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Abstract: *The present paper aims to produce a detailed account of the term 'pragmatics' and explore, by presenting and reviewing epistolary technique, its role in biographies. It is a fact that various pragmatic approaches such as speech act theory, conversational implicature, politeness theory. Consequently, the paper also strives to shed some light on the relationship these two terms – epistolary and pragmatics. It also tries to explore how pragmatics may help find out the 'context' and 'meaning' of epistolary text.*

Keywords: *An epistolary novel, the epistolary technique, pragmatic considerations, Linguistics, Literature, Pragmatics, Speech Act Theory.*

Аннотация: *Цель статьи дать подробное описание термина «прагматика» и исследовать, путем представления и обзора эпистолярной техники, его роль в биографиях. Фактом являются различные прагматические подходы, такие как теория речевого акта, разговорная импликатура, теория вежливости. Следовательно, в статье также предпринята попытка пролить свет на соотношение этих двух терминов – эпистолярного и прагматического. Он также пытается изучить, как прагматика может помочь выяснить «контекст» и «значение» эпистолярного текста.*

Ключевые слова: *Эпистолярный роман, эпистолярная техника, прагматические соображения, лингвистика, литература, прагматика, теория речевого акта.*

Introduction. Coined in the 1930s by the American philosopher and semiotician, C. W. Morris, and developed as a subfield of linguistics and semiotics in the 1970s, the term 'pragmatics' is a study to explore how context, in a literary text, contributes to meaning. It studies how language is used to express what someone means in particular situations, especially when the actual words used may appear to mean something different [1, 228]. Pragmatics derives its meaning via the Latin word 'pragmatics' which comes from Greek 'pragmatikos', meaning amongst others "fit for action" [6, 13]. It focuses on finding out what is not explicitly stated and how utterances can be interpreted in situational contexts. Pragmatics has, nowadays, by introducing a distinct perspective, opened new vistas for domains and fields such as speech and visual communication, critical thinking, rhetoric, reading and listening theories, composition studies, film studies, pictorial perception, informal logic, cognitive psychology, literary theory, education, argumentation, sociology, and psychiatry, etc. Nay, it also offers an athletic ground for work in computer science and artificial intelligence.

Pragmatics, as a field of language study and as the youngest discipline of linguistics, is fairly new. But it too has a vulnerable past: from Greek sophists through the medieval nominalists and nineteenth-century pragmatic thinkers to today's workers in various sub-disciplines of linguistics, sociology, psychology, literary research, and other branches of



humanities and social sciences. Its origin lies in the philosophy of language and the American philosophical school of pragmatism (Morris). As a discipline within language science, pragmatics' roots lie in the work of H. P. Grice (a British philosopher, 1913-1988) on conversational implicature and the co-operative principle and on the works of Stephen C. Levinson (a British linguist), Penelope Brown (an American anthropological linguist) and Geoffrey Leech (a British linguist) on politeness.

Pragmatics is useful to interpret language in epistolary context. And literary pragmatics applies the theories of pragmatics for the interpretation of literary language of epistolary texts. There appears to be a link between literary pragmatics and the pragmatics of linguistics and semiotics. Literary pragmatics has emerged as one of the topical movements in today's "Literaturwissenschaft" (Sell). It has, beyond doubt, developed itself into an interesting field but it is better not to lose sight of pragmatics in the general sense. Literary pragmatics of epistolary technique may, sometimes, be thought of as addressing only those issues which are specific to communication, reading, writing narratives, or epistolary writings. That is, literature has a special communicative context and, therefore, it has its pragmatic specificities. The concepts in literary pragmatics are derived from those of general pragmatics and many of the issues are related to that can be traced in other neighboring pragmatic fields (e.g. the pragmatics of language generally, or the pragmatics of epistolary texts, etc.) yet they have a specificity, special historical traditions (genres, conventions, etc.) of their own [5,35] and that's why literary pragmatics is, generally, called a field in its own right.

Role of Pragmatics. Pragmatics covers speech act theory, felicity conditions, conversational implicature, conversational maxims, relevance, politeness, phatic expressions, deixis, and other approaches to language behavior in Philosophy, Sociology, Linguistics, and Anthropology [3,142]. Pragmatics helps anthropologists relate elements of language to broader social phenomena; it, thus, pervades the field of linguistic anthropology. Because pragmatics, generally, describes the forces in play for a given utterance, it includes the study of power, gender, race, identity, and their interactions with individual speech acts. For example, the study of code-switching is directly related to pragmatics since a switch in code affects a shift in the pragmatic force. Pragmatics involves three major communication skills [4, 12]:

(a) Using language for different purposes such as greeting (e.g. hello, goodbye), informing (e.g. I am going to get a cookie.), promising (e.g. I am going to get you a cookie.), and requesting (e.g. I would like a cookie, please!);

(b) Changing language according to the need of a listener or situation such as talking differently to a baby than to an adult, giving background information to an unfamiliar listener, speaking differently in a classroom than in a playground; and

(c) Following rules for conversations and story-telling such as taking turns in conversation, introducing the topic of conversation, staying on topic, rephrasing when misunderstood, how to use verbal and non-verbal signals, how closely stand to someone when speaking, and how to use facial expressions and eye contacts.

Considering, from the viewpoint of authorial utterance, the communicative interactions between the author and the readers in the biographical works "Queen of the



Desert" and "Lawrence of Arabia" by Jeremy Wilson, the author's utterances indicate the functions and the relationships among the characters involved in the epistolary examples. Speech act theory broadly explains these utterances as having three parts [2, 17] or aspects:

(a) Locutionary Acts: These are simply the speech acts that take place in an utterance;

(b) Illocutionary Acts: These are the real actions which are performed by the utterances and where saying equals doing as in betting, plighting one's troth, welcoming and warning; and

(c) Perlocutionary Acts: These are the effects of the utterances on a listener who accepts the bet or pledge of marriage, is welcomed or warned.

The 'politeness' principle is a series of maxims that Geoffrey Leech (a British Linguist, 1936-2014) has proposed as a way of explaining how politeness operates in conversational exchanges. Leech defines 'politeness' as a form of behavior that establishes and maintains comity. That is the ability of the participants, in social interaction, to engage in interaction in an atmosphere of relative harmony. While stating his maxims, Leech uses his terms for two kinds of illocutionary acts. He calls representatives "assertive" and directives, "impositives" [6, 6].

Some literary pragmatists believe that turn-taking, in a normal social interaction, follows certain conventions and that a very large part of a narrator's speech gets affected by a desire to save face, not only of his/her own but of hearers' or readers' also. Thus, it becomes clear that to make one's contributions to discourse as helpful as possible, one should take care of the decency of one's listeners. It would therefore be of an utter surprise if someone doesn't experience such an extended turn as a narrative speech act in terms of its degree of politeness. And many of readers' deepest intuitions about authors do with just this question, representing perhaps the most direct consequence of participation in the literary speech act. Both Howard Jackson (a British Linguist) and Peter Stockwell (a British Sociolinguist) single out 'relevance of utterance' as of greater importance than Grice recognized (Grice gives stress on quality and manner as super maxims) it. Assuming that the co-operative principle is at work in most conversations people can see how hearers will try to find meaning in utterances that seem to be meaningless or irrelevant. People assume that there must be a reason for this.

Conclusion. Based on this analysis it can be said that pragmatics of epistolary text appears to be a recent and well-organized way of shedding light on contextual language. It seeks to explain different aspects of meaning which are not found in the plain sense of words or structures as explained by Semantics. A non-complicated system of taking note of pragmatics is to acknowledge, for example, that it needs to keep the language interesting, that is, a speaker or writer should not bore his/her, recipient or reader, for example, by being over-long or monotonous. So, it becomes very clear that human beings strive to find linguistic means to make a text, perhaps, shorter, more interesting, more relevant, more philosophical, or more personal. And, pragmatics allows this. Some people may opine that pragmatics does not have a clear-cut focus. Its principles are vague and fuzzy and that it appears to be redundant as Semantics already adequately cover the territory. But, it is to be noted that the study of speech acts has illuminated social language interactions. Pragmatics takes care of things that Semantics has, previously, brushed aside. Pragmatics can help

inform strategies for teaching language and that it has given new insights into understanding Literature. Therefore, it should be noted that in a global pragmatic analysis of a literary work one should take note of both what is specifically literary and what is not specifically literary but is, nevertheless, relevant to Literature at the level of the character's communication or the level of communication between author and reader or speaker and hearer.

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