

A Discourse-Pragmatic Analysis Of Illocutionary Speech Acts In Nadeem Aslam's 'Maps For The Lost Lovers'

Marya Sarwar¹, Anila Khan², Dr. Zafar Iqbal Bhatti³

1 Lecturer in English, University of Okara, Punjab, Pakistan

2 Assistant Professor, Department of Linguistics and Communications University of Management and Technology, Lahore, Pakistan;

3 Associate Professor, School of English, Minhaj University, Lahore, Pakistan

ABSTRACT

This study is aimed at finding the illocutionary act between all the characters of the novel "Maps for lost lovers" by Nadeem Aslam. The study is design through qualitative research design. The method of analyzing the utterance criteria is Searles's Theory. The study revealed that the dialogues show five types of illocutionary act i.e., Declarative, Representative, Expressive, Directives, and Commissive. Reader can broaden the knowledge of speech act especially illocutionary act to know what speaker intend and know the sequence of events in speaker utterance to learn language naturally.

Keywords: Novel, Illocutionary, Dialogue, Searl

Background The word novel is derived from Italian word "Novella" which means something new or strange. Novel is a long narrative in prose that describes the fictional (Imaginary) character and event. Novel is larger than novella. Novel is the longest genre of narrative prose fiction. In novel more than two plots are used and the plots of novel are more complex. In novel chain of events are used.

Novel presents the one aspect or one side of the story. Every writer presents the philosophical, cultural, social, moral and historical perspectives through his novel. In literature two type of literary genre is used such as entertainment literature and serious literature.

Novel is the source of entertainment and escape from a dull routine. When a reader read a novel, an imaginary world is created in the mind of the reader that is understandable and believable. In novel the major character is very handsome, love and able to overcome all the problems. Readers are provoked to identify themselves as if they were the characters themselves and it also seemingly real. During reading reader began looking at life as experienced by the character of novel. In rural areas, people gathered in places and listened to stories being read aloud. These sessions were enjoyable.

The novel "Maps for lost lovers" was written by Nadeem Aslam. He was born in Pakistan in 1966 and moved to UK as a teenager, his family settling in Huddersfield. He studied biochemistry at the University of Manchester, but left to become a writer. When he was thirteenyears-old he presents his is first short story that was published in Pakistani newspaper. His first novel named Season of the Rainbirds that was published in 1993. "Maps for lost lover" his second novel and get the great intention of reader and writers. This novel won the Betty Trask and the Authors Club First Novel Award. According to writer he spent 11 years on this novel even he spent 6 years on 1st chapter of this novel. The novel was published in 2004.

This novel basically portrays the religious and traditions in negative way. Its present illegal affair and escape from it, family clashes, supernatural believes, stereotypes and immigrants. The setting of this novel is in North of London. The story is told by the point of view of Jugnu older brother Shamas and Kaukab. The major characters of this novel are Chanda and Jugnu. They both are in love with

each other. However, Chanda is much younger than Jugnu. She is divorced by two husbands and abundant by the third one. Jugnu is middle aged naturalist and studied about the butterflies. This novel presents the story of murder of the two lovers.

In the story they are living together and hence are breaking the traditions and laws of religion and society and consequently they disappeared. Police and the community suspect that they are murdered by Jugnu brother and disposed. Other community members believe that Chanda and Jugnu are alive and hiding.

On the other hand, novel show the life of Shamas and Kaukab. They have three children. Shamas was an English man and follow the Western culture and irritated with the boundaries of religion. His wife Kaukab presents as religious lady and she wants to grow her children as Muslim. But she failed and her children follow the western culture. Although the family sits to dinner and finally discusses the murder of Jugnu, where each person vocalizes their point of view, the rift is too deep and strong to repair.

1.2 Objectives

1. To identify how characters used the speech act in the novel "Maps for lost lovers."
2. To identify the speech acts those are used in novel "Maps for lost lovers."

1.3 Questions

1. How characters used the speech act (Illocutionary act) in the novel "Maps for lost lovers"?
2. How speech act is used in novel "Maps for lost lovers"?

1.4 Limitation Data is selected from one chapter "winter" and its parts of the novel due to limited time and resources.

Research contained only illocutionary speech act because a complete analysis of all type would not be easy due time limitation.

1.5 Delimitations The novel "Maps for lost lovers" by Nadeem Aslam published in 9th May 2006.

Due to huge number of information, researchers have delimited the study and selected "winter" and its parts selected respectively and explore the branch of pragmatics. Researchers more delimit it by picking the

theory of speech act. Researchers analyze the characters dialogues according to illocutionary act to know the real action which is prepared by the utterances. The study does not cover the other aspects of novel such as theme, style or plot we just focus on the illocutionary act to find the utterances behind the dialogues of characters in selected chapter of "winter" and its parts of design.

1.6 Research Gap

A lot of researches have been conducted on speech act previously but there is no research conducted specifically on illocutionary act utilized by the main character of the novel "Maps for lost lovers." The data is examined descriptively to explain the illocutionary acts.

Literature Review The novel "Maps for lost lovers" written by Nadeem Aslam. This novel won the Betty Trask and the Authors Club first Novel Award. This novel revolves around two lovers Chanda and Jugnu. The story is told through the lenses of Jugnu brother Shamas and his wife Kaukab. The other details are listed below:

2.1 Novel and Language

In this paper we will explain speech act theory given by Austin in context of pragmatics. Pragmatics is a wider field that studies how the context of a sentence contributes to meaning. In other words, pragmatics refers to those words which have different meaning in different context. For instance, the phrase "He is very awesome." The literal meaning of this line is that he is very kind, which can also be understood semantically as a complement to the subject.

However, this phrase suggests the context under pragmatics: the speaker's favorable attitude toward the subject. This is the sentence's intended or implied meaning. "Map for the lost lover" is a novel written

by British Pakistani Writer Nadeem Aslam. It was published in 2004. In this novel the narrator tells the story of two lovers. The novel revolves around the story of working class who is settled in North England. Shamas and his family living in society named Dasht-e-Tanhaii, "the Wilderness of Solitude" or "the Desert of Loneliness."

Here the narrator shows the culture and tradition of Pakistan as in the novel people come from the Pakistan and they are living in North England. they are unable to adopt the culture of England. Narrator present Islam in very rigid manners as Jugnu and Chanda loves as reader who's named Sumiya says that "The novel is intriguing and wonderfully written, yet it misrepresents Islam in a number of ways. As in the Wasted Vigil, Aslam appears to be arguing that rather than the flawed and cultural interpretations of misguided and self-serving "clerics," Islam's teachings are best exemplified by the acts of uneducated Indians, Pakistanis, and Afghans who claim to be Muslims.'"

2.3 Speech Act Theory

In term of literature review there are many different concepts of speech act theories. One of the basic concepts was purposed by linguist John Austin in 1962. This theory is further defined by sealers in 1976 and also by Yule.

Austin classified the speech act into two main parts such as constative speech act and performative speech act.

According to Austin's theory of speech acts, utterances that execute an act rather than simply describe it are referred to as "performative." Thus, constative utterances, which are declarations of fact, contrast with performative utterances. Austin divides the performative into three basic categories, including:

- Locutionary speech act
- Illocutionary speech act •

Perlocutionary speech act

The essential act of producing a meaningful utterance is the locutionary act, which comes first. It merely alludes to speaker comprehension. This act has a strong connection to the listener; if the listener is unable to grasp what the speaker is saying, the speaker has not performed the locutionary act.

Illocutionary discourse refers to verbal actions. The word's semantic meaning is distinct from its contextual meaning in this speech act. For example, "it too hot today" it show that climate is hot but in illocutionary act it refers to temperature of room is hot and someone is asking to on the Ac or open the window.

The term "perlocutionary act" refers to the process of creating a deliberate, meaningful utterance.

When a boy tells a girl that she is lovely, often the girl will blush and feel happy if she is attracted to the speaker; nevertheless, typically the girl will merely respond with "Thank you" and won't feel as happy as in the first scenario. Illocutionary act is a sort of verbal correspondence. As initiated by Yule (1996) discourse act is an investigation of how the speaker and listener use language. Yule classified the speech act into two main types such as direct speech act and indirect speech act. Direct speech (Yule)

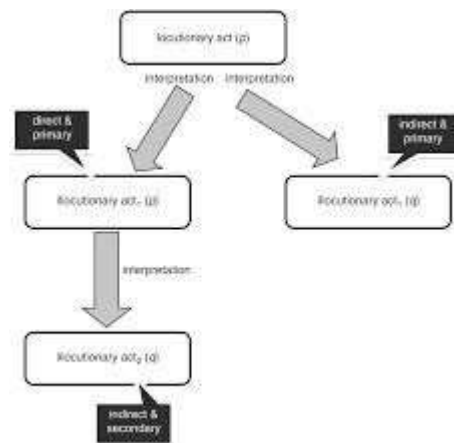
When there is a direct relationship between the structure and the communicative function of the utterance. In another words we can say that direct speech act refers speaker send the direct message to the listener as in below example. These examples are given by Yule in 1996.

- A declarative is used to make a statement:
"You wear a seat belt." In this declarative statement message is direct.
- An interrogative is used to ask a question:
"Do you wear a seat belt?" In this sentence speaker ask a direct question to the listener.
- An imperative is used to make a command: "Wear a seat belt!" In this statement a speaker commands

the listener or requests the listener for wearing a belt. (Yule (1996, 55)

Indirect speech act is an indirect relationship between a structure and a function of a sentence. Indirect message refers to the intention of the speaker. For example, someone say don't call me it is not a simply request it also refers as something unusual.

2.4 Illocutionary speech act J. Austin introduced the concept of illocutionary act in his analysis of the many components of discourse act. Austin performs a variety of speaking acts, including perlocutionary, illocutionary, and locutionary. The words themselves—the locution, or "what is said," or the manner in which they are uttered—are the subject of the first level of analysis. The locutionary act is the act of speaking. The second level is what the speakers are accomplishing with their words. This is illocutionary, and it refers to the specific aim of the speakers as well as the purpose of the speakers' words in their thinking. These speaking acts are shown as inviting, counselling, promising, ordering, justifying, and apologizing as examples.



2.5 Illocutionary Force

The speaker's intention when making an utterance is what gives it illocutionary force. A speech act that demonstrates a culturally defined speech act type and is distinguished by a specific illocutionary force, such as promising, advising, or warning, is said to be illocutionary.

So, if someone speaks and inquires, "How's that salad doing? Is it ready yet?" His or her intention might be to get the waiter to bring the salad by "politely" asking about it. As a result, the utterance's illocutionary force is a request for the salad to be provided, not a question about how the salad is coming along.

Illocutionary force refers to the intended meaning that a speaker assigns to the sentence he utters. For

example, I will see you later. This sentence makes different supposition in the listener mind according to the situation. This sentence refers to the warning, prediction and also as promise. According to David Holdcroft

"illocutionary force is the property of an articulation to be made with the goal to play out a certain illocutionary demonstration".

Bach and Hamish accept Illocutionary power if, and just if either illocutionary act is really performed. In the event that we embrace the idea of illocutionary power as a part of significance as that point apparently the 'power' of specific sentences or expression is not exactly self-evident. These powers might be interrelated. Such an exhibition of illocutionary demonstration by the method for the presentation of author is alluded to as an aberrant discourse act.

2.6 Kinds of Illocutionary

Types of speech act are Declaration, Representative, Commissive, Directive, and Expressive.

Declarations

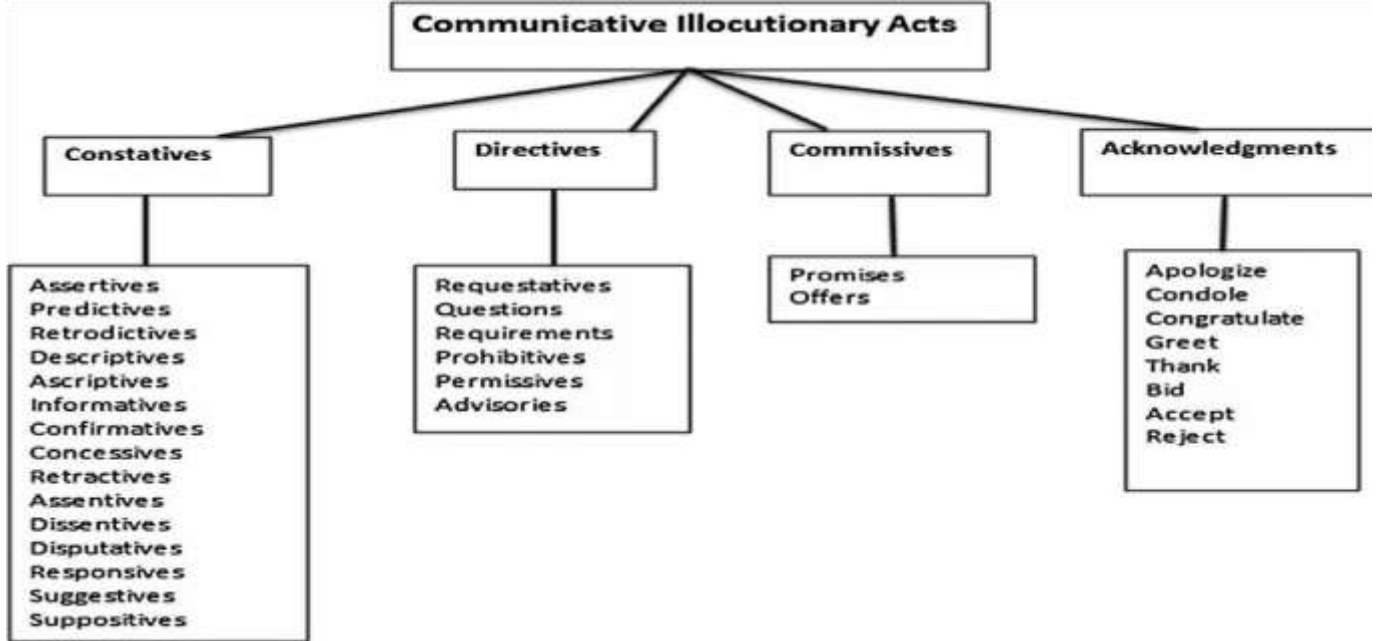
These are words and expressions that change the world by their utterance. Someone declares the main point of his utterance by a single statement. For example

- I bet, I declare, I resign. In this example speaker declare his point.

○ I will do this chapter today. In this example speaker declared his point.

These verbal expressions—such as describing, claiming,

○ Oh, good you pass the intermediate in very good marks. In this example speaker express his happiness by congratulating



urging, and predicting—state the speaker's opinion. For instance: You ought to apply for a job as a batter in a private company. (Insisting)

Commissive

This comprises verbal actions such as promising, offering, declining, vowing, etc. that bind the speaker to a future action. For instance: I'll be there tomorrow.

Directives

This category includes verbal behaviours that are intended to compel the listener to take a specific action. Examples include commands, requests, invitations, forbiddings, etc.

For instance, "I'll check your assignment again tomorrow." This phrase conveys the speaker's authority.

Expressive:

This last group includes acts in which the words state what the speaker expresses his feelings or emotions with the help of apologizing, congratulating, deploring, etc.

○ I am sorry I can't help you in your research work. This example expresses that speaker is apologizing.

2.6 History of English Literature

Literature is the reflection of life. The word literature derived from Latin word "litaritura" which mean writing organized with letters. Initially literature formed entertainment and writer expose

their issues through literature. After that literature attained the purpose of reforms. English literature emerged with the history of English people. English literature refers to all short stories, novels, fiction, and non-fiction works. The earliest work of English Literature is to mirror the life of those people who live at that specific time at that place. Here we discuss the modern and the classic literature.

Where one includes more urban and influential topics, the other one is related to the people and their lifestyle. Classic and modern literature breaks down into several sub-categories. They are Britain Literature, American literature, postcolonial literature, and Latin literature.

Anglo Saxon was the ancestor of the English race. They came to England in

5th century and occupied the major part of this country by 670 A.D. they made this country their permanent location. They are very interested in singing about war and their ancestral hero. The famous poetry of Anglo Saxon was Beowulf and it was the very first epic poem of that time.

2.6. Impact of norm, tradition and cultural values:

According to Soyinka **Culture** is defined as values, beliefs, behavior and material objects that together form a people's way of life. **Norms** are defined as rule and expectations by which a society guides the behavior of its members. **Traditions** are ideas and beliefs passed down from one generation to the next. Aslam present the norm and tradition in his novel "Maps for Lost Lovers." It is a story of the Pakistani Immigrants in England, story of the struggle of individual versus society. In this novel character of Chanda is killed in the name of honor by her brother. And in this novel, it is seen the author criticizing religion and Pakistani Society.

As stated by Soyinka Values, beliefs, conduct, and tangible items that collectively make up a people's way of life are referred to as culture. Norms are regarded as the standards and guidelines that a society uses to direct its members' behaviour. Traditions are notions and convictions that are passed down from generation to generation. The standard and tradition are presented by Aslam in his book "Maps for Lost Lovers." It is the tale of Pakistani immigrants who settled in England and the conflict between the individual and society. In this book, Chanda's brother kills her in the cause of family honour. Furthermore, the author criticises Pakistani society and religion in this story. The town where the book is set is only known by that name.

If we make analysis the religious effect we can also take the example of Kaukab from the novel "Maps for the lost lover". In this novel Kaukab presented as religious women as she moves to

England but she was unable to adopt the western culture. She had three kids. She wants that her children adopt the Pakistani culture and adopt Islam as their religion but she failed. Kaukab sent her daughter to Pakistan for arrange marriage but as Mah Jabin was raised in western culture and failed to adopt Pakistani culture. She starts drunk in Pakistan and wears western dresses in this way she was divorced by her husband. Similarly, Kaukab each son was

also not adopting the Islam. Her son named Ujala he was non believer of odds. And her second son also adopts western culture and chooses the profession of artist instead of doctor.

Jugnu and Chanda also faced the cultural changes as they adopt the western culture but their families change their inhabitant but not change their culture and their norms. Jugnu and Chanda disappeared start of the novel. She was living in same apartment without marriage this type of act was not acceptable by their families and it was thought by the police that they are killed by the Chanda brother and some of the people of Dasht-e-Tanhaii also think that they are hide somewhere to protect themselves. According to David Waterman in "Pakistaniat" conclude that Women, in other words, become the standard bearers of men's reputations. Ironically, one of Chanda's brothers is having an affair with a Sikh woman, yet he sees no parallel between the two situations (344), the difference in religions complicating the abovementioned gender equation. All these incidents portray the effect of cultural changes on the society of Dasht-e-Tanhaii.

Research

Methodology Qualitative research method has been very supportive in determining the effectiveness of analysis of the text. And qualitative research is supportive to find out the hidden meaning of the text. At the end of the research, we come to the actual meaning, utterance and sense of the selected text.

3.2 Qualitative

Research The present research work focuses on the illocutionary speech act applied on the selected dialogues of the novel "Maps for lost lovers." The research is constructive and all data of

the present research is collected by all participant observations. The data of the present research is analyzed and obtain by previous work, books, websites and scholarly articles and from the other researches. Primary resources have been used for the purpose of this research.

This research is based on qualitative type. The literature review has been used for the better understanding and to explain the research, the data is taken from different articles, journals, books and literary theories to explain the research. All the articles, literary theories, books and journals are used to collect the relevant material and to answer the research question.

3.3 Instrument

According to Moleong (2011: 168), the principal tool in qualitative research is the researcher. According to the aforementioned claim, the primary tool used to gather the research's data in this study was the researcher. According to Sugiyono (2013:203), the researcher serves as the main tool for gathering data, interpreting the data, and drawing conclusions in qualitative research. The researchers gets the data that contains relevant data the selected novel and researchers focused on the research and choose the source of the data and analyze the data and applied the illocutionary act on the selected dialogues of the novel.

3.4 Research design In the research, first step was the selection of novel for research. Researchers selected the novel "Maps for lost lovers" and finalize it for the research. After reading the novel carefully researchers chooses 30 dialogues from the novel, 1st chapter 'Winter' and its parts, The night of the great peacock moths, A breakfast of butterfly eggs, In darkness, Women with tails and The most famous tamarind tree in the Indian subcontinent. Researchers apply the devices of illocutionary act on the dialogues and explain the hidden meaning. **Data Analysis and Discussion** These lines were taken from the novel "Maps for Lost Lovers" by Nadeem Aslam. And Researchers took 30 dialogues from the 1st chapter 'winter' and its parts and discussed briefly about it. These 30 dialogues are of all the characters from the novel.

I. Dialogue

"You should have telephoned, Kiran."

Character

"Kaukab"

Reference

This utterance is taken from the chapter one (winter) of the novel, "Maps of lost lovers" portion 'the night of the great peacock moths.' **Context**

Applying Illocutionary act: This type of dialogue is Directive. In the above dialogue Kaukab (wife of Shamas) is arguing with Kiran (girlfriend of Kaukab's brother) that she should call her first, while coming to her home. So Kaukab should arrange everything in her home. Because they were having rains and snow.

Character

"Kiran"

Reference

This utterance is taken from the chapter one (winter) of the novel, "Maps for lost lovers" portion 'the night of the great peacock moths.'

Context

Applying Illocutionary act: This type of dialogue is Expressive. In the above dialogue Kiran is apologizing to Shamas for staying in his home and bothering him once again. She was expecting that one of Shamas children should visit to her and she will come back with one of them but the children were far away from their parents. **Character**

"Kiran"

Reference

This utterance is taken from the chapter one (winter) of the novel, "Maps for lost lovers" portion 'the night of the great peacock moths.'

Context

Applying Illocutionary act: This type of dialogue is Expressive. In the above dialogue Kiran is thanking to Shamas for helping her to reach mosque earlier. And

she was hoping that Shamas will come back with her but he was much busy with their own problems.

Character

“Kiran”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘the night of the great peacock moths.’

Context

Applying Illocutionary act: This type of dialogue is Directive. In the above dialogue Kiran is addressing with Shamas friend that she had opened the front door for him and say that she will Shamas that had failed to steal anything. Because Kiran offered him a Tea but he declines her offer.

2. Dialogue

“Shamas? I am sorry to disappoint you but I am still alive. I know you cannot wait for my death to get your hands on my jazz records”.

Character

“Old man”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘the night of the great peacock moths.’ **Context**

Applying Illocutionary act: This type of dialogue is Expressive. In the above dialogue old man (father of Kiran) is indicating to Shamas that he is feeling sad that he is still alive. Because Shamas wants all his jazz records to listen his music.

6. Dialogue

“They landed on us while we were out by the lake.”

Character

“Children”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘a breakfast of butterfly eggs.’ **Context**

Applying Illocutionary act: This type of dialogue is Representative. In this dialogue one of the

Kaukab’s children is saying that butterflies were landed when they were out of the lake and enjoyed the scene and Kaukab was hoping that they might be collect the butterflies but they failed. **7.**

Dialogue

“Who is this green woman in Sari?”

Character

“Kaukab”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘a breakfast of butterfly eggs.’

Context

Applying Illocutionary act: This type of dialogue is Directive. In this dialogue Kaukab hold the statue of Liberty Postcard the young boy sends from New York to inform them about his safe arrival and asking about the seven-yearold nephew.

8. Dialogue

“Keep an eye on him, sister ji.”

Character

“Grandmother”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘in darkness.’ **Context**

Applying Illocutionary act: This dialogue is Directive. In this dialogue Grandmother (of six-year-old little boy) called Kaukab three streets away that her boy walks alone towards the mosque he wants to be independent so she called her to keep an eye on him. Because the

circumstances of the country are worst for the small children.

9. Dialogue

“But surely, auntie-ji, you look like a eunuch.”

Character

“Little Girl”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion’ in darkness.’

Context

Applying Illocutionary act: This dialogue is Declaration. In this dialogue ten-year-old little girls pass a compliment to Kaukab that her face is looking like a eunuch because her makeup powder layer is so thick and the makeup she done on her face. There was enough time to start the meal she arranged for Jugnu and the white women she went into the back garden with her sewing scissors to cut leaves of coriander, sprinkle on the meal for them.

10. Dialogue

“My Allah, come to my help! Save the honour of your servant, O parvardigar”. **Character**

“Kaukab”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘in darkness.’

Context

Applying Illocutionary act: This type of dialogue is Expressive. In these lines Kaukab is expressing her feelings that she feels shame and wondering because of her makeup. She has not brought makeup with her and pleaded with Allah for the help because there was no time to manage her makeup because Jugnu and the white women had arrived.

11. Dialogue

“I didn’t mean to upset you.” **Character**

“Kaukab”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘in darkness.’ **Context**

Applying Illocutionary Act: This type of dialogue is Directive. In this dialogue Kaukab is arguing with Shamas because he wants to enjoy the dinner with a wine but Kaukab is very strict Islamic woman she didn’t allow him as she though enjoying with a wine is to calling a Satan.

12. Dialogue

“I’ll need to borrow it just for one day, Kaukab. Moths chewed out holes the size of digestive biscuits from my own mustardcoloured veil and I haven’t been able to find the replacement of the exact shade”. **Character**

“Matchmaker”

Reference

The utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” portion ‘in darkness.’

Context

Applying Illocutionary act: This type of dialogue is directive. In these lines the neighborhood matchmaker women are requesting from Kaukab. Because she wants to borrow mustard veil for his salwar kameez for one day as her veil was damaged by the moths, they chewed out holes and the veil was not able to take it now.

13. Dialogue

“I know Chanda’s brothers are innocent because those who commit crimes of honor give themselves up proudly, their duty done. They never deny or skulk. I am certain they will walk free after the trial in December.”

Character

“Kaukab”

Reference

The utterance is taken from the chapter one (winter) of the novel,

“Maps for lost lovers” portion ‘in darkness.’

Context

Applying Illocutionary act: This type of dialogue is Assertive. In these lines by bringing the Veil from upstairs Kaukab is concluding the Jugnu’s and Chanda’s murder case with the neighborhood matchmaker that she surely knows Chanda’s brother are innocent because if they commit, they didn’t walk freely and proudly done their duties. They give all the right statements and evidence against lost lovers Jugnu and Chanda’s. Matchmaker nodded her head and says how shameless girl Chanda was she didn’t think about her poor family.

14. Dialogue

“It’s not georgette. Is it chiffon?”

Character

“Matchmaker”

Reference

The utterance is taken from chapter one (winter) of the novel, “Maps for lost lovers” portion ‘in darkness.’

Context

Applying illocutionary act: This type of dialogue is directive. In this dialogue matchmaker (neighborhood women) is questioning to Kaukab about the stuff of the veil that is georgette or chiffon Kaukab by nodded her head that yes, I have brought it from the Japanese shop.

15. Dialogue

“I have just been seen to that street. Do you remember years ago I tried to arrange a marriage between your Jugnu and a girl from that street named Suraya?”

Character

“Kaukab”

Reference

The utterance is taken from chapter one (winter) of the novel,” Maps for lost lovers” portion ‘In darkness.’ **Context**

Applying Illocutionary act. This dialogue is Commissive. In this dialogue Kaukab is revealing the marriage story of Suraya; girl lived in that street from where Kaukab brought a veil. Kaukab planned to marry Suraya with Jugnu but because of affair with Chanda. Suraya married in Pakistan but she unfortunately gets divorced. Kaukab again planning to marry Suraya for a short period for the sack of her

children’s life. **16. Dialogue**

“How could you have made such a big decision without first consulting me and your father?” **Character** “Kaukab”

Reference

This utterance is taken from chapter one (winter) of the novel, “Maps for lost lovers” portion ‘Women with tails.’

Context

Applying Illocutionary act: This type of dialogue is Directive. In this dialogue Kaukab was arguing with his son “Charag” regarding marriage. Charag was married and he had an affair with a white girl. His mother was trying to fix his marriage with a Pakistani girl but she came to know that he had an affair with white girl. So, she was scolding his son Charag on this matter.

17. Dialogue

“You can never be sure. That first time was an accident.”

Character

“Charag”

Reference

This utterance is taken from chapter one (winter) of the novel, “Maps for

lost lovers” portion ‘women with tails.’

Context

Applying Illocutionary act: This type of dialogue is Directive; in the dialogue Charag was explaining his mother (kaukab) about the affair with the white girl. He was making an argument with his mother. His mother was trying to explain him that he had done a very bad thing. Charag was telling her that this was his first tie and this affair was accidentally happened.

18. Dialogue “What do you mean by that remark? Parents are supposed to hit children, disciplining them. The

Prophet, peace be upon him, said that when you send a camel out to graze, make sure one of its leg is doubled up and tied securely with a rope so it can't wander too far. Too much freedom is not good for anyone.” **Character**

“Kaukab”

Reference

This utterance is taken from chapter one (winter) of the novel, “Maps for lost lovers” portion ‘Women with tails.’ **Context**

Applying Illocutionary act: This type of dialogue is representative, in which kaukab was explaining her son Charag that the result of the freedom is always bad. She explained his son by giving the quotation of Holy Prophet Muhammad (S.A.W) that if we give freedom without any restrictions then the results are always bad. If we allow the camel to graze out without doubling his one of its leg then it can go far away.

19. Dialogue “My daughter sent me these for my birthday. I am always telling her not to waste money on me, but she loves me--as you can see.”

Character

“Kaukab”

Reference

This utterance is taken from chapter one (winter) of the novel, “Maps for lost lovers” part ‘women with tails.’ **Context**

Applying Illocutionary act: This type of dialogue is expressive in which kaukab was making pride towards the neighbors that how much her daughter loves her. It was

kaukab birthday and no one wished her but one of her daughter that was out of the town sent her gifts and wished her.

She was very happy and showing off to the neighbors.

20. Dialogue

“I am soaking some rice for you to eat with masar this evening. I will have to make chappatis for myself because there is a little dough left over from Friday and it will spoil if not used today.” **Character**

“Kaukab”

Reference This utterance is taken from chapter one (winter) of the novel, “Maps for lost lover” portion Women with tails.

Context

Applying Illocutionary act: This type of dialogue is directive in which kaukab and Shamas were having a conversation during dinner. Kaukab was asking to eat chappatis because Shamas ate rice day before but Shamas demanded rice. Then kaukab told him that I will make rice for you and chappatis for her.

21. Dialogue

“Immediately contact her parents to tell them that what you plan to do. Allah will never forgive you if you don't. If not out of the fear of Allah, then do it out of gratitude towards the girl who made you a British citizen.”

Character

“Kaukab”

Reference

This utterance is taken from chapter one (winter) of the novel, “Maps for lost lovers” part ‘women with tails.’

Context

Applying Illocutionary act: This type of dialogue is representative in which kaukab went to the third husband of Chanda and explaining him all about the matters Chanda. Kaukab told him that Chanda has an affair with someone else and you have to divorce her. She had a conversation with Chanda and she thought that Chanda was not doing well.

22. Dialogue

“Stop bothering us with all that, auntieji. As far as we are concerned, that little whore died the day she moved in with him.”

Character

“Chanda’s brother”

Reference

This utterance is taken from chapter one (winter) of the novel, “Maps for lost lovers” part ‘women with tails.’ **Context**

Applying Illocutionary act: This type of dialogue is directive in which Chanda’s brother was asking kaukab to leave. Kaukab extreme contribution towards the Chanda’s parents to get to know about what she is doing but she failed. She kept an eye on the couple and she was very worried about her family so that’s why she went to Chanda’s family to tell them about what is going on.

23. Dialogue

“On your birthday you should have trouble with swallowing cake but fish.” **Character**

“Doctor”

Reference

This utterance is taken from chapter one (winter) of the novel, “Maps for lost lovers” part ‘Women with tails.’

Context

Applying Illocutionary act: This type of dialogue is directive in which kaukab went to see the doctor because she ate fish and a fish bone stuck in her throat. Her throat was bleeding by the fish bone stocked. Shamas took her to the doctor where the doctor asked kaukab about his date of birth where Shamas came to know that it’s her birthday.

24. Dialogue

“Your son is digging up our back garden, sister-ji, saying we buried his uncle there!” **Character**

“Chanda’s mother”

Reference

This utterance was taken from chapter one (winter) of the novel, “Maps for lost lovers” part ‘women with tails.’

Context

Applying Illocutionary act: This dialogue is directive. In the novel, the lost lovers Jugnu and Chanda were vanished and they were supposed to be killed by their own family so kaukab received a phone call in which the Chanda’s mother was telling her that her son was digging back garden and supposed to dig his uncle (Jugnu) there. Kaukab was panicked and she ran over the garden but there was nothing there except a small hole in garden.

25. Dialogue “They will return, safe and sound. What are months and years in

Allah’s plans? For all we know your own father’s sister will contact you one day, after half a century.”

Character

“Kaukab”

Reference

This utterance was taken from chapter one (winter) of the novel,

“Maps for lost lovers” portion ‘the most-famous tamarind tree in the Indian subcontinent.’

Context

Applying Illocutionary act: This dialogue is commissive. In the above dialogue which Kaukab was giving hope to Shamas that Jugnu and Chanda will return one day. Shamas was thinking about Aarti who was separated from their family in bombing of Gujranwala. He thought that she is alive or not. So, kaukab was giving him a hope to make him feel relax.

26. Dialogue

“Both their passports were found in the house,” he says quietly. “Have you forgotten that, sister-ji? No one saw them upon their return from Pakistan but they did return.”

Character

“Shamas”

Reference

This utterance is taken from chapter one (winter) the novel, “Maps for lost lovers” part ‘the most-famous taramind tree in the Indian subcontinent.’

Context

Applying Illocutionary act: This type of dialogue is commissive. In the dialogue Shamas was talking to Chanda’s mother. She told him that one of her neighbor woman returned from Lahore and she said that she saw Jugnu in the crowd of Data Darbar. Shamas was making her sure that her neighbor saw Jugnu there because their passports were in England.

27. Dialogue

“Yes, it is foolish. I am terribly sorry to have troubled you, brother-ji.”

Character

‘Chanda’s brother’

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” part ‘the most-famous taramind tree in the Indian subcontinent.’

Context

Applying Illocutionary act: This type of dialogue is directive. In the dialogue Shamas was talking to Chanda’s mother. She told him that one of her neighbor women returned from Lahore and she said that she saw Jugnu in the crowd of Data Darbar. Shamas was making her sure that her neighbor saw Jugnu there because their passports were in England.

28. Dialogue

“Yes, it is foolish. I am terribly sorry to have troubled you, brother-ji.”

Character

‘Chanda’s mother’

Reference

This utterance is taken from the chapter one ‘winter’ of the novel, “Maps for lost lovers” part ‘the most-famous taramind tree of Indian subcontinent.’

Context

Applying Illocutionary act: This type of dialogue is directive. In the dialogue Chanda’s mother had a conversation with Shamas about Jugnu that her neighbor saw Jugnu at Lahore Data Darbar. While Shamas was denying, at the end she ended her conversation by apologizing him that she disturbed him.

29. Dialogue

“Would you like me to walk back with you?”

Character

“Shamas”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” part ‘

Context

Applying Illocutionary act: This type of dialogue is directive. In the dialogue Shamas and Chanda’s mother was talking with each other about the Jugnu. Chanda’s mother told him that her neighbor saw Jugnu at Lahore but Shamas was not agreed. So their conversation was end and Shamas asked her that if she allows me then I’ll walk with you and drop you at your destiny.

30. Dialogue

“No, thank you. brother-ji. I’m not going far.”

Character

“Chanda’s mother”

Reference

This utterance is taken from the chapter one (winter) of the novel, “Maps for lost lovers” part ‘the most-famous taramind tree in the Indian subcontinent.’ **Context**

Applying Illocutionary act: This type of dialogue is directive. In the dialogue Chanda’s mother was talking with Shamas about Jugnu. She told him that her neighbor saw him at Lahore Data Darbar. They both had a conversation and Chanda’s mother ended her conversation with Shamas. Shamas asked her that if she likes to walk with her so I’ll drop you at your home. But Chanda’s mother refused to walk with her.

Conclusion

It is necessary for a good reader of the novel that he/she must understand utterances, meaning and purpose of discussion among character of novel. The reader can’t understand the story that is present in the novel without understanding the utterances and meaning. The readers analyzed the utterances found in novel “Maps for lost lovers” and explained illocutionary act as “it is when the speaker wants in the rime when the speaker is saying, it is an act

of doing something such as asserting, promising or requesting.

To get the clear idea about illocutionary act the speaker and the listener must have idea about the reason of conversation. The researchers conclude their research by finding direct and indirect act used by the main character.

References

1. Ary, Donald. Introduction to Research in Education 8th Edition. Belmont Wadsworth Cengage Learning, 2010. https://en.wikipedia.org/wiki/Maps_for_Lost_Lovers..
2. Akmal, S., Rahmat, Y., & Risdaneva. (2017). Introduction to Linguistics for English Language Teaching. Padebook: Universitas Islam Negeri Ar-Raniry. Astika, Bangun T., Daulay, S. & Saragi D. (2017). <https://culturalstudiesnow.blogspot.com/2018/01/locutionary>
3. An Analysis of the Illocutionary Act in Indonesia Meme’s Comics at Social Media and Its Advantages as Reading Materials for Senior High School. Published by European Centre for Research Training and Development.
4. Dianty, L. (2017). An Analysis of Illocutionary Acts Performed by the Main Character in Divergent Movie by Neil Burger 2014. Surakarta: IAIN Surakarta. Deborah, C. (2002).
5. Faradila, Resti. The Use of Illocutionary Act in Movie the Blind Side. Padang: Padang State University, 2013 <https://www.springfieldspringfield.co.uk/?m=onte-carlo>

6. Islami, D. (2017). An Analysis of the Rings the Bell” Grade VIII. Illocutionary Acts used in Junior Unpublished Thesis. Darussalam: High Universitas Islam Negeri Ar-Raniry. School Students’ Textbook “When English