

الاحداث القولية والفعلية الظاهرة والضمنية في مسرحية جورج برنارد شو

ميجور باربارا

**EXPRESSED AND IMPLIED LOCUTIONARY ACTS IN
SHAW'S MAJOR BARBARA**

م. شيماء ياسين ثابت عبد

جامعة الانبار كلية التربية للبنات / قسم اللغة الانكليزية

البريد الالكتروني: Shaymay692@gmail.com

Shaymaa Yaseen Thabit, Instructor,

*Department of English Language, College of Education for
Women, University of Anbar.*

المستخلص:

يتحرى البحث الحالي تطبيق نظرية سيرل لفعل الكلام في تحليل النصوص الادبية و كيفية عمل هذه النظرية وتطبيقها على احدى مسرحيات الكاتب جورج برنارد شو ميجور باربارا. سيتم تحري عبارات تنطق بها الشخصيات المسرحية و تحري انواع الافعال الكلامية المتوخاة في هذا العمل الادبي.

الكلمات المفتاحية: احداث قولية , ظاهرة , ضمنية , شو ميجور باربارا.

Abstract:

The present paper investigates form and function of Searle's (1979) Speech Act theory in literary analysis. It reviews the way language can be an action in literary discourse. The paper accounts for illocutionary performative speech acts in Shaw's play Major Barbara based on selected sample texts. Types

of illocutionary acts with their expressed or implied acts are accounted for with their correlation with felicity conditions. The paper draws on the understanding of locutionary, illocutionary, and perlocutionary acts in Major Barbara to be analysed. The data is a representative one.

Key words: *Locutionary acts, Expressed , Implied, Shaw's Major Barbara.*

1. Introduction

Speech Act Theory is one of the major theories of language study, especially in the fields of pragmatics and discourse analysis. It has been a reaction to Formality theories of language study and human understanding. Speech Act Theory, henceforth, SAT, came into being based on a fact that language has a functional and a purposeful importance in language study and in human life.

In pragmatics, SAT deals with para-sentential meaning, i.e., the meaning beyond uttered or written expressions. One of the most important theories in SAT is Searle's (1969) theory of speech acts in which he had to dig deeper into the functional side of the language rather than on the formal and expressive side of language.

Arguably, SAT begins with the work of Austin (1965) in his book How To Do Things with Words, and has been continued most famously by his academic followers, Searle's (1979, 1973, 1969), and Vanderveken (1990- 1993). Austin's background was in pragmatics and language philosophy, and the concerns of these disciplines shaped the form of the speech act theory. He also possibly benefited from earlier work of Functional linguist Roman Jakobson and the Prague School linguistics.

The paper reviews and debates the correlation between pragmatics and discourse analysis from one hand as well as literary discourse and speech act theory on another hand. The

paper endeavors to apply Searle's model on the literary discourse in a bid to see whether or not literary discourse carries speech acts, and finally perform an illocutionary force with either direct or indirect form. The paper also seeks to validate a fact how application and how workable is Searle's speech act taxonomy across George Bernard Shaw's modern play Major Barbara.

2. Shaw's Major Barbara

It is one of the remarkable products of the modern age as stated by Tilak (2004). It is a play by George Bernard Shaw that consists of three acts. The first act is the expository act which begins in 1906 in January on an evening in the library of lady Britomart Undershaft's home in Wilton Crescent. The lady talks to her twenty five years' son, Stephen. She tries to tell him that he must be the heir to his father's business of making and selling guns, tanks, bullets, and submarines. After a while, Sarah appears. She is the middle child, engaged to Charles Lomax, nicknamed as Cholly, and Barbara who is the eldest daughter, and she is a major in the Salvation Army. She is engaged to Adolphus Cusion, an Australian-born professor of Greek, nicknamed as Dolly, and whom he pretends to be a Salvationist but actually his love for Barbara is the real reason for him to join the army. During this act, Mrs. Undershaft surprises every one of the unexpected visit of Mr. Undershaft whom no one of them has met before as he and lady Brit are separated long years ago. The main point of their conversation is that lady Britomart's estranged husband, Andrew Undershaft, is a wealthy manufacturer of armaments, and that lady Britomart's daughter, Barbara has joined the Salvation Army, discharged her maid, and is living on a pound a week. She explains that Undershaft is a foundling and reveals that one of the reasons she separated from him was his

insistence on adhering to the tradition the Undershaft business should descend to another foundling, which would cut out Stephen from inheritance. Act II takes the audience to the shelter of the Salvation Army in West Ham. Its poverty and sordidness is in striking contrast with the luxury and cosy, comfortable atmosphere of the Undershaft's home in Wilton Crescent. The audience can see Major Barbara, the selfless, efficient organizer of her shelter. They are left in no doubt as to her great abilities. In the midst of poverty, faced with difficult people of different kinds as Peter Shirley and Bill Walker, whom she is always in control, she could manage all her duties towards poor people. (Brown 1990).

Act three is again in Wilton Crescent where Undershaft has gathered all members of his family to take them in a tour to his factory, as Barbara promised to pay a visit too just like he did to her. When they are there, they are surprised to see the clean, respectable, and fashionable way of living of all the workers or employees. Children go to their school. Prosperity is the way of their life as they respected Mr. Undershaft's orders. At the very end of the act, Dolly is to be Undershaft's son in law and his successor in his business as he turned to be an illegitimate child, as after his mother's death his father married her sister and this was legal in Australia but not in England. Undershaft would choose journalism for Stephen as he seems to fit in and would help him do so.

3. Speech Act Theory and Pragmatics

In his book How To Do Things with Words, the British philosopher John Austin had the elemental knowledge that an utterance can be utilized to perform an act (Parker & Riley 2005). That is, he was pioneer in showing that in expressing a sentence we are able to do things as well as say things. For instance, in case

you address somebody leaving your room “please close the door,” you are not only saying something but making a request.

Thus each speech act has two facets to it: a locutionary act , the act of saying something , and an illocutionary act , the act of doing something. Prior to the advancement of pragmatic studies, the focus in language analysis and description was on the formal side “ the phonological, morphological, syntactic, and semantic properties of language ” instead of on the functional side, which alludes to the manipulation of the linguistic aspects a speaker performs in communication. For a communication to be effective, a speaker of dialect, beside his linguistic background “the rules of grammar and word images”, must acquire extra-linguistic or non-linguistic knowledge about the world, as it plays a significant role in the production and understanding of a certain utterance. It is always obvious that an utterance makes sense only in its suitable context as containing all the necessary conditions required for the successful issuance of the utterance. The issues of language use, speaker's communicative competence and his choice of linguistic and his choice of linguistic forms, listener's translation of a bit of dialect, and the relation between the speaker and hearer- are all discussed within the scope of pragmatics (Searle 1979:15).

The first definition of pragmatics was proposed by Morris (1938: 29) as quoted in Akmajian (2001: 361). He defined it as “the relation of signs to their users.” Its addition is for the purpose of the identification and investigation of the intended meaning. In view of the above, the intended meaning, Bates (1976: 10) posits that “meaning is the set of mental acts or operations that a speaker intends to create in his listener by using a sentence. Utterances communicate only in so far as they cause the listener to carry out mental acts similar to those used by the speaker in creating a given meaning.”

The theory of speech acts has been initiated as a reaction to many earlier linguistic theories which disregarded language as action. This theory had its origin in the British philosophy by J.L. Austin (1911-1960). It has been modified and developed in the course of time to be known as “speech act theory”, and later was adopted and developed by the American philosopher Searle (1969) in his influential book entitled Speech Act hinges on the functional side of language.

One of the facets of speech acts has to do with performative side of language use. This recommends that besides the specific class of explanations, there are other sorts of articulations that are made to perform some actions within the world which compounds a fundamental portion of how dialect is utilized in a society, such groups of sentences are speech acts as their existence requires performing or doing things (Mey 1993: 110).

*On a related direction, Yule (1996: 47) observes that the powerful speaker who says: “**you are fired**”, is performing the act of ending an employment of the addressee, as his communication intention is recognized by the hearer. Here, both the speaker and hearer are involved in this action surrounded by certain circumstances. He calls (ibid) such circumstances the speech event, illustrating that it is the “speech event that determines the interpretation of an utterance as performing a particular speech act.” (ibid)*

Searle stresses the significance and importance of the analysis of speech acts, since all linguistic communication implies linguistic acts. To use Searle's words , “speaking a language is performing speech acts,” such as promising, swearing, commanding, requesting, etc. in this respect, Searle's theory of speech acts seems to be based on the principle that:

“The unit of linguistic communication is not as has generally been supposed, the symbol, word or sentence, or even the token of the symbol, word or sentence, but rather the production of issuance of the symbol or the symbol or word or sentence in the performance of the speech act ... particularly, the production or issuance of a sentence token under certain conditions is a speech act, and speech acts, are the basic or minimal units of linguistic communication. (Searle 1969:16 & 1971:39)”

To sum up, a speech act theory is a theory that comprise a communication action accomplished in connection to the speaker's intention and the hearer's translation in a specific circumstance under specific social traditions or rules (Rozik 1989: 131).

3.1 Locutionary, Illocutionary, and Perlocutionary Speech Acts

Abandoning the dichotomy of constative/ performative , Austin clarifies that in making an utterance, a speaker is able to do three acts at the same time, specifically: locutionary, illocutionary, and perlocutionary acts (Parker & Riley 2005:13).

The locutionary act is the act of essentially articulating a sentence from a language, it may be a portrayal of what the speaker says. Typically, it is the act of employing an alluding expression, for instance a noun phrase, and a predicating expression, a verb phrase. If a doctor says to a patient **You must stop smoking**. The referring expression is **You**, and the predicating expression is **stop smoking (ibid)**. It is the act of uttering words that correspond to the phonological, syntactic, and semantic rules of language. In other words, a locutionary act involves three sub-acts (i) the act of vocal noises(the phonetic act),

(ii) the act of words conforming to the lexicogrammatical rules (the phatic act), and (iii) the act of using these words with certain sense and reference (the rhetoric act). Since an act is meaningful, it can be a locutionary act.

The illocutionary speech act is what the speaker does in uttering a sentence. It contains a certain power in saying something. As such it is recognized with reference to the communicative purpose of the speaker to perform a specific thing /s by expressing his words. Austin is interested in the illocutionary act as the term "speech act" is taken to mean an illocutionary act. By uttering certain words, a speaker can state, request, apologize, approve, welcome, etc. By saying, for instance, **Get out**, the speaker is performing the act of ordering someone to get out.

Illocutionary acts are bound with physical or psychological effects on the hearer, such effects are pragmatically known as perlocutions. Thus, perlocution act simply refers to the consequential effects of uttering something on the audience or listener. To account for the distinction between locutionary, illocutionary, and perlocutionary acts, we can explore Austin's (p.102) example: "**You can't do it**". The locutionary act embodies the saying of "You can't do it", the illocutionary act is that of **protesting**, i.e. "I protested against you doing it, and the perlocutionary act is the outcome of uttering this sentence on the hearer, **I might stop him, annoy him or persuade him** to do something or not" (Levin 1976: 144) and (Saeed 1997:212).

The difference between an illocutionary act and a perlocutionary act lies within the fact that the last mentioned needs the previous to be successful. In the event that the speaker is "able to successfully issue the act of ordering by saying stop her", this utterance could bring about the specified perlocution by getting the listener to halt her. Hence, it is to be recognized that the

conditions needed for the effective perlocutionary act include both what is said by the speaker and its influence on the hearer (Robson and Stockwell 2005:83).

3.2 Expressed and Implied Locutionary Acts

The locutionary act is concerned with the propositional content of the utterance, as it is proposed by Parker and Riley (2005 :21), which is what follows the performative verb. The propositional content of a locutionary act can be either communicated straightforwardly or suggested through implicature. The proposition is communicated in case the expression really communicates the propositional content of the illocutionary act included. For instance, a caution, which may be a sort of mandate, its propositional content should predicate a future act of the listener. So a warning such as I want you to stop smoking makes an expressed locutionary act because its propositional content predicates a future act (to stop smoking) of the hearer (you).

On the other hand, the propositional is inferred if the utterance does not reveal the propositional content of the illocutionary act included. For instance, a caution I warn you that cigarettes smoking is dangerous. This utterance is inferred locutionary act since it does not predicate a future act of the hearer, instep it predicates a property of the cigarettes.

The hearer must infer that the relevant propositional through implicature. The hearer reasons something like this. The speaker performed an unequivocal warning , which is directive, but failed to predicate a future act of me, the listener.

3.3 Types of Illocutionary Speech Acts

Searle (1979) pointed out that there is endless number of illocutionary acts. There are statements, assertions, denials, requests, thanks, condolences, namings, appointments, and so forth. At the same time, he observed that some illocutionary acts

are more closely related than others. For instance, promises and vows seem to be more alike than promises and requests. Thus, Searle attempted six main types as quoted in (Parker & Riley 2005: 13).

3.3.1 Representative

It is an utterance used to describe some state of affairs, for instance, I have five toes on my right foot. This type includes acts of explaining, confirming, denying, confessing, admitting, concluding, predicting and so on.

3.3.2 Directive

It is an expression utilized to urge the listener to do something, for example, close the door. This sort incorporates acts of requesting, ordering, precluding, warning, exhorting, recommending, demanding, suggesting.

3.3.3 Question

It is an utterance used to get the hearer to provide information. This type includes acts of asking, inquiring (Finch 2005:173).

3.3.4 Commissive

In this type Searle clarifies that an utterance is used to commit the speaker to do something, for instance, I'll meet you at the library at 2:00 p.m. this type includes acts of promising, vowing, volunteering, offering, guaranteeing, betting ... etc (ibid : 14).

3.3.5 Expressive

It is an utterance used to express emotional state of the speaker, for instance, I'm sorry for being late. This type includes acts of apologizing, congratulating, welcoming, condoling, objecting ... etc.

3.3.6 Declaration

It is an articulation utilized to alter the status of some entity, for example, You're out. Articulated by an umpire at a baseball game

(ibid). This sort incorporates acts of appointing, naming, leaving, baptizing, surrendering, expelling, or resting.

4. Felicity Conditions and Performatives

In pragmatics and speech act theory, the term felicity conditions refers to the conditions that must be in place and the criteria that must be satisfied for a speech act to achieve its purpose. Also called presuppositions (Yule 2000:55), (Justova 2006:43).

Establishing a satisfactory examination of an illocutionary act needs certain essential and adequate conditions to be met if the performance of an act is to be accomplished cheerfully and effectively, that is their act must be implemented totally and accurately by all members.

Searle (1969:57) sets up four kinds of conditions which govern the happy execution of an illocutionary act, so that the violation of any of them would render the act infelicitous.

4.1 Propositional Content Conditions

These conditions specify “restrictions on the content of the speaker's utterance expressed in a sentence (declarative, imperative, interrogative, etc.) for instance, the speech act of request:” **come here, please**, the propositional content condition requires a future act of the hearer.

4.2 Preparatory Conditions

These conditions designate the real world prerequisites to each illocutionary act. That is, they have to do with the status of the speaker performing the act who has the right or authority to do so. They also match the appropriate utterance to the related illocutionary act. For instance, the preparatory conditions for the speech act of a request state that (i) the speaker believes that the hearer can do the act, and(ii) it is not obvious that the hearer would do the act without being asked.

4.3 Sincerity Conditions

They indicate the essential beliefs, beliefs, feelings, and intentions of the speaker, being appropriate to the type of the illocutionary act in question. If the speaker is without the appropriate beliefs or desires, the act will be considered as abuse (in Austin's term (1962:16)). For instance, for a request, the sincerity condition involves that the speaker wants the hearer to do the act of a request.

4.4 Essential Conditions

They are the constitutive rules which govern the issuance required for building up an utterance related to a given speech act. For instance, in case of a request, the utterance must count as an attempt to get the hearer to do the act.

Levinson (1983:245) illustrates that taking these conditions altogether, one can specify the context in which a specific speech act is performed, and moreover can provide more abstract and principled classification of illocutionary acts in terms of these conditions, because they can jointly identify and constitute the nature of a particular speech act.

5. Data Analysis Methodology

The data analysis will be based on key selected sample excerpts from Shaw's play Major Barbara text. The Samples are representatives will be selected from the three acts in Major Barbara text.

Searle's speech act model (1979) will be applied as a model of analysis to see how feasible this model is in this kind of data analysis.

The analysis will be on two levels. The first level will be on the locutionary level. The second one will be on the illocutionary level.

5.1 Data Analysis

5.1.1 Excerpt One

“Lady Britomart: Don't repeat my words, please; it is a most aggravating habit. You must learn to face life seriously, Stephen. I really cannot bear the whole burden of our family affairs any longer. You must advise me: you must assume the responsibility.”

The illocutionary speech act is directive as lady Brit wants Stephen to be serious and responsible. It is a direct speech act in the form of a statement. The perlocutionary speech act is representative. It is implied locutionary act as she wants him to be the heir of his father's business.

5.1.2 Excerpt Two

“Stephen: What is it? You are making me very uneasy.”

It's representative illocutionary act in the form of a question. It's an expressed locutionary speech act.

5.1.3 Excerpt Three

“Lady Brit: Not break the law ! He is always breaking the law. He broke the law when he was born :his parents weren't married.”

It is a directive illocutionary act in the form of a statement as she is insisting on his breaking the law. It is implied locutionary act.

5.1.4 Excerpt Four

“Lady Brit: The Undershafts are descended from a foundling in the parish of saint Andrew Undershaft in the city in the Reign of James the first. Well, this foundling was adopted by an armorer and gun maker. In the course of time the foundling succeeded to the business; and from some notion of gratitude , or some vow, he adopted another foundling , and left the business to him, and that foundling did the same.”

It is an expressed locutionary act as Mrs. Undershaft expresses her objection for the presence of an illegitimate heir for Mr.

Andrew's business as he is an illegitimate successful man. Ironically, the perlocutionary speech act detected by Stephen is in the form of an exclaiming question. They criticize Undershaft's business but they claim for their rights in his money .

5.1.5 Excerpt Five

“Stephen: We are utterly on him and his canons, then?”

It is a representative illocutionary act, and it is implied locutionary act , in the form of a question.

5.1.6 Excerpt Six

“Barbara: Are Cholly and Dolly to come in?”

It is expressive illocutionary act in the form of a question. It is implied locutionary act as Cholly refers to Charles and Dolly refers to Adolphus.

5.1.7 Excerpt Seven

“Lady Brit: Barbara: I will not have Charles called Cholly: the vulgarity of it positively makes me ill.”

It is a directive illocutionary act, in the form of a statement, it is expressed locutionary speech act.

5.1.8 Excerpt Eight

“Cusins: Barbara has been trying to teach me the West Ham Salvation March.”

It is a representative illocutionary act in which Cusins notifies that Barbara is teaching him how to march.

5.1.9 Excerpt Nine

Lomax: Ripping.

It is expressive speech as it is a funny moment for Charles to watch Adolphus being taught by Barbara.

5.1.10 Excerpt Ten

“Lady Brit: you are not called on to say anything , Charles”.

It is a directive illocutionary act in the form of a statement. The perlocutionary act is expressive. It is expressed locutionary act as she is requesting him not to speak in front of Undershaft.

5.1.11 Excerpt Eleven

"Lady Brit: Thank you. Have I you permission, Adolphus, to invite my own husband to my own house?"

It is an expressed locutionary act in which lady Brit informs Adolphus that Mr. Undershaft would be there soon, it's in the form of a yes/no question.

5.1.12 Excerpt twelve

"Lomax: I wonder how the old man will take it?"

It is expressive illocutionary act in the form of a wh-question. It is implied locutionary act as he refers to Undershaft by old man.

5.1.13 Excerpt thirteen

"Lady Brit: Much as the old woman will, no doubt, Charles."

It's a representative perlocutionary act in the form of a statement, as lady Britt is asserting what Charles said. It is implied locutionary act as the old woman refers to Lady Britt.

5.1.14 Excerpt Fourteen

"Mr. Undershaft: one moment Mr Lomax. I am rather interested in the Salvation Army. Its motto might be my own: blood and fire."

It is a directive illocutionary act, as Undershaft tries to stop playing the concertina to hear about Major Barbara's motto. It is an expressed locutionary speech act in the form of a statement.

5.1.15 Excerpt Fifteen

"Mr. Undershaft: my sort of blood cleans, my sort of fire purifies."

It is a representative speech act in which Undershaft informs in the form of a statement that his motto is the same motto as that of the Salvation Army, it is expressed locutionary act.

5.1.16 Excerpt Sixteen

“Lomax: But what about the cannon business, don't you know? Getting into heaven is not exactly in your line, is it?”

It is a representative illocutionary act in the form of a wh-question followed by a tag question. Lomax is predicting Mr. Undershaft's getting into hell for his business in cannons that kills , cripples, and make widow women, and children orphans. It is expressed locutionary act.

5.1.17 Excerpt Seventeen

“Stephen: You speak as if there were half a dozen moralities and religions to choose from, instead of one true morality and one true religion.”

It is an expressive illocutionary act in the form of if- conditional. It's implied locutionary act. Stephen wonders that Undershaft speaks of his trade to do the best for people better than the Salvation Army does to people. For Undershaft, his trade saves people from hunger, poverty, provides jobs and good healthy life for them.

5.1.18 Excerpt Eighteen

“Cusins: It's quite simple. As Euripides says, one man's meat is another man's poison morally as well as physically.”

It is a representative illocutionary act in which the teacher of Greek notifies that one man's good thing might be life taking for another. It is in the form of a statement, and it is implied locutionary act as it is figuratively used.

5.1.19 Excerpt Nineteen

“Barbara: Take care it may end in your giving up the cannons for the sake of the Salvation Army.”

It is a directive illocutionary act as Barbara is warning Undershaft, her father, from giving up his business to join her

army. Its syntactic form is imperative, and it is an expressed locutionary speech act.

1.5.20 Excerpt Twenty

“Undershaft: And are you sure it will not end in your giving up the Salvation Army for the sake of cannons?”

It is a representative illocutionary act in the form of a yes/ no question as Undershaft is predicting that Barbara will leave the Salvation Army. It is expressed locutionary speech act.

1.5.21 Excerpt Twenty One

“Barbara: No. Will you let me try?”

It is a commissive illocutionary speech act in the form of a yes/no question, as Barbara commits herself to convert her father to save his soul. It is an expressed locutionary act.

1.5.22 Excerpt Twenty Two

“Lady Brit: Adolphus sit down. Charles: you may go. You are not fit of prayers: you cannot keep your countenance.”

It is a directive illocutionary act in the form of an imperative. It is expressed locutionary speech act.

1.5.23 Excerpt Twenty Three

“Cusins : My dear lady Brit: there are things in the family prayer book I couldn't bear to hear you say.”

It's representative illocutionary act in the form of a statement , as Adolphus is admitting that he can't bear her say contradictory things in her prayers. It is an implied locutionary act.

1.5.24 Excerpt Twenty Five

“Stephen: He has not stolen our affection from you. It's only curiosity.”

It is an expressive illocutionary act as Stephen is condoling his mother in the form of a statement that his father hasn't stolen their affection . It is an expressed locutionary act.

1.2.26 Excerpt Twenty Six

"Price: No: I come here on my own. I'm going to be Bronterre O'Brien Price, the converted painter. I know wot they like. I'll tell em how I blasphemed and gambled and wopped my poor old mother."

It is a representative illocutionary speech act as Price is confessing that he converted to join the Salvation Army to save his soul , as he used to beat his old mother. It is in the form of a statement, and an expressed locutionary act.

1.5.27 Excerpt Twenty Seven

"Jenny: Come ! pluck up. I'll get you something to eat. You'll be alright then."

It is a directive illocutionary act as Jenny is guiding Shirley to West Ham shelter to give him some food as he was starving. It is imperative, and an expressed locutionary act.

1.5.28 Excerpt Twenty Eight

"Price: we're companions in misfortune, Rummy. Both of us got names that nobody can't pronounce. Consequently Snobby and you're Rummy because Bill and Sally wasn't good enough for our parents. Such is life!"

It is an expressive illocutionary speech act as Price is objecting to his parents for naming him Snobby. Its syntactic form is an exclamation . It is an expressed locutionary act.

1.5.29 Excerpt Twenty Nine

"Shirley: Was he starving or was he not? Was he a man or only a crosseyed thief on a loafer? Would you hit my son in law's brother?"

It's an expressive illocutionary act in the form of yes/no question, as he is asking Bill Walker if he was able to beat a healthy strong man other than weak men and women. It is implied locutionary act as he is mocking Bill, and challenges him to beat boxer

Fairmile. The implied perlocutionary is a directive act as he is insisting on Bill to face a strong man whose spirit was saved by Major Barbara to serve in the Salvation Army.

1.5.30 Excerpt Thirty

"Barbara: Sit down: make yourself at home. Now , then! Since you've made friends with us, we want to know all about you, names, addresses, and trades."

It is a directive speech act , the syntactic form is imperative, and it is an implied locutionary act as Barbara wants him to understand that she wants him to take a rest.

1.5.31 Excerpt Thirty One

"Barbara: How could be sincere, since you're not afraid of God? You're a brave man. Mr. Walker. It takes some pluck to do out work here; but none of us dare lift a hand against a girl like that, for fear of her Father in heaven."

It is a representative act as she is denying Bill being afraid of her as he is not afraid of God, its form is an exclamation, and an implied locutionary act.

1.5.32 Excerpt Thirty Two

"Undershaft: My religion? Well, my dear, I am a millionaire. That is my religion."

It is a representative perlocutionary act as he admitted being a Secularist not a mystic as he stated before. Its form is a wh-question, expressed locutionary act.

1.5.33 Excerpt Thirty Three

Shirley: Who made your millions for you? Me and my like. What's kept us poor? Keeping you rich. I wouldn't have your conscience, not for all your income.

It is an expressive illocutionary act in the form of a wh- question. The perlocutionary act is representative as he denies selling his conscience for Undershaft's money. It is an implied locutionary

act as it implies that the speaker would not take dirty money from the hearer.

1.5.34 Excerpt Thirty Four

“Barbara: Only your new friend.”

It's a representative illocutionary act in the form of a statement. It is an implied speech act as she implies the devil for his new friend, addressing Bill Walker.

1.5.35 Excerpt Thirty Five

“Shirley: Yes: I'm in their debt for a meal, ain't I ?”

It is a commissive illocutionary act in the form of yes/ no question , as Shirley commits himself to give the girls help in charge of the meal they gave him.

1.5.36 Excerpt Thirty Six

“Undershaft: Have you ever been in love with poverty , like saint Francis? Have you ever been in love with Dirt, like saint Simon? Have you ever been in love with disease, like the nurses? Such passions are not virtues , but the most natural of all vices. Barbara must belong to us , not to the Salvation Army.”

It is a commissive speech act in the form of a yes/no question, as Undershaft makes it an obligation for him and Cusins to leave Salvation Army. It is an expressed locutionary act.

1.5.37 Excerpt Thirty Seven

“Undershaft: You shall see. All religious organizations exist by selling themselves to the rich.”

It is a commissive illocutionary act in the form of a statement as Undershaft guarantees or promises Cusins that he would buy the Salvation Army. It is implied locutionary act that implies that his cannon business can help people have good life, it can save people from poverty, save their social life, give them jobs , it even encourages the army to defend their country against the enemy.

6. Conclusions

1. The paper has concluded that Searle's speech act taxonomy (1979) is applicable in literary genre, especially in Shaw's Major Barbara
2. The study has demonstrated that pragmatics and literary discourse are correlated and pragmatics can account for literary works.
3. The research study has concluded that the speakers in the play make their utterances with intentions, i.e., they use them to commit themselves or let others be committed to an action or actions.
4. The text analysis has concluded that the speakers in the play does not only use words but words with various speech acts.
5. The research paper has concluded that the most frequent acts used are representatives, expressives, directives, and commissives. The less frequently used acts are the declaratives and interrogatives.
6. It is feasible sometimes to use more than one speech act in the same excerpt. For instance, representative with an expressive; and a commissive with a directive.
7. There are numerous other speech acts that can be analyzed in literary analysis.
8. As it is pointed out by Parker and Riley (2005:22) that directives in particular are the most important candidates for implied locutionary acts because they constitute an imposition on the hearer. Thus, it is more polite to imply the propositional content of a directive than to express it directly. Expressed locutionary acts are used with commissive illocutionary acts. Implied locutionary acts are used with directive and representative illocutionary speech acts in Major Barbara to imply a notification or an insistence of the author's intention of revealing the various political, military, and economic conditions of the country at those times.

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