



## **A pragma Stylistic Study of The English Folk Tale *Tamlane***

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### **Abstract in English**

This research is a pragma stylistic study of romantic love discourse in the English folk tale *Tamlane* as printed in Joseph Jacobs's collection "*More English Fairy Tales*" (1894). It aims to investigate the pragmatic strategies employed in shaping the romantic love discourse in *Tamlane*, explore the stylistic devices utilized in the selected tale to depict the romantic love and find out their part in such discourse, examine how the collaboration between the pragmatic strategies and stylistic devices produce power dynamics as well as various themes in romantic interactions. The study hypothesizes that romantic love discourse is shaped through diverse pragmatic strategies like politeness and the stylistic devices such as repetition which highlight the emotional intensity of love relations in this tale, the pragma- stylistic construction in *Tamlane* mirror social roles and themes that unify romantic love discourse. The study utilized an eclectic model incorporating Searle's speech acts (1969), Grice's Implicature (1989), Brown & Levinson (1987) politeness strategies, Yule (1996) presupposition, Leech & short (2007) modal of stylistic devices and finally Simpson (2004) model of narrative voice and focalization. A qualitative and quantitative methods of analysis are followed for data analysis. The findings reveal that romantic love discourse is pragmatically achieved in terms of the prevalence of expressive and directive speech acts, positive and negative politeness strategies, particularized implicature and existential presuppositions which

### **Paper Info**

#### **Keywords**

*Pragma-Stylistics, SpeechActs, Implicature, Presupposition, RomanticLove Discourse,*

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naturalize the existence of love, shared destiny, and relationship ties. The stylistic analysis demonstrates that the lexical choices are the prominent stylistic device that helps in increasing the emotional concern and interpersonal interaction between the two lovers.

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doi: <https://doi.org/0.63797/bjh>.

## Introduction

Love is a complex phenomenon with multiple manifestations, which in its many forms, is an inherent part of human nature, although the various manifestations may differ strongly from each other. Love can be of various forms, right from the love between two individuals, between family, between friends that we love, a child, and at times things, passions, and works of art, although not necessarily of the same intensity (Singer, 2009). In human storytelling and narratives of all kinds, love has been one of the most powerful and enduring themes. The richest collections of love narratives are found in folklore tales, which are considered some of the most important and plentiful forms of storytelling. Folktales are generally passed down from generation to generation through the oral or verbal storytelling tradition (Taylor, 2000). However, they may also be found in written forms. While folktales have been extensively analyzed with regard to structural, cultural, and ethical aspects, relatively little attention has been devoted to the linguistic construction and discursive practice of romantic love discourse they contain. Most studies have been dedicated to the analysis of narrative patterns, archetypes, or thematic symbolism whereas romantic love discourse has not been investigated through pragma-stylistic lens. Therefore, this study attempts to explore the pragmatic strategies and stylistic techniques that shape such discourse and how their interactions helps in reflecting not only individual's feelings but also social roles, power dynamics and various themes that accompany romantic love discourse. The study seeks to find answers to the following questions:

- 1-How is romantic love discourse in *Tamlane* tale, pragmatically constructed?
- 2-What are the stylistic techniques that contribute in the portrayal of love and emotional conflict in this folk narrative?
- 3-How do pragmatic strategies interact with stylistics techniques to echo social roles, power dynamics, and the themes of love in the setting of romantic relationship?

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## 2.Review of Literature

### 2.1 Pragma Stylistics

According to Black (2006), pragma stylistics is a branch of stylistics which incorporates ideas and insights from linguistic pragmatics in conducting text analysis to probe into how texts come to be understood. Similarly, Huang (2012) and Allan (2016) define pragma stylistics as the systematic use of pragmatic approaches and findings in the investigation of linguistic style. This places it in a privileged position to investigate systematic variations conventionalized in language use which include stylistic variation along parameters such as author,

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genre, and age. It follows then that the goal of pragma-stylistics is to relate the production and interpretation of both literary and non-literary texts to the linguistic and socio-cultural contexts in which these events take place. In Sell's words (1991, p.9) the field is "literary on one hand and linguistic on the other", with strong emphasis on contextualization.

## 2.2 Pragmatics

The term pragmatics is derived from the Greek word *prágma*, meaning 'action' or 'deed' (Levinson, 1983). As a discipline, pragmatics is concerned with the relationship between linguistic expressions and the users who employ them in social interaction. Crystal (2008) defines pragmatics as the study of language from the viewpoint of its users, focusing on the choices they make, the constraints they encounter in specific communicative situations, and the effects these choices have on interlocutors.

**2.2.1 Speech Act Theory:** It is one of the central constituents of pragmatics, first developed by the British philosopher J. L. Austin. Austin (1962). maintained that when speakers use language, they do not simply utter words with their literal meanings; instead, they are doing something. Therefore, speech acts are done as a result of language: ordering, promising, complaining, refusing, or warning. Searle(1969) reorganized Austin's categories into a more formal structure and identified five basic illocutionary types. These are summarized as follows:

**a. Representatives :** represent the first major category and include utterances in which speakers affirm the veracity of a claim.

**b. Directives:** they are speech acts in which the speaker tries to persuade, prompt, or require the hearer to carry out an action.

**c. Declarations:** they are speech acts that effect immediate external situational change through utterance alone.

**d. Expressives:** they are speech acts by which speakers express their psychological state or emotional attitude in regard to a situation.

**e. Commissives:** they involve the speaker's commitment to some future course of action and might include promising, vowing, offering, threatening, or undertaking among others.

**2.2.2 Politeness Strategies:** Politeness theory has been found to relate closely to many important theories of pragmatics, particularly those involving persuasion and interpersonal communication. Brown and Levinson (1987) identify four types of politeness strategies to lessen these face threats. These strategies included, bald on record which are strategies utilized when a speaker of a message needs to performs a face-threatening act as effectively as possible, Positive politeness

strategies seek to appeal to “approval, agreement, identification” on the part of the addressee, negative politeness, and off-record strategies. Negative politeness Strategies seek to acknowledge the obligation of being left alone. This is done through linguistic means such as hedging, apologizing, being indirect, using deference, using impersonal pronouns, and downgrading imposition. Off-record strategies are about representing acts implicitly in which the hearer’s face is not threatened. Multiple interpretations are available since speaker tends to use indirectness.

**2.2.3 Implicature:** Grice brought forth the concept of ‘implicature’, representing an expression meant by individuals on various occasions when they often apply phrases to express something other than those meant (Lepore & Smith, 2006). Grice divided implicature into two categories: the conventional implicatures and the conversational implicatures. Both of them encompassed additional meanings that accompanied with the additional meaning of the expression. In addition to his theory of conversational implicatures, Grice put forth the concept of generalized and particularized conversational implicatures.

**2.2.4 Presupposition:** Finch (2000) defines presupposition as a linguistic concept that is used in pragmatics to introduce the speaker's assumption that the addressee is aware of what the speaker is saying. Levinson (1983, p.204) states that "presuppositions are unstable, involve implicit contents, and appear necessarily as semantic-pragmatic hybrids". Verschueren and Östman (2009) support this pragmatic point by stating that presuppositions are imputed, not to sentences, but to speakers. Yule (1996) presents six types of presuppositions which are lexical, structural, existential, factual, non-factual, and counter factual presupposition.

## 2.3 Stylistics

Stylistics is a “branch of modern linguistics devoted to the detailed analysis of literary style, or of the linguistic choices made by speakers and writers in non-literary contexts ( Osuala , 2009: 12).It explains the linguistic choices speakers and writers make in different contexts, leading to recognizable varieties of language use. Linguistic stylistics would, therefore, study grammar, lexis, semantics, phonology, and discourse features as they appear in texts (Crystal,2008).

**2.3.1 Stylistic Techniques:** They are linguistic techniques used to create additional meanings, ideas, or feelings. In the context of this study, the examined stylistic devices are based on Leech and Short’s (2007) model and they are as follows:

a- Metaphor: it is a mapping of a first conceptual domain to a second domain, where the target domain is the described domain, and the

source domain is the domain of the field of the second meaning Simpson (2004).

b- Simile : it is described as the deliberate comparison of two very different things when they have something in common.

c- Symbolism: it is the creation of meaning through skilled use of elements of literature and evoking a rich sense of meaning.

d- Parallelism:it is defined as a condition of being similar or having similar elements. (Wehmeier, 2005).

e- Repetition: it is the repetition of words or expressions for emphasizing the most important components of the writer's message.

f- Narrative voice : Abrams (1981) describes narrative technique as the method or perspective through which an author presents characters, actions, settings, and events that together form the narrative of a fictional work. The first narrative techniques is narrative voice which indicates that each narrative text has a narrator or narrative voice,. The second technique is focalization that refers to choosing what information to include, limiting it, and presenting it from a specific point of view (Simpson,2004).

### 3.Methodology

The version of *Tamlane* tale, as printed in Joseph Jacobs's collection *More English Fairy Tales* (1894), is the data for this study. The choice of this folk tale specifically is based on the fact that the tale follows a clear plot, which allows characters and their relationships to develop over time, along with a gradual change in emotional tone. In addition, the tale places romantic love at the center, treating it as a key driver of the plot rather than a minor topic. The romantic love discourse is detected in the text and qualitative and quantitative methods of analysis are applied to all extracts that show such discourse. However, only four extracts are presented as samples for analysis. The analysis is based on an eclectic model incorporating Searl's speech acts(1969), Grice's Implicature (1975), Brown & Levinson (1987) politeness strategies, Yule (1996) presupposition, Leech & short (2007) modal of stylistic techniques and finally Simpson (2004) model of narrative voice and focalization. The frequency and percentage of each component contained in the two levels of analysis will be determined according to the following formula:

$$\text{Percentages of occurrence} = \frac{\text{frequency}}{100} \times \text{(Total number of strategies or devices)}$$

Where frequency refers to the number of occurrences of each component, and total refers to the overall number of instance analysis.

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### Extract 1

“ Where come ye from, Tam lane, Tam lane? Burd Janet “  
(said; and why have you been away so long?” (p .159)

### Pre-Analysis Description

Janet was wandering in Carterhaugh Wood. As she wandered, she picked flowers from the bushes. She had not taken more than three flowers when Tamlane appeared.

### 1.Pragmatics Analysis

On the surface, the discourse represents two interrogative sentences asking for information; the first question "Where come ye from, Tamlane, Tamlane?" is about the place of Tamlane, and the second "why have you been away so long?" is about the motive behind his long absence. According to Searle's speech act theory, these questions are more than questions of fact. They serve to perform two pragmatic functions simultaneously. First, they operate as directives because apparently Janet is asking questions regarding her lover Tamlane's absence. Second, these utterances operate as an expressive speech act, whereby emotional concern, longing, and probably hurt are expressed. According to Brown and Levinson's (1987) Politeness Theory, the romantic discourse between Janet and Tamlane viewed as an emotional intimacy relationship through strategic linguistic choices. Accordingly, Janet's questions may threaten Tamlane's "face". That is, his freedom to do as he pleases is negative face and his need to be liked and accepted is positive face. By asking him where he is and for what reason he does not show up, Janet is silently challenging his choices and hinting that she may not be happy with them. However, Janet lessens this challenge with positive politeness strategies. She repeats his name "Tamlane, Tamlane" in order to show closeness, which makes her questions sound less hostile. She also asks questions rather than accusations; thus, giving him a chance to explain the reasons. This shows respect for his freedom while still making her point. The other strategy employed in this extract is bald on record since both questions are asked straightforwardly without hedges, and this shows emotional urgency and strong social bond. According to Grice's (1975) theory of conversation, meaning in discourse is often conveyed implicitly rather than explicitly through implicature. In the above extract, Janet's question "Where come ye from,?" directly asks about Tamlane's place or origin. However, this question carries particularized conversational implications that go beyond the literal question. It implies emotional

concern, longing, and possibly suspicion or disappointment. Another particularized conversational implicature is realized in the repetition of Tamlane's name that heightens the emotional intensity. It indeed means that Janet seeks emotional re-engagement rather than merely geographic information. Concerning the second question "Why have you been away so long?", it literally asks for an explanation. However, the underlying meaning denotes more than just curiosity. With respect to second question, it functions as generalized conversational implicature which reflects feelings of hurt, abandonment, and a longing for closeness. The indirectness of such question serves the purpose of maintaining Janet's dignity while also encouraging Tamlane to account for his emotional absence.

In this extract, Janet's questions embed emotional meaning in form of structural presupposition which assumes that Tam lane has returned and then has left, revealing Janet's longing and emotional concern. In addition, there are lexical presuppositions expressed by terms like "been away", "so long" these presuppositions denote shared history and an ongoing emotional connection that presupposes Tamlane was present before. The phrase, "so long" presupposes that the absence was longer than expected. Furthermore, the repeated use of "Tamlane" name reflects emotional closeness and his central role in Janet's inner world, which is an existential presupposition. Together, these assumptions form a powerful romantic discourse in which love is conveyed through assumption that are embedded within ordinary language structures rather than direct statement.

## 2. Stylistic Analysis

The use of the archaic pronoun "ye" rather than the modern "you" places the extract historically, giving it an archaic tone that connects readers to the folk and romantic traditions. Moreover, the phrase "away so long" is simple lexical choice but it is emotionally charged, eliciting feelings of worry and longing. Thus, the word selections establish a romantic and emotional atmosphere by using language that is historically significant and full of feeling to express sadness and longing, making the conversation more powerful. The clause "Where come ye from" can be seen as part of the metaphor (Love is Journey) that encourages the listener to imagine a physical journey. Janet is asking about Tamlane's place before their meeting, but the question also frames their relationship as a shared path. Tamlane's absence becomes more than just geographical. It represents distance in affection and connection that symbolizes emotional separation. Moreover, the repetition of Tamlane's name in the first question functions as a symbolic marker of love and attachment.

Repetition contributes to the development of dramatic and emotional rhythm in the narrative, and this is revealed in the first question, where there is the repetition of "Tamlane, Tamlane". Repetitive use of certain

lexical items is an efficient stylistic technique used to depict the speaker's strong longing and anxiety. At the same time, there is partial structural parallelism in the two interrogative sentences, "Where come ye from?" and "why have you been away so long?". This makes the readers' understanding easier, when at the same time there is emphasis on the theme of absence and its long duration. In addition, partial structural parallelism enhances rhetorical effectiveness by emphasizing the meaning related to absence. This story is narrated by third person narrator who reports the dialogue between Burd Janet and Tamlane without penetrating the characters' minds. Even if the story is narrated by third person narrator, the narrative is still internally focalized. This is an indication that the story is narrated from the characters' point of view. This enables the reader to see the events from the point of view of Janet. This is an objective way for the reader to view the story. Even if Janet is not expressing her emotions, the reader is able to read between the lines. The fact that the narrative is internally focalized implies that the characters' emotions are authentic and the level of relationship is genuine. This is an important element in analyzing the discourse of romantic love.

### 3. Themes of Love

Thematically, this extract reflects romantic tension-lovers torn apart and reunited-a recurrent motif in folk tales of love and enchantment, portraying love as a theme of longing and emotional reunion. These two questions challenge traditional gender norms within Scottish folk tradition through placing an unusually strong active voice on the female character in demanding that information, while maintaining the male character's role as a source of narrative knowledge (he knows where he has been). Thus, Janet assumes an active rather than passive role-she begins the conversation, frames the topic, and sets the emotion. Finally, through these questions, Janet asserts social dominance; she controls the conversation through the posing of two questions without giving Tamlane an immediate opportunity to respond.

#### Extract 2

**Tamlane said:**

**"Fair is that land and gay, and fain would I stop but for thee and one other thing" (P.160)**

#### Pre -Analysis Description

Tamlane describes Fairyland as a place of beauty, pleasure, and magic.

#### 1. Pragmatic Analysis

The speech here is performative, and in uttering the phrase "but for thee", Tamlane is declaring his emotional attachment and his

preference for Janet over the enchantment of Fairyland. This illocutionary force makes the speech an avowal of love and devotion, so that a discourse of love takes place. In addition, Tamlane shows positive politeness, putting Janet in the center of his argument. He uses the phrase "but for thee" to show the personal affection and an explicit recognition of Janet's importance in his life, thus supporting her positive image of being respected, valued, and loved. Tamlane mitigates a face-threatening act. Although his statement might sound like a preference for Fairyland and thus putting Janet's feeling at risk, he mitigates this because he frames his choice in terms of devotion rather than rejection. In this way, he reassures Janet about her value in his decision and reinforces their emotional closeness. Simultaneously, in the phrase "and fain would I stop", Tamlane shows a negative politeness strategy. It is a sign of inability to stay expressed indirectly and respectfully. Instead of a blunt refusal, conditional formulation reduces the imposition and softens its impact.

The phrase "but for thee" has a particularized conversational implicature. It suggests Janet as not only the cause but also as the deciding factor that holds Tamlane back from staying in the land. It seems to imply that the magic of the fairies of this enchanted land has less strength over the strongest and greatest power of Love. Again, the phrase "and one other thing" has a particularized conversational implicature. There is a certain inference that the respondent has to make. Tamlane feels that he has some obligation that holds him back from staying there. Concerning presuppositions, the utterance "Fair is that land and gay" presupposes the existence of the reality of Fairyland to be a place of beauty. This is an existential presupposition. At this point, the word "thee" refers to the existence of Janet as the loved one of Tamlane. This is also an existential presupposition. The second presupposition is located in the statement "fain would I stop," which presupposes the existence of the verb "stop" because this verb requires the presupposition that he is moving. Additionally, it presupposes that he has the power to stay in this world. The mentioned presuppositions give status to the important part that Janet has in this scene.

## 2. Stylistic Analysis

The intentional use of words like "fair," "gay," "fain," and "thee" provides the extract with historical tone to give more serious connotations to Tamlane's speech. The word "fair" symbolizes beauty and idealization in fairyland. This means that the landscape is not just some geographical location but also a romantic land of dreams. The older form of the word "gay" is the one where being happy and bright enhanced the magical atmosphere. The other words like "fain," are used to signify the intensity of emotion, and "thee," the older form of the word "you," also provides intimate elements through direct address to the lover. The use of these words makes this tale consistent with oral traditions of storytelling where this formal type of speech enhances the

tale's emotional effect. No reference for simile is noticed in this extract. But, fairy land has been represented metaphorically as he describes it to be paradise. But, interestingly, within this paradise, there lies a hidden paradox. This land, in reality, belongs to Fairy Queen, and her power can deceive those who become her prey, thus believing fairy land to be a metaphorical parody outwardly of freedom and captivity internally. This implies that in reality, Tamlane has a choice to make between two worlds and, in fact, between magic and real love. This refers to the fact that folk romance true love has the power to redeem and protect.

The repetition and parallelism in this extract enhance its romantic function. The adjectives "fair" and "gay" create lexical repetition, they not only describe the beauty of Fairyland, but also demonstrate Tamlane's longing for it. In love discourse, such repetition reflects a harmonic rhythm that is similar to oral narrative traditions, in which repetition helps listeners retain meaning and feel the emotional weight of the words. Similarly, the alliteration expressed through the repeated letter "f" (fair, fain, for) is another form of phonological repetition that reduces the tone of the text. This musicality adds a romantic touch to the words, making them even more romantic. It is as if Tamlane is not only speaking but also wooing Janet with the melody of his words. Further, the extract is told in third person omniscient narrative voice. Still, the voice is shifted in to direct speech (Tamlane himself). That means, the narrator is heterodigetic, but the scene allows the character's own voice to emerge. the focalization here is fixed internal consistently filtered through Tamlane's eyes. It highlights the contrast between the external beauty of the landscape and the internal emotion.

### 3. Themes of Love

The extract exemplifies traditional portrayals of masculinity and romantic agency. Tamlane is active narrator, interpreting his surroundings, declaring his wishes. His masculinity is given content in his ability to raise up and decide upon. It is, however, equally inscribed with limitation. He declares a wish to stay, yet he confesses that he cannot, revealing a man torn between desire and duty. In contrast, Janet's silence is a highly discursive power. By doing so, Tamlane expression of choice and self-realization fits well within the moral lesson of the folk tradition, that true love is not merely an intense emotion, but also an act of renunciation

#### Extract 3

Janet said

"Oh can you not be saved? Tell me if aught I can do will save you, Tamlane?"(p.160)

### Pre- Analysis Description

This is what Janet said to Tamlane when she was under the threat of losing him to the Fairy Queen.

### Pragmatic Analysis

The first question "Oh can you not be saved?" is an example of the use of the expressive function of speech since it shows that she is afraid of losing him. The words "Tell me" are an example of the directive function of speech because she wants him to tell her what she has to do in order to make him release her and save Tamlane. The use of "if aught I can do will save you" is an example of the commissive function of speech since she commits herself even if the cost is too much. The question "Oh, can you not be saved?" is a negative politeness strategy since Janet uses an indirectly worded request despite being in a tense situation with Tamlane. Janet first uses a blunt request. Janet proceeds to request using web-building by proximity. Janet also uses other positive politeness strategies. By calling him by name, "Tell me.. Tamlane?", Janet demonstrates her cooperation and desire to respond to his needs. In addition, by saying "if aught I can do," Janet uses a request for assistance, not an order, which addresses Tamlane's negative face, giving him control over her role during his rescue scenario.

Regarding implicature, the embedded moments of the implicated meanings are evident, aside from the literal message conveyed. Firstly, the conventional implicature is formed in the initial speech with the use of 'Oh' in the form of a linguistic device in strong emotional expressions. This involves strong emotional engagement with despair and anxiety in Tamlane's plight. This conventional implicature carries Janet's strong emotional engagement with Tamlane, her lover. Secondly, there is a generalized form of conversational implicature embedded towards the questioning, "Oh, can you not be saved?". It is not stated literally that Tamlane is in danger of death, but it does so with strong textual emphasis. This implicational meaning demonstrates Janet's awareness of her lover's helplessness. Thirdly, particularized implicature emerges as a result of her utterance: "Tell me if aught that I can do will save you" and it has been developed from the specific situational context presented through the situation of Tamlane being held captive through faerie magic. It is also clear that Janet's speech contains existential presupposition: it presupposes that Tamlane's existence is real, present, and vital to her world. She refers to him as "Tamlane"; within the setting of intimate love discourse, names connote intimacy. Also, the factive presupposition in the question "Oh can you not be saved?" presupposes that Tamlane is in danger and needs saving. Within the setting of romantic love discourse, this presupposition reflects the lover's acceptance of the vulnerability of her beloved; she knows he is in danger yet she will not leave him to face

that danger alone. The other type of presupposition, which occurs in the phrase "if aught I can do will save you", is a counterfactual presupposition. This carries emotive weight; the meaning is that Janet refuses to give up, clinging to the possibility of altering his fate. Finally, the yes/no structure of her questions works as structural presupposition, taking for granted the issue that saving him makes sense and may well be achievable. In this extract, Janet's language confirms that she believes that love can defy and, possibly, overcome fate.

## 2. Stylistic Analysis

In the words "saved," "aught," "Tamlane", there is pertinent word-choice. "Saved" implies both bodily salvation and spiritual salvation, whereas "aught," which is an antiquated word for "anything," implies further Janet's desperation. All these connotations show the desperation and passion involved in romantic love. There is no simile in this dialogue, although there is a conceptual metaphor in the questioning "Oh can you not be saved?" in the concept of "not be saved", as salvation is not merely physical salvation; instead, salvation is an act of "saving", which is a metaphorical concept of salvation as something more related to an emotional, spiritual, or existential issue. The next questioning, "if aught I can do will save you, Tamlane?" is metaphysical, denoting salvation, liberty, or change. In relation to Tam Lane, there is liberation from the faerie world or an otherworldly curse. In addition, the verb "saved" is repeated twice in relation to rescue and highlights the paramount theme of Janet's deep concern to save her beloved. It shows how love endures through threats. Repetition of /s/ sound in "saved" and "save" establishes a soft and pleading rhythm and acts as a connection between lament and love in the melodious nature of the utterance. Both sentences are questions; thus, there are structural parallels. The first sentence "Oh can you not be saved?" is a yes/no question, and the other "if aught I can do will save you?" is an indirect question and a conditional sentence.

The narrative voice is a heterodiegetic narrator; however, here the narrator changes to direct speech, which foregrounds Janet's voice. This direct voice adds to the immediacy of the tale and lets the readers first- experience her love and fear. It puts Janet in an active position of speaker and decider within the love discourse. The focalization is internal since it focuses on Janet's perspective and it is filtered through her feelings and questions. Tam lane's menace is conveyed not through his words but through Janet's anxious questions. A close affinity is thus created between the reader and Janet's emotional state, and it underlines the portrayal of romantic love.

## 3. Themes of love

Janet's language portrays a sense of solidarity, whereby she appears more like an active agent and assistant, and less like a passive witness.

In so doing, love is portrayed as a redemption act; it is a key theme in folk tales where love of a woman redeems a man. The extract reflects medieval and early modern Scottish social values where love often contrasts class boundaries and supernatural restrictions. The popular narratives conventionally assign the role of savior to the male hero, while the female character is portrayed as endangered and in need of protection. However, in the tale of "Tamlane," this tradition is broken; Regarding the gender role, Janet assumes the leading role when she poses the question of salvation, placing the emphasis of the dialogue on her determination to take action, making her the dominant figure. Her language, further, represents an act of resisting, since she refuses the authority of the Fairy Queen and the idea that Tamlane's fate is predetermined. As such, Janet strikes a balanced relationship with Tamlane, combining control and negotiation.

#### Extract 4

**“One only thing is there for my safety To-morrow night is Hallowe'en, and the fairy court will then ride through England and Scotland, and if you would borrow me from Elfland you must take your stand by Miles Cross between twelve and one o' the night, and with holy water in your hand you must cast a compass all around you” (P.160).**

#### Pre- Analysis Description

Tamlane gives Janet the instructions about the place and time to save him from Fairy queen .

#### 1.Pragmatic Analysis

Tamlane makes a representational and a directive speech act. The sentence "Only one thing is there for my safety," is representative because it represents a realistic situation regarding his predicament and means of survival. The sentence, "To-morrow night is Halloween, and the fairy court will then ride through England and Scotland," has the representational function of setting a background regarding the supernatural surroundings where the rescue needs to be effected. Through this use of the word "must," Tamlane expresses a high degree of necessity and urgency. Thus, he obliges Janet to undertake certain actions that are necessary for his redemption. As based upon necessity and belief, the present speech act of direction shows his reliance on her and emphasizes her active role in his salvation. Moreover, the use of negative politeness strategy enables Tamlane to display his respect for Janet's autonomy through his request conditionally in the message "If you were to borrow me from the fairy world" in a thinning-out manner in the command and autonomy of Janet. He utilizes the strategy of positive politeness in his speech through the repetition of "you must" . This symbolically reveals the involvement of the emotional aspect in conveying dangerous information from the

fairy world. This emotionally portrays Tamlane's level of high emotional dependency. In this context, Tamlane uses bald on record strategy in "You must take your stand at Miles Cross" or "You must steer your compass". This is not seen to contravene the principles of politeness. Rather, it is part of Tamlane's faith in the courage and emotionality of Janet, who is presumed to have invested sufficiently in the situation to take up this challenge.

Further, this extract has a multi-layered pragmatic meaning through particularized and generalized implicatures. The line "There is only one thing for my safety To-morrow night is Hallowe'en" carries a generalized conversational implicature, which provides an implication that only Janet can save him. This is not said precisely but it is drawn on their intimate relationship. The specificity of Janet's role heightens the emotionality of the moment in presenting her as the sole agent of his salvation and thus heightens the romance through a narrative of trust and dependence. The use of "Hallowe'en" refers to it as a propitious time for supernatural events. The phrase "Fairy court will then ride through England and Scotland" gives another generalized implicature implying that the fairy court rides only on that night or this ride is special. On the other hand, the conditional "if you would borrow me from Elfland" sets off a particularized implicature, indicating that Tamlane's rescue rests on an act by Janet. This cue reflects a larger principle—namely, that true love demands an active commitment involving self-sacrifice. The phrase "you must take your stand by Miles Cross between twelve and one o' the night" is an example of a particularized implicature, thus, indicating that Miles Cross is a location with some magical attributes. All these implicatures contribute to forming a frame in which emotional fidelity manifests itself in terms of courageous acts.

Presuppositions play a significant role in the constitution of the romantic love discourse. The first existential presupposition, brought about by the sentence "There is only one thing for my safety" that assumes Tamlane's danger and cements the idea of Janet positioning herself as capable of salvation. This then puts them into a state of vulnerability and dependence that strengthens their emotional bond. Then, the factual presupposition "Tomorrow night is Halloween night" is based on shared cultural understanding concerning the supernatural dangers of this night, placing their love in a cosmic and ritualized light. Besides, the verb "borrow" involves lexical presuppositions in that Janet is capable of retrieving Tamlane from the faerie kingdom. This reconceptualizes gender roles and positions her as an active savior.

## 2.2 Stylistic Analysis

The extract is rich in metaphor and symbolism, which contribute to the emotional and mythical dimensions of the lovers' predicament. The phrase "Borrow me from Elfland" is a metaphor for crossing

boundaries, portraying love as a transformative struggle between the human and faerie worlds. In addition, the temporal marker "tomorrow is Halloween night" contains symbolism for a moment of urgency that has been associated through folklore and literature as more than simply a spooky holiday. Halloween has long been associated in Celtic trade as marking the end of harvest and the beginning of the dark part of the year, when spirits roam free and supernatural forces are at their most potent. Halloween then represents a moment of transformation and possibility. That is, the lover Tamlane can be lost only at Halloween. Moreover, the ritual symbols of "holy water" represent purification and protection by God, opposed to the dark side of Elfland. At the same time, "compass around you" is an indication of a holy circle, a protective mantle of love and believers, which Janet needs to build. Moreover, "fairy court" roaming England and Scotland expresses a symbolic power which can easily destroy the lovers' union. All these symbolic powers elevate a simple rescue narrative to a mythical love adventure, where love becomes a heroic and sacred act, which demands bravery and accurate timing.

For repetition, lexical repetition is noticed in the auxiliary verb "must". In fact, one of the effects of repetition in "You must take your stand... you must steer your compass" is to show compulsion and inevitability." Here, unlike other auxiliary verbs like "may" or "should" which present possibilities and thus do not preclude alternatives, "must" precludes alternatives, thus Janet's involvement becomes essential. Another form of repetition is seen in the repetition of the sound /m/ occurred in "must" and "miles". This emphasizes an acoustic quality of repetitive language, which matches with a magical atmosphere of a specific text. There is parallelism on a structural level.

The third-person narrative describes the events and Tam's instructions objectively, as an outside narrator. But it also has an internal focalization, with a strong emphasis upon Janet's involvement, her duties, and her perils. The reader is thus presented with the narrator's point of view as well as Janet's through the narrative's description of Tam's instructions, with an emphasis upon Janet's helpful intentions, punctuality, and immunity from the holy water.

### 3. Themes of Love

On the theme level, this extract shows that love is viewed as a spiritual act that demands the involvement and belief of the beloved. There is an emphasis that love must now go beyond sentiment and simple emotions and, instead, becomes an ideal that is linked with salvation, redemption, and possibly cleaning, or purifying. Therefore, this extract demonstrates that romantic love is achieved through courage and the ritual of life sacrifice, illustrating that romantic love conquers fear and even natural and supernatural differences. Turning more toward social and cultural attitudes, it can easily be argued that Janet breaks gender

roles in her act of completing an active and morally profound mission for Tamlane.

#### 4.2 The Quantitative Analysis of *Tamlane*

A manual count of each pragmatic strategy appears in the depiction discourse of romantic love. Within the tale of Tamlane, all strategies are used but with different distribution. The table below shows the frequencies and percentages of each one:

**Table 1**

*The Overall Frequencies and Percentages of Pragmatic Strategies in the Text*

No.	Pragmatic strategies		Freq.	Perc.
1-	Speech Acts	Directives	4	5.33%
		Expressives	4	5.33%
		Representatives	4	5.33%
		Commissives	2	2.67%
		Declarations	1	1.33%
2-	Politeness Strategies	Positive politeness	9	12.00%
		Bald on record	4	5.33%
		Negative politeness	4	5.33%
		Off-record	2	2.67%
3-	Implicature	Particularized implicature	10	13.33%
		Generalized implicature	6	8.00%
		Conventional implicature	3	4.00%
4-	Presupposition	Existential	8	10.67%
		Lexical	5	6.67%
		Structural	4	5.33%
		Counter-factual	3	4.00%

		<b>Factive</b>	<b>2</b>	<b>2.67%</b>
		<b>Total</b>	<b>75</b>	<b>99.99%</b>

As indicated in Table 1, directive and expressive speech acts are the most frequently used in *Tamlane*, appearing 4 times and making up (5.33%) of the dialogues to assert control and take action during the rescue of Tamlane from the Fairy Queen's spell. Similarly, Representatives appear 4 time (5.33%) because the characters use language mainly to express feelings rather than asserting truth. Commissives speech acts are used 2 times (2.67%) by Janet to show her making promises to save Tamlane. Declarations speech acts are rare, only 1 time (1.33%) occurs since the characters typically lack the formal power or status needed for their words to change or carry authoritative weight. The table shows the high occurrence of positive politeness strategies, 9 times (12.00%), to reflect the romantic and emotional nature of the tale. This indicates how characters (Tamlane and Janet) use language to express concern, care or maintain positive intimate relationship. Bald on record and negative strategies appear 4 times (5.33%), demonstrating instance of direct and clear communication, which is commonly used in urgent or emotionally charged situations where clarity is preferred over tact. Negative politeness strategy is used in the same rang, meaning that characters emphasize distance or formality, preferring open and expressive communication. Finally, off-record strategy appears twice (2.67%), representing a hint that enable characters to maintain composure while expressing sensitive or uncertain feelings. Further, particularized conversational implicature appears most frequently with 10 times (13.33%). This means that most of the implicated meaning in this tale relies heavily on the particular context of the situation. The generalized conversational implicature occurs 6 times (8.00%). This refers to meanings that can be readily deciphered without relying on a unique context. Conventional implicature occurs 3 times (4.00%). In this case, meaning is imparted from linguistic structures which carry with them a meaning(s) in addition to the basic meaning as in , for example, words that convey contrast, emphasis, or attitude of the speaker. Based on this findings, existential presupposition dominates with 8 times (10.67%). it highlights themes of existence, identity, and relationships that shape its romantic plot. Lexical Presupposition which appears 5 times (6.67%), arises from verbs indicating past actions or emotional states like : *stop, borrow, held on*, that reflect the development and conflict of the romantic relationship. Through structural presupposition that occurs 4 times (5.33%), love is portrayed through emotional depth. Counter factual Presupposition appears 3 times (4.00%) and this

presents hypothetical situations that expose the inherent uncertainty and fragility of romantic love.

Concerning stylistic devices, Table 2 below shows their frequencies and percentages to indicate how they function in reflecting the discourse of romantic love .

**Table 2**  
*The Overall Frequencies and Percentages of Stylistic Devices in Tamlane.*

No	Stylistic Devices	Freq.		Perce.
1-	Lexical choices	30		30.3%
2-	Symbolism	20		20.6%
3-	Metaphor	12		12.4%
4-	Repetition			11.3%
	-lexical repetition	6	11	
	-phonological repetition	3		
	-structural repetition	2		
5-	Parallelism			10.3%
	-lexical parallelism	1	10	
	-structural parallelism	5		
	-contrastive parallelism	2		
	-semantic parallelism	2		
6-	Narrative Voice (Heterodiegetic)	6		6.2%
7-	Focalization –Internal	5	6	6.2%
	-External	1		
8-	Simile	2		2.1%
<b>Total</b>		<b>97</b>		<b>100%</b>

The statistical analysis of stylistic techniques in Tamlane shows the leading position of lexical choices, which recorded the highest frequency 30 times, constituting 30.9% of

the total stylistic techniques. The domination of lexical choices emphasizes emotional nuances, a certain thematic orientation, and stylistic peculiarity of the text. The second position is taken by symbolism-20 times (20.6%), reflecting the high tendency towards metaphorical representation and deep thematic interlacing. Metaphors come next, 12 times (12.4%) to enrich the narrative that connects abstract ideas of love, fear, and sacrifice with more concrete images. This gives the text a poetic nature and enables readers to visualize their inner experiences in vivid and tangible ways. Repetition is used 11 times (11.3%), and parallelism 10 times (10.6%) for demonstrating its central role in the creation of rhythm, emphasis, and textual cohesion. Both narrative voice and Focalization contribute around 6 times (6.2%) to the stylistic texture through shaping perspective and point of view. Simile is used twice (2.1%) to give vividness and aesthetic appeal through comparison.

### Conclusion

The following conclusions are based on the result of the qualitative and quantitative analyses of romantic love discourse in *Tamlane*:

- 1- The construction of romantic love in the folk tale of *Tamlane* is pragmatically achieved in terms of the prevalence of expressive and directive speech acts.
- 2- The dominance of positive politeness strategies in the tale points to a style of communication that is based on closeness, solidarity, and mutual concern. Love is constructed as collaborative and emotionally affirming. At the same time, the use of negative politeness strategies points to a concern with autonomy and respect, and hence to a construction of romantic love that is ethical rather than possessive.
- 3- particularized implicature, appears to play a significant role in the text. The emotional content seems to be based on contextual implications rather than declarations, which adds to the subtlety and emotion expressed in the tales.
- 4- Existential presuppositions dominate which naturalizes the existence of love, shared destiny, and relationship ties. Through these pragmatic strategies, love is shown to be assumed and enacted, rather than being described in external terms. In this tale, romantic love appears to be pragmatically constructed on the basis of emotional expressiveness, negotiated interaction, contextual implications, and presuppositions that create intimacy and relationship commitment.
- 5- The stylistic analysis demonstrates that the lexical choices are the prominent stylistic techniques used in the tale. In addition, the use of emotionally charged words increases the thematic concern for loyalty, self-sacrifice, change, and commitment. Metaphors have also played a significant role in the expression of emotional conflicts, where fear, desire, and moral conflicts have been expressed symbolically. Repetition and parallel structures have also increased the emotional concern and interpersonal interaction, and the use of internal focalization has also increased the level of empathy by giving the reader a chance to gain insight into the emotional world of the characters.
- 6- The tale conforms to certain conventional romantic genres that place male and female characters within conventional relational roles. On the other hand, pragmatic factors suggest that there is significant agency, especially on the part of female characters.

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### Abstract in Arabic

#### الخلاصة

هذا البحث دراسة في الأسلوبية البراغمية لخطاب الحب الرومانسي في حكاية تاملين، كما نُشرت في مجموعة جوزيف جاكوبس "حكايات خرافية إنجليزية أخرى" في سنة ١٨٩٤. ويهدف إلى استقصاء العناصر البراغمية المستخدمة في صياغة خطاب الحب الرومانسي في تاملين، واستكشاف الأساليب البلاغية الموظفة في الحكاية المختارة لتصوير الحب الرومانسي، وتحديد دورها في هذا الخطاب، وبحث كيفية انعكاس العناصر الأسلوبية البراغمية للديناميكيات العاطفية والاجتماعية وديناميكيات القوة في التفاعلات الرومانسية. بالإضافة إلى ذلك، استخدمت الدراسة نموذجاً براغماتياً أسلوبياً انتقائياً يدمج أفعال الكلام لسيرل (١٩٦٩)، والتضمين لغرايس (١٩٧٥)، واستراتيجيات اللباقة (براون وليفينسون، ١٩٨٧)، والافتراضات المسبقة (يول، ١٩٩٦)، والاختيار المعجمي، واللغة المجازية، والتكرار والتوازي (ليتش وشورت (٢٠٠٧) و) (سيمبسون (٢٠٠٤) صوت الراوي والتركيز. يستخدم هذا البحث منهجاً نوعياً وكمياً لتحليل البيانات لاستكشاف الحكاية المختارة التي تعكس خطاب الحب الرومانسي. تكشف النتائج أن خطاب الحب الرومانسي يتحقق براغماتياً من حيث شيوع أفعال الكلام التعبيرية والتوجيهية، واستراتيجيات اللباقة الإيجابية والسلبية، والتضمين الخاص، كما تهيمن الافتراضات الوجودية التي تُضفي طابعاً طبيعياً على وجود الحب والمصير المشترك وروابط العلاقات. ويوضح التحليل الأسلوبية أن الخيارات اللغوية هي أبرز الأدوات الأسلوبية المستخدمة في الحكاية. ويُبين التحليل الأسلوبية أن الخيارات المعجمية هي الأسلوب الأبرز الذي يُسهم في تعزيز الاهتمام العاطفي والتفاعل بين الحبيبين.