

دراسة تداولية - أسلوبية في قصيدة توماس هاردي "في الظلمات"

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وزارة التربية / المديرية العامة للتربية في محافظة بابل

الملخص:-

يتناول هذا البحث السمات التداولية-الأسلوبية في قصيدة توماس هاردي (في الظلمات) مركزاً على كيفية تفاعل العناصر التداولية واللغوية الأسلوبية في نقل معانٍ أعمق تتجاوز المعنى الحرفي للنص. يستند التحليل إلى مقاربات علم التداولية، ولا سيما ما يتعلق بدور السياق، ونية المتكلم، والتضمنين، إلى جانب السمات الأسلوبية مثل: المعجم، والصور البلاغية، والنبوة، والبنية الشعرية. تعد قصيدة هاردي غنية بالدلالات العاطفية والفلسفية، وتعكس موضوعات مثل اليأس، والعزلة، والشك الروحي، وهي موضوعات لا تظهر فقط من خلال المحتوى الدلالي، بل تتجلى أيضاً في الاختيارات الأسلوبية الواعية للشاعر.

يعتمد البحث على نموذج ليتش (1981) في علم التداولية، الذي يركز على ملاءمة التعبير ونية المتكلم، ويطبّقه على استخدام هاردي للغة المجازية، والرمزية، والبنية الشعرية. ومن خلال تحليل الرسائل الضمنية التي ينقلها الشاعر عبر مؤشرات أسلوبية وسياقية، يكشف البحث عن تعقيد المعنى متعدد الطبقات في القصيدة. كما يبرز التفاعل بين الشاعر والقارئ، حيث تتوقف عملية التفسير على الإشارات النصية ومدى وعي القارئ بالسياق وقدرته التخيلية.

وفي الختام، توفّر المقاربة التداولية-الأسلوبية في هذا البحث فهماً دقيقاً لقصيدة In Tenebris، مبيّنة كيف تُوظّف اللغة بوصفها وسيلةً للتعبير وأداةً لإثارة استجابات وجدانية وفكرية مشتركة.

الكلمات المفتاحية: (التحليل التداولي-الأسلوبي، توماس هاردي، في الظلمات، المعنى التداولي، الأساليب البلاغية، التأويل الأدبي، السياق، نية المتكلم، اللغة المجازية).

***Pragma Styllstic Study In Thomas Hardy's
"In Tenebrirs"***

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Abstract

This study investigates the pragma-stylistic features in Thomas Hardy's poem In Tenebris, focusing on how pragmatic and stylistic elements work together to convey deeper meanings beyond the literal text. The analysis combines insights from pragmatics particularly the role of context, speaker intention, and implicature with stylistic features such as diction, imagery, tone, and structure. Hardy's poem is rich in emotional and philosophical undertones, reflecting themes of despair, isolation, and spiritual doubt. These themes are not only embedded in the semantic content but also .shaped by the poet's deliberate stylistic choices

The study draws on Leech's (1981) model of pragmatics, which emphasizes appropriateness and speaker intention, and applies it to Hardy's use of figurative language, symbolism, and poetic structure. By examining how Hardy communicates implicit messages through stylistic and contextual cues, the research reveals the layered complexity of meaning in the poem. Furthermore, it highlights the interactive relationship between the poet and the reader, where interpretation depends on both textual signals and the .reader's imaginative and contextual awareness

Ultimately, the pragma-stylistic approach in this study offers a nuanced understanding of In Tenebris, showing how language functions not only as a medium of expression but also as a tool for evoking shared emotional and intellectual responses.

Keywords: (Pragma-Stylistics, Thomas Hardy, In Tenebris, Pragmatic Meaning, Stylistic Devices, Literary Interpretation, Context, Speaker Intention, Figurative Language).

Chapter One

Introduction

1.1 The problems

The idea that there is no conventional method to differentiate between literary and non-literary discourse has gained popularity in recent years. Both spoken and written language use the same linguistic resources; metaphors and similes are examples of figures of speech that appear in both types of writing. (Leech 1986: 154)

The discussion explores how certain rhetorical devices may prove to be more impactful in literary discourse compared to non-literary contexts. It is argued, for instance, that metaphorical expressions tend to have a stronger effect in literary texts because they are often embedded within a cohesive framework, thereby enhancing the overall meaning. This contrasts with the sporadic and frequently clichéd use of metaphors and similes in everyday speech, which often lack depth. It is reasonable to assume that literary discourse differs from ordinary conversation and some forms of written communication. Published literary works undergo extensive processes of deliberate structuring and revision. Even in fictional dialogues, the typical features of spoken language such as slips of the tongue, repetition, ellipsis, and ambiguous references are rarely portrayed, except occasionally for comedic purposes.(Ibid)

Moreover, written texts are generally directed at an absent audience. Even something as mundane as a shopping list is written for a future self, one that is not yet aware of the current contents of the kitchen. Similarly, personal diaries, although seemingly written for the author alone, are often revisited later. This delayed readership can lead to surprise at one's own past thoughts or remarks, or even a failure to recall events that once held significant meaning.(Ibid)

That is, in almost any written text an element of 'decentreing' enters in: even if we are addressing ourselves, it is a future or other self, who does not necessarily know all that we do; hence the need for shopping lists. (Black, 2006: 3)

The study is based on the following research questions:

- 1- What is the pragma stylistic ?
- 2- What are the speech act types that manifest in the selected Hardy's poem?
- 3- Are the identified speech acts significant for meaning of this poem?

1-2 The Aims

The study was primarily meant to identify and analyze the various speech acts that manifest in the Thomas Hardy's In Tenebris. The study further attempted to demonstrate how the identified features project the messages that Hardy want to send in this poem by using the framework of Speech Acts theory. Hence, the analysis was meant in general terms to show how the language of the speech is organized in this poem.

1-3 The hypotheses

This study is hypnotized there is a messege that Thomas Hardy wanted to say Pragma stylistic can illustrate and reveal some ambiguities and help to understand more about the poet intention and what his messege want to say.

1-4 The Limits

This study is limited at use pragma stylistic as approach to indicate the speech act of Hardys' In Tenebris.

1-5 The Value

It is hoped that this study will serve as a valuable resource for both educators and students who are engaged in the exploration of linguistic phenomena, particularly those interested in stylistic and pragmatic dimensions of language. By shedding light on the functions and effects of rhetorical and literary devices, this research aims to enhance the analytical skills of learners and support teachers in developing more informed, linguistically aware instructional strategies.

Section Two

2-1 The Pragmatics

According to Leech (1987), the study of pragmatics involves exploring meaning that emerges not from the structural or lexical characteristics of language itself, but rather from how spoken or written expressions are employed within specific situational contexts. This approach emphasizes the functional and contextual dimensions of language use, focusing on how meaning is shaped by the interaction between speaker, listener, and environment.

Wales (1989) defines pragmatics as a field that focuses on the interpretation of meaning as conveyed through actual language use, emphasizing the communicative function of utterances within real contexts, rather than analyzing isolated grammatical structures or abstract propositions.

Yule (1996) explains that pragmatics is primarily concerned with how meaning is conveyed by a speaker or writer and how it is understood by a listener or reader. Rather than focusing solely on the literal definitions of words or syntactic structures, pragmatics explores how meaning is shaped by the speaker's intent and the communicative context. Contemporary perspectives on pragmatics further expand this view by examining how words, phrases, and complete sentences

acquire meaning in use, with particular emphasis on the intended meaning behind utterances.

2-2 Stylistics

Stylistics is commonly recognized as a discipline within modern linguistics that focuses on analyzing language choices in both literary and non-literary contexts. As referenced in Osuala (2009), the *Literary Dictionary* defines stylistics as an area concerned with examining literary style in depth, as well as the linguistic patterns adopted by speakers and writers outside literary settings. Osuala herself expands on this view by defining stylistics as the systematic description and analysis of linguistic variation as it occurs in actual communicative practice.

This understanding aligns with the earlier definition by Allan et al. (1988), who characterize stylistics as the linguistic study of language variation shaped by contextual factors, particularly within literary expression. Their definition emphasizes the attempt to develop analytical frameworks that explain the language choices made by individuals and communities based on situational and social variables.

In essence, stylistics is concerned with the investigation of style, which may be understood as the unique and purposeful manner in which an author employs the linguistic tools available within the constraints of time, dialect, genre, and communicative intent (Spencer, 1971). Similarly, Enkvist et al. (1971) offer a multifaceted perspective on style, portraying it as more than mere surface expression. They describe it as encompassing various aspects such as individual linguistic preferences, deviations from linguistic norms, and patterns that extend beyond the sentence level, forming broader textual relations.

2-3 Speech Act Theory

The act of speaking a language encompasses more than the mere production of grammatically correct sentences; it involves the capacity

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to influence and alter one's surroundings through verbal expression. Pragmatics, as a branch of linguistics, emerged from foundational work carried out by philosophers of language and theorists of speech acts in the early to mid-twentieth century. Key figures such as Ludwig Wittgenstein, J. L. Austin, John Searle, and H. P. Grice laid the theoretical groundwork for the discipline. In his influential lectures during the late 1930s, the Oxford philosopher J. L. Austin demonstrated that language serves not only to describe reality but also to perform acts that may shape or transform it.

Pragmatics, in its simplest terms, may be understood as the study of language in use focusing on how meaning is constructed and interpreted in everyday interactions. By the 1980s, as noted by Thomas and other scholars, pragmatics became widely discussed and was often characterized by concepts such as "meaning in use," "meaning in interaction," and "speaker-intended meaning." These definitions reflect the shift from viewing language as a static system to seeing it as a dynamic tool shaped by context, intention, and social function.

Years later, a similar definition was proposed by Yule "the study of intended speaker meaning." Moreover, the background for the development of pragmatics as a new discipline cannot be traced without considering it in the light of the theory of speech acts. As it was already mentioned, according to Austin, the mere act of speaking is "doing things with words." Indeed, for him, "all sentences are speech acts" Pearson & Villiers (2009, : 207)

Yule (2006) emphasizes that understanding an utterance goes beyond interpreting its literal meaning; it involves grasping the speaker's intended communicative purpose. In everyday interaction, listeners typically recognize not only *what* is said, but also *how* it is meant to be taken whether as a request, command, question, or statement. These functional interpretations of utterances are referred to as *speech acts*. A speech act, then, can be defined as the communicative

action a speaker performs through language. For example, when someone says, *"I'll be there at six,"* they are not merely making a statement, but also enacting the speech act of making a promise. This highlights the performative nature of language, wherein meaning is tightly linked to context and intention.

2.3.1 Direct and indirect speech acts

As Yule (2006:119) notes, there is a strong correlation between syntactic structures and the communicative functions they typically perform. In natural discourse, certain grammatical forms are conventionally associated with specific speech acts. For instance, interrogative structures such as *"Did you eat the pizza?"* are commonly used to pose questions. Imperative forms like *"Eat the pizza (please)!"* are generally employed to issue commands or requests. Meanwhile, declarative sentences such as *"You ate the pizza."* typically serve the function of making statements. These patterns illustrate how syntactic choices are often aligned with the speaker's intended action, reinforcing the link between grammatical form and pragmatic function.

When a question is expressed using an interrogative structure—such as *Did you...?*, *Are they...?*, or *Can we...?*—and is intended to elicit information, it constitutes what is known as a direct speech act. In such cases, the grammatical form aligns with the communicative function. For example, the utterance *"Can you ride a bicycle?"* is a straightforward inquiry into the listener's ability and thus exemplifies a direct use of language.

However, not all interrogative forms function as actual questions. Consider the sentence *"Can you pass the salt?"*—although it adopts the grammatical form of a question, its true function is to express a request rather than inquire about capability. In this context, the speaker is not genuinely asking about the listener's ability to pass the salt, but rather politely urging them to do so. This represents an instance of an indirect speech act, wherein the syntactic structure does not directly reflect the speaker's intended function. According to Yule (2006), an utterance is

considered an indirect speech act when it employs a grammatical form typically associated with one function to fulfill a different communicative purpose.(Ibid)

2.3.2 locutionary

The term *locutionary* is used within speech act theory to describe the basic act of producing a meaningful utterance. As defined by Crystal (2008), this concept refers specifically to the act of saying something in a linguistically coherent way. Unlike *illocutionary* and *perlocutionary* acts which involve additional layers of communicative intention and effect the *locutionary act* is limited to the actual production of the utterance itself. It forms the foundational layer upon which further communicative functions are built, serving as a necessary condition for interpreting what speakers do with language beyond mere articulation. (Crystal, 2008: 288)

2.3.3 Illocutionary

The term *illocutionary* is central to speech act theory and refers to the communicative function that a speaker performs through making an utterance. Unlike the *locutionary act*, which is concerned with the act of producing a meaningful statement, the *illocutionary act* reflects the speaker's intention such as making a promise, issuing a command, giving a request, conducting a baptism, or making an arrest. It captures what is being done *through* speaking, rather than merely *what* is said. This concept is distinct from both *locutionary acts* (focused on the literal utterance) and *perlocutionary acts*, which relate to the actual effect the utterance has on the listener (Ibid)

2.3.4 Perlocutionary

The concept of the *perlocutionary act* in speech act theory refers to the impact an utterance has on the listener's psychological or behavioral state. Unlike *locutionary acts*, which involve producing meaningful expressions, and *illocutionary acts*, which represent the speaker's intended communicative function, *perlocutionary acts* are concerned with the actual outcomes that result from what is said. These outcomes may include influencing the listener's thoughts, emotions, or actions

such as persuading, frightening, amusing, or motivating them. In this sense, the perlocutionary dimension highlights the external, listener-oriented effect of spoken language in real communicative contexts. Examples of perlocutionary acts include frightening, insulting and persuading. A distinction may be drawn between the intended and the actual perlocutionary effect of an utterance (e.g. a speaker may intend to persuade X to do Y, but instead succeed in getting X to do Z). *Perlocutionary acts* differ fundamentally from both *locutionary* and *illocutionary* acts.

While locutionary acts refer to the basic act of producing meaningful language uttering words with appropriate structure, sense, and reference illocutionary acts involve the speaker's communicative intent, such as requesting, asserting, or promising, without necessarily considering their impact on the listener. In contrast, perlocutionary acts are defined by the effect the utterance has on the listener, such as persuading, frightening, or inspiring. Importantly, a single utterance can simultaneously realize all three types of acts: the form of the utterance (locution), the speaker's intent (illocution), and the listener's reaction (perlocution) may coexist within the same instance of communication. (Ibid)

One of the most influential contributions of J. L. Austin to both the philosophy of language and linguistic theory—particularly within the domain of pragmatics—was laying the foundation for what would later evolve, especially through the efforts of his student John Searle, into the theory of speech acts. Austin's initial insight, which emerged in the 1940s, centered on a fundamental distinction between two types of utterances: those that describe or report states of affairs, and those that, through the mere act of being spoken, enact or bring about a new reality. He termed the former *constative* utterances (e.g., "*The book is on the table*") and the latter *performative* utterances (e.g., "*I baptize you Charles*").

While constative utterances are evaluated in terms of their truth or falsity, performative utterances are assessed based on their *felicity*—that is, whether they succeed or fail in producing the intended effect, depending on several contextual and pragmatic conditions. These include the speaker's authority, sincerity, the appropriateness of the

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situation, and the existence of shared cultural or institutional conventions.

This distinction formed the core of Austin's *William James Lectures* delivered at Harvard in 1955, later published posthumously as *How to Do Things with Words*. However, during the course of these lectures, Austin revisited and revised his original dichotomy, proposing a more nuanced classification of utterances. This later framework incorporated distinctions among different kinds of speech acts, types of verbs associated with them, and the strategic and pragmatic effects that utterances can generate. Ultimately, Austin's work moved toward analyzing speech in terms of the underlying forces or potentials that linguistic expressions carry within communicative interaction. (Ibid)

Austin identifies three interrelated dimensions of speech acts that occur simultaneously in the act of speaking. The first is the **locutionary act**, which refers to the act of producing an utterance with a specific meaning and reference essentially, the literal act of saying something. The second is the **illocutionary act**, which captures the speaker's intention behind the utterance, such as issuing a warning, making an accusation, or offering a promise; in this case, the act is performed *in the act of speaking*. The third is the **perlocutionary act**, which focuses on the effect the utterance has on the listener such as causing fear, irritation, persuasion, or offense where the impact is *brought about by* the speech itself. These three dimensions highlight how communication is not merely about conveying information but also about performing actions and influencing others through language.

As Jacob (2009:28) observes, the relationship between *perlocutionary force* the effect an utterance has on the hearer and the other two dimensions of speech acts (*locutionary* and *illocutionary*) is inherently non-conventional. This is due to the variability in listener responses; for instance, a warning may frighten one individual while

leaving another unaffected. Such variability highlights the complex and context-dependent nature of perlocutionary effects.

Although Austin laid the foundational framework for understanding these distinctions, he did not formulate them into a fully systematic theory. Moreover, he passed away before he could address the critiques that emerged in response to the posthumously published version of his *William James Lectures*. These lectures, which trace the evolution of his perspective on the relationship between language and action, conclude with several unresolved questions. It was therefore significant that John Searle built upon Austin's evolving insights, formalizing them into a more coherent and comprehensive theory of speech acts. (Ibid)

Chapter Three

Literature Review

3.1 Pragma stylistics

Nina and Busse (2010:39) explain that *pragmatic stylistics* represents an interdisciplinary approach that merges insights from both pragmatics and stylistics to investigate how language is employed within literary contexts. This approach seeks to understand how linguistic choices contribute to character development, the construction of power relations, and the overall communicative effect within a text. Pragma-stylistic analyses have not only enriched the understanding of literary discourse but have also had a notable impact on the evolution of pragmatic theories and methodologies, both synchronically and diachronically.

In the realm of historical pragmatics particularly in studies that adopt a *pragma-philological* or *diachronic pragmatic* perspective literary texts are frequently utilized as primary sources due to the lack of authentic spoken data from earlier periods. Dramatic works, despite being scripted and thus reflective of constructed speech, serve as

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valuable proxies for exploring the nature of spoken interaction in historical contexts.(Ibid)

Moreover, pragmatic stylistics emphasizes the role of context and the strategic use of interactional features. It adopts a holistic approach to analyzing dialogue, accounting for the dynamic interplay between linguistic norms and deviations, and between formal structures and intended meanings. Based on the assumption that literary dialogue builds upon the conventions of natural language use, findings from pragma-stylistic research provide meaningful insights into the linguistic representation of politeness, speech act realization, and the deployment of discourse markers within literary texts.(Ibid:37)

Pragmatic stylistic approaches and multimodal stylistics have also drawn attention to the need for including other semiotic modes in order to account for the interplay between language and the visual, etc. (Ibid: 40)

Contemporary developments in pragma-stylistics have seen a growing integration with *corpus stylistic* methodologies, aiming to link the identification of recurring linguistic patterns with the interactive functions they serve within texts. These hybrid approaches enhance the analytical depth by grounding stylistic interpretation in quantifiable linguistic evidence. Moreover, within a broader theoretical framework partly shaped by the pragmatic examination of historical texts pragma-stylistic inquiry continues to emphasize language as a form of interaction, deeply embedded in its context of use. This expanded scope now includes the analysis of fictional narrative sections, exploring, for example, the interplay between narrative passages and the modes of discourse presentation. Additionally, current studies increasingly adopt interdisciplinary perspectives by combining pragma-stylistic insights with those of *cognitive stylistics*, thereby accounting not only for the linguistic and contextual dimensions of texts, but also for the cognitive processes involved in their production and interpretation.

A pragma-stylistic investigation of dialogue is grounded in key questions central to stylistic analysis, such as: How and why does a dramatic text or dialogue convey its meaning? What characterizes the specific style of a conversational exchange? In what ways can such interactions be systematically analyzed? What are the effects of the linguistic choices made by the speakers? What do these choices reveal about interpersonal relationships and underlying power dynamics? How is humor constructed? And why might certain interactional exchanges be perceived, for instance, as impolite? The structured and systematic application of pragma-linguistic tools and concepts provides a framework for addressing these inquiries.

Short (1989, 1996, 2007b) demonstrates the detailed analysis of dramatic texts, their distinctive stylistic features, and their relation to performance. In his 1989 work, he proposes a stylistic framework for examining conversational exchanges, drawing from fields such as pragmatics and discourse analysis areas not typically central to the analysis of poetic texts. The main focus of this pragma-stylistic approach lies in contextual aspects of language use and in understanding conversation as a form of interaction or exchange.

The concept of context may encompass several dimensions, such as those identified by Schiffrin (1987), including physical, personal, and cognitive contexts. More broadly, it may refer to social, cultural, linguistic, authorial, or editorial contexts surrounding the production and reception of a text. The norms and conventions of genuine everyday communication serve as a foundation for interpreting the speech of fictional characters. Without this basis, features such as marked uses of politeness, irony, exaggeratedly formal greetings, or elements of comedy would not be recognizable. Dialogue within dramatic texts or speech representations in narrative fiction is inherently *constructed*, as it is shaped and mediated by the author. Nevertheless, pragmatic

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theories remain applicable to its analysis, since it draws upon the same principles that govern real-life social interaction.

As Herman (1995: 6), quoted in Simpson (1998: 41), notes, dramatic action gains its significance through "authenticating conventions" that reflect the broader realities of the world in which the dramatic event is situated. This process of interpretation becomes increasingly complex when applied to historical stylistic studies, particularly when analyzing plays written in earlier stages of the English language (Ibid: 41).

2.3 Research Data

" Hardy's "IN TENEBRIS

*"When the clouds' sworn bosoms echo back
the shouts of the many and strong
That things are all as they best may be, save
a few to be right ere long,
And my eyes have not the vision in them to
discern what to these is so clear,
The blot seems straightway in me alone;
one better he were not here.
Let him in whose ears the low-voiced Best is
killed by the clash of the First,
Who holds that if way to the Better there
be, it exacts a full look at the Worst."*

<http://www.cprw.com/thomas-hardys-in-tenebris-the-problem-of-relativity>

In the opening quatrain, Hardy introduces *wintertime* as the temporal setting, a season that symbolically coincides with the first anniversary of a personal loss. True to his characteristically reflective and rational style, Hardy seeks meaning even in sorrow. Rather than simply mourning the return of winter, he finds a certain solace in its

cyclical nature. Since winter itself "dies," it becomes a metaphor for emotional closure or at least emotional endurance. The poet draws comfort from the idea that this new winter cannot replicate the intensity of grief experienced during the previous one. Thus, the recurrence of the season does not signify renewed anguish, but rather a diminished echo of the original pain. On this paradoxical ground, Hardy can be seen as quietly acknowledging perhaps even welcoming the arrival of winter. (Widdowson, 1985)

In the second quatrain, Hardy reinforces the earlier expressed notion that, regardless of how acute the pain of the anniversary might be, it can never surpass the intensity of the original loss experienced twelve months prior (Peter C., 2011, p. 10). Hardy links this particular death to his symbolic imagery of *flower-petals flee*, invoking a pathetic fallacy by associating the falling petals with the fading of life. Once again, he seeks solace in the understanding that the "severing scene," symbolized by a late-autumn setting, cannot recreate the profound grief he once endured. His true comfort lies in the belief that such deep anguish will not revisit him.

It is important to note the deliberate ambiguity of this imagery: on a literal level, it depicts petals being detached from their stems; metaphorically, it signifies the severing of ties between the departed friend and the world that the poet still inhabits. This dual reading deepens the emotional resonance of the scene, reflecting both natural decay and personal loss. : (Peter C. 2011)

In the third quatrain, the scene is painted as a bleak and forbidding landscape, where even the *darkling thrushes* are described as fainting in dread. The frost, previously depicted as *spectre-gray*, is now portrayed with a *black length*, intensifying the somber mood. Hardy employs his characteristic logical approach to confront his

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overwhelming grief, noting that, unlike the previous year, he will not experience the depletion of his *old strength* a metaphor for emotional resilience that once left him weakened. He acknowledges that whatever challenges this autumn brings, they cannot further diminish a vitality that has already long departed. Through this reflection, Hardy subtly recognizes a form of personal endurance or achievement amidst his sorrow.(Ibid)

In this poem, Hardy delves into a state of emotional exhaustion, for which the imagery of *dark/seasonal decay* expressed through the phrase *leaves (turn to dun)* serves as a powerful metaphor. In the fourth quatrain, he adopts a reflective strategy, offering a further consolation amid his desolation. For dramatic effect, Hardy refers to himself in the third person, suggesting that this year differs from previous ones (*as of old*) because his friends *cannot turn cold* a euphemism for death since his last friend passed away a year earlier. This revelation clarifies that the poem's occasion is the first anniversary of the death of Hardy's final surviving companion (Peter C., 2011, p. 11).

The ultimate consolation for a man bereft of companionship described by Hardy as one with *none* lies in his position beyond the reach of further *bereavement-pain*.

In the fifth quatrain, Hardy portrays the harsh meteorological conditions of *wintertime* to emphasize this point: although storms may *scath*, their force can no longer harm a man who *no heart hath*. This metaphor suggests that, despite the presence of emotional turmoil, such intensity no longer exists within him, as he has lost the capacity to experience profound feelings (*throbbings of noontide*, as he terms them in *I Look into My Glass*. The use of the impersonal third-person voice aptly conveys this emotional numbness, which Hardy presents not as a mere loss but as a distinct form of compensation.

In the sixth quatrain, Hardy portrays himself as indifferent to the ominous darkness of the night. He reassures the reader that he will not grow pale upon encountering Death, personified as wearing a black cloak (*cope*). Having reached a stage beyond doubt, Hardy accepts that his own death is imminent and awaits it with a sense of active resignation (*in un hope*) prepared for the inevitable oblivion (Peter C., 2011).

In this poem, Hardy expresses an unconventional stance toward despair, encapsulated in the final quatrain by his coinage of the term *unhope*. He writes not only in shades of darkness but also *in extremis*, having arrived at a point in life where his emotional and personal resources are utterly depleted. The setting he presents is one of profound desolation both literal and psychological in which he no longer experiences emotional pain. What makes this perspective striking is Hardy's ability to reinterpret such deep gloom as a form of renewed strength, transforming emotional numbness into a kind of existential advantage.

3.3 Data Analysis

This section of Hardy's poem was sourced from the internet and examined through the lens of Speech Act Theory, as developed by Austin (1962) and further refined by Searle (1969). For the purposes of analysis, seven stanzas were selected as representative data.

In accordance with various interpretations offered by speech act theorists, every utterance can be understood as performing some kind of speech act (cf. Finch, 2000). While taxonomies of speech acts differ in detail among scholars, one of the most commonly referenced classifications—particularly relevant to this analysis—is that proposed by Searle (1976:16). He categorizes speech acts into five principal types:

1. **Representatives (also called Assertives):** These acts commit the speaker, to varying degrees, to the truth of the proposition expressed. They involve the description of states of affairs. As

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Mey (2001:120) explains, "These speech acts are assertions about a state of affairs in the world (hence they are also called 'assertives'), and they carry the values 'true' or 'false'."

2. **Directives:** These involve the speaker's attempt to get the hearer to carry out a particular action. They function as instructions, commands, or requests directed toward influencing the listener's behavior.
3. **Commissives:** These speech acts commit the speaker to a future course of action. Unlike directives which place obligations on the hearer commissives generate responsibility within the speaker.
4. As Mey (2001: 120) explains, "Like directives, commissives operate a change in the world by means of creating an obligation; however, this obligation is created in the speaker, not in the hearer, as in the case of the directive."
5. **Expressives:** This category includes speech acts that reveal the speaker's psychological or emotional state concerning a particular situation or proposition. Expressives function primarily to convey feelings such as joy, sorrow, regret, gratitude, or disappointment, thus externalizing the speaker's inner experience. (Ibid:124)
6. **Declaratives:** These acts bring about an immediate change in the institutional or social status of an entity or situation, provided the necessary felicity conditions are met. That is, for a declarative act to be successful, it must be performed in the right context by someone with the appropriate authority (e.g., declaring a meeting open, pronouncing someone married, or naming a ship).(Ibid :137)

The direct speech acts outlined above illustrate a clear alignment between the literal sentence meaning and the intended speaker meaning. However, indirect speech acts do not follow this direct correspondence. For instance, the utterance "*It's cold in here*" is grammatically a declarative statement, but its intended meaning may function as a

request such as “*Can you close the window?*” (cf. Dada, 2010). This highlights how meaning often extends beyond surface structure, necessitating contextual interpretation.

The current analysis considers both direct and indirect readings of the poetic data. To ensure analytical precision and enhance interpretive depth, additional pragmatic frameworks were employed—particularly the Mutual Contextual Beliefs (MCBs) model developed by Bach and Harnish (1979), as well as Lawal’s (2003) *Aspects of a Pragmatic Theory*. These frameworks help decode implicit meaning through shared background knowledge between speaker and listener.

MCBs function similarly to concepts like *presupposition* and *implicature*, as they depend on assumed or shared background information. According to Lawal (2003:153), MCBs revolve around the speaker’s intention and the listener’s interpretive effort. He further explains that a speech act is carried out with the expectation that the hearer will infer meaning by connecting various contextual elements.

Lawal's model outlines six hierarchical levels of context that influence the interpretation of an utterance:

1. **Linguistic context:** The language and structure of the utterance itself.
2. **Situational context:** The immediate physical and topical environment, including setting, people, and objects.
3. **Psychological context:** The internal state of the speaker, such as mood, beliefs, and attitudes.
4. **Social context:** The interpersonal dynamics between participants.
5. **Sociological context:** The influence of societal roles, norms, and institutional frameworks.
6. **Cosmological context:** Broader philosophical or spiritual worldviews that inform interpretation.

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These interrelated contextual layers referred to collectively as *contexts/competencies* constitute the foundation of this analysis and provide the framework for understanding the pragmatics of the poetic text (Lawal, 2003).

The **cosmological context**, which represents the most overarching level of interpretation, pertains to the language user's worldview or philosophical outlook. This ultimate context shapes how meaning is constructed and understood on a broader existential level. Collectively, the six contexts or communicative competencies discussed above constitute the foundational framework upon which this analysis is built (Lawal, 2003).

Data 1

- **Locutionary-Act:**

"When the clouds' sworn bosoms echo back the shouts of the many and strong That things are all as they best may be, save a few to be right ere long."

- **Illocutionary- Acts:**

- **Direct:** *Assertive* the speaker is making a statement that reflects the general optimism of the masses.
- **Indirect:** *Commissive* the speaker subtly distances themselves from the consensus, possibly implying internal uncertainty or reluctance to conform.

- **Expected-Perlocutionary-Effect:**

The listener may be misled by the confident tone into believing that the speaker shares the general belief, despite underlying skepticism.

(Effect: Misleading)

Data 2

- **Locutionary Act:**

"And my eyes have not the vision in them to discern what to

these is so clear,

The blot seems straightway in me alone; one better he were not here.”

• **Illocutionary Acts:**

- **Direct:** *Commissive* — the speaker implies a personal struggle or self-judgment, committing to a sense of guilt or inadequacy.
- **Indirect:** *Declarative* — the speaker implicitly asserts their alienation or perceived unworthiness in the face of others’ clarity.

• **Expected Perlocutionary Effect:**

The utterance may lead to emotional distancing or a sense of exclusion from the community. (*Effect: Alienation*)

Data 3

• **Locutionary Act:**

“Let him in whose ears the low-voiced Best is killed by the clash of the First,
Who holds that if way to the Better there be, it exacts a full look at the Worst.”

• **Illocutionary Acts:**

- **Direct:** *Commissive* — framed as an appeal or a personal challenge, possibly requesting the hearer to embrace a harsh truth.
- **Indirect:** *Directive* — there is an underlying imperative tone, suggesting a warning or subtle threat to those who reject this outlook.

• **Expected Perlocutionary Effect:**

The speaker expects a reflective or anticipatory response, encouraging the hearer to prepare for inevitable hardship. (*Effect: Expectation*)

Conclusion

This study has explored the pragma-stylistic dimensions of selected poetic discourse through the lens of Speech Act Theory, particularly as conceptualized by Austin (1962) and Searle (1969). By applying the classifications of locutionary, illocutionary, and perlocutionary acts to carefully chosen stanzas from Hardy's poem, the research has demonstrated how linguistic form interacts with speaker intention, context, and interpretive effect to construct layers of meaning that extend beyond surface-level reading. In addition, the pragma-stylistic approach to meaning represents a linguistic perspective that emphasizes both the speaker's intended meaning and the unique stylistic features that distinguish their mode of expression. This approach operates on the belief that each individual's use of language is inherently distinctive and shaped by specific stylistic elements that set it apart from others.

According to Leech (1981), pragmatic analysis focuses on that dimension of meaning which does not arise from the formal structures of language—as is the case with semantics—but rather from the way utterances are employed in actual communicative contexts. In this view, pragmatics functions as a theory of appropriateness, concerned with how language use aligns with context and speaker intention.

The analysis revealed that Hardy's poetic voice does not simply narrate emotional despair; rather, it strategically engages the reader through a combination of direct and indirect speech acts, such as assertions, requests, commitments, and emotional expressions. These speech acts are deeply embedded in a rich contextual framework, drawing on Mutual Contextual Beliefs (MCBs) as proposed by Bach and Harnish (1979) and further expanded by Lawal (2003). The six hierarchical contexts linguistic, situational, psychological, social, sociological, and cosmological provided a robust scaffold for decoding implied meanings and emotional resonance within the text.

Moreover, the use of constructed dialogue in Hardy's poetry simulates authentic human interaction, allowing for a more nuanced interpretation of stylistic choices. The interplay between declaratives, directives, expressives, and commissives gave insight into the speaker's internal conflict, psychological withdrawal, and philosophical resignation. These acts not only characterize the speaker's position but also shape the reader's perception, often evoking perlocutionary effects such as alienation, empathy, and expectation.

One of the key contributions of this study lies in illustrating how pragmatics and stylistics, when merged, allow for a dynamic interpretation of literary texts—an interpretation that accounts for the interpersonal functions of language and the emotional landscape of the speaker. This approach underscores the idea that meaning is never fixed; rather, it is co-constructed between text and reader through interactional cues and contextual knowledge.

Stylistic interpretation, as evidenced in literary texts, often demands a high degree of imaginative engagement from both writer and reader. The writer must possess the creative ability to express one idea through the lens of another, while the reader is tasked with uncovering the implied meaning through interpretive reasoning. In the case of allegorical expression, the decoding process relies heavily on the reader's capacity to recognize symbolic cues and establish meaningful connections. Hence, the comprehension of allegorical texts is largely shaped by the shared imaginative and inferential efforts of both participants in the communicative act.

Ultimately , the pragma-stylistic model adopted in this research proved effective in uncovering the subtle performative functions of language in Hardy's poetic work. Future studies may extend this approach to a broader corpus of literary texts, including dramatic monologues or dialogic novels, to further explore how language functions as both an aesthetic and communicative tool.

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