutionary and perlocutionary speech acts. He states that **Locutionary Acts** is the literal use of U with a particular sense; **Illocutionary Acts** is related to what the S intends to perform. It is the contextual meaning or implicative force of an U. These acts such as informing, ordering, warning, threatening have certain force. Thus, he divides this act into three sub-acts: the phonetic act of uttering certain sounds, the phatic act of uttering those sounds as belonging to certain vocabulary and conforming to a certain grammar and the rhetic act of using those words with a more or less definite 'sense' and reference which both of them are equivalent to 'meaning'. **Perlocutionary Acts** implies change in the mind of the H and it is under the control of the hearer. This act shows the behavioral response to the meaning of the U and it is what one achieves by saying something, such as persuading, convincing or misleading which create the effect of the act on the H.

Austin also talks about Us as performatives, and he classifies them into verdictives, exercitatives, commissives, behavitives, and expositive. For example a judge when he declares an accused guilty, he uses verdictive SA. A clergyman while pronouncing the couples as husband and wife he uses exercitive SA. When somebody says 'I hereby
bequeath' he makes use of the commissive SA. An expression as 'I apologize' is behavitives; expression also like 'I argue' is expositive SA.

Searle introduced the notion of an 'indirect speech act', which in his opinion is meant to be, more particularly, an indirect 'illocutionary' act. Indirect speech acts are commonly used to reject proposals and to make requests. For example, a speaker asks, "Would you like to come for a movie tonight?" and another replies, "I have a class." The second speaker used an indirect speech act to reject the proposal. This is indirect because the literal meaning of "I have a class" does not entail any sort of rejection. In connection with indirect speech acts, Searle introduces the notions of 'primary' and 'secondary' illocutionary acts. The primary illocutionary act is the indirect one, which is not literally performed. The secondary illocutionary act is the direct one, performed in the literal utterance of the sentence. Searle is also considered as the second pioneer of the SAT. He claims that the illocutionary act is 'the minimal complete unit of human linguistic communication. Whenever we talk or write to each other, we are performing illocutionary act force. According to him to understand the language, one must understand the S’s intention. As we know that language is intentional behaviour, so it should be treated as a form of action. He suggests three kinds of conditions, which he called them latterly as ‘Felicity Conditions’. These are preparatory condition, sincerity condition, and essential condition. These conditions will be studied in detail in fourth chapter.

1.11 CONCLUSION
This chapter has provided the background knowledge required for the present research. In the beginning of the chapter, an attempt has been made to shed light on the significance of the study. It also gives aims and objectives of the study. The theoretical issues of the study have been dealt with keeping in mind the discourse analysis of literature in general and Hardys’ fiction in particular. It shows how original text can be analyzed using the linguistics pragmatics models. It also
demonstrates that the understanding of the implied meaning of the linguistic interactions of the characters in a novel is possible with the help of these models.

The linguistics models of pragmatics like CP, PP and SAT will be dealt in the next two chapters i.e. chapter three and four. While studying Hardy’s selected novels language and its characteristics are at the center of the study i.e. chapter two.