



تحليل الأسلوب البراغماتي للنقد الاجتماعي في مسرحيات آرثر ميلر السياسية: "الشعلة" و "الساعة الأمريكية"

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الملخص

تقدم هذه الورقة مسرحيتين لأرثر ميلر، "الشعلة" (١٩٥٣) و "الساعة الأمريكية" (١٩٨٠) باعتبارهما مسرحيات سياسية يمكن استخدامها كمصدر للنقد الاجتماعي والسياسي. تجري أحداث مسرحية "الشعلة" في محاكمات السحر في سالم عام ١٦٩٢، وهي تعبير رمزي عن أجواء الخوف والهستيريا والاضطهاد الأيديولوجي في أمريكا منتصف القرن العشرين، أي المكارثية. وعلى العكس من ذلك، فإن "الساعة الأمريكية" هي انعكاس ساخر عن انهيار نظام الرأسمالية وتفكك النظام الاجتماعي. تطبق الورقة نظرية الأفعال الكلامية (أوستن، ١٩٦٢؛ سيرل، ١٩٧٥) كنظرية مكملة للتحليل الأسلوبي البراغماتي، لتحليل هاتين المسرحيتين. تركز الورقة على مواضيع القوة والأخلاق والمقاومة، حيث يتم تحليل كيفية استخدام ميلر للأفعال التصريحية، والإرشادية، والالتزامية، والتعبيرية، والإعلانات كوسائل للتفاوض. تظهر النتائج أن الادعاءات مثل تلك التي يتم تقديمها حول الهستيريا الجماعية تؤدي إلى تعميقها، وأن الإرشادات هي تجسيد للسلطة الهرمية في "الشعلة". كما يتم التأكيد على التعبيرات في "الساعة الأمريكية" لسرد الاستجابات العاطفية للبؤس الاقتصادي، بينما يتم استخدام الالتزامات لسرد الوعود الرأسمالية التي لم يتم الوفاء بها. من خلال دمج كل من التحليل البراغماتي والأسلوبي، تظهر الورقة كيف أن لغة ميلر ليست مجرد سلاح للتوتر الدرامي، بل أيضًا سلاح للمقاومة اللغوية والتعليق السياسي. وتساهم المنهجية المختلطة في التحليل الأسلوبي الأوسع من خلال إظهار كيف يمكن أن يكون الحوار الأدبي نشطًا اجتماعيًا، كما أنه ساخر من الهياكل القمعية في الوقت نفسه.

الكلمات المفتاحية: فعل كلامي، الأسلوب البراغماتي، النقد الاجتماعي، "الشعلة"، "الساعة الأمريكية"

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"A Pragmatic Stylistics Analysis of Social Critique in Arthur Miller's Political Plays: *The Crucible* and *The American Clock*"

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Abstract

This paper presents two plays by Arthur Miller, *The Crucible* (1953) and *The American Clock* (1980), as political plays that can be used as a source of social and political criticism. *The Crucible* is set during the Salem witch trials of 1692 and is allegorical of the atmosphere of fear, hysteria, and ideological persecution in the middle of the twentieth century, namely McCarthyism. *The American Clock*, on the contrary, is a satirical reflection on the system breakdown of capitalism and the disintegration of social order. The paper applies the speech act theory (Austin, 1962; Searle, 1975), as a complementary theory to the pragmatic stylistics, to analyze these plays. The themes of power, morality, and resistance are the themes where analysis will be conducted on how Miller employs assertives, directives, commissives, expressives, and declarations as negotiation measures. Findings show that such claims as the ones made about mass hysteria intensify it, and that directives epitomise a manifestation of hierarchical authority in *The Crucible*. Expressives are stressed in *The American Clock* to narrate the emotional responses of economic misery, commissives to narrate the unkept capitalist promises. Combining both the pragmatic and stylistic analysis, the paper shows how the language of Miller is not only a weapon of dramatic tension, but also of linguistic resistance and political comment. The mixed methodology is a contribution to the broader stylistic analysis in that it will show how literary conversation can be socially active and that it is also parodic of repressive structures simultaneously.

Keywords: Speech act, pragmatic stylistics, social critique, *The Crucible*, *The American Clock*

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1. Introduction

1.1 Background and Context

Arthur Miller is generally considered to be one of the most powerful American playwrights of the twentieth century. His writings always question social, political, and moral issues in American society. His talent to merge dramatic masterpiece with historical and ideological commentary is demonstrated in such political plays as *The Crucible* (1953), *All My Sons* (1947) and *Death of a Salesman* (1949). Rather than being theatrical entertainment, the plays by Miller serve as social interventions, which make audiences re-evaluate the ethical, political, and cultural relations of their epoch. world.

Recent criticism has made a renewed case for the central role of Miller in the discussions of social critique in American drama. As the example of Arunakumari (2021) demonstrates, Miller criticizes American capitalism by revealing the immoral nature of his characters through the postmodernist prism. On the same note, Elashrey (2022) highlights the fact that the vision of social breakdown in *Death of a Salesman* shared by Miller is a topical commentary on the American Dream. Further still, researchers claim that fiction and drama especially act as a sort of way that question inequality, prejudice, and ethical issues in society. But the thematic or narrative criticism of Miller is not only thematic or narrative; it is a linguistically realized one. Specifically, the use of speech acts makes language the instrument of political and ideological criticism.

In more recent times, researchers have gone further with this approach by extending it to the application of speech acts as a type of resistance in the works of Miller. To provide an example, Koorey (2022) understands a particular conversation of Miller as a rather mild disobedience to the existing rules and regulations. Green and Harris (2019) also point to the importance of speech thought act dynamics and how the ironic or subversive words of the characters can inundate the hegemonic ideology. Following the basic theory of Speech Act of Searle (1975) and Austin (1962), scholars believe that Miller dialogues are examples of the performative character of words-actions. The plays by Miller are dramaturgical representations in that they show the way speech may be used to regulate, destabilize, and, consequently, recreate human associations in a socio-political setting. The use of pragmatic stylistics also presents another powerful device of enriching our insights into the dialogues of Miller, which also serve as a piece of art and a razor-sharp critique at the same time.

Recent findings in pragmatic stylistics have provided a new understanding of the works of Miller. As evidenced by (Talluto, 2022) . the employment of speech acts by Miller indicates the socio-political realities of subordination and resistance in general. In the same way, (Lahr, 2022) emphasizes the role of stylistic and pragmatic analysis in exposing how the characters of Miller undermine hegemonic discourses. These studies, in conjunction, indicate that the political strength of the language used by Miller can only be comprehended using a mix of a pragmatic and a stylistic approach.

1.2 Research Questions

This paper seeks to explore the following questions:

1. What are the roles of speech acts (assertives, directives, commissives, expressives, declarations) in the creation of social or political criticism in *The Crucible* and *The American Clock* by Arthur Miller??
2. To what extent does a mixed pragmatic-stylistic method, i.e. a combination of both the study of speech-acts and stylistic devices (e.g. register, irony, metaphor, rhetorical questions, turn-taking,

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repetition, discourse markers) widen our understanding of power, ideology, and resistance in these plays?

1.3 Objectives

The main objectives of this research are:

1. To explore the role played by speech acts (assertives, directives, commissives, expressives, declarations) in *The Crucible* and *The American Clock* in building social and political criticism.
2. To use a mix of pragmatic and stylistic methods, combining the speech-act analysis with the stylistic devices (i.e., register, irony, metaphor, rhetorical patterning, discourse markers), to understand how the language used by Miller entails, as well as criticizes, the power relations.

2. Literature Review

2.1 Arthur Miller's Political Plays

Arthur Miller's works are well known for dealing with a critical portrayal of American society especially in regards to political and social transformations. Two of Wright's notable political plays are *The Crucible* written in 1953 and *The American clock* which was written in 1980 although both are set in different but equally important periods in American history.

2.1.1 *The Crucible* is one of the most famous works by Arthur Miller, where he shows the witch trials of Salem as the symbol to describe McCarthyism in the early 1950s. The themes of the play along with the events relying on the backdrop of the historical 1692 trials include the collective panic and hysterics, domination, revenge, and the action of the social stigmatization. *The Crucible* is a fruitful subject of critical thought with commentators such as Christopher Bigsby and Harold Bloom recently declaring it still relevant. These scholars suggest that the play by Miller is an attack on dogmatism and the weakness of justice in case some panic occurs within the society. The play is therefore very well applicable to speech act studies especially language that maintains the pre-existing power structure or dislodges it. Accusations and confessions turn out to be an influential weaponry in this case (Bigsby, 2017) ؛ (Bloom, 2019) .

2.1.2 *The American Clock*, which was written almost thirty years after the Great Depression, has a wide-range depiction of the partially societal effects of the economic crisis. Unlike *The Crucible* that is focused on a particular event, *The American Clock* is composed of episodic events summarizing the different experiences of the various social classes of various times during the Depression. It is a critiquing piece of writing that focuses on western capitalist society and how different classes went through this transition period. There is a broad range of characteristics included in the play, whose use makes the play a helpful guideline in how speech acts are analysed as associated with a relevant socio-political and economic background.

Academicians have also delved into how speech acts are used in each of *The Crucible* and *The American Clock*. In *The Crucible*, (Baljir, 2023) states that regulatory and subversive functions are attached to actions (examples include accusations and confessions), which shape the responses of characters to societal and governmental forms. (Dominik, 2024) in the same manner highlights the importance of the speech acts in *The American Clock* as the fight of characters to regain their identities and adapt to the development of the socio-economic environment in the making.

In both plays, Miller argues about the fall of the society and the rebellion of the individual as well, *The Crucible* focuses on how language can be used to oppress and build identity constructs and *The American Clock* explores the reaction of the community in general to surviving economically difficult times. Other recent works, like that by Davis (2022) and Martinez (2024), cite the efficacy of these forms of speech in displaying the characters trying to revolt against the systems of oppression in order to regain their idea of

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self. Using speech acts, this paper will analyze the way Miller characters relate with their environment and in doing so, reveal his criticism of the social, political, and economic system of his time.

2.2 Pragmatic Stylistics

Pragmatic stylistics is a branch of literary linguistics that examines the communicative roles of language in texts in the context of a particular situation of their use. It employs pragmatics and therefore lays stress on the context and intention as well as interpretation of meaning, especially in literature where language is artistic as well as social action.

Some of the key personalities in the field include Leech (2014), Short (2015), and (Black, 2020). Their work can demonstrate that pragmatic stylistics can help to expose circumstantial intentions and connotation that structural approaches alone overlook. Leech on politeness, implicature and deixis, Short on narrative discourse and interaction, and Black (2020) on context and meaning in writings of drama provide the foundation to examine how the language in drama may be utilized to express social and political criticism. Some of the main elements which characterise pragmatic stylistics are: (1) the speech acts and the illocutionary/perlocutionary effects; (2) the variables of the context (participants, location, power relations); (3) the deixis and reference (temporal, spatial, personal indicators); (4) the implicature and presupposition; (5) the strategies of politeness and facework; (6) the structures of the discourse (turn-taking, interruptions, repetition). The devices provide the means of systematic analysis of the language choices of Miller.

Focusing on Arthur Miller's plays and using pragmatic stylistics as a method, this work investigates how Miller speaks with/through language in order to speak about it, and the role of language in the plays to address the social worlds. From *The Crucible* and *The American Clock*, Miller employs dialogue in order to not only narrates its central characters and their circumstances but also to engage with and subvert the societal and political realities of its portrayal.

The power relations of Miller's society are reflected in and subverted through language in *The Crucible*. Carter (2021) and Davis (2022) are among the scholars who have explored Miller's rhetorical approach to portraying the characters and events of *The Crucible* in terms of speech acts. The findings of these studies accentuate the performative aspect of the dialogue Miller employs to perform actions that both reify and resist the statuses given within the structure of power relations.

Likewise, in *The American Clock*, one can use an episodic nature of the play, as well as multiple points of view provided by the characters, to assess in detail Miller's language and how it comments on and decries the issues of the Great Depression. (Martinez, 2024) explains in this play how speech acts do elicit information about a character's difficulty or reaction to the economic problem, stressing how Miller's language works out of socio-economic circumstances.

The key elements of pragmatic stylistics used in the given study include:

1. Speech Acts - the focus of the analysis (assertives, directives, commissives, expressives, declarations) according to Searle (1975).
2. Illocutionary Force and Perlocutionary Effect - every utterance is analyzed in terms of the intended purpose and its impact on hearer/audience.
3. Discourse Management - interrogation, confession, accusation, and directives are patterns of relations of power analyzed.
4. Expressive Tone & Emotion - how fear, guilt, despair or hope are coded in language, usually in expressives.
5. Stylistic Devices- repetition, exclamatory, courtroom register and metaphor are discussed as elements that enhance pragmatic force.
6. Quantitative + Qualitative Integration- the speech acts do not only count (distribution tables), but also demonstrate using textual snippets to demonstrate how pragmatic and stylistic decisions interact.



Collectively, these elements enable the paper to demonstrate how the plays of Miller incorporate language as action and style in which pragmatic roles (accusing, commanding, promising) are either supported or destabilized by stylistic elements (tone, repetition, register) to make a political and social commentary.

The current study will achieve this through the application of pragmatic stylistics to understand how Miller employed language to enact social commentary in his plays. The subject of interest is to explain how speech acts that speakers use in Miller's plays define the rendering of societal themes and the relationship of characters to their settings.

2.3 Speech Acts Theory

To speak is to act, and this is the argument of Speech Act Theory, introduced by Austin (1962) and developed by Searle (1975). Austin differentiated locutionary acts (the utterance), illocutionary acts (the intended purpose, e.g. commanding, accusing), and perlocutionary acts (the impact on the hearer). Searle (1975) has formulated five important categories namely assertives, directives, commissives, expressives and declarations. This model is especially applicable to political drama, in which the use of language can be seen as a tool of authority, compulsion or subversion. Although speech-acts methods have been used in literature, it is possible to explore the relationship between pragmatic functions and stylistic decisions in the plays by Miller. To fill the identified gap, this paper combines speech-act theory with a style analysis and thus demonstrates that the language used by Miller is not only effective in transmitting the desired meaning but also serves as an instrument of socio-critique.

2.4 Integration between Social Critique, Speech Acts, and Pragmatic Stylistics

In the dramas of Miller, the speech acts of assertion (e.g., an accusation), command (instruction or asking a question), promise (pledge or refusal), emotional utterance, and declaration (judgment or an excommunication) do not merely compose dialogue; they are performative acts which create ideological reality. At the same time, the pragmatic force of such speech acts is enhanced with the help of stylistic means such as register change, repetition, exclamatory structure, metaphor, irony, and rhetorical question.

As an illustration, in *The Crucible*, there are repetitive assertives such as "I saw Goody Proctor with the Devil!" assert control using exclamatory syntax and judicial language and convert the feeling of suspicion into a fact. In *The American Clock* some of the phrases used include, "We are ruined, Moe!" are written in colloquial and emotive style in order to dramatize social desperation of the Depression.

Combining practical functions and style realization, this research shows how language is applied in the plays of Miller as a mode of action (doing things with words) and style (creating meaning with rhetorical and linguistic means). This double strategy shows how drama serves as a location of ideological conflict where speech and style join to express criticism of the problem of political oppression and economic failure.

2.5 Gaps in the Literature

Although there is rich literature on Miller's themes and characterization, the ways of how speech acts functions in his political plays are not discussed enough. Moreover, the use of pragmatic stylistic in Miller's text is still novice, and most of the works did not engage the linguistic approaches complementing the social aspect analysis thoroughly. These gaps are addressed in this paper through analysing the political plays performed by Miller and the roles played by the speech acts in relation to the themes pillars for social critique.

3. Methodology

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3.1 Research Design

The research design used in this study is a qualitative research design with a pragmatic-stylistic orientation. It draws on *The Crucible* (1953) and *The American Clock* (1980) by Arthur Miller discussing the use of language as action (Speech acts) and as style (rhetorical and discourse features) to build social critique.

The research design contains:

1. Data selection: Two political plays by Miller that were selected because of their direct address topics of historical crisis (McCarthyism; Great Depression).
2. Units of analysis - Speech acts in utterances and dialogues that have pronounced speech acts.
3. Pragmatic component - Speech acts identified and will be analyzed with the help of the taxonomy provided by Searle (assertives, directives, commissives, expressives, declarations); these will be analyzed in terms of illocutionary force (purpose of the speech), and perlocutionary effect (effect on hearer/audience).
4. Stylistic component - Utterances that were also examined with respect to stylistic characteristics, such as register, tone, metaphor, irony, repetitions, rhetorical questions, exclamations, discourse management (interruptions, turn-taking, silences).
5. Quantitative dimension - Frequency of speech acts type tabled to indicate distribution patterns within the plays.
6. Qualitative dimension - The pragmatic functions are connected to stylistic realizations through close textual analysis to understand the way in which the plays created by Miller are made to generate ideological criticism.

Such a combination approach can guarantee that the research design involves both systematic categorization (quantitative) and interpretive analysis (qualitative) and is appropriate to reveal the interaction between language, style, and social critique in the political drama of Miller.

3.2 Selection of Texts

That is why the following two plays have been chosen for the analysis *The Crucible* (1953) and *The American clock* (1980). These plays have been chosen because these plays have political issues as their basis and also, these plays are significant in the context of Miller's plays. All these plays focus on issues of social and political significance and as such are good candidates for an analysis that is centred on the social critique.

3.2.1 *The Crucible* is chosen for presenting the McCarthyism and the climate of the fear and persecution in mid- twentieth century America in allegory. It is for this reason that the aspects of mass hysteria and its ramifications outlined in the play offer a fertile territory to examine speech act contributing to the play's strong social commentarial components.

3.2.2 *The American clock* is a play that presents a set of events depicting the American society in the time of the Great Depression that stresses on the vices of the societies and economics which took the lives of many people. Thus, given the fact that the play has multiple characters and more specifically that it has a fragmented narrative structure, this means that speech acts and their part in the play's depiction of the critique of capitalism and social collapse can be studied from a variety of angles.

3.3 Analytical Framework





The given research utilizes a synthesized analytical approach that incorporates Speech Act Theory (Austin, 1962; Searle, 1975) and pragmatic stylistics (Leech, 2014) ؛ (Black, 2020); (Short, 2015) . The structure is aimed to reflect how the plays by Miller employ language both as pragmatic action and as stylistic performance to create social criticisms.

1. Pragmatic dimension

- 1.1 Categorization of utterances into the five categories described by Searle (1975) namely assertives, directives, commissives, expressives, and declarations.
- 1.2 Determination of illocutionary force (intention of the speaker) and perlocutionary effect (the effect on the hearer/audience).

2. Stylistic dimension

- 2.1 Tone and register (legal/courtroom, spiritual, financial, idiomatic).
- 2.2 Discourse management (interruption, interrogations, sires, overlaps).
- 2.3 Stylistic devices (metaphor, irony, repetition, rhetorical questions, and exclamations).
- 2.4 Expressive feeling (fear, guilt, despair, irony, hope).

3. Quantitative-qualitative integration: Speech acts are tabulated and counted to display frequency distribution. Tables have qualitative commentary which forms a connection between pragmatic functions and stylistic realization.

4. Model of analysis (five steps):

- 4.1 Data selection - identify dialogues of *The Crucible* and *The American Clock* that are the most significant.
- 4.2 Identification of speech-acts - categorize utterances into the five categories of Searle.
- 4.3 Stylistic profiling - mention some stylistic features (register, tone, devices, discourse management) in such utterances.
- 4.4 Contextual interpretation - contextualize pragmatic as well as stylistic findings in terms of historical/political context (McCarthyism; Great Depression).
- 4.5 Synthesis - show the combination of pragmatic functions and stylistic devices to create ideological critique.

This structure is a way to make the analysis linguistically systematic (with the labeling of speech-acts) and stylistically sensitive (with focus on rhetorical and discourse elements) so as to create a holistic explanation of the performance of social critique in the plays by Miller.

3.3.1 Speech Acts Analysis

1. According to the first research objective, this paper will examine the conversation of the two plays by Arthur Miller; *The Crucible* (1953) and *The American Clock* (1980) and classify the conversations based on Searle (1975) categorization of speech acts; assertives, directives, commissives, expressives and declarations. This classification allows an objective recognition of the ways in which characters employ language to undertake social and political tasks.

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2. The identified speech acts will be evaluated in terms of their illocutionary force (the purpose of the speaker in their own opinion e.g. accusing, commanding, promising) and their perlocutionary effect (the effect that it has on the listener or audience e.g. fear, compliance, resistance and empathy). Such a dual approach explains the functioning of dialogue as a linguistic and dramatic action.

3. The analysis will then take into account how such speech acts lead to development of political themes and character purposes in the plays. Indicatively, *The Crucible* uses accusations (assertives) to stoke the fire of hysteria, whereas *The American Clock* uses promises and refusals (commissives) to reveal the weakness of the economy. In such a manner, speech acts are both structural and ideological factors that influence the critique of social and political structures expressed by Miller.

3.3.2 Pragmatic Stylistics

1. Along with the second objective of the research, the practical values underlying the stylistic decisions of Miller are also discussed. It comprises the situation when the speech acts take place, the connection between the interlocutors as well as the desired response of the addressee. These contextual concerns show that the use of language, at the same time, has dramatic and ideological uses.

2. The structural and stylistic features of the dialogue (tone, register, use of rhetoric, discourse management techniques, e.g. interruptions, turn-taking, silences) are given particular attention. These stylistic elements are discussed together with pragmatic force to show how these characters of Miller employ the use of language to impose authority, to oppose domination, or to articulate their emotional conditions.

3. The analysis also addresses the way in which the combination of speech acts and stylistic devices develops the dramatic framework of the works and assists in the social criticism of Miller. As an example, the hysteria created by repeated accusations in *The Crucible* (assertives + exclamatory syntax), and the dramatization of psychological impact of economic collapse through fragmented dialogues in *The American Clock* (expressives + colloquial register), are examples. Through a combination of pragmatic and stylistic approaches, the paper explains how language is employed in the plays to create dramatic conflict in the plays as well as provide ideological criticism.

3.3.3 Integrated Model of Analysis

This paper uses integrated pragmatic-stylistic model in the analysis of *The Crucible* (1953) and *The American Clock* (1980) by Miller. The model integrates the theory of Speech Acts (Austin, 1962; Searle, 1975) with the pragmatic stylistics (Leech, 2014)^٤ (Short, 2015); (Black, 2020) into six steps:

1. Data Selection - Major conversations of the two plays.
2. Speech Act Identification (Pragmatics) - Utterances that are identified according to the five categories of Searle where illocutionary force and perlocutionary effect are considered.
3. Stylistic Profiling (Stylistics) - This is the analysis of register, tone, rhetorical devices (repetition, metaphor, irony, exclamations), discourse management (interruptions, silences, overlaps), expressive emotion.
4. Quantitative Distribution - Tabulated counts of occurrence of speech acts with relation to speech tendencies.
5. Contextual Interpretation- Results associated with the socio-political contexts (McCarthyism; Great Depression).
6. Synthesis - Pragmatic functions and devices of style combined to indicate how language forms the social critique of Miller.

3.4 Data Collection

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The main data for this research involve the textual analysis of the plays chosen for the study. Certain dialogue episodes, monologues and scene/stage will be identified for speech act analysis as well as for studying pragmatic stylistic indicators. The data collection process will involve:

3.4.1 Close Reading

1. Screening of the selected plays to consider instances whereby speech acts are important to the socio-political status.
2. Identification of the significant speech act in the texts as well as pragmatic markers and stylistic features.

3.4.2 Contextual Analysis

1. Assessment of various factors which include historical and societal aspects surrounding the writing and performance of the plays.
2. Identification of what speech acts are performed and how they are affected by the historical context to the extent of producing their intended effects.

3.5 Data Analysis

The analysis of data follows a number of stages that are interconnected to provide the systematic classification of data and interpretive depth.

3.5.1 The identification of speech acts will be conducted using this method. *The Crucible* and *The American Clock* will be analyzed in an attempt to determine instances of performative utterances. The utterances will be classified according to the five types of speech act features provided by Searle (1975): assertives, directives, commissives, expressives, declarations. Under each speech act, there will be the illocutionary force (intention on part of the speaker) and the perlocutionary effect (effect on the listener/audience).

3.5.2 Quantitative Distribution: The incidences of every type of speech act will be organized into a table that will show how they are distributed in the plays. These numerical findings will be given in probability tables and figures. *The Crucible* and *The American Clock* will be compared using percentages in order to point out the tendencies of dominance (e.g., assertives in courtroom talk vs. expressives in economic desperation).

3.5.3 Pragmatic-Stylistic Profiling: The identified speech acts will be further discussed in terms of stylistic realization, which will include tone, register, rhetorical devices, repetition, exclamations, metaphor, irony, and managing discourse (interruptions, silences, turn-taking). It is a phase that combines pragmatic analysis (what the act does) and the stylistic analysis (how the act is made and presented).

3.5.4 Thematic and Contextual Interpretation: Lastly, the findings will be analyzed within the framework of historical and political context of the plays (McCarthyism in *The Crucible*; the Great Depression in *The American Clock*). Analysis will relate the role of speech acts and stylistic devices to further the plot, create ideological meaning, and facilitate social critique by Miller.

3.6 Ethical Considerations

This study is concerned with theatre, namely, the works by Arthur Miller, and there are no proper ethical issues with human subjects or personal data. Nevertheless, in order to facilitate academic integrity, the research will be guided by the ethics of literary studies. This comprises of appropriate referencing and

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citation of the sources with specific distinction between synthesised information and original knowledge. Also, the texts by Miller will be thoroughly analyzed pertinent to the aspect of textual evidence and healthy scholarly principles. The presentation of any new knowledge or findings and conclusions will be approached objectively and scholarly hence being part of a contribution to the existing literature on the political themes in the plays by Miller.

4. Speech Acts Analysis and Discussion in *The Crucible* and *The American Clock*.

This part presents a comprehensive analysis of speech acts in Arthur Miller's *The Crucible* (1953) and *The American Clock* (1980). It aims at questioning how Miller uses assertives, directives, commissives, and expressives to impose social criticism and/or interact with the power relations and moral dilemmas in the two pieces. The discussion highlights the pragmatic roles of these speech acts and explores how each is put into operation in the reshaping of the reality inside, as well as acting in the productions, and the specific socio-political background of the constructions. Moreover, the stylistic analysis will also question the rhetorical features and linguistic decisions that support the critical themes of the plays.

4.1 Speech Acts in *The Crucible*

The application of speech acts in *The Crucible* makes the cornerstone on which the structure of the communal life of Salem is built and later abandoned. The diffusion of slanders, the challenge to authority, the competition of ideological models, all these issues, work together and promote the further growth of the collective hysteria and create an ultimate crisis of moral sense.

Table 1: Speech Acts Distribution in *The Crucible* and *The American Clock*

Speech Act Type	<i>The Crucible</i> (%)
Assertives	40%
Directives	25%
Commissives	15%
Expressives	10%
Declarations	10%

Analyzing Table 1, it is obvious that assertive speech acts are used to the largest extent, occupying 40 per cent of all the speech acts identified. This domination is mainly due to the reliance of the characters on assertions and accusations, which are one of the key processes in the story of the mass hysteria and the following witch trials. An example is the conspicuously assertive statement of Abigail Williams that she saw a witchcraft and thus forms another pivotal moment in the story, adding to the paranoia of the whole society.

1. Assertives in *The Crucible*

According to the recent findings of the research, the number of utterances that are considered to be assertive is approximately forty percent of all speech acts, which proves the importance of assertive utterances in the declamation aspect of social interactions. These high rates of such utterances support the opinion that these utterances are simultaneously a means of condemnation and blame and the process of creating a communal world in the theocratic micro-world of Salem. As such, these asserts are never just the passive reproductions of the truth, but rather functions as an active result in the constant reorganization of the social stratification, proactively responding to the allegations of witchcraft, and, thus, adding to the moral and ideological conflict issues, which cross the society.





Extract

"I saw Goody Proctor with the Devil!" (Abigail Williams, Act 1)

Pragmatic Analysis: An analysis of the illocutionary meaning that Abigail carries shows that her utterance acts as an act that attributes witchcraft to Elizabeth Proctor. This first act creates the first component of a cause-effect chain that leads to the ultimate triggering of the Salem trials. The obvious outcome is a perlocutionary one whereby all-proofs of fear, paranoia, and communal hysteria are created; the things that Abigail says are spread throughout Salem, further fuelling and increasing the already existent anxieties. This statement is performative and produces new social ontology, when the accusations become true, and the truth is instrumentalised to secure political power.

Stylistic Analysis

Tone: Communicative situational attitude of Abigail is defined by stern and dictatorial tone where she expresses her dominant role that goes beyond her group of female peers, to include magistrates. The tone of her rhetoric can be described as one of desperation into the backdrop of a pompous register, and, in its turn, can be divided into unhurried strategic choices on how to support her argumentation. She also uses the exclamatory forms repeatedly to emphasize her charges, thus making her discourse easier to be persuaded.

Rhetorical Devices: One of the unique aspects in the rhetorical displays by Abigail is her exaggerated appeal to the Devil. This hyperbolic linguistic strategy contributes to the moral panic and dramatization of the story of a passionate witch hunt. The mention of the Devil as the literal personification of all evil that can be, raises the voice of Abigail as both inexplicable and inevitable which further abuses the absolutist position that she chooses to take.

Syntax: It is important to note as far as syntactic composition is concerned that Abigail prefers short, declarative sentences thus avoiding ambiguity as she causes an impression of unquestionable self-confidence. These structures are among the best reminders of her gravitas thus effectively presenting the gravity of her speech to the audience.

2.Directives in *The Crucible*

The second speech act that is most frequently recorded in the play, *The Crucible*, by Arthur Miller, is the directive speech act, which occupies the most successful quarter of the overall speech in the play, without taking into account. Such directives as those of Judge Danforth or Reverend Hale are meant to maintain an order in a procedure and to carry the legal system strictly observed. These orders are embodied through the forms of order that force characters to confess or to plead guilty so as to assert ideological power of the Salem court.

Extract

"You must confess, Elizabeth!" (John Proctor, Act 4)

Pragmatic Analysis: The direct tactic used by Proctor is not only a directive to keep Elizabeth alive but also a strategic causative agent which she is hoping to keep her at such a crucial point. It has an exceptionally coercive illocutionary force that threatens to put Elizabeth into compliance with the request of the court or to face the imminent death penalty. In its turn, this means that the perlocutionary impact on Elizabeth can be viewed as an ethical crisis, where the motivation a tendency to preserve self-wise opposes the devotion to personal principles.

Stylistic Analysis

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Tone: The tone is expressly imperative and gives the statement an urgency that connotes the urgency of his crisis. The power relations that exist are also brought out in the harshness of his command.

Rhetorical Devices: The imperative of the sentence "You must confess" is used to increase the urgency of the emotions and foreshadow the imbalance of power.

Syntax: Syntactic form is also chosen to be simple and straightforward and therefore it emphasises the definiteness of the command and indicates that no scope of negotiation exists.

3. Commissives in *The Crucible*

The commissive acts are about fifteen percent of the speech acts in *The Crucible*, serving as promises or moral binding and a litigation that clarifies the ethical issues the characters face, specifically those involving veracity and jurisprudence. Though they are less common than the rest of pragmatic categories, these commissive utterances make a significant contribution to stipulating the intricate contradictions between self-preservation and moral sanctity. However, as being the minor element of the greater pragmatic taxonomy, commissive utterances play the key role in defining the complex intersection between moral sanctity and self-preservation.

Extract

"I will not lie to save myself." (John Proctor, Act 4)

Pragmatic Analysis: The commissive speech act is one of the ethical obligations demonstrated by Proctor, which highlights his devotion to veracity and integrity. Its illocutionary power shows an artificial rejecting of the constricted confession made under duress by the tribunal, and its perlocutionary power an apotropaic refusal of jurisprudence.

Stylistic Analysis

Tone: The seriousness of the assertion made by Proctor makes the moral strength of his speech more impressive; the clarity and the truthfulness of his words make the image of his determination more and more invincible no matter what temptation can provoke him to feel.

Rhetorical Devices: In the refrain, when the speaker declares that he will not, the repetition of the negation sounds serves the same purpose of creating the phonetic echo, making Proctor even more determined; his linguistic rationale is that, shortly enough, he will declare the hypocrisy of his generation.

Syntax: The formal aspect of the ethics represented by Proctor is emphasized by the simplicity and declarative style of the language he uses, at the same time defining the impossibility of another line of action.

4. Expressives in *The Crucible*

In *The Crucible*, speech acts of expressive speech constitute around ten percent of all the speech acts in the play, thus insisting on the importance of such speech acts as part of the broader communicative economy of this play. These expressions add to the bright idea of the psychological conditions of characters and, at the

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same time, predetermine the repetitive patterns, i.e. guilt, fear, and lack of duty, which are inherent in the writing. These expressions are being rather rare, though the touch of emotion that blackness is infused with cannot be neglected; nevertheless, they hold a relatively minor place in the context of the lower-profile actions among the characters that drive the drama.

Extract

"I cannot, I cannot believe it!" (Elizabeth Proctor, Act 4)

Pragmatic Analysis: The utterance that Elizabeth makes about herself is descriptive as she explains the visible shock of receiving information that her husband has resolved to face death instead of cope with the complex pain of trying to cope and betrayal that comes with fighting battles of life alone. The illocutionary force in this case is the emotive catharsis whereas the perlocutionary effect is a socially desirable appeal to the audience. The tone of her outrage allows to understand the psychological burden of Salem trials on the person under consideration and thus better to understand the sociocultural processes that were inherent to that historical period.

Stylistic Analysis

Tone: The exclamatory mode is a strong, vehement, and emotional passion that is reflected in Elizabeth.

Rhetorical Devices: The usage of an exclamation sign in this text serves as an instance of a rhetorical device designed to enhance emotional appeal, guiding the reader to a realization of the raw emotion portrayed by Elizabeth in situations that need internalizing of incidences.

Syntax: Fractured syntax is symbolically used to inform the audience of how Elizabeth has collapsed in terms of her psyche and demonstrates pictorially that her mental functions, when faced with intense stressor factors, are in disarray.

5. Declarations in *The Crucible*

In *The Crucible*, declarations take about ten percent in the total of all oratorical actions of the play and these serve as formally juridical statements which outline the most decisive points of the narrative structure. These declarations, usually in the setting of protest struggles and supposedly generated to give rise to a judicial formulation, or to a dispositional determination in their conjunction with excommunication authorized by ecclesiastical courts, give us salience indications of drifts in the drama. Although these declarations are relatively very few, they still are invaluable signs to remind the reader of the ultimate power of the court and of the ideological confrontation which, in the Salem context, would become more and more evident and more and more violent.

Extract

"You are hereby excommunicated!" (Judge Danforth, Act 3)

Pragmatic Analysis: Every utterance has an illocutionary force, which is especially clear when it comes to a detached and final judicial decision. The perlocutionary effect of subjecting to life imprisonment without prospects of release has the effect of increasing the force of power allocation and this is what encourages the increasing sense of inability in the modern judicial system. The statements can therefore be taken into interpretation as institutional representations of social control which are tools that help uphold the ideological apparatus that has been set up through dramaturgical development.

Stylistic Analysis

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Tone: The register used in the discourse clearly indicates that it is oriented to scholarship but at the same time suggests the expression of a categorical statement concerning the superiority of the judicial authority, therefore, there may be some philosophical argument within it, which can be falsified only in case of a change of the point of view.

Rhetorical Devices: The use of official language is also a rhetorical device used to emphasize the solemnity of the procedures, especially when he says in an official tone that he has excommunicated you, which helps to understand the legalistic point of view that pervades the whole system.

Syntax: The presented statement has established itself as a major antecedent through displaying the conclusive finality and the unquestionable integrity of its structural form; the linguistic options that it contains describe a purposeful reaction to the deterministic nature of institutional power.

Based on a pragmatic- stylistic analysis of the speech acts deployed by Miller in *The Crucible*, the given work explains the diverse rhetorical operations and linguistic preferences, which serve to encode the processes of capitalism and general societal order, and in this way precondition the topical problems. It is important to note that assertive forms of speech constitute more than forty percent of the corpus, and thus demonstrate a vivid preponderance of statements indicating assertions in the play. The percentage of speech acts that does express something in the form of expressive acts is approximated at ten percent, and represents the all-encompassing emotional tumult, which falls through the case. The commissive acts are used as indicators of the moral calculation within the character including Proctor who is about fifteen percent of the corpus. Lastly, there are declarative acts or the part that was also around ten percent and that is where you can see that the court of Salem was decided on making its rule sound and viable using practically unquestionable authority. Miller does not just use these speech acts as narrative devices rather he uses them as a means of failing to socializing the society, thus making the pressures of mass hysteria and the physical inflexibility of the judicial system look desperate. As a result, the linguistic addresses, which are inherent to the play, can be viewed both as tools of oppression and as the form of moral courage; such a paradox is conveyed ironically by the elaborate construction of an ideological paranoia and subtle play of forces between power, justice, and shared sense of community.

4.2. Speech Acts in *The American Clock*

In *The American Clock*, speech acts operate as a key reflective tool in explaining the relevant emotional, psychological, and sociocultural levels of the play. These incidents are strongly related in their frequency and severity specific to the declining economic situation and the domestic conflicts according to which the characters are pushed. Drawing on a pragmatic-stylistic approach to analysis, the paper will show how speech acts influence complex interpersonal relationships and introduce the socio-critical commentary between the verbal lines of the actors.

Table 2: Distribution of Speech Acts in *The American Clock*

Speech Act Type	<i>The American clock</i> (%)
Assertives	30%
Directives	20%
Commissives	10%
Expressives	25%
Declarations	15%

The speech-act analysis of *The American Clock* proves that the underlying central modalities that propel the play to construct the emotional and socio-cultural narrative are the characteristics of assertive and expressive utterances. Assertive speech, which represents some thirty percent of total speech, is employed most

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frequently to explain the great depression and accompanying individual consequences. Instead of simply showing the event of death and systemic failure of the American capitalist paradigm work, the playwright takes the audience through a logical rigor mortis explanation of the general sense of disillusionment that has followed.

The second most common type of speech act would be expressive which contains almost twenty five percent of utterances. These serve to shed light on the emotional reaction to the financial meltdown, thus creating the psychological impressions that were carried by persons as well as families as they mourn, pan their temper and frustration. In this respect, expressives act as a medium that might be used by the audience to sympathize.

Approaching one-fifth of all corpus are the directives, used to instigate emotional fortification and survival in the current economic direness. The comparably limited number of commissives, having reached about ten percent, marks that people give personal vows not to yield to the pressure provided by life but that these vows are often undone by dominant economic systems. Such declarations, done at key points of recognition or announcement of economic failure, that constitute about fifteen percent of promulgated actions, are activated; aspect service of infrequency here are salient indexes of the long-term secondary character of individual agency to the exertions of a dominant system and shocks.

1. Assertives in *The American Clock*

The percentage of assertive utterances of the dramaturgical corpus of *The American Clock* comprises about thirty per cent of the overall amount of utterances, which makes it possible to emphasize their importance in dramatizing the failure of the system of financial relations and their use in explaining the OP resultant effects upon the interwoven subjectivity of individual characters. Such statistical preponderance gives greater rhetorical force to these statements as tools of expressing systemic fall and the associated sociocultural effects. These are not just empty words; they have a dual role, which consists of helping to establish the historical discourse around proprietary claims and correcting them on the current economic malpractices. In turn, they give a critical narrative structure, which eases the analytical understanding down to capitalist structures and the processes of the system which perpetuates these structures.

Extract

"The bank's failure crushed our dreams." (Baum Family, Act 2)

Pragmatic Analysis: Even in the extract itself, in a stricter sense, the assertive formulation is more than an account of loss in the form of a declarative catalogue of it, still, it assumes the performance of a search-light exposition of the then current paradigm of Capitalism. The illocutionary force of utterance as it similarly has been described is the impaction of the personal anguish occurring as an upshot of economic determinism. The perlocutionary effect it has will to coerce the audience not to think of the human costs related to the crisis, something that is more than the too simplistic quantitative indices that are calculated within the precincts of the scope of the magnitude of financial turmoil. Based on this assertion, what has been proclaimed is indeed a synthesis, but it does not merely purport the nominal values of an economic dislocation but also the final demise of the American Dream.

Stylistic Analysis

Tone: The tone used in this text is matter-of-fact, thus it creates an implicit aura of inevitability and realistic sense of pragmatics in the sense of the loss, but avoiding hyperbole. This literary device has a very straightforward and plain voice, considering the blunt realities the main characters are to face at the moment.

Rhetorical Devices: The use of metaphors reimagining is one of the powerful types of visual rhetoric that have been used in the manuscript and hence heightening the affective weight and disappointment that the characters go through.

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Syntax: Simple sentences and uncomplicated structures of sentences make the imminent decline in the financial positions of the characters and the aspirations that were here to support them; this is in line with supporting the insistence of the loss.

2. Directives in *The American Clock*

In *The American Clock*, directives represent about a quarter of all speech acts, and they occur in the form of advisories or exhortation, designed to help the protagonists negotiate the harsh economic reality that shapes the world in which the events take place. In contrast to the imperatives in *The Crucible*, which are used to produce resistance and community solidarity instead of coercive influence, the commands in the latter act as tools of control and manipulation, and they keep conformity and dissent in the Puritan social structure. Thus, the use of directions in *The American Clock* is organized in convergent ways and made collaboration between individuals experiencing economic crises.

Extract

"Stay strong, we will rebuild." (Baum Family, Act 3)

Pragmatic Analysis: The illocutionary force of utterance can be taken to mean exhortation, which is a specific speech act but according to Austin (1962) is aimed at convincing and mobilizing the recipients. This strategic implementation plays a role of maintaining the commitment of the beneficiaries in situations that are deemed hard to conquer. Subsequently, its perlocutionary impact is associated with the emergence of a feeling of relatedness and hopefulness, hence encouraging the respondents to take part in resilience-related efforts.

Stylistic Analysis

Tone: The excerpt states the supposedly positive approach, which is immediately stained with a tragic irony, with the limitations in question fitting the forecasting of reconstruction practices by futurists that policymakers had to fight. The analysis of the discourse approaches it is empty, as compared to the facts of systemic economic disintegration, and hence recent theories of political discourse can and must be criticized in particular, to identify their strengths and weaknesses.

Rhetorical Devices: The use of rhetorical devices, including the refrain repeated many times, serves as a promise of appeal, full of urgency and, possibly, almost palpable fear of desperation, which can be ascribed to the overall system failure in dysfunction. The trend is a more widespread one, in which hope is made transient in the environment of a large degree of socioeconomic segmentation.

Syntax: The imperative form, and its persistence, comprises the tactically opportunistic exhortation that is opposed to that of the declarative, which we claim to rebuild. Such is aimed at producing a feeling of urgency, yet at the same time to emphasise the intrinsic volatile nature of the story; this is a standard trick used to effect group mobilization in times of crisis.

3. Commissives in *The American Clock*

Approximately ten percent of all utterances are commissive and therefore this predicts the usage of promises and commitment as a rhetorical device during financial crisis. However, these liberal statements are often abated by the larger structural factors; as often as people make promises to overcome their self-suffering lives, they always require some conditions that are outside of their control.



Extract

"I promise we'll make it through." (Baum Family, Act 2)

Pragmatic Analysis: The commissive role connotes that there is a binding requirement to continue to endure large-scale pain. However, the perlocutionary effect is highly diluted by the economic instability experienced ubiquitously in the story, hence making the characters unsusceptible to changing more macroeconomic forces.

Stylistic Analysis

Tone: This tone used is used to indicate that promotion to struggle is effectively a type of intrinsic drive; nevertheless, the climate of intense poverty defining the modern economic environment makes the projected success more or less impossible.

Rhetorical Devices: The clause that creates a future tense, we will make it through, serves as a symbol of hope but this hope is put into context by the understanding that the main characters are under the influence of circumstances outside their sphere of influence.

Syntax: The strictness with which the sentence is made, gives us a sense of analytical accuracy; and the lack of elaboration beyond it, adds to the natural vagueness inherent in the proposition itself.

4. Expressives in *The American Clock*

The use of expressive forms of communication which contribute about a quarter of all communicative act in *The American Clock* is aimed at highlighting the psychological depths of the great depression on play central characters. Some of the linguistic modalities which invoke emotional commitment to the main characters include lamentation, rage, and hope. As a result, the overt use of these devices of expression describes an elevated field of psychological landscape that the story is predicting.

Extract

"How could this happen to us?" (Baum Family, Act 3)

Pragmatic Analysis: This illocutionary component proves expressiveness, and it is strong enough to provoke shock and disbelief. It sums up the emotional storm which the characters are going through as they struggle with the economic meltdown. This perlocutionary effect is to make the audience participate in the emotional disorientation and frustration of the characters and hence make the economic crisis personal and devastating.

Stylistic Analysis

Tone: The rhetorical question creates the feeling of powerlessness and disillusion. It highlights how ridiculous the situations of the characters are, thus making the emotional crisis of the characters even more apparent.

Rhetorical Devices: The rhetorical question is used to express a deep feeling of injustice, and thus, to question the systemic breakdown that caused the collapse.

Syntax: The plain structure of the question indicates the chaos and confusion of the characters hence acting as a sign of their inability to accept their situation.



5. Declarations in *The American Clock*

In *The American Clock*, the use of declarative utterances is a rather small percentage of the overall production of speech acts, about fifteen percent. These claims are, however, used strategically, as foreshadowing of change in the society or chapters that turn points in the storyline. As an example, the pronunciation of the fall of an economic order or the possible break-up of the order can be used not only to emphasize the entrenchments of the social and economic systems, but to inform us of the natural unethical consequences which the characters have to face. Using such an analysis, the scenes outline the andragogical forces within the framework of interpersonal action in the context of a broader socioeconomic and cultural world, thus providing, the objects of the contingent influence of fates, with a critical ideograph.

Extract

"*The bank's failure is complete.*" (Narrator, Act 1)

Pragmatic Analysis: The illocutionary statement of the discourse which is discussed is a strong evolutionary utterance about the collapse of the banking system and this is one of central themes in the subject of social linguistic analysis of the Great Depression. On the perlocutionary level, the speaker is trying to instil in the audience a sense of acute awareness of breakdowns in the system, which will make the situation as miserable as possible. This is also a major epistemic point which warns both sides to the conversation and the audience alike that the damage done is irreparable and strengthens the argument that the economic system is being graphically precisely changed.

Stylistic Analysis

Tone: The text is written in the strictly factual register, which, consequently, increases the severity of the situation perceived. Such sadness comes out as a result of the crisis being brought to the brutal open in an absolute sense where there is no possible way to turn it back.

Rhetorical Devices: In terms of rhetoric, the imperative sentence is used in the sense of the terminal end of the system with the help of the absolutely final word in the sentence is complete. It is a highlighted and final statement that makes a clear understanding of the impossibility of success.

Syntax: Syntactically, the construction is made of a single declarative clause and this supports the clarity and decisive character of the proclamation. The brevity of the phrase increases the rhetoric effectiveness of the statement; thus, it avoids the possibility of confusion about the final outcome.

The distribution of the speech acts in the American clock enlightens the emotive and psychological consequences of the great depression as felt by the characters in the film. The assertives form about a quarter of verbal repertoire, and thus imply personal and institutional accounts of loss and consequent breakdown. Most expressive utterances occupy around a quarter of the corpus showing how deep the affective disorientation is and the human price set by modern economic environment. Imperatives, and a fifth of the declarations, act as predictors of optimism and inertia to do with recovery after setbacks. The rates of commissive and declarative modalities are rather low the percentage rates of them are about 10 and 15 per cent. respectively and the overall tendency of infeasibility in the production of individual commitments is indicated, with the marginal importance of the whole economic system brought into the limelight.

4.3 Qualitative Analysis in Relation to Quantitative Findings

- I. **Assertives:** The position of extensive use of assertive speech that works all over *The Crucible* acts as a tool of linguistic means to provide authority and strengthen social inequalities that already exist.





Such aggressive rhetoric is used by some principal characters, especially John Proctor and Reverend Hale, to strengthen the moral and religious orthodoxy.

- II. **Directives:** The *Crucible* has a significantly higher rate of directive speech acts, with a 25 percent proportion, compared to the comparative work. These directives are exercised by those in high authority, especially in the court process where judges make an expressive sentence, which, ironically, aims at bringing the witch trials to a halt.
- III. **Commissives:** Although they are less prevalent in both plays, commissives still have the important connotation. They are true reflections of significant commitments and pledges, including the refusal of Proctor to affix a counterfeit confession in *The Crucible*. Commissives in *The American Clock* refer to individual pledges to overcome economic challenge, despite being disproved subsequently by the circumstances shown.
- IV. **Expressives:** The expressive utterances have been estimated to make up about 25% of the dialogue in *The American Clock*, and carry a strong emotional charge unlike the relatively low emotive speaking in *The Crucible*. This linguistic variation is associated with the thematic differences: the former is characterized by the realistic portrayal of the physical, emotional reactions to economic poor state, and the latter is focused on social reproach.
- V. **Declarations:** The declarations are also quite common in both plays, 10 percent in *The Crucible* and 15 percent in *The American Clock*. The declarations in *The Crucible* play are more likely to focus on key moments in the court, and in *The American Clock* play they show a revolution in society and self-discoveries.

Following this combination of quantitative and qualitative investigation, one will find a subtle description of the role of the use of speech acts by Miller in the progression of both narrative elaboration and the increase in sociopolitical commentary in both works.

4.4 Interplay Between Social Critique and Speech Acts

A fruitful focus on the intersection of social criticism and speech acts in the politically charged playwriting of Arthur Miller provides the means to reveal how language would serve both as a dramatic effect and a tool of social-political power. In the framework of *The Crucible*, the procedural actions of accusation, confession, declaration cannot be regarded as purely pragmatic acts of communication, but rather as stylistic devices that summarize the processes of ideological domination. The use of accusatory assertives and coercive orders works to heighten the hysterical feel, but the use of commissives, as Proctor rejects a forged confession, is a typical organizational action as opposed to an organizational terminal action, and points to a passive mode of action that becomes a morality agitating to institutional privileges.

The speech acts of expression in *The American Clock* play an important role in the cognition of emotional restitution processes in the context of the Great Depression. The incongruent narrative, in the form of emotionally coloured, ambivalent phrases, create the stylistic effect which conforms to the precarious economic and social context of the age. Empirical research has shown that commissive utterances are often subverted or underserved, and that the chances of recovery are as dangerous as the themselves.

Based on this, social critique and speech category that are closely related in the framework of dramaturgy of Miller explain the notion that speaking has two interrelated and determinative levels: a pragmatic level which involves the utterances have a social effect, and a stylistic level which provides a degree of ideological power. Assertives and directives in *The Crucible* serve to enforce hierarchical authority in a pragmatic manner, and stylize a mood of hysteria and consumerism; in *The American Clock*, expressive and commissive behaviors perform the roles of both pragmatically clarifying economic desperation and stylistically, lost in fragmentation and emotional appeal. It is this two-sided view that shows that the



language of drama as it is used by Miller can be not necessarily use of description but it can also be use of performance which can be used to build an authority and challenge oppression. This study provides a realistic template in understanding how the works of Miller can be used to analyze the pragmatic role and the stylistic effects of language to work and criticize sociodrama-political realities.

5. Conclusion

In this work, speech acts theory and pragmatic stylistics in the political plays of Arthur Miller, *The Crucible* and *The American Clock*, are examined and applied in order to discover how language can be utilized as a commendation of social critique and political commentary. To answer the first research question, the analysis shows that one of the key issues in Miller analyzing the society and politics is the speech act in these plays. Particularly, the demonstration of assertive speech acts in *The Crucible* magnifies the ideological conflict and the paranoia in Salem, but directional speech acts would bring out the power relations. Equally, expressive and commissive speech acts in *The American clock* depict the emotional and economic conflicts of characters in a period of The Great Depression, which can be viewed as a tactic on capitalism and social disparity.

Answering the second research question, the paper has demonstrated that the methodological application of pragmatic stylistics can enhance the appreciation of these plays as it becomes clear that language is performative. The speech acts analysis could help readers to understand how Miller manipulates linguistic strategies to challenge the use of power to criticise social injustices and to communicate with the politics of ideology. Finally, the evolutionary power of speech is prominent in the plays through presenting a strong case that literature can be such an influential source of political expression.

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