

Imperative Structures: Form and Function in “Oliver Twist”

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Abstract

This paper intends to shed the light on the forms of the imperative sentences and their pragmatic functions in *Oliver Twist* due to the interactive nature of the events and the characters of this novel. This novel is found appropriate to fulfill the purpose of this study.

The results show that the imperatives are commonly used by the characters of this novel. The base of the verb in particular has a high proportion in this novel. They have different direct and indirect speech acts. Their functions are not limited to orders or requests but they have various functions. The meanings of the utterances depend to a great degree on the context, i.e. on the situation in which these utterances occur and on the intended meaning of the speaker. It is concluded that the imperative utterances are better be analyzed pragmatically.

Imperative Structures: Form and Function

In "Oliver Twist"

Introduction

Oliver Twist is written by Charles Dickens. He describes England on 19th.centurey. It reflects pictures of the social life at that time. The sordid society of the gang is reflected not only by the description of the scenes and the characters, but especially by the language used among the character of the novel. For that reason, an interest in studying the language of the novel is aroused, and one aspect of studying the language is the study of the imperative utterance there.

This paper deals with the imperatives from two perspectives, form and function. The novel "*Oliver Twist*" is analyzed according to these two perspectives. It is hypnotized that to analyze the use of the imperatives in a novel or in any other type of utterances one should rely more on pragmatics than on syntactic or semantic approaches. Many of the utterances do not reflect their related moods, but different illocutionary forces. What matters is the intended functions of these utterances not their explicit forms. Analyzing the whole imperative utterances of *Oliver Twist* from these two perspectives, it is noticed that the function of many of the imperative utterances are not commands or orders, but they communicate various other functions so an eclectic model is adopted. In addition, there is the variance between the form and the function of some of the utterances.

The main aim of this paper is to show the importance of depending on pragmatics in analyzing texts as novels. Analyzing from syntactic and semantic perspectives will not be sufficient in reflecting the real intended functions of the used imperatives. So it is believed that a pragmatic analysis will be a significant one to complement an analysis of any discourse.

1-What is an imperative?

Etymology: from Latin , imperative means ”command” (internet 1)

Crystal(1991:171) argues that the term “imperative” is used as a noun and as an adjective in the grammatical classification of the sentence types, and usually seen in contrast with indicative , interrogative, etc. Crystal (2004:227) remarks that an imperative usage (an imperative) refers to verb forms or sentence, clause types typically used in the expression of command, e.g. *Go away* .

Formally , imperative clauses as Biber et al (1999:219) comment are characterized by the lack of a subject , the use of the base form of the verb , and the absence of modals as well as tense and aspect markers as in :

Get off the table.

Don't forget about the deposit.

Biber et al (ibid) give the reason that an imperative typically urges the addressee to do something (or not to do something) after the moment of speaking ; hence there is no need for tense , aspect or modal specification.

As for Swan (2005: xxiv-245) he thinks that affirmative imperatives have the same form as the infinitive without *to*; negative imperatives are constructed with *do not (don't)+infinitive*. He also comments that in sentences like *Come here* , *Be quiet* , *Have a drink* , or *Don't worry about it* , those verb forms as *come* , *be* , *have* and *don't worry* are called “imperatives”.

Bernard (1986:172) gives a short definition about the imperative. He describes the term as the mood of a clause expressing a command, e.g. ” *Tell us about our son*”.

Oxford Word Power Dictionary (1999:381) probably follows Bernard in that imperative is the form of the verb that is used for giving orders in “*Shut the door*”.

The verb is in the imperative. Similarly, Buscemi et al (2004: 466) state that the imperative mood communicates a command or a request.

“Stop!” ordered by the police officer.

"Please return all the books promptly ."

They give a note that in the sentences using the imperative, the subject *you* is understood. When an imperative sentence gives an order, makes a request or provides instruction, typically an exclamation mark is used (!) .Otherwise a period (.) is used to end an imperative sentence.(internet 1)

Get out of the way!

Please pass the mustard.

Turn right at the stop light , and drive up the hill.

2-Imperative and statement

Before showing the forms of the imperative utterances, some of the differences and similarities between the imperatives and the statements should be noted. The most common category that could be differentiated between imperative commands from statements is offered by Quirk et al (1985:200) and (internet 2) in that

- a- It has no subject
- b- It has an imperative finite verb (the base form of the verb without ending for number or tense)

Quirk and Greenbaum (1973:200) list some similarities between imperatives and statements in that

S V : jump (V)

S V C : Be reasonable (V C)

S V O A : Put it on the table (V Od A place)

3-Imperative Form Structures:

Concerning the form of the imperative structures, many linguists discuss this subject, Murphy &Smalzar (2002: 74) argue that the base form of verbs such as(*come/go/do/wait /be etc.*) can be used to tell someone to do something *I don't want to talk to you. Go away!*

Biber et al (1999:219) indicate that the addressee in imperative clauses is sometimes specified in the form of a subject or more commonly as a vocative as in

You go home and go to sleep

Don't you dare talk to me like that clear, I've had enough.

Melissa, take those things away.

The imperative, e.g. *Wait here*, might be addressed to one person or several persons(Alexander (1997:185) states that *you* is added to get the attention of the person. However, Alexander (ibid: 185-186) shows the following ways used in an imperative to attract the attention of a person or of the people spoken to:

1- You + imperative

You wait here for a moment.

Intonation or stress is important here to clarify the meaning

2- You or names(s) + you :

You wait here, Jim and Mary, you wait here.

3- Imperative + name or name + imperative:

Drink up your milk, Sally! Or Sally, drink up your milk!

4- Imperative + reflexive

Enjoy yourself.

5- Everybody ,somebody with imperative:

Everybody keep quiet! Keep still everybody!

To express negative imperatives, Praniniskas (1975:257) points out that a negative verb phrase may be made in the usual way or with the frequency word *never*. *Never neglect your eyes*. To neglect 2nd. and 3rd. person, Quirk &Greenbaum (1973:202) suggest that initial Don't can be added , such as :

Don't open any window.

Don't you open the door?

Don't anyone open the door.

Quirk (ibid) also adds that 1st. person imperative, on the other hand, have two possibilities:

Let's open the door: Let's not open the door.

Don't let's open the door (informal especially in British English)

Swan (1995:255) argues that some languages have a first person imperative form (used to suggest that “I” or “we” should do something). English does not have this, but there is a structure with *let+ infinitive* that has a similar meaning. *Let us* is contracted to *let's* except in a very formal style.

Let me see, do I need to go shopping today?

Regarding the form of imperative, Swan(2005:306-307) states that *Let is* followed by an infinitive without *to*

Let is followed by an object + infinitive without to.

We usually let the children stay up late on Saturdays.

Let is not used in passive forms: allow is preferred.

After questioning, he was allowed to go home.

With object+ preposition /adverb particle

Let can be followed by an object and a preposition phrase or adverb particle expressing movement.

You'd better let the door out of the car.

Murphy & Smalzer (2002:74) indicate that *let's not* is the negative of *let*, as in *It's cold. Let's not go out. Let's stay home.*

Swan (1995:87) adds another form for imperative he states that parents often use the structure *be+ infinitive* to give orders when speaking to children .

You are to do your homework before you watch TV.

4-Imperative Functions

One might observe the fact that nearly all the world's languages have three basic sentences-types: imperative, interrogative and declarative (Sadock and Zwicky cited

in Levinson, 1983:40). These three types of sentences are assumed to be used for ordering, questioning and asserting. But this in fact limits the various functions that might be attributed to the use of these three types of sentences (see Chalker (1989:11-13), Aitchison (1999:99,100) Akmajian et al. (1997:2290, Lober (2002:104-193), Radford et al. (2007:22,97,269)).

Mey (1993:48) states that “linguistic functions of use are best studied in situations where people interact normally, using language face to face”. He adds (ibid: 73) that how close the person is and how much the social distance is between the interlocutors are decisive points in using ‘bald’ imperatives.

Imperatives for example are not usually used to give orders or requests in English. A long list could be constructed of the ways of indirectly requesting an addressee to shut the door (Searle, 1975 cited in Levinson, 1983:264-7):

I want you to close the door.

Can you close the door?

Would you close the door?

Would you mind closing the door?

You ought to close the door.

May I ask you to close the door?

Did you forget the door?

From the above mentioned examples, it is noticed that not any one of them are forms of imperatives, but nevertheless all of them are used as requests to close the door. That is to say, that all of them are asking the addressee to do an act for the speaker, and this is what defines the imperative utterance. In addition, one should keep in mind Mey’s points of closeness and social distance between the interlocutors that would determine to a degree the type of the imperative utterance that would be used.

Searle (1969:66) proposes a set of felicity conditions for describing the orders. He remarks that orders have:

1. **Propositional content:** *The speaker predicates a future act of the hearer.*
2. **Preparatory condition:**
 - a. *The hearer is able to do the action.*
 - b. *The speaker believes that the hearer is able to do the action.*
 - c. *The speaker in a position of authority over the hearer.*
3. **Sincerity:** *The speaker wants the hearer to do it.*
4. **Essential:** The utterance counts as an attempt to get the hearer to do the action in virtue of the speaker's authority.

What is meant by an imperative sentence is best viewed by what its function is, and that depends on its use in context and to look for the intended meaning of the speaker. That is to say, to understand the sentence from a pragmatic perspective.

Searle states (1979: 13) that imperatives and interrogatives perform directive speech acts which are “*attempts to get the hearer to do something*”. The propositional content of these acts represents a future action of the hearer. Imperatives are requests for action, while interrogatives are requests for information. That why there are cases of inquiring that are considered as imperatives since we want from the hearer to do the act of informing us about something. Another classification is made by Bach and Harnish (1979:47). He distributes the imperatives into six types:

1. **Requisites:** (ask, beg, invite, request, supplicate)
2. **Requirements:**(command, order, instruct)
3. **Permissives:** (allow, permit, pardon)
4. **Advisories:** (advise, recommend, warn, suggest)
5. **Questions:** (ask, require)
6. **Prohibitives:**(prohibit, forbid)

As could be seen that *ask* is considered one of the imperative functions. These are possible function that can be attributed to the imperative utterances. It is obvious that

they are not restricted to orders, commands or requests. Another list of the imperative functions is made by Alexander (1997:185) . They are:

a- Orders and Requests :

Clean the room.

Please , clean the room.

b- Warning

Stop talking. They will hear you.

c- Directions

Turn left then drive straight forward.

d- Instructions

Click on the program icon

e- Prohibitions and Public Notices

Don't smoke here.

f- Advice

Go home if you feel sick.

g- Invitations

Come tomorrow and meet my new friends.

h- Offers

Have a drink.

i- Expressing Rudeness

Shut up.

Leech (1983:117) remarks that “Any pragmatic generalization about the use of imperatives has to be broad enough to cover utterances as: *Have a good time*(good wishes)*Help yourself* (offer);*Make yourself at home*(invitation); *Be whole* (faith-healing);*Go to hell*(curse);*Say that again, and I'll hit you*(threat).” He adds that they all share somehow the common ground of “present the propositional content as a candidate for fulfillment by *hearer*”.

5-Data Analysis

The task of this study, is to analyze The forms of the imperative utterances in the novel ‘*Oliver Twist*’ and to show the different functions of these forms .Hence these forms are analyzed according to Alexander's model which are composed of six components. The percentage of every type of the imperative utterances are given in table (II) to show how much a certain form is used more than the others which would be related eventually to the events and characters of the novel.

In Diagram (1), the functions of the imperatives are illustrated. They have been determined by depending on their contexts. The functions of many examples of the imperative utterances taken from ‘*Oliver Twist*’ are mentioned to show that imperatives do not reflect orders or commands only but many different functions that are influenced to a great degree by the context. An eclectic model is adopted to analyze the functions of the imperative utterances because no previous model seems appropriate to be used for the analysis. So some of the functions proposed by Bach and Harnish (1979) ,Leech (1983) and Alexander (1997) are selected to apply on the novel.

5-1-Analysis of The imperative Forms

The analysis of the imperative form structure will be according to Alexander's model which is composed of :

- 1-The base of v.**
- 2-Phrasal verb**
- 3-Don't + base**
- 4-Addressing somebody (vocative)**

5-Let structures

6-Imperative+ tag question

The following table shows the frequency of every form and its percentage to the whole number of the imperatives used in the novel.

Table (I):The Frequency of The Forms of the Imperative Structures

Forms of the imperative structures	Frequency	Percentage
Base (v.)	58	34.73%
Phrasal (v.)	55	32.93%
Don't + base	18	10.77%
Vocative	19	11.37%
Let	14	8.38%
Imperative + tag question	3	1.79%

The base of the verb represents a high percentage in the corpus. They form 34.73% of the whole used imperative utterances. The subject is usually omitted, but understood from the context to refer to the addressee.

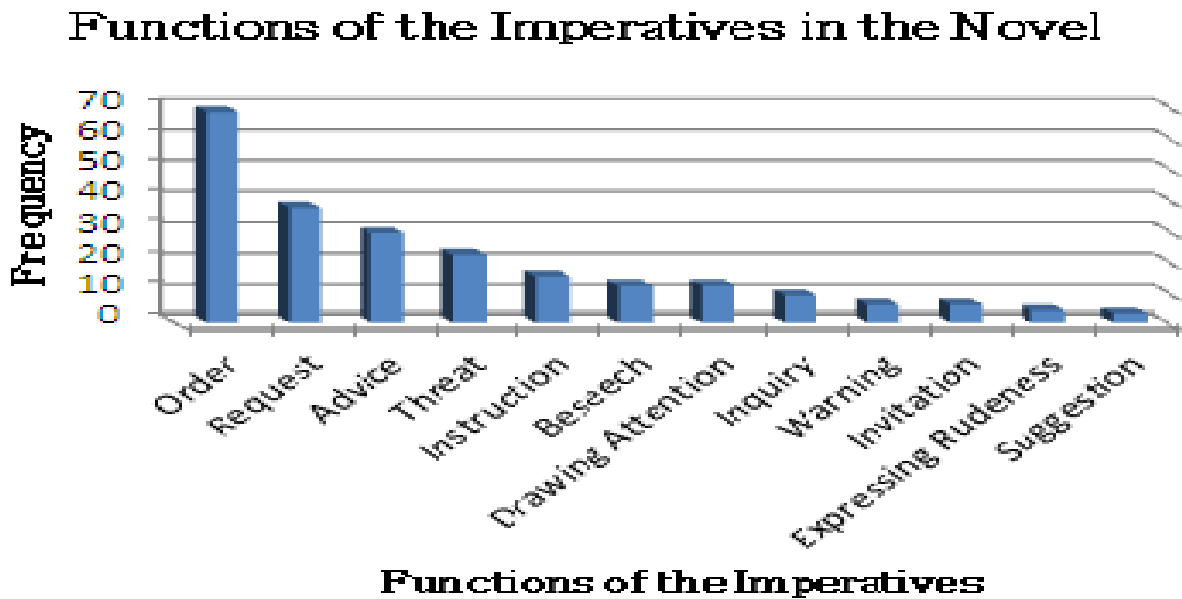
Also this novel shows a high percentage of the use of phrasal verbs than other structures of imperatives especially activity verbs such as *get up*, *get down*, *look at*, *listen to*. They are commonly used by the characters of the novel.

Open – listen 1		Put through	1.81%								
Treat – give	1.7%	Come back	1.81%								
Tell – open	1.7%	Put away	1.81%								
Kill – look	3.4%	Listen to	5.45%								
Follow – lock	1.7%	Send out	1.81%								
Think	1.7%	Come away	1.81%								
Speak – tell	5.17%	Look into	1.81%								
Wait – leave	1.7%	Fill in	1.81%								
Add put	1.7%	Listen to									
Call	1.7%	Cast back	1.81%								
Hold	1.7%	Get away	1.81%								
Tell , come	1.7%	Sit down	3.63%								
		Put out	1.81%								
		Get up	5.45%								
		Speak to	1.81%								
		Come back	1.81%								
		Break down	3.63%								

5-2-Analysis of the Functions of the imperatives

Analyzing the functions of the imperative utterances of the novel, it is noticed that orders are highly used more than the other functions. In the following diagram the rates of the functions of the imperatives of Oliver Twist are illustrated.

Diagram I



As can be seen , the orders are the highest . Then the requests followed the orders in getting the second rank . The other functions are comparatively used less than the orders or requests .

The reason for the highest rate of the orders in this novel maybe attributed to the nature of the general conversations among the characters of the novel. Many of the conversations take place between the members of the gang and Oliver. Generally, orders which are said directly and impolitely ,are commonly used towards Oliver as in the following examples:

“There! *Get downstairs, little bag of bones*”

“ *Come with me* “

“*Come ,get up*”

Requests are also commonly used. What is expected from the interlocutors who are in power is orders. The interlocutors who are not in a position to order use requests generally. For that reason, it is perceived that the characters who are confronting those who are in power use the imperatives as requests. As in the following examples:

“ Leave him alone.”

“ Hush , don ’t speak so loud “

“ Keep back your dog, Bill”

Other functions are attributed to the imperative utterances just like beseeching, inviting, threatening, inquiring, advising, warning, instructing, Expressing rudeness, suggesting and drawing attention. These functions’ meanings are understood while studied in their contexts. As in the following examples:

Inviting: *“ Come near the fire , Noah.”*

“Have a seat , Miss Maylie”

“ Sit down , “ said Rose . “ If you need money or if you ‘re in trouble, I’ll be glad to help you. Sit down.”

Threatening :*“Speak out ,boy”*

“ Get away from here as fast as you can.”

“ Listen to me ” shouted the Jew angrily. “If Sikes ever comes back and leaves the boy behind him, if he fails to bring the boy back to me, then consider him dead...”

Advising :*“ Make these two boys your model , and take their advice in all matters ..”*

“ Don ’t get in a temper ,my dear “

“Put the boy away and let's leave”

Instructing: *“ Take them to the bookshop and give them to the man in charge and pay him four pounds ten shillings” .*

“ Tell them to fetch a coach.”

“ Drag him into the street , call the police and let them arrest him as a criminal.”

Beseeching: *“Don’t let the dog tear down the child , unless you kill me first.”*

“ I won’t scream .Hear me...Speak to me...tell me what I have done.”

“ Bill , let me go. For only one hour.”

Warning : *“ Be careful ,Oliver! Bill Sikes is a rough man, and thinks nothing of blood when he is angry...”*

“ Hold your tongue“

“ Look here , you three,”

Drawing attention: *“Listen”*

“Look”

“Look at him”

“See”

Suggesting: *“ Let’s part .”*

“ Let me have a word with you”

“ Put your head out of the window”

Expressing Rudeness : *“ Strike them”*

“ Damn you”

“ Curse you”

Inquiring : *“ Come , tell me. What do you mean by leaving me in this state for three weeks ...”*

“So you wanted to run away, did you?”

Another point to be highlighted is that the form does not necessarily conform with the function. There are many declarative sentences that express imperative functions such as:

“ Bill, please ,Bill .You cannot have the heart to kill me .”

Here Nancy is beseeching Bill . As if to say *“ Please, don’t Kill me “*. She used a declarative sentence to express an imperative function which is beseeching , but here she didn’t express it directly .

“ You can leave your companions”.

Mr.Brownlow is suggesting to Nancy the idea of leaving her companions instead of saying directly *“ Leave your companions.”*, and it can also be advising her .

“ You must be very quiet, or you will be ill again,”

This declarative sentence functions as an advice.

“ if that happens, things will be worse for you than for me , dear.”

In this declarative sentence , the Jew warns or threatens Bill Sikes in an indirect way .So it is considered as an imperative because its implicit meaning is either *“ I warn you”* or *“ I threaten you “*.

“Well, somebody must find out what has happened at the magistrate’s office,”. This means that you (the listeners maybe) must go and find out what has happened.

Also some of the interrogative sentences in the novel express different imperative functions. Understanding these functions depends on finding the intended meaning of the utterances and on the context. By these two elements, the reader can detect the implicit meaning of the utterances. The researchers looked not only for direct imperatives , but also for the indirect ones depending on studying the events of the novel and sometimes on the descriptions given by the writer as in the following examples :

“Will she go with me , sir?”

Here Oliver is not asking a question , but he is supposed to be requesting indirectly .

“ Any news ?” this question is a request for information as if , *please , tell me .*

Directives such as commands, orders, requests and suggestions are those kinds of speech acts that the speakers use to get someone else to do something. They express what the speaker wants.

Well ,Wait till Bill tells you.

Be careful, Oliver

Say nothing, and do what he tells you.

In the above examples, the addressee is Oliver and the Jew orders Oliver to follow his instructions and to be careful.

The basic functions of all the utterances (get up ,...) in the following examples are orders. They represent direct speech acts. These phrasal verbs often occur as directives. Such as :

Get up and come with me.

Stand aside.

Stand on your legs, young devil.

The structure of *(don't) be +adjective* is used in imperatives to avoid doing something that might be considered wrong or bad for the speaker .(*Be/don't be*) describe the adjective or the behavior that the addressee should not do.

Don't be afraid, Oliver. You shall come back to us.

The Jew advises Oliver not to be afraid .Being afraid is considered wrong in his opinion. He pacifies Oliver that he will come back to them .

Normally, *be* is used without the auxiliary *do*, but *do* is used here to make negative imperative sentence with *be* to tell somebody not to do something.

In informal style, people sometimes use *don't + the base of the v.* or *do not* is used mainly in public notices ,e.g. *Do not smoke!* It is used to prevent somebody from doing something.

Don't make such a noise!

In this situation, Sikes roughly warn Toby to be quiet and not to do any noise However, many uses the imperatives in directing orders , making suggestions and in variant other purposes. Stress , intonation , gestures ,facial expressions, situation and context , may indicate whether the use of the imperatives is either friendly, angrily , impatiently ,persuasively ,etc.

A special type of the imperative clauses is found with the verb *Let* .In some of the conversations of this novel, *let* is used with the first person plural pronoun (us) which is usually contracted to (*let's*).It is not widely used in this novel.

Let's part. All I ask from you is to leave me and let me go my way alone.

Here the speaker is beseeching the addressee.

Open the main door and let us in

Let's or *let us* can be used by the speaker to make suggestions or to give orders. This matter depends so much on the nature of the relation between the interlocutors. In addition, the context usually plays an important role in determining the function of the used imperative.

Please, listen to me :said Rose and let me help you.

Let me is used here as an advice.

Oh, for God's sake, let me go! cried Oliver

Let me go and die in the field...

Let me go: said Nancy and sat down on the floor.

Again the function of the imperatives in the above mentioned examples are begging or beseeching.

Let can be followed by an *object* and a *prepositional phrase* or *adverb particle* expressing movement as in the following examples:

Let me out, he shouted. Don't speak to me.

It is not safe. Let me out, I say!

Such type of illocutionary act uttered with a high tone differs from the previous ones. They function here as threats. The difference between these utterances are attributed to the difference in pragmatic aspects which are context and the intention of the speakers.

Vocatives are another kind of the imperative structures used in the conversations of the novel. The imperative does not usually have a subject, but a noun that could be used to make it clear to whom we are speaking. Vocatives can be freely placed either at the beginning or at the end of the clause as the following example:

Make a bow to the gentleman Oliver.

Come , I know you. Stand on your legs, young devil.

Here *Oliver, young devil* are addressed to emphasize the order.

You before an imperative can suggest an emphatic persuasion or anger.

You find him , that's all. I shall know.

Using *you* in the above example frequently expresses strong irritation and threatening.

Sometimes , vocatives may be added to soften or to sharpen the commands .This depends on the used epithets or names. So sometimes they are used as mitigating devices to soften the direct order , and sometimes they are used as insulting or ridiculing devices used by the speaker to terrify the hearer and control him , as could be seen in the following examples:

Lie down , you stupid dog.

Listen then! You!

The politeness marker '*please*' is sometimes used by the speaker to soften the effect of the order . Also the effect of adding some words such as '*just*' makes the imperative seem less demanding and easier to comply with. This kind of devices is very rare in this novel due to the relationships between most of the characters of the novel.

Please, send them back.

Please , tell me , Sir.

Sometimes, *tag questions* are used as imperatives such as *will you? , won't you? , can you? Can't you?* These tag questions are used usually to soften the orders. They are called mitigating devices.

Examples:

Come! Hand it over, will you?

Hold your tongue, will you?

In the above examples , it is noticed that the imperatives are mitigated by the addition of the tag *will you* , but it is hardly used in speaking to a superior.

In some situations, these tags do not soften the order, but they function to make the orders precise and insistent.

Say what I tell you !will you ?

With the imperatives, the speaker directly addresses the listener as a means of expressing your needs. These direct forms are technically described as being on record. Using the imperative forms such as “ *Put your head out of the window*“ is known as bald on record. Since the other person is directly asked to do something. Direct commands as bald on record may be considered appropriate among social equals. Nevertheless, these expressions are associated with the speech events where the speaker assumes that he has power over the other.

Some imperatives are followed by ‘and’ and another imperative. This structure is called double imperatives.

Get up and come with me .

This double imperative followed by *and* or *or* can have a meaning similar to an if-clause. This type of illocutionary act of threat is mainly represented by the use of coordinate sentences, although such sentences have no conditional article but this form is uttered to indicate the speaker's intention to do something. Such as:

Keep quiet, or I'll quiet you for a long time to come...

The coordinate clause above expresses a conditional relationship. It means, *if you don't keep quiet, I'll quiet you* .

Sometimes the imperative mood is misused, and thus the imperatives may become impolite, inappropriate or even offensive in certain circumstances. Commonly, politeness norms prompt people to express indirect imperatives as an invitation or a request and not as orders as in the following examples taken from the novel:

Could you come

Will you go along with me Oliver?

I beg you to stop .

Can I have a few words with you Rose?

6-Analysis of the Findings:

The study has come up with the following points:

1-The base of the verbs as *come, give, stop etc.* are the most common form of imperatives used by the characters . They represent 34.73% of the corpus .This kind of verbs express direct command and direct speech act to ask the hearer to perform the action.

2-There is a great tendency for the characters to use the phrasal verbs like *lie down, get up, listen to* .These verbs have 32.39% of the total number of the imperatives in this novel .This type of command is used to convey anger, aggression ,or irritation of the speaker towards the hearer.

3-*Don't +the base form* 10.77% in the corpus. This percentage is relatively high. The obvious function of this structure is to give orders, warnings, threats and to urge the hearer to follow the speaker instructions.

4-The frequent use of *vocative* is 11.37% of the total imperatives .This form is used in the characters' conversations for the purpose of monitoring the actions. The pronoun *you* are uttered by the characters at the beginning or at the end of the sentences to indicate emphatic threat or anger usually with high tone. This type is occasionally manipulated to insult the hearer.

5-The imperative structure *let us* is rarely used . Its rate is 8.38% .*Let* has more than one communicative functions in this novel to express the intended meaning of the speaker .sometimes it is used to make suggestion or for begging and beseeching.

6- Generally ,*imperative +Tag question* represents a very low percentage , only 1.79% . This type like *will you ?Could you ?*Usually used to soften the command but in this novel the speaker attempt to threaten and to use his authority and hardness against the hearer.

7-Concerning the functions of the imperatives of the novel , it is noticed that orders' rate is higher than the rates of the other imperative functions , and this is due to the nature of the events and the character of the novel. Requests' rate is the second.

8-There are different functions attributed to the imperative utterances such as (invitation ,advice , inquiry, beseeching, warning ,threat .

9- Many imperative functions are not reflected in imperative forms. That means functions don't necessarily conform to forms.

7-Conclusions:

After analyzing all of the imperative utterances of the novel *Oliver Twist*, the researchers have reached to the following conclusions:

- 1- Imperative utterances are not necessarily reflected in imperative sentences .Many of the imperatives are expressed in declaratives or interrogatives .Sometimes, it is even expressed in a phrase or a single word as in the example taken from the novel "*In a word*" .
- 2- Many of the imperative utterances function not as commands or orders. Different speech acts are attributed to the imperatives such as requesting, begging, beseeching, beckoning, advising, warning, threatening, etc.
- 3- Because of the nature of the events of the novel and the characters, it is noticed that direct orders are commonly used than indirect ones because the later are more polite than the direct. Most of the imperative utterances of the novel are used among the members of the gang towards Oliver or the others. So the language reflects the nature of the sordid society. Whenever the orders move to indirectness, the more they move to politeness.
- 4- It is remarked that many of the imperatives mention the name of the person(s) or an attribution of it at the end of the utterance. This type of the imperatives softens or mitigates the orders as for example "*Bring it ,my dear*". Nevertheless, there are cases when mentioning the name at the end is used to emphasize or strengthen the force of the orders such as "*Speak out, boy*".

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ملخص البحث

تهدف الدراسة الحالية الى توضيح اشكال فعل الامر ووظائفه التداولية في رواية اوليفر تويست نظرا لطبيعة الرواية في سرد الاحداث والتفاعل الدرامي لشخصياتها حيث وجد في هذه الرواية عملا مناسباً لتحقيق الهدف المنشود من التحليل

توصلت الدراسة الى ان شخصيات الرواية تستخدم اسوب الامر وبكثرة خاصة اصل الفعل (the base) والذي يشكل نسبة عالية في هذه المسرحية مقارنة باشكال الفعل الاخرى كما وتوصلت الدراسة الى ان اسلوب الامر يمثل الفاظا بلاغية عديدة مثل الطلب والاقتراح والتهديد والسماح... الخ حيث يعتمد المعنى العام للمتحدث لهذه الالفاظ وبشكل كبير على السياق العام للجملة وحالة المتحدث اضافة الى نبرة صوته وهذا يؤكد فرضية كون اسلوب الامر من الافضل ان يحلل من الناحية التداولية.