A Pragmatic Study of Speech Acts in the Novel "Jazz" by Toni Morrison

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Abstract

This research aims at analyzing Representatives and Expressives Speech Acts in Toni Morrison's novel *Jazz* to examine the narrator's intention the characters' utterances. Various types of Speech Acts are explored within the paradigm of a literary discourse. The crux of the thesis is to investigate how linguistic analysis can help in understanding literary works and to address the following research questions: 1) What types of speech acts especially Representatives and Expressive are found and commonly used in the novel? 2) What are the messages of the author by using these types of Speech Acts? 3) Is Morrisons' *Jazz* a suitable discourse for applying speech acts? 4) How does applying speech acts help in understanding its course? 5) Can characters be analyzed through speech acts?. Therefore, this thesis is a pragmatic study focusing on speech acts, as manifested and investigated in Morrison's *Jazz*.

Finally, the richness of the Pragmatics of literature can be inspiring for further studies. The integration between literature and linguistics underscores the significance of the interdisplinary approach to interpret linguistic aspects in terms of literary discourse and to interpret linguistic markera in terms of aesthetic or poetic style.

Key words: Pragmatics in literature, *Jazz*, Morrison, Postmodern Aesthetics, Speech Acts

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Introduction

1.0 Overview

In attempting to express themselves, people do not only produce utterances containing grammatical structures and words, they perform actions via those utterances. Actions performed via utterances are generally called speech acts (Yule, 1998, p.47). This research is concerned with giving the necessities of the speech act theory that has recently been one of the most researched topics among linguists, in general, and pragmatics, in particular. While analyzing a conversation, meaning is interpreted not only grammatically, but also within the underlying intended meaning from the characters' promises, discussion and description. Language function is one of the most important points in the study of language. Language relates with the listener's response during communication and the speaker's intention.

In the novel, there are many conversations and we can clearly feel that literal meaning and implied meaning are very different. Consequently, using speech acts to analyze literary works is a challenging task that provides an appreciation of literary works since it can help readers better understand the essence of the works. Therefore, literary discourse reflects the assumption that language use beyond the sentence level and the pragmatics of literature can contribute to the richness and poetic strength of a literary discourse.

1.1 Discourse Analysis and Critical Discourse Analysis

Pragmatics and Discourse Analysis (DA) represent interdisciplinary fields sharing interest in those aspects of language

that are context-dependent. Barron and Schneider (2014) suggest that the study of discourse is not perceived as falling outside the realm of pragmatics, however, it can be seen as an integral part of it (p.1). Critical Discourse Analysis (CDA) has relations with various disciplinary fields, such as Critical Linguistics (Fowler et al., 1979), Speech Act theory (Austin, 1962), and Pragmatics (Morris, 1938).

The methodology of DA has been chosen for this study since it regards language as an entity the interpretation of which goes beyond the level of a sentence. Within the context of discourse, Poole (1999) defines DA as, "the study of the organizations and the dynamics of conversation" (p.37). In order for the hearer to infer what the speaker intends to convey, a certain degree of contextual background must exist; that is, both the speaker, and the hearer must have a shared knowledge about their present situation.

1.2 Linguists' Views on Pragmatics

Pragmatics has its origin in the philosophy of language. Its philosophical roots of Pragmatics as Huang (2007) mentions can be traced back to the work of the philosophers Charles Morris (1938), Rudolf Carnap (1939) and Peirce in the 1930s (p.2). According to Levinson (1983) pragmatics is a branch of study, which is concerned with the ability of language users to pair sentences with the context in which they would be appropriate (p.30). Pragmatics deals with language from the point of view of users, especially with regard to the choices they make, the conditions they encounter in their use of language for social interaction and the effects that their use of language has on other participants in discourse. In any social situation, the main function of language is communication in which there is always more than the ordinary message and the ability to interpret this message is what pragmatics seeks to achieve. The categories of pragmatics include implicature, presupposition, deixis, and speech acts.

1.3 Language as Action

Goddard (1998) points out, "the study of speech acts is an important interdisciplinary area between linguistics and philosophy" (P.136). The philosophers John L. Austin (1962) and John R. Searle (1969) were very much interested in the way language can be described as actions, and Speech Act theory is an account of what language is used for. According to Trask (2007), the definition of speech acts is "an attempt at doing something purely by speaking" (p. 267). Moreover, with speech acts we can give a variety of examples such as making a promise, asking a question, ordering or requesting somebody to do something, giving advice and suggestion, making a threat and giving command. Speech acts can be analyzed on three levels, Locutionary, Illocutionary and Perlocutinary acts.

1.3.1 Locutionary Acts or Locutions

Levinson (1983) defines the locutionary act as "the utterance of a sentence with determinate sense and reference" (p.236). Lyons (1995) illustrates that most of everyday conversation's locutions are ungrammatical; some are grammatical but elliptical (e.g., been here long? Nice weather for the time of year, etc.); some are neither grammatical nor ungrammatical, yet others are both ungrammatical and unacceptable. However, Lyons prefers to avoid the complexity of ungrammatical and elliptical utterances, and he assumes that "… to perform a locutionary act is necessarily to utter a sentence" (p.240). Nevertheless, he comments that two people can utter the same sentence without necessarily saying the same thing, and they can say the same thing without necessarily uttering the same sentence. Lyons (1995) illustrates that point by showing two different meanings or interpretations of the verb "say", as "assert" or "utter" in the following sentences:

1- *John and Mary said the same thing.*

Under one interpretation, this sentence has much the same truth-conditions, and therefore the same propositional content,

2- *John and Mary asserted the same proposition.*

Under the other, it may be paraphrased, in technical meta-language that is being built up, as:

3- *John and Mary produced the same utterance-inscription.*

Thus, propositions are abstract entities of a particular kind. Utterance inscriptions, on the other side, have physical properties, which are identifiable by means of one or more of the senses: hearing, sight, touch, etc. (pp.240-241).

Wunderlich (1974) states that the locutionary act is divided into the following sub- acts:

a. A Phonic Act: the utterance of certain sounds.

b. A Phatic Act: the utterance of certain vocables or words (i.e. sounds of a certain type that belong to a certain vocabulary) in a certain construction (i.e. in conformity to a certain grammar) with a certain intonation.

c. A Rhetic Act: the results of the phatic act and its constituents that are used with a certain more or less definite meaning namely sense and reference. (p. 269).

These sub-acts, as Haung (2007) manifests, correspond broadly to the three distinct levels and modes of explanation in linguistic theory,
namely,Phonetics/Phonology,Morphology/syntax,andSemantics/Pragmatics (p.102).

1.3.2 Illocutionary Acts

When someone utters a sentence, he/she does this with some purpose in mind. This is what the illocutionary acts deal with. Levinson (1983) claims that the illocutionary act is the focus of Austin's interest, and indeed the term *speech act* has come to refer exclusively to that kind of act (p.236). Huang (2007) defines the

illocutionary act as "the action intended to be performed by a speaker in uttering a linguistic expression, by virtue of the conventional force associated with it, either explicitly or implicitly"(p.102). In other words, an illocutionary act refers to the type of function the speaker intends to fulfil, or the type of action the speaker intends to accomplish in the course of producing an utterance. It is an act defined within a system of social conventions. In short, it is an act accomplished in speaking. Examples of illocutionary acts include *accosting, accusing, admitting, apologizing, challenging, complaining, condoling, congratulating, declining, deploring, giving permission, giving way, greeting, leave taking, mocking, naming, offering, ordering, praising, promising, proposing, marriage, protesting, recommending, refusing, surrendering, thanking and toasting.*

1.3.3 Perlocutionary Acts or Perlocutions

When a speaker utters a sentence, his/her utterance may have a certain effect on the addressee. This effect is referred to as the perlocution of the utterance. Levinson (1983) identifies the perlocutionary act as "the bringing about of effects on the audience by means of uttering the sentence, such effects being special to the circumstances of utterance" (p. 236). Subsequently, as Lyons (1977) illustrates "A perlocutionary act is an act performed by means of saying something. Thus, persuading someone to do something, moving someone to anger, consoling someone in his/her distress, etc." (p.730). For example, if someone condoles a woman whose husband has just passed away with the utterance, (19) "I was so sorry to hear about your loss," his utterance might cause some effects on the widow: she may begin to cry, remembering her husband, or, expecting the utterance, she may give a prepared reply like "Thank you. It was a shock, but I must get used to it". More technically, Huang (2007) sees that a perlocution is the act by which the illocution produces a certain effect in or exerts a certain influence on the hearer. In other words, a perlocutionary act

represents a consequence or by-product of speaking, whether international or not. He adds that the effect of the act performed by speaking is also generally known as the perlocutionary effect (p.103). Examples of perlocutionary acts are *persuading, amazing, amusing, encouraging, alarming, annoying, informing, inspiring, boring, embarrassing, deceiving, and distracting.*

Huang (2007) illustrates that the main differences between illocutionary and perlocutionary utterances are compared in the chart below:

Illocutionary utterances	Perlocutionary utterances
- Are intended by the speaker - Are under the speaker's full control - Are evident, they became evident as the utterance is made - Are in principle determinate [but others are not determinate as one illocution can perform different functions] - Illocutionary acts are more conventionally tied to linguistic forms	- Are not always intended by him/her - Are not under the full control of the speaker - Are usually not evident until after the utterance has been made - Are often indeterminate - Effects are less conventionally tied to linguistics forms

Figure (1)

1.4 Types of Speech Acts

It is fairly agreed that some or many acts can have some common functional characteristics. For example, acts of ordering, instructing, demanding, warning all have some common quality, that of getting the hearer to do or not do something. Austin (1962) divided all speech acts into five different categories. He maintains that "I call then these classes of utterance, classified according to their illocutionary force, by the following more-or-less rebarbative

names: *Verdictives, Exercitives, Commisves, Behabitives* and *expositives"* (as cited in Allen 1978, p.44)**.**

Austin (1962) distinguishes between five classes by which all performative speech acts could be classified according to what it is that the act of uttering is meant to achieve, Austin set limitation as to the number of possible performative utterance types. The first class [*verdictives*] was made up of those acts which constituted judgements on some state of affairs, estimations, reckonings, appraisals, fundamentally those of giving a finding as to something; a fact or value. The second [*Exercitives*] constituted acts exercising some power, influence or right, such as appointing, voting, ordering, warning or advising. The third class of acts, [*Commissives*], committed the speaker to some course of action: promising, undertaking, announcing intentions or declarations of belief or faith. The fourth [Behabitives] had to do with essentially social behavior: apologizing, condoling, congratulating or challenging. The last one [*Expositives*] involved taking a stance with respect to something: concession, assumption, reply, argument or supposition (Corder, 1982, p.41).

After Austin's (1962) classification, there have been many attempts to systematize, strengthen and develop the original Austinian taxonomy (Bach and Henrish 1979, Allan 2001, Bach 2004). Some of these new classifications are formulated in formal/grammatical terms, others in semantic/pragmatic terms, and still others based on the combined formal/grammatical and semantic/pragmatic modes. Searle's (1969) classification system lists five types of general functions performed by speech acts: *representatives, directives., commisives, expressives and declarations*

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1.4.1 Representatives

Levinson (1983) states that "Commit the speaker to the truth of the expressed proposition (e.g. asserting, concluding, etc.)" (p. 240). Yule (1998) defines representatives as those kinds of speech acts that state what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, and descriptions. Yule (1998) adds that in using a representative, the speaker makes words fit the world (of belief) (p.53).

1.4.2 Directives

Levinson (1983) describes directives as "Attempts by the speaker to get the addressee to do something (e.g. requesting, suggestions questioning and ordering)" (p.240), and Yule (1998) illustrates that directives express what the speaker wants. Directives can be used in positive or negative forms.

1.4.3 Commisives:

Levinson (1983) says commisives imply "Commit the speaker to some future course of action (e.g. promising, threatening…etc.)" (, p. 240). Yule (1998) explains that commissives express the speaker's intention to do something. Commissives include promises, threats, refusals, pledges and offers, and can be performed by the speaker alone, or by the speaker as a member of a group. Yule (1998) adds, "In using commissives, the world is adapted to the words via the speaker" (p.254).

1.4.4 Declarations

Levinson (1983) states that declarations "affect immediate changes in the institutional state of affairs. They tend to rely on elaborate extra-linguistic situations (e.g. declaring war, christening, firing from employment" (p. 240). Yule (1998) also clarifies that declaratives acts change the world via their utterance. Nevertheless,

the speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. Furthermore, in using a declaration, the speaker changes the world using specific words.

1.4.5 Expressives

"Expresses a psychological state (e.g. thanking, welcoming….etc.)", this is how Levinson (1983, p. 240) defines Expressives, which include *apologizing*, *blaming, congratulating* and *praising*. Yule (1998) illustrates that expressives are those kinds of speech acts that state what the speaker feels. They express psychological attitudes or states in the speaker such as (*joy*, *pleasure*, *pain*, *sorrow, likes* and *dislikes*). Moreover, they can be caused by something the speaker does or the hearer does, but they are about the speaker's experience. Furthermore, in using an expressive act, the speaker makes known what he/she feels, thus rendering the words to fit the world of feeling (pp.53-54).

2. Morrison's Postcolonial Style

Morrison's novels disrupt the narrative of history and challenge notions of fixity and presence. They produce a place where "unspeakable things and thoughts, unspoken" break through (Morrison, 1989, p. 284). Morrison's writing examines and reveals the historical fictions and controlling myths which have formed the burden of layers of negative identities and images constructed around black women and men. Morrison weaves her characters into a web of history where they operate within the limiting constructs of class, 'race', gender and sexuality. Her writing articulates the survival and destruction of black female and male subjects within a racist and patriarchal culture. She explores constructions of femininity, maternity, masculinity and sexuality in racist discourse. She also uses the themes of belonging and order, naming and

memory, myth and re-memory in an exploration of African American cultural identity. Morrison's novels interpret and deconstruct the past in order to create the possibility of being able to construct the future. They advocate not just memory but "re-memory", as "roots" are being used to find "routes out of the prison house of marginality" (Mercer, 1992, p. 38).

The name of the book mirrors the Jazz music itself concerning the composition, which seems to be free and inconsistent. Also the narrator of the story is hard to identify because there seems to be more than one person to tell the story and many flash backs. These kinds of narrators are referring to as an unreliable or untrustworthy narrator. As the story begins, we come to know about a love triangle between Violet, Joe and Dorcas. It transpires that Violet and Joe Trace are unhappily married; however, they live together in an apartment in Harlem. It is a black neighborhood. Joe falls in love with eighteen years old girl named Dorcas Manfred. They meet when he is selling cosmetics to Alice Manfred, Dorcas's aunt in a private apartment. After some time, Dorcas feels tired of Joe because he is much older than her, so she wants to end up their relationship and tells him she is sick of him.

She begins going out with younger boys and goes to parties with her best friend, Felice. One evening, Joe goes to the party that she was dancing with the young man called Acton. Therefore, Joe shoots Dorcas and she bleeds to death because of this untreated wound. Violet shows up unexpectedly at the Dorcas funeral and she slashes Dorcas's face with a knife. Violet is jealous at the girl even after her death and this pushes her to go to visit the girl's aunt, Alice Manfred. They actually become friends and they share feeling about the tragic incident. After some time with a little help from Felice, Dorcas's friend. Joe and Violet are trying to renew their marriage.

2.2 Representatives in *Jazz*

As mentioned earlier, representative speech acts are one of the five basic categories identified by Searle (1976). Representatives are those statements of *assertions, conclusions*, *descriptions* and *fact* are all examples of the speaker representing the world as he/she believes it is. Representatives form can be either true or false. Morrison's narrators use representatives to *describe*, *assert* and tell about events they experience. The first part of the novel is seen from the first-person narrator. The first narrator in the novel is the anonymous first-person (internal) voice. This narrator tells about the lives of the characters and their feelings and emotions towards each other and about situations in both the present and the past.

The novel begins with the voice of this narrating "I"

> Sth, I know that woman. She used to live with a flock of birds On Lenox Avenue. Know her husband, too. He fell for an eighteen-year-old girl with one of those deep down, spooky loves that made him so sad and happy he shot her just to keep the feeling going. (*Jazz,* 1992, p.3)

When readers encounter this first sentence, they accept it as the voice of narrator. The knowledge of Violet, 'that woman' to whom it refers, and of her husband, Joe, whom it also claims to 'know', proves to be cosmetic and in fact erroneous. The narrator's *assertion*, "I know that woman, and later 'know her husband too" is significant as it demonstrates that narrative voice over within the plot witnessing many of the events.

The researcher sees that Joe's use of *negation* in saying "He did not yearn or pine for the girl, rather he thought about her, and decided" (*Jazz,* 1992, p.29), to perform the **representative** act of *assertion.* One reason Joe loves Dorcas so excessively is that he

asserted to choose her. He fell into his relationship with Violet, but he experiences the pleasure of *asserting* his choice with Dorcas and his ability to decide for oneself.

The first voice becomes so much involved in the process of imagination that it takes on the role of an omniscient narrator and in doing so claiming dominant ownership of the story and the characters:

> I know that woman (*Jazz,* p.3) …
> I know so well (*Jazz*, p.119) …
> The sweater under his suit jacket
> would be buttoned all the way up,
> but I know his thoughts are not
> (*Jazz,* p. 119) … He is avoiding
> her, I know (*Jazz,* p.152) … I
> know he is a hypocrite (*Jazz,*
> p.154) … I know better (*Jazz,*
> p.154).

In these quotes, the author uses **representative** act of *assertions*, to assert, "I know". The extreme use of the word 'know' by this voice goes against the rules of the unreliable narrator and therefore the reader's first reflex would be to doubt everything this narrator states. Throughout the text of the novel, "I" is the narrator that reveals the life stories of the characters. So, "I" is the "eye" of the narration, which gives the reader the voice or the feeling of a "told" story. In one of her interviews, Morrison said that she gave the reader hints about her characters instead of full descriptions so the reader has to fill in the gaps. Throughout the story, after having heard the other voices speak for themselves, this narrative adjusts its opinion and continues its story with more knowledge. The narrator explains exactly this process near the end of the story when it says:

> I thought I knew them and was not worried that they did not really know about me. Now it is clear why they contradicted me at every turn: they knew me all along … They knew how little I could be counted on; how poorly, how shabbily my know-it-all self-covered helplessness … Now I know (*Jazz*, 1992 , p.220).

Golden Gray uses **representative** acts of *informing, giving opinion,* and *assertion* in a very impressive way to *manifest* his good character and that hopes to be a freeman. He tracks down his black father, Henry Lestroy and the locals called him "Hunters Hunter" he says:

> "I don't want to be a free nigger; I want to be a free man. Don't we all. Look. Be what you want – white or black. Choose. But if you choose black, you got to act black, meaning draw your manhood up – quick like, and don't bring me no white boy sass." (*Jazz*, 1992, p.173)

Golden Gray's use of the first conditional clause to give an opinion, "if you choose black, you got to act black". The narrator often reaches into the past to explain present actions, as do characters throughout the novel.

Morrison's narrators use **representatives** to *describe* and tell about events they experience. The first part of the novel is seen from the first-person narrator. The first narrator in the novel is the

anonymous first-perosn (internal) voice. This narrator tells about the lives of the characters and d*escribes* their feelings and emotions towards each other and about situations in both the present and the past. So, the **representative** act of *describing* helps to show how the first-person voice is an unreliable narrator because he/she is limited in his/her knowledge about the characters' thoughts and the evolement of the story. However, this voice becomes so much involved in the process of imagination that it takes on the role of an omniscient narrator and in doing so claming dominant ownership of the story and the characters.

The narrator is clearly in love with the city, the feeling of Joe and Violet and most of thousands black people when they first arrived there, it was like arriving at the Promised Land. The narrator uses *description* to describe and show how they are "crazy about the city"

> I'm crazy about the City….clarients and lovemaking, fists and the voices of sorrowful women. A city like this one makes me dream tall and feel in on things. Hep. It's the bright steel rocking above the shade below that does it" (*Jazz*, 1992, p.7)

This quote appears near the beginning of the book, estabilishing the colloquial tone of the narrator who seems to be conversing casually with a friend. She writes as if she were speaking naturally, with a phrase like "I'm crazy about this City" or the off-handed "Hep" she transports us to the city that she so carefully d*escribes*.

After being confident of never changing again, representatives are highly used in Joe's statements of *describing* his emotional reaction;

> I couldn't talk to anybody but
> Dorcas and I told her things I
> hadn't told myself. With her I
> was fresh, new again. Before I
> met her I'd changed into seven
> times. The first time was when I
> named my own self. Since
> nobody did it for me, since
> nobody knew what it could or
> should have been. (*Jazz*, 1992,
> p.123)

Joe *describes* his emotion towards Dorcas and how she gives him love his mother did not and also he *describes* when the girl leaves him, his desperate search for her and the ongoing search for his mother conflate when he asks himself: "But where is she?" (*Jazz*, p. 184). It is not clear whether he is referring to Dorcas or his mother. Carolyn M. Jones (1997) describe*s* by changing so soften, Joe is escaping, afraid to face his own identity. As she explains: "his problem is change: he goes through seven lives before he finally confronts his self in the person/mirror of Dorcas" (p. 482)

According to *Jazz*, the *descriptiion* of Joe's love for Dorcas performs successful Representatives speech acts, he *describes* and *expresses* his feeling towards Doracs:

> I told you again that you were the reason
> Adam ate the apple and its core. That
> when he left Eden, he left a rich man.
> Not only did he have Eve, but he had the
> taste of the first apple in the world in his
> mouth for the rest of his life. (*Jazz*,
> 1992, p. 133)

Joe uses Biblical references to explain for Dorcas his love. He *describes* her as "the taste of the first apple in the world" and their

love is like paradise to him. He said to Dorcas that he never shared with another person any details of his earlier life he told her that she is the central figure in his vision of paradise. The reason Adam ate the apple and its core that when he left Eden, he left a rich man. Not only did he have Eve, but also he had the taste of the first apple in the world in his mouth for the rest of his life. He is excluding the teaching of the Bible from his own identity.

2.2. Expressives in *Jazz*

Expressives are those kinds of speech acts that state what the speaker feels. They express psychological attitudes or states in the speaker such as joy, sorrow, pleasure, pain, likes and dislikes. Moreover, they can be caused by something the hearer does or the speaker, but they are about the speaker's experience. Kreidler (1998) manages to divide Searle's expressives into both verdictives and expressives. He explains expressive utterance comparing them with verdictive utterances. **A verdictive utterance** is about what the addressee has previously done, while an expressive one springs from the previous actions (or failure to act) of speaker, or perhaps the present result of those actions or failures. Examples of verdictive verbs are accuse, charge, excuse, thank, honor and criticize.

Expressives are used to express "hatred and love" throughout the novel, first when Violet makes friends with Alice, Dorcas's aunt. Violet arrives at Alice's door one day and says, "I need a place just to sit down" (*Jazz*, p. 80), and Alice let her in. However this unlikely relationship between two women who have been wronged by the men in their lives and who have been restricted in their society by the racism, Violet realizes important advice from Dorcas' aunt Alice who tells her " you want a real thing; I will tell you a real one. You got anything left to you to love then do it" (*Jazz*, p.112). Violet does when she loves Dorcas, and she grows to love Dorcas,

that picture sits on her living room. Violet had "decided to love-well find out about Dorcas… she thought she could solve the mystery of love that way" (*Jazz*, p. 5). She sees herself in Dorcas "she too had once been a snappy determined girl like the dead girl" (*Jazz*, p. 5). Throughout this experience of love, Violet realizes that she is coming to love Dorcas like Joe; Violet learns "about having another you inside that isn't anything like you" (*Jazz*, p. 208). She also learns about having to kill that other "me", as she tells Felice, Dorcas' best friend when Felice asks who is left, Violet says " ME " (*Jazz*, p. 209). Violet finds herself both loving and hating the girl.

Another expression about *hatred* and *love* when Joe mourns for Dorcas, her wife Violet wants to know more and more about the girl that she hates so much. So, Violet goes out to search of Dorcas's past, thus, she starts her journey into the past, and she learns about Dorcas and how she associates herself with her. Violet starts to wonder if Dorcas was "the woman who took the man, or the daughter who fled the womb" (*Jazz*, 1992, p.109)

In *Jazz*, **Representatives** and **Expressives** are used to show how Joe feel toward Dorcas. The narrator uses assertion with state of love to prove that he asserts he shot Dorcas because he loves her. Felice asserts that Joe is the cause of Dorcas's death, he says "I know. I know … It was me. For the rest of my life it will be me" (*Jazz*, p. 212). He didn't find anybody to love or didn't know, he says "didn't know how to love anybody" (*Jazz*, p. 213). Loving Dorcas has affected in him not only how to love but has opened in him a capacity for relationship. Felice asks "What about Mrs. Trace", Joe tells her "We working on it [their relationship]" (*Jazz*, p. 212).

Therefore, Felice witnesses their new experience in relationship she maintains:

> Somebody in the house across the
> alley put a record on and the
> music floated in to us through the
> open window. Mr.Trace moved
> his head to the rhythm and his
> wife snapped her fingers in time.
> She did a little step in front of
> him and he smiled. By and by,
> they were dancing (*Jazz*, 1992,
> p.214).

The nameless narrator of Morrison's *Jazz* confirms that Violet and Joe's recovery of "Old time love" she tells us "they are in word to word the other, bound and joined…" (*Jazz*, p. 228). So, here in this novel the problem of romantic love defines as a struggle for mutual recognition and self-identity. The novel shows us that this problem of love is a problem of self-complicated by the social.

Joe begins to fantasize about how wonderful he would be if he were with Dorcas:

> Don't ever think I fell for you, or
> fell over you. I didn't fall in love,
> I rose in it. I saw you and made
> up my mind… I made up my
> mind to follow you too (*Jazz*,
> 1992, p.135).

This whole quotation represents an **expressive** act of *imagination* when Joe Trace addresses Dorcas directly in his imagination. Dorcas is already dead, but he is explaining how he feels towards Dorcas and how he still feels about her. So he doesn't regret this relationship because he freely chose it

To sum up, Morrison has succeeded, through using expressives, into highlighting psychological attitudes of her characters. Besides, the use of expressives is intended to criticize and show social condition in the age of post-modernism in which people were slaves

of fortune. Through expressive speech acts, human feelings are expressed through they which vary according to psychological and social conditions. All people of the same class judges according to behaviors of few of them is also reflected with the use of expressives. According to Kreidler's classification, there are differences between verdictive and expressives but they still meet in the point of expressing what the speaker feels. Ultimately, some expressives have perlocutionary acts on the part of the speaker him/herself.

3. Conclusion

We can say that the relationship between linguistics and literary studies is complementary rather than competitive. What is remarkable about literary criticism is its potential to provide linguistics with aesthetic explanations for lexical, semantic, syntactic and even pragma-stylistics elements to widen the scope of linguistics within the formalist paradigm or analysis. Linguistics is not only concerned with the study of linguistic elements but also with the study of paralinguistic and contextual elements that raises the importance of the role linguistics plays in literary criticism. That is why studying literary works there are more than one branch of linguistics that interested in. In modern times, it was only stylistics; now it has been convoyed by pragmatics and discourse analysis.

What is unique about Representative speech acts is that it can function as a story-telling act and expressive speech acts can highlight psychological attitudes of the characters. Besides, the use of expressives are intended to show and criticize social conditions in the age of post-modernism in which people were slaves of fortune and human feelings are expressed through both representative and expressive speech acts, which vary according to social and psychological conditions.

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