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**A Pragmatic Analysis of the Functions and
Structure of Speech Acts of the Major
Characters of Christopher Marlowe's Drama,
'Dr Faustus'**

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A Pragmatic Analysis of the Functions and Structure of Speech Acts of the Major Characters of Christopher Marlowe’s Drama, ‘Dr Faustus’

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Abstract

This research explored the speech acts employed by the two central characters, Faustus and Mephistopheles, in Christopher Marlowe's Dr. Faustus, analyzing their structure, functions, and frequency. Using textual analysis, the research investigated how these characters employed speech acts to communicate their intentions, beliefs, desires, and commitments. Drawing from the ideas of John Austin (1962) and John Searle who postulated that through speech actions were being done and not just information was passing through the characters, this paper analyzed ways in which speech acts impacted on the characters. The results got disclosed that the most frequently used SA was directive with the occurrence of 131 times, and the SA used in least frequency was the expressive SA with only 24 times along with assertive SA, commissive SA, declarative SA as well as expressive SA. These speech acts were manifested in the form of declarative, interrogative and imperative statements, and its purposes were request, command, statement, explanation, and so on. Directive Acts were explained and exemplified in the context of Dr Faustus, demonstrating how language was used to alter the mind set of the speaker and listener. It, therefore, brings out the wider conceptualisation of Product Speech Acts in literature where the focus is on the function of Words in changing interpersonal relations and character climax change. In doing so, this research operates to extend existing knowledge of

linguistic function within the drama and the ramifications that they carry to the development of the narrative and the perceiving audience.

Keywords: Speech acts; Speech Act Theory, Pragmatics, Dr. Faustus; Textual analysis; Implications.

INTRODUCTION

Pragmatics ,which is a subfield of linguistics, studies how language is used in context, or in the performance of social activities. It analyses speaker intention, implicature, presupposition, speech act, politeness phenomena, deictic expressions and conversation regulation focusing on Grice's Cooperative Principle and the four related conversational maxims. Austin in his book (How to Do Things with Words, 1962) advanced the Speech Acts Theory, which focused not on the 'conveying of information' but as a means of doing things which consist of three categories of speech acts; locutionary (the act of saying something significant), illocutionary (the intended purpose of saying/writing something), and perlocutionary (the act of producing an effect on the listener. Cultural norms,the context,the relationship of participants with one another are extremely important in shaping the interpretation and effectiveness of speech act because same words/speech can have various functions depending on different context and situation, reflecting the dynamic and fluid nature of the language.

In the play Dr. Faustus authored by Christopher Marlowe, language goes beyond its traditional communicative role by serving as a powerful tool used to command, manipulate and control. There is a manifestation of Faustus's desire for unlimited knowledge and power and secondly there is the deception deepen by persuasive speech on the part of Mephistopheles. With the help of crossing words, people become enablers of influence, command other people's thoughts, decisions and therefore fates and the tragedy of the play.

Although concept of pragmatics and Speech Acts Theory have helped to elucidate the use of language; their operation in analyzing literary texts is still quite scant. However, there is a great deal of study on Christopher Marlowe's Dr. Faustus and, remarkably little of that research attends to the play's pragmatics despite the fact the play self-consciously engages linguistic complexity. This paper fills this gap by examining the speech acts of selected characters in the play by assessing the syntactic structure.

The research objectives are therefore to strengthen the understanding of pragmatics, to advance knowledge in linguistic theory and to bring fresh perspectives to the themes and the storytelling of this play providing groundwork for further research in this field.

Dr. Faustus is particularly suitable for use in this study in light of the fact that its themes are pragmatic, and it is predominantly dialogic. As with most of Shakespeare's plays, language is a major focus in the play, and in some cases speech is considered an action. For instance, Faustus sends Mephistopheles and directs tasks verbally, which makes discussions become performative. Nevertheless, the play has been analysed less often in relation to Speech Acts Theory, which made this play topical for this analysis.

The researcher placed himself to dig out purposes of the speech acts performed in play "Dr. Faustus" as well as to determine the quantity of their performance and then analyze the linguistic features of the speech acts used. The study aimed at: Identifying the speech acts made and performed by the main characters of "Doctor Faustus" ; figuring out the forms into which the speech acts are classified.

In analyzing the speech acts in Christopher Marlowe's Dr. Faustus, it is essential to consider how language functions both pragmatically and rhetorically. According to Ali and Iqbal (2015), humor in communication can serve as a tool for controlling social interaction, which is evident in Faustus' use of irony and wit to manipulate his circumstances. Similarly, Rahman et al. (2015) note that there is often a disconnect between a speaker's beliefs and their linguistic practices, a dynamic clearly present in Faustus' speeches, where his dialogue reflects his internal conflict. Additionally, as noted by Khattak et al. (2017), language in literary works can reflect moral and ethical considerations, which is visible in the moral ambiguity of Faustus' speech acts.

LITERATURE REVIEW

This section focuses on prior studies carried out on various sorts of data such as movies, novels, news articles and others, all while using the framework drawn from the Speech Acts Theory. In the area of literature, several researchers have conducted research using the theoretical framework under Speech Acts Theory. First, Mardiani and Leviani (2022) suggested the present study comparing and contrasting the speech acts found in Jane Austen's novel "Pride and Prejudice"; and for that they employed the Speech Acts theory propounded by J.L Austin and elaborated by Searle.

The main aim of the research was to assess the speech acts used in majority by the main character and to number their occurrence. The results showed the presence of just four categories of speech acts Representative acts appeared 253 times, directives occurred 96 times, commissive acts took place only four times and the expressive speech acts were present with the frequency of 122.

More to the point, it was established that the most frequently encountered form of speech act was Representatives. In addition, Shakhbozbek (2023) conducted a study on speech acts in

Mark Twain's short stories, *The Celebrated jumping Frog of Calaveras County and How to tell a story*. In the study, the researcher implemented the speech act theory developed by Searle with the purpose of identifying the different types of illocutionary acts followed by their underlying meaning.

The study showed that assertive and expressive messages dominated "The Celebrated Jumping Frog of Calaveras County", while "How to Tell a Story" contained a variety of declarative, expressive, commissive and directive. Furthermore, Sintamutiani et al, (2019) also did a speech act classification analysis in "Beauty and the beast short story J.L. Austin "Speech Acts Theory" was used as the theoretical template which the researchers employed in implementing their study. The emphasis in the study was laid on categorization and analysis of distributions of various sorts of speech acts in "Beauty and the Beast" short story. According to the study, there are 10 types of speech acts by categorizing the story into 4 types of the speech act. Among the four types of the speech acts identified, the largest percentage was in the type constituted primarily of directives, with an overall 50%. Affirmatives consisted of 30% representatives, 10% declarations, and 10% commissive.

Besides, Priambada et al. (2021) undertook a research investigation focusing on examining the various speech acts employed in the motivational speech titled "TED Talks: Analyzing The Secret of Learning a New Language performed by Lydia Machova using the Speech acts theory of Searle. The study seeks to identify different speech acts in the video of motivational speech "The Secret of Learning a New Language." Also, it aimed at identifying the common categories of speech act in the same speech. According to the findings, the representative or assertive type included 64 turns = 62.8%, the directive type included 22 turns = 21.62%, the declarative group of language used was noted in only 2 turns = 2.02%, the expressive type was observed at only 8 turns = 7.86% and the commissive group of language used was noted in only 6 turns = 5. Surprisingly, the most frequently used type of speech act was the assertive/representative type where, out of 102 samples 62 belong to Lýdia Machová. Similarly, Anyanwu and Abana (2020) conducted a speech act analysis of three African presidents amid COVID-19 namely: Nigeria's Muhammadu Buhari, Ghanas Akufo-Addo and South Africa's Cyril Ramaphosa. The objectives of this study were to identify and discuss these speech acts carried out these presidents, with a view of determining how these presidents used implicit as well as explicit performative undertones alongside constatives. In the light of J.L Austin's speech acts theory, the researchers sought to find out the type of speech act being used, whether locutionary, illocutionary and perlocutionary. The study outlined the fact that all the three presidents used performative as well as constative acts to command, to request, to urge, to appeal, to direct and to inform the respective population on COVID-19 harm, its output

on the people, and the measures required to contain the disease. Rustam (2013) studied the pragmatic and linguistic aspects under which six CNN headlines that cover political issues in Pakistan fall. Illocutionary acts were seen most frequently in these headlines, as well as a number of linguistic formations. As revealed by the study, the illocutionary acts met the pragmatic meaning adequately in their encoding. Also, Wardana and Roy (2019) undertook a study assessing the illocutionary acts in speeches delivered by President Rodrigo Duterte.

To analyse the types and roles of illocutionary acts of the study, the work also incorporated Searle's theory and Leech's theory. The researchers identified four types of illocutionary acts in the speeches: assertive with a frequency of 47,25% (86 times), directive with the frequency of 31,31% (57 times), expressive – 9,89% (18 times) and commissive – 11,53% (21 times). Moreover, Abba and Musa (2015) mainly Investigated the classification of the speech acts contained in the headlines of two Nigerian newspapers: The Daily Trust and The Nation, which has published numerous articles concerning Boko Haram incidents. This paper explored the current dominant types of speech acts used, and the further implied meanings which are associated with them. The findings suggested that of the five categories of speech acts, assertive were the most frequently used in the selected newspaper headlines. Therefore the study held the opinion that the reason for the use of such speech acts in these newspapers was not to employ threat, fear and guidance.

The current research study was devoted to a comprehensive analysis of a vast number of illocutionary acts with the aim to pay sufficient attention to examine their structures and functions in the context of the play "Doctor Faustus." For this sort of broad analysis, the enhanced paradigm of Speech Acts Theory developed by John Austin and further advanced by John Searle is used. Rather, analyzing vectors and the relations between characters and their speeches in the play, this work is intended to explore the depth of the meanings of the characters' dialogues and is to identify the specific purposes of the speech activity in the play.

RESEARCH METHODOLOGY

In the Theoretical Framework, this study was anchored on J.L. Austin's Speech Acts Theory. The method employed for this study is a mixed research method, using both qualitative and quantitative approaches, to analyze Dr. Faustus through locutionary, illocutionary and perlocutionary acts. This gives a systematic view of language and intentions in the text.

Close reading of Marlowe's Dr. Faustus was used in data collection where the primary source of data was the play itself. By using the theory of Speech Acts authored by Austin and subsequently elaborated by John Searle, speech acts are categorized and clearly interpreted. Only individual reading and observation recording was used; in realtime notes taking, it is called the "dan catat" technique. To a degree, the researchers himself served as the primary

instrument with an additional moderate reliance on a data form log that labeled different types and structures of function by the major characters' speech acts. The following data analysis procedure was adopted:

1. Identification and Classification: Following Searle, illocutionary functions like commands, requests, assertions were identified as well as categorised.
2. Function Analysis: Illocutionary act were studied within the context to determine their function in a plot and the characters development.
3. Linguistic Structure: Linguistic structures and features of the speech acts were figured out.
4. Quantitative Analysis: Mean frequency of illocutionary acts was computed to analyze dominant categories, thus providing statistical leverage to their narrative account.

The theoretical paradigm used in this work is Speech Acts Theory as conducted by J.L. Austin and further advanced by John Searle. This framework is applied in the analysis of speeches of major characters in Dr. Faustus. Its practical value is important for comprehending how language in the play does not simply convey information, but serves other purposes which immediately relate to the play's events and characters.

According to the Speech Acts Theory, language is not only a means of conveying information but an object that helps to accomplish certain tasks. Such an attitude is not merely informative, it states, questions, apologizes, requests, orders, and so on. The theory places much importance on the contextual meaning of an utterance based on its category as well as structure. They belong to the larger category of pragmatics, the branch of linguistics that deals with language use in society. The theory, particularly as developed by Searle (1976), outlines three components of speech acts:

LOCUTIONARY ACTS

In Speech Acts Theory, the locutionary act is the least complex element that makes up the theory. It is the most basic form of discourse or communication – it is a matter of actually saying or writing something. At the level of locutionary act there involved the physical aspect of speech, the grammatical structure and the explicit meaning of the given speech. It is not concerned with what the speaker wants to convey or how the listener reacts, although both of these aspects are discussed in the following example.

EXAMPLE:

Locutionary act: " would you open the door for me?" It states a question irrespective of its locution that is a request.

ILLOCUTIONARY ACTS

The illocutionary act conveys more than the literal meaning of an utterance and it expands from the strictly semantic viewpoint concentrating on the intention that the speaker has. It is the

social action that the speakers are performing through their utterances. It can, therefore, include making a request, giving a command, expressing an apology, stating a promise, or stating a belief. The illocutionary act demonstrates the aim of the speaker as far as his or her speech is concerned.

Example: if we look at the sentence, "Would you open the door for me?" the illocutionary act is a request since the purpose of the speaker is to make the listener act in a certain way, namely opening the door.

PERLOCUTIONARY ACTS

The perlocutionary act focuses on the effect, or what happens to the receptor or the listeners as a result of a given speech. It refers to what the listener does, says or feels, or thinks as a result of the speech that has been said. It illustrates whether the listener understands or responds to the speech act as was intended by the speaker, or not.

Example: If the same speaker utters the words, 'Don't panic, things will be okay' then the perlocutionary act could well be to reassure the listener and assuage his or her anxiety, though the proposition is only a statement of reassurance.

Five main types of illocutionary acts are as following: John Searle (1969) formulated taxonomy of illocutionary acts. These categories appear very essential in analyzing how language works in communication bearing in mind the purpose of the speaker and the impact intended on the listener. Following are the five categories as outlined by Serle.

ASSERTIVE SPEECH ACTS

Assertive speech acts refer to the ones that involves informational moves and turns that are made by the speaker. It is to convey some or all of the following: opinion and belief, thoughts, and facts. When making this assertive speech act, the speaker assumes and takes the responsibility for the truth or the responsibility of the statement to be accurate, and the listener evaluates its truth based on evidence or prior knowledge.

EXAMPLES

The ice freezes at 0°C. (Statement of scientific fact).

DIRECTIVE SPEECH ACTS

Directive speech acts are those in which the speaker tries to change the action or conduct of the listener. The purpose of these acts is to get the listener to do something, for example when making a request, commanding, advising, suggesting something among others.

EXAMPLES

Request: "Can you help us, please?"

Command: "knock at the door befor entering."

Advice: "You should study harder for the test."

DECLARATIVE SPEECH ACTS

A statement, whereby the speaker achieves a change in the external reality is a feature of declarative speech acts. This is not information or a call for action: declarative acts produce novel forms of existence in the social world. These are performative statements because saying them makes them become true.

EXAMPLES

Declaring the couple as husband and wife in a wedding ceremony.

Declaring some meeting as open or closed.

Giving a name to a child or a ship.

COMMISSIVE SPEECH ACTS

Commissive speech acts can be defined as speech acts in which the speaker commits him/herself to future action or takes responsibility for something. These acts involve the use of words to give assurances, pledge or to indicate that one is willing to do certain things or meet certain obligations.

EXAMPLES

Promise: "We will help you in your project."

Guarantee: "We guarantee to refund to the customer, if their satisfaction is not fulfilled."

Commitment: "Let us have a consultation today at 9 pm in the evening."

EXPRESSIVE SPEECH ACTS

Emotional or psychological states of the speaker or the addressee form the core of the pronominal expressions of Expressive speech acts (ESAs). These are used to convey feelings of happiness, sadness, thankfulness, sorry or to congratulate someone for instance. Emotive behaviors are performed in order to convey one or several feelings towards a particular event or event.

EXAMPLES

Congratulations: "Hello there, A very big thumbs up for getting a promotion at your place."

Condolences: "On behalf of everyone here, accept my sincere condolences to the family during this trying time."

Expressive speech acts fill the emotional need of the speaker and give the speaker the ability to convey their current state of emotion to the addressee. We are provided with a great framework by Searle's classification of speech acts that is used in analysis of the different ways a language works in communication. By categorizing these types of speech acts, we are able to observe how characters in literature including Dr. Faustus is not only able to inform, but persuade, give promises, show emotions and perform actions of world building.

John Searle also split illocutionary acts into three categories and pinpointed three major speech act structures that explain how language works in communication. These structures such as declarative, interrogative, and imperative help improve the nature of a message both in terms of content and style of the intention of a speaker. Here's a breakdown of each structure.

DECLARATIVE STRUCTURE

The declarative structure is one of the most common ones which are used to advance statements or propositions. In this structure, the subject usually comes before verb, and the assertion is closed with a full stop. Declarative sentences are used to convey information or facts or hold an opinion.

Examples: "He enjoys listening to music."

"Dogs are lovable creatures."

"The colors he likes the most is blue."

The declarative structure is used and preferred when issuing assertive speech acts in which the speaker aims to inform or assert something about reality. It concentrates on asserting beliefs, facts or opinions.

INTERROGATIVE STRUCTURE

Interrogative structure is used in getting information or posing questions or to question someone. These sentences usually end with question mark and their basic purpose is to offer questions to the addressee. In interrogative speech acts the speaker presents a question and seeks an answer or seeks to gain further clarification.

Examples:

"What do you do?"

"How old are you?"

The interrogative structures tend to be an extensive feature in directive speech acts where the speaker intends to get information, question, or pursue a discussion. Such requests shape the interaction process because they provide guidance.

IMPERATIVE STRUCTURE

The imperative structure is used in giving instructions, requesting or in giving advice. This structure usually proceeds from the base form of a verb and frequently the subject 'you' is suppressed, being taken as understood. They call for action or tell the listener how they should, could or should not behave.

Examples:

"Stay there, and wait for moment."

"Don't go there."

Exclusively, the type of speech acts that reflect imperative speech act are used to control the action of the other party, and the speaker thinks that the addressee should adhere to what he says. These acts play a significant role in development of action in a conversation or a story.

When applied to the play, 'Dr. Faustus', the mould of speech act structures was used to analyze the given speech acts of the major characters of the play. Analyzing illocutionary acts and frequency of performatives, as well as their structure and role, we come to understand the communicative moves of characters and how the language shapes the plot and the characters.

DATA ANALYSIS AND DISCUSSION

This section of the research work gives a glimpse on how the data was presented and analyzed. Tables are employed to present the data, and the use of these tables is to show how often the data occurs.

The first and main topic of this section is the method in its broadest sense, which is the data analysis. The chosen dialogues in the play were analysed while following the Speech Acts Theory.

To show the findings, tables were used and then a careful analysis of the each utterance selected from the play was conducted accordingly.

Following steps were used to analyse the data

- Different types of illocutionary speech acts were figured out
- Respective functions of these acts were determined
- The linguistic structures of the chosen speech acts were assessed
- Their occurrence was numbered.

In doing so, the following model of speech Acts Theory was used. According to the illocutionary elements of the variations as defined by Searle, each utterance was grouped into various speech acts (1969).

The major illocutionary acts are expressive , directive, commissive, declarative and assertive.

TABLE 4.1: MAJOR ILLOCUTIONARY ACTS

S. No	Illocutionary acts	Functions
I.	Assertives	Refer to the statements that depict a situation in the outer world, and these statements can either be true or false.
I.	Directives	These are such statements that are used to enforce or shape other people's actions.
I.	Declaratives	They refer to statements that are used to assert something and then make it happen, like to name something.

- / . Commissives Commissive acts involve the speaker's commitment to some future actions, which might include hoping or making a promise.
- / . Expressives Expressive acts are utilized to express the inner feelings and sincerity like saying sorry thanking someone.

Searle (1989) elaborated on speech acts using Vanderveken's (1990) theoretical framework of speech act functions thus categorizing the speech acts into the following prototypes:

i. Assertive or Representative Speech Acts: These speech acts involve actions such as reporting, reminding, asserting, advising, informing or declaring and agreeing.

ii. Commissive Speech Acts: This very category includes actions such as pledging, accepting, tendering, welcoming and committing.

iii. Directive Speech Acts: These speech acts encompass actions of proposing, inviting, urging, asking, prohibiting, encouraging, suggesting and ordering.

iv. Declarative Speech Acts: This very category includes actions such as confirming , denying, declaring, appointing, resigning, terminating, nominating and revoking.

v. Expressive Speech Acts: Such acts nclude actions of approving, apologizing , trusting, thinking, welcoming, desiring, mourning regretting, apologizing, trusting, believing, desiring, mourning, congratulating, and appreciating.

According to Searle (1969), speech acts are classified into three distinct structures.

TABLE 4.2: STRUCTURES OF LOCUTIONS

Declarative structure	Used to make general statements in the world . It is often written in the present indefinite tense and ends with a period. The subject is typically preceded by the verb.
Interrogative structure	This very structure is employed to inquire something or ask questions, usually ending with a question mark.
Imperative Structure	It often starts with the base form of the verb, and is used to make requests, give orders, or offer advice. The subject "you" is typically implied.

ASSERTIVE ILLOCUTIONARY ACTS ANALYSIS

Assertive illocutionary speech acts are such types of speech act where the speaker expresses a belief,makes an assertion, conveys information,tells ,explains or boasts something.

FREQUENCY OF ASSERTIVE ILLOCUTIONARY SPEECH ACTS

The table given below shows an overview of the frequency of assertive illocutionary speech acts. It reveals that "explaining" occurs in lead in frequency, with the frequency of otal 50 instances followed by "informing," that is observed 17 times. The function of "describing facts" is noted 9

times, "boasting" 5 times, however; both "denying" and "criticizing" each occur 4 times. "concluding" is observed 7 times.

TABLE 4.3: FREQUENCY OF ASSERTIVE

S. No	Assertive illocutionary speech acts	Frequency
1.	Asserting	7
2.	Reminding	2
3.	Concluding	9
4.	Criticizing Informing	17
5.	Boasting	5
6.	Describing facts	9
7.	Denying	4
8.	Agreement	1
9.	Criticizing	4
10.	Claiming	2
11.	Explaining	50
12.	Total	101

ASSERTING

Within assertive illocutionary speech acts, an assertion involves stating a fact, sharing a belief, or information to establish a claim deemed true or valid by the speaker. The frequency of the speech acts of assertion is 7 seven.

DATA 1

“Their conference will be a greater help to me than all my labours.”(Act 1 Scene 1)

It is asserted by Faustus that his discussion with Valdes and Cornelius shall be much more helpful than all his hardwork.

EXPLAINING

Explanation in the context of assertive speech acts refers to the act of providing information, clarification, or elaboration about a specific topic or statement. This very function took place 50 times.

DATA 1

*“Mephostophilis. O, by aspiring pride and insolence,
For which God threw him from the face of heaven.” (Act 1 Scene 2)*

The protagonist, Faustus, is asking why Beelzebub is considered to be the prince of all devils, and Mephostophilis explains and elaborates that it's because of his futile and excessive ambition and as well as his stupid insolence which led God to cast him down.

CONCLUDING

Within assertive illocutionary speech acts concluding usually entails to confidently state opinions or to reach definitive decisions. The function of concluding was performed 9 times.

DATA 1

“Tis magic, magic, that hath ravish’d me.” (Act 1 Scene 1)

The protagonist is concluding that magic is the only sole force that has altogether enthralled his soul and mind.

CRITICISING

Criticizing in assertive illocutionary speech acts includes expressing disapproval or negative feedback confidently. This function appeared 4 times.

DATA 1

“Mephostophilis. Thou traitor, Faustus, I arrest thy soul.” (Act 5 scene 1)

In this context, Mephistopheles is engaging in an assertive speech act by criticizing Faustus for his rebellious actions, including deceiving Mephistopheles, and indicating that Faustus is now apprehending him. Criticism is indeed one of the functions of an assertive speech act.

BOASTING

Boasting in assertive speech acts refers to the act of confidently and excessively discussing one’s possession, skills or abilities in a way that seeks to elevate oneself. This behaviour often includes amplifying one’s achievements to attracts attention and seek admiration. The act of boasting was observed in 5 utterances.

Data 1

“Faustus. I see there’s virtue in my heavenly words.” (Act 1 Scene 2)

At this moment, Faustus is indeed filled with pride and is boasting about the immense power he believes is contained within the words of magic that he can pronounce. He is confident in his abilities and is emphasizing the potency of his magical incantations

DIRECTIVE ILLOCUTIONARY ACT ANALYSIS

Directive speech acts embody an effort on the part of the speaker to get the hearer to do something, to “direct” him or her towards some goal (of the speaker, mostly). Directive speech acts are used to direct the behaviour of the participant. The functions of directive speech acts are to give command, suggestion, advice etc.

TABLE 4.4: FREQUENCY OF DIRECTIVE ILLOCUTIONARY SPEECH ACTS

S. No	Expressive illocutionary speech acts	Frequency
1.	Asking	71
2.	Invitation	3

3.	Request	20
4.	Forbidding	6
5.	Suggestion	7
6.	Order	23
7.	Advice	1
8.	Total	131

The table presents how often and in what situations directive illocutionary speech acts were used in the play. It discloses that there were a total of 131 instances of these acts with different intentions. Specifically, the act of asking was employed 71 times, inviting was used 3 times, requesting was seen 20 times, forbidding occurred 6 times, suggesting happened 7 times, ordering was present 23 times, and advising was only found once. The most frequent speech act among them is asking, which appeared 66 times, while the least frequent is advising, with only 1 occurrence.

ASKING

The primary purpose of directive illocutionary acts when it comes to asking is to seek information, clarification, or help from the person you’re communicating with. When a speaker asks a question, they are essentially requesting the hearer to carry out a speech act that has already been structured in the form of a question (Searle & Vanderveken, 1985). The act of asking, in this particular manner, was employed a total of 71 times in the speeches delivered by the two characters Mephostophilis and Dr. Faustus.

DATA 1

“Faustus. Who would not be proficient in this art?” (Act 1 Scene 3)

In Act 1, Scene 3, Dr. Faustus questions Mephostophilis about whether there exists anyone who does not desire proficiency in the dark arts. Through this inquiry, he engages in a directive speech act in the form of a question.

INVITATION

The invitation function within directive speech acts serves as a means to convey a desire for someone to undertake a specific action or engage in a particular occasion. It falls under the category of speech acts designed to prompt the listener into taking action or joining an event. This very function is used only 3 times.

DATA 1

“Faustus. Come, German Valdes and Cornelius.” (Act 1 Scene 1)

In Act 1, Scene 1 of the play, Dr. Faustus invites his two friends, Valdez and Cornelius, to join him for advice and discussion. His invitation constitutes a directive speech act, as he is clearly requesting their presence for a specific purpose.

REQUEST

In directive illocutionary speech acts, a request is a type of communication where the speaker expresses a desire or plea for the listener to perform a certain action. It's a way of asking someone to do something. The function of making requests through directive illocution was utilized on 20 occasions.

DATA 1

"Mephostophilis. Come, therefore, let's away." (Act 2 scene 1)

Mephostophilis is asking Faustus to be patient for a moment, which results in a request in the form of illocutionary speech.

FORBIDDING

The forbidding function within directive speech acts entails conveying a restriction or instruction to deter someone from engaging in a specific action. It serves as a means of articulating a directive that urges abstaining from a particular activity. This specific instance of prohibiting someone took place six times.

DATA 1

"Mephostophilis. O Faustus, leave these frivolous demands." (Act 1 Scene 3)

Mephostophilis is advising Faustus to refrain from posing such foolish and amusing questions, as they evoke fear within his soul.

SUGGESTION

In directive speech acts, making a suggestion means putting forward or advising a specific course of action to someone. It's a manner of giving counsel or direction without overtly instructing or asking. Rather than explicitly telling someone what to do, you're presenting them with an alternative or proposal. The act of suggesting something through directive illocutionary acts happened a total of 7 times.

DATA 1

"Mephistopheles. Hold; take this book, peruse it thoroughly." (Act 2 scene 1)

Mephistopheles suggests a book for Faustus to read.

DECLARATIVE ILLOCUTIONARY ACTS ANALYSIS

Declarative speech act is one of types of Illocutionary speech acts that are used where the speaker intends to bring about a change by declaring or saying something. It has different functions like declaring something, changing the state of affairs of something etc. 17 Declarative speech acts were observed in the Speeches of the two characters Dr Faustus and Mephostophilis.

TABLE 4.5: FREQUENCY OF DECLARATIVE ILLOCUTIONARY SPEECH ACTS

S. No	Declarative illocutionary speech acts	Frequency
1.	Declaration	13
2.	Change in state of something	4
3.	Total	17

The table illustrates the frequency and contexts in which declarative illocutionary speech acts were employed in the play. It reveals a total of 17 instances of these acts, each serving distinct purposes. Among these acts, declarations were the most common, occurring 13 times, while the act of altering a state was much less frequent, happening only 4 times.

DECLARATION

A declaration in declarative speech act is a type of speech act in which the speaker makes a statement or declaration that brings about a change in the external world. Declarations are typically used to perform actions or establish facts. There have been 13 utterances that perform the function of declaration.

DATA 1

“Faustus. Then I’ll be Empress of the world, that’s all.”(Act 4, Scene 4)

Faustus’ Bargaining with Lucifer: In Faustus makes a declaration when bargaining with Lucifer to obtain the power to shape-shift. His declaration underscores his desire for ultimate power and dominion

CHANGING STATE OF AFFAIRS

In declarative speech acts, changing the state of something typically involves making a statement or declaration that brings about a change in the external world. In the play, there are four instances where a transformation occurs, such as when Faustus alters a person’s form, turning them into a dog, thereby changing their condition or state.

Data 1

“Faustus. “Helen, make me immortal with a kiss.”(Act 5 scene 1)

In Act 5, Scene 1, Faustus invokes a powerful declaration, summoning the legendary Helen of Troy into existence. This incantation effectively materializes Helen, fulfilling Faustus’s intense longing to witness her presence.

TABLE 4.6: FREQUENCY OF EXPRESSIVE ILLOCUTIONARY SPEECH ACTS

S. No	Expressive illocutionary speech acts	Frequency
1.	Appreciation	3

2.	Thanking	3
3.	Dislike	3
4.	Surprise	5
5.	Anger	1
6.	Regret	5
7.	Cursing	4
8.	Apology	1
9.	Opinion	2
10.	Blame	1
11.	Consolation	1
12.	Happiness	1
13.	Total	32

The table delineates how frequently and in what situations expressive illocutionary speech acts were utilized in the play. It unveils a grand total of 32 occurrences of these acts, each fulfilling unique roles. Within this category, the act of causing surprise was witnessed 5 times, expressions of gratitude were noted 4 times, and instances of regret were found at a frequency of 5, while other functions occurred less frequently.

APPRECIATION

Appreciation is a specific form of expressive speech act wherein the speaker communicates a favourable assessment or thankfulness directed at someone or something. In the dialogues between the two characters, Faustus and Mephistopheles, appreciation was expressed on three occasions.

DATA 1

“FAU. Sweet Mephostophilis, thou pleasest me.”(Act 3 scene 1)

In this passage, Faustus demonstrates his appreciation as he is satisfied with Mephostophilis.

THANKING

Expressing gratitude within expressive speech acts entails the speaker conveying appreciation or thankfulness towards a person or an entity. This serves as a means of recognizing a favour, act of kindness, or assistance and communicating positive sentiments associated with that benevolent action. Regarding the frequency of expressing thanks, it has manifested on five occasions.

DATA 1

“FAU. Thanks, Mephostophilis.”(Act 2 scene 1)

Faustus thanking Mephistopheles falls under the sub function of the expressive speech act, where he is expressing gratitude.

DISLIKE

Expressing dislike within expressive speech acts entails the speaker communicating their adverse emotions or unfavourable views regarding a specific topic, circumstance, or item. It's a method for articulating personal preferences or indicating discontent. In terms of frequency, the expression of dislike has occurred three times.

DATA 1

“Thou art too ugly to attend on me.”(Act 1 Scene 3)

Faustus dislikes Mephostophilis due to his horrifying appearance, and this sentiment falls under expressive speech acts, specifically expressing dislike.

SURPRISE

Expressing surprise within the realm of expressive speech acts entails the speaker communicating their unanticipated or amazed reaction to a given scenario, event, or information. It serves as a means of articulating an abrupt emotional response to something that was unforeseen. In terms of how often surprise has been expressed through speech acts, it has occurred five times.

DATA 1

“Faustus. Something soundeth in mine ears.”(Act 2 Scene 1)

Faustus expresses astonishment as he hears a voice urging him to abandon the practice of black magic. This expression of surprise falls under the category of expressive speech acts

COMMISSIVE ILLOCUTIONARY ACTS ANALYSIS

Commissive speech act is a type of Illocutionary acts where the speaker pledges to undertake a particular action in the future or communicates their intention to do so. Commissive speech acts are employed when the writer/speaker intends to promise or commit to a future action (Searle, 1969). These speech acts encompass promises, offers, vows, as well as expressions of willingness, obligation, or permission. They serve to convey the speaker’s dedication to a forthcoming action or their readiness and intention to assume a specific duty.

TABLE 4.7: FREQUENCY OF COMMISSIVE ILLOCUTIONARY SPEECH ACTS

S. No	Commissive illocutionary speech acts	Frequency
1.	Promise	19
2.	Threat	1
3.	Warning	1
4.	Swear	2
5.	Hope	2
6.	Future commitment	32

7.

Total

57

The above table shows the frequency and occurrence of commissive illocutionary speech acts that occurred in the play. The table presents that commissive illocutionary speech acts appeared 57 times in the play performing different sub functions. 16 utterances denote Promise, threat warning and hope appeared only once while 2 utterances show the function of swear. The most occurred function of commissive speech act is commitment to the future action that occurred 32 times.

COMMITMENT TO THE FUTURE ACTION

It refers to the speech acts that show a commitment on one’s part to the future.it is observed mostly 32 times.

DATA 1

“Faustus. Now go not backward; no, Faustus, be resolute.”(Act 2 scene 1)

He is committing himself to the action of not stepping back.

THREAT

It refers to a type of statement or utterance in which someone commits to carry out a negative consequence or action if a certain condition is not met or if a specific behaviour continues. Threat in the utterances of the two characters occurred only once.

Data 1

“I’ll meet with you anon for interrupting me so.”(Act 4 scene 1)

The tone of the statement is threatening, as the speaker is expressing their intention to meet with the other person in response to their interruption, suggesting that this meeting will not be pleasant.

WARN

Warning in commissive speech act is typically issued with the intention of preventing or avoiding those negative consequences rather than promising to carry out them. As far as its frequency is concerned, it appeared only once.

DATA 1

“FAU. Now, Faustus, must

Thou needs be damn’d, and canst thou not be sav’d.”(Act 2 scene 1)

Dr. Faustus is essentially threatening and warning himself that he is fated for hell and now he cannot escape the consequences of his actions.

SWEAR

It refers to the use of harsh , offensive or impolite language used to express strong emotions frustration or anger to emphasize a point. Swear in the utterances of the two characters came twice.

DATA 1

“MEPH. Faustus, I swear by hell and Lucifer

To effect all promises between us made.”(Act 2 scene 1)

Mephostophilis solemnly swears to honour all the terms and conditions that have been established between Lucifer and himself.

FREQUENCY OF THE FUNCTIONS OF ILLOCUTIONARY ACTS

The table provided illustrates both the overall frequency and the individual occurrences of various types of illocutionary acts performed by the characters Dr. Faustus and Mephistopheles.

It serves as a record of how often each specific type of communicative action has been employed by these two characters throughout the story.

This table provides insights into how frequently Dr. Faustus and Mephistopheles engage in different forms of communication within the narrative. It helps us understand which types of verbal actions they use more frequently than others during their interactions

TABLE 4.8: FREQUENCY OF ILLOCUTIONARY ACTS

S. No	Illocutionary Acts	Frequency
1.	Assertives	101
2.	Directives	131
3.	Declaratives	17
4.	Expressives	32
5.	Commissives	57
6.	Total	338

CLASSIFICATION OF LOCUTIONARY SPEECH ACTS ACCORDING TO THEIR STRUCTURE

Searle’s (1969) categorization of speech acts based on their structure delineates three distinct forms: Imperative, Declarative, and Interrogative.

IMPERATIVE STRUCTURE

The Imperative structure serves various functions, including making inquiries, issuing commands, offering suggestions and advice, and making requests. This type of structure typically starts with the base form of verbs. In the context of the characters Dr. Faustus and Mephostophilis, the following locutionary speech acts are executed using the imperative structure

LOCUTIONARY ACTS

The following locutionary speech acts are embodied in imperative structure used for request.

“Then, gentle friends, aid me in this attempt.”(Act 1, Scene 1)

- The imperative structure is frequently employed for issuing directives and commands. The following locutionary acts are carried out using the imperative structure.

“Go, and return an old Franciscan friar.” (Act 1, Scene 3)

- It is also used to make suggestion and advice.

“Let’s return to Wittenberg.” (Act 3, Scene 1)

DECLARATIVE STRUCTURE

The declarative structure of speech acts serves as a linguistic framework employed for crafting statements or affirmations. Speech acts in Declarative structure, which are the prevailing speech acts type in language, serve the purpose of transmitting information, articulating truths, conveying viewpoints, or expressing convictions. It typically ends with a period.

LOCUTIONS

“Horse courser: Alas, sir, I have no more.” (Act 3, Scene 1)

INTERROGATIVE STRUCTURE

The interrogative structure of speech acts involves the use of questions or inquiries to elicit information or engage in conversation. It typically has a question mark at the end.

LOCUTIONARY ACTS.

“How I am glugged with the conceit of this.” (Act 1, Scene 1)

TABLE WISE REPRESENTATION OF THE LOCUTIONARY SPEECH ACTS

The table presented provides a breakdown of the number of locutionary speech acts performed by the two characters, along with the frequency of each type of act. The analysis was based on 338 utterances given by these characters to consider the structural-grammatical aspect of the interaction.

TABLE 4.9: REQUENCY OF THE LINGUISTIC STRUCTURE OF THE LOCUTIONS

S. NO	Linguistic structures	Frequency
1.	Declarative structure	185
2.	Interrogative structure	78
3.	Imperative structure	75
4.	Total	338

CONCLUSION

This section gives the conclusion of the research along with the findings and suggestions for further research. The study employed J.L. Austin’s Speech Acts Theory in the analysis of Christopher Marlowe’s Doctor Faustus in response to research questions. The speech acts of Dr. Faustus and Mephostophilis were examined, revealing that the characters utilized all five primary illocutionary speech acts: Directive, declarative, assertive, expressive, and commissive. Imperatives were most used (131 times) to guide others through statements and questions with the assertatives (101 samples) showing their convictions. Unlike assertives, declaratives were observed 17 times, expressives 32 times, and commissives 57 times. Thus, the role of speech

acts points to characters' manipulation and enriches the story plot and the play's numerous episodes which show how language serves a strategic purpose.

The study categorized the locutionary speech acts in Doctor Faustus into three structures: In terms of linguistic structures, they include declarative 185, interrogative 78, imperative 75. There were more declarative structures overall showing that characters often make statements; interrogative and imperative structures displayed when characters asked questions or gave orders. In further, the functions of illocutionary speech acts were also analyzed to reveal a nuanced communication strategy. Assertive acts, which were used (101) one hundred and one times, covered explanation, offering of information, and criticism. Directive acts which were found 71 times included requesting, questioning, commanding while declarative acts which were used 13 times included declaring and stating change. Expressive acts used in this study include apologizing, scolding, and expressing sorrow, which was noted 19 times; commissive acts which involve promise, commitment and threat was done 86 times. This analysis is an attempt to reveal the diversity of the frequency of speech acts to stress their importance for character interactions and the flow of the plot. The results offer a clear conception of the characters' rhetorical manipulations and create a context for the further studies of the roles in discussions of speech acts in dramatic texts.

The study provides valuable suggestions and has a highly valuable contribution. Pragmatics investigates the motivation and the effects of the language it produces. Speech Act Theory focuses on the acts of communication with applications in areas like law, marketing and education etc. It is suggested that researchers bring this application into other domains for a better investigation of the communication. This study demonstrates the theoretical-application value of linguistic, using STA to interpret Doctor Faustus with appreciation of multiple meanings, critical integration of matured literary techniques as well as improved understanding of the structural and functional schemata of SAs to facilitate human interaction and communication. The results of the study underscore the importance of the instruction of speech acts for the development of learners' communicative competence across a range of situations, as well as the overall literacy of spoken and written English. Engaging with speech act theory on Doctor Faustus enhances critical skills and analytical background in the lesson, enlivening by utilizing linguistic theories together with analytical and critical reading for better comprehension of the concepts involved.

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