

A Pragmatic Analysis of Love Expression in the Notebook by Nicholas Sparks

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Annotation: This research deals with analyzing the types of speech act in the Notebook by Nicholas Sparks. The research question relates to the pragmalinguistics form of love utterance, the speaker's intention in love utterance, and the speech act in love utterance used in the novel. The aim of this study is to identify the types of illocutionary acts that produced by the characters in the Notebook by Nicholas Sparks based on Searle's speech act classification. They are representative, directive, commissive, expressive and declarative. The analysis mainly uses qualitative research. The study of document as the technique of collecting data. The data of this research taken from the Notebook by Nicholas Sparks.

Keywords: love expression, utterance, speech acts, direct and indirect speech acts.

Introduction

Love is the most complex, mysterious and paradoxical reality that a person faces. It is the subject of study of many sciences: philosophy, psychology, physiology, sociology and art. Love as a feeling can also become a subject of study in linguistics, in particular in terms of linguistic expressions and features of communication. People use language as a means in their communication. They use language to create contact with the environment, to express what they need and to build relationship to each other. In linguistics, speech acts theory is commonly used to understand the purpose of the communication. According to Searle (1976), a speech act is something conveyed by someone does not only present information but also performs an action through their words. In speech act, people do things while they are speaking. Communication has many kinds of utterance, one of which is expressive utterance. Expressive utterance is used to express gratitude, thanks, sympathy, pleasure, congratulation, regret, apologies about presupposed proposition and showing love. Love is in daily speech often. Love encompasses such a broad range of emotion, and may be related to so many people, place and things.

Review of literature

Without a doubt, the most researched area of pragmatics is the study of speech acts, which refer to how speakers and hearers use language to accomplish social acts, such as apologizing, refusing, thanking, complaining, greeting, and so on.

In pragmatics, speech acts also represent a key concept, which can be broadly defined as language use in context. Austin (1962) explains that there are three kinds of acts occur when we say something. These are locutionary acts, illocutionary acts, and perlocutionary acts. The first is locutionary act, which is about what is said. The second is illocutionary act, which refers to the intention of the speaker when produce utterances. The last is perlocutionary acts, which refers to the effect after the listener received any utterances.

The speech intention of the speaker, which correlates with the illocutionary purpose of the utterance, is considered to be the central concept of the theory of speech acts. Within the framework of this theory, a distinction is made between direct and indirect speech acts. Searle (1976) suggested another distinction between speech acts, considering whether they are indirect or direct. Indirect speech acts refer to the idea that we do not always mean what we say. Because of that, hearers need to make an inference to understand the message.

Taking the exception to Austin's original classification into verdictive, expositive, exercitive, behavities, and commissive acts, Searle introduces the concept of speech act including representative, directive, commissive, expressive, and declarative. One of the acts can be shown by means of love. "The concept of "love" is one of the central concepts in any culture. The phenomenon of love is unique. No concept encompasses such a range of meanings as "Love". It is possible to talk about different forms of love." [2.p.3] According to Sheryl Paul (2012) "Love is action. Love is tolerance. Love is learning your partner's love language and then expressing love in a way that he can receive."

The British philosopher of language D. L. Austin considered the direct speech act as a three-level formation, highlighting the locutionary (directly pronouncing the statement using linguistic means), the illocutionary (the pragmatic component of the statement, reflecting the communicative goal of the speaker) and the perlocutionary (the effect or result that is achieved through speech actions) acts. In direct speech acts, there is a correspondence between the expressed content and the linguistic form that embodies it.

Expressing his communicative intention with the help of an indirect speech act, the speaker conveys to the listener more content than what he actually reports. This is confirmed by D. Vanderveken, "why and in which way speaker meaning is always an extension of sentence meaning in the case of indirect speech acts."

Research Method

This study is descriptive method of which purposes to describe the form, love expression uttered by the speaker in *The Notebook*. The data of this research are sentences containing love expressions found in the *Notebook* by Nicholas Sparks. In this research, the researcher focused on the types of illocutionary acts in the novel and finds representative, directive, commissive, expressive types of speech acts based on Searle's speech act classification. The techniques of analysis are: 1) Clarifying the pragmalinguistic forms in love expression. 2) Clarifying the speaking intentions in love expression. 3) Describing the speech acts found in love expression.

Result and Discussion

According to the theory of J. Searle, the speech act we are studying belongs to emotives, since its illocutionary purpose is the expression of feelings and psychological state. In this case, the characters express all their love, tenderness and feelings to the object of their love. The addresser pursues a specific goal - to convince the addressee of his feelings, and only if the perlocutionary effect is achieved, we can talk about the success of this speech act. Here is an example of the successful implementation of an illocutionary act:

"I say, "I love you deeply and I hope you know that." "Of course I do", she says. "I've always loved you, Noah."

The listener, acting as a loving person, confirms this feeling with a clear and short answer to the question. These speech acts do not suffer a communicative failure, since the author observes for this all the preconditions formulated by J. Searle:

- 1) the condition of propositional content - confessing love, the speaker opens his soul in order to convey to his interlocutor all the warmth and sincerity of recognition;
- 2) preconditions - the characters from the above example were connected by a love affair, after which a long separation followed: *"They held each other tightly; both of them letting the fourteen years of separation dissolve in the deepening twilight"*;
- 3) the condition of sincerity, explicating the psychological state of the speaker at the time of the speech act. This is conveyed not only through declaring I love you, but also through various language means, such as metaphor, as in the following example:

"You are the answer to every prayer I've offered. You are a song, a dream, a whisper... I love you, Allie..."

- 4) the "basic condition", which establishes the conventional communicative meaning attributed to the ongoing speech act - a declaration of love is considered a promise to be faithful, protect, care and always be there:

"In times of grief and sorrow I will hold you and rock you, and take your grief and make it my own. When you cry, I cry, and when you hurt, I hurt. And together we will try to hold back the floods of tears and despair and make it through the potholed streets of life".

It is important to speak of the speech act of declaring one's love as a kind of universal act, acquiring shades of other speech acts in the context of the situation:

- Compliment: *"You're so beautiful," I say. I can see in her eyes that she knows how I feel about her and what I really mean by my words.;*
- Promises: *"I don't care what my parents think, I love you and always will," she would say. "We'll find a way to be together."*

The combination of speech acts of compliment and promise gives the statement a strong perlocutionary effect, making the addressee confident in the absolute love and sincere feelings of the speaker, which, consequently, causes mutual feelings.

In the course of the study, it was found that for the speech situation of declaration of love, indirect speech acts are most characteristic. They are a kind of preparation before the culminating moment of a declaration of love using the direct speech act "I love you" comes. In addition, these speech acts can be directly considered as a declaration of love. Based on the above examples, where at its core the direct speech act of declaration of love has an explicit proposition "I love you" or the concept of the same name "Love", it follows that by indirect speech acts of declaration of love we mean the linguistic actualization of those adjacent to "Love" concepts, in the absence of actualization of this concept.

The desire of both or one of the communicants to be near the object of their adoration can be considered a manifestation of special feelings:

"I don't want to live the rest of my life thinking about you and dreaming of what might have been. Stay with me, Allie".

At the same time, it is impossible not to note indirect speech acts, the illocutionary purpose of which is the expression of feelings from being near a lover/beloved. In our opinion, it is these speech acts that most contribute to the creation of an intimate atmosphere and clearly have a perlocutionary effect on the communicant before the most important confession:

“What are you thinking?”

“Good things,” she answered quietly, and she saw in his eyes that he knew she was thinking about him. She liked the fact that he knew it, and she hoped he had been thinking about her as well”;

These examples confirm that the addresser, exposing his heart and soul, which cannot but find a response in the addressee who experiences mutual feelings, achieves a perlocutionary effect. Based on the foregoing, an important role in determining the illocutionary intention of an indirect speech act is played by the situation of communication.

Also, non-verbal means are among the ways to implement the speech act of declaring love in the novel *The Notebook* by N. Sparks. We note the importance of non-verbal components as carriers of certain meanings. For example: *“They walked to the canoe, Allie beside him. A little closer than yesterday.”* Such a small detail as the fact that Ellie tries to walk next to Noah, closer than before, speaks of her attraction and sympathy for this man.

The speech act of declaring love is characterized by certain gestures, which in a romantic situation become unique for the speech act under study. These are such non-verbal components as:

- ✓ kisses: *He kissed her lips and both cheeks, then with his finger softly brushed the places he'd kissed;*
- ✓ Hugs: *I smile and nod. She smiles back. She reaches for my hand, takes it gently and pulls it to her waist.*
- ✓ Touching hands: *She reached over and touched his hand, hesitantly, gently, amazed that after all these years had somehow known exactly what she'd needed to hear.*
- ✓ holding: *they walked holding hands-she knew that she had fallen in love with Noah Taylor Calhoun again, and that maybe, just maybe, she had never stopped.*
- ✓ smile: *She smiles at me and touches my face before she leaves. I say nothing.*

Let's take a closer look at our examples. In a speech act, non-verbal means can accompany a verbal statement, or they can be used without a verbal cue. The non-verbal component is the equivalent of the illocutionary act of declaring love. The non-verbal actions in the sentence *“He kissed her lips and both cheeks, then with his finger softly brushed the places he'd kissed”* mean the manifestation of romantic, deep feelings. With his gestures, the young man fully confesses his love to his girlfriend. Thus, in this case, we can speak of action as a word. Non-verbal action has a proposition and an illocution.

Let us now consider the case when a non-verbal action is used accompanied by a verbal cue. Let's look at an example:

I give up the pretense of mystery, and I kiss her hand and bring it to my cheek and whisper in her ear: “You are the greatest thing that has ever happened to me.”

“Oh... Noah,” she says with tears in her eyes, “I love you, too.”

Thanks to the meaning of the non-verbal actions it is obvious that the hero speaks sincerely, really loves her. It is known that by performing an illocutionary act, the speaker expresses his own

attitude, a state relating to the propositional content of the speech act. In this case, non-verbal components express exactly the illocution of the statement, and the proposition is conveyed by a verbal cue. At the same time, the verbal and non-verbal parts complement each other.

Studying love expressions in the novel we applied Searle's theory to analyze the types of illocutionary acts. We find four kinds of illocutionary acts used by the characters in the novel. There are assertive, directive, commissive, and expressive speech acts in love utterance used in the novel. The explanation of each component will be discussed below:

Representative

Suggesting: *"Why don't we go for a walk?"*

"Like we used to?"

"Why not? I think we both could use one."

Stating: *"I think everyone has secrets, but we have been acquainted for years."*

Complaining: *"Noah, you know what happened the last time you saw her at night. You shouldn't be doing this."*

"I miss her."

"I know you do, but I can't let you see her."

Directive

Question: *"Why are you doing this?" No fear, just curiosity. This is good. I know what she means, but I ask anyway.*

"What?"

"Why are you spending the day with me?"

Ordering: *"Talk to me," she finally said, her voice sensual. Or was his mind playing tricks'?"*

"What should I say?"

"Talk like you did to me under the oak tree."

Commissive

Vowing: *"In times of grief and sorrow I will hold you and rock you, and take your grief and make it my own. When you cry, I cry, and when you hurt, I hurt. And together we will try to hold back the floods of tears and despair and make it through."*

Offering: *"Good. How about dinner? I know a place that serves the best crab in town."*

"Sounds great. Where?"

Promising: *"I love you so deeply, so incredibly much, that I will find a way to come back to you despite my disease, I promise you that. And this is where the story comes in."*

Refusal: *"I can't tonight, honey." he would explain, "I'm sorry, but I can't. Let me make it up to you later."*

Expressive

Thanking: *"I had a great time tonight," he said, "thank you for finding me."*

"I did, too," she answered.

"Thanks for coming, Allie said, "I love you."

"I love you too."

Praising: "I am still yours, Allie, my queen, my timeless beauty. You are, and always have been, the best thing in my life."

Apologizing: "I'm sorry anyway."

"Don't be. There's no reason to be sorry. I'm the one who should be apologizing. Maybe I should have written."

Congratulating: "Congratulations," he finally said, wondering how convincing he sounded.

"When's the big day?"

"Three weeks. Lon wanted a November wedding."

Conclusion

In conclusion, a direct speech act of declaration of love has an explicit proposition "I love you" or the concept of the same name "Love". It can act as a universal act, acquiring shades of other speech acts (compliments, promises) in the context of the situation. By indirect speech acts of declaration of love, we mean the linguistic actualization of concepts adjacent to "Love". An important role for the implementation of the perlocutionary effect when pronouncing an indirect speech act is played by the situation of communication. The most complete achievement of the communicative goal is played by non-verbal components of communication.

If non-verbal means are used without a verbal cue, then they carry the entire informative load and act as an indicator of illocutionary force. If non-verbal means are used with verbal ones, then they complement the verbal part, acting as the illocutionary force of the speech act.

Love expressions have many choices which used to produce the love. The speaker has many intentions to the love expressions which have many acts to produce the love.

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