

A pragma-Stylistic Analysis of Black Magic Theme in Rowling's Harry Potter and Harkness's A Discovery of Witches

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ABSTRACT

The present study examines black magic theme pragma-stylistically in Rowling's Harry Potter and Harkness's A Discovery of Witches. Generally, black magic is an act of witchcraft and sorcery performed with a certain purpose, it causes magical powers influencing both people and natural world. In literature, black magic is a theme embedded in textual meanings beyond what is superficially given in texts. The study, thus, attempts to investigate how the black magic theme is interwoven in literary texts. It tries to examine the most common pragma-stylistic strategies employed to manifest black magic as well as determine the effective pragmatic-stylistic device used by the characters to manifest their ability to practice magic. It aims to find out the differences between American and British narrative styles containing black magic. The study analyzes twenty extracts taken from the novels by following an eclectic model using a mixture of qualitative and quantitative methods to explain the results of the analysis.

The study concludes that black magic is a secondary theme that is implemented in literary texts through the use of a certain set of pragma-stylistic strategies to make the black magic theme interwoven within the implicit theme. Speech acts and deixis strategies are higher in occurrence than other strategies since they have the strength of connecting utterances with which interlocutors interact, then, they enable the authors to interweave the black magic in literary texts. Although the novels have different styles, they show similarities in the use of pragma-stylistic strategies because the authors are governed to use such distinct strategies according to the theme. Finally, the characters reflex their ability to practice magic, witchcraft, or wizardry through exploiting the pragma-stylistic devices of overstatement and metaphor.

Keywords: Black magic, pragma-stylistics, pragma-stylistic strategies and devices.

المستخلص

تتناول الدراسة الحالية موضوعة السحر القاتم بطريقة تداولية أسلوبية في رواية هاري بوتر للروائية رولنك ورواية اكتشاف الساحرات للروائية هاركنيس. بشكل عام، السحر القاتم هو عمل من أعمال السحر والشعوذة يستخدم لغرض معين، فهو يسبب قوى سحرية تؤثر على كل من الناس والعالم الطبيعي. في الأدب، يعد السحر القاتم موضوعاً متضمناً في معاني نصية يتجاوز مفهومه ما يُعطى ظاهرياً في النصوص. وعليه، تحاول الدراسة تحقيق في الاستراتيجيات التداولية الأسلوبية التي تجعل السحر القاتم متشابكاً النص. تحاول الدراسة التحقيق في استراتيجيات التداولية الأسلوبية الأكثر شيوعاً والمستخدم لإظهار السحر الأسود كذلك تحديد الأداة التداولية الأسلوبية الفعالة التي تستخدمها الشخصيات لإظهار قدرتها على ممارسة السحر. تهدف الدراسة لاكتشاف الفروق بين أساليب السرد الأمريكية والبريطانية المحتوية على السحر الأسود.

من أجل تحقيق الأهداف فإن الدراسة تقدم تحليلاً عملياً لعشرين مقتطفاً مأخوذاً من الروائيتين باتباع نموذج انتقائي للتحليل ويتم ذلك باستخدام الأساليب الكمية والنوعية مع شرحاً مفصلاً للنتائج.

نظراً لأهميتها وقيمتها فقد توصلت الدراسة إلى استنتاجات أن السحر القاتم هو موضوع ثانوي يتم تضمينه في النصوص الأدبية من خلال استخدام مجموعة معينة من الاستراتيجيات التداولية الأسلوبية ليتم حبكة مع الموضوع الرئيسي للرواية. إستراتيجيات أفعال الكلام والاشارة تستخدم بشكل أكبر من الاستراتيجيات الأخرى والتي لها القدرة على ربط الجمل مع بعضها البعض لذا فأنها تمكن الروائيين من دمج موضوع السحر القاتم في الموضوع الرئيس للنص. على الرغم من أن الروائيتين لهما أسلوبين مختلفين، إلا أنهما تظهران أوجه تشابه في استخدام استراتيجيات التداولية الأسلوبية لأن المؤلفين مقيدين باستخدام هذه الاستراتيجيات وفقاً للموضوع والذي هو السحر القاتم. وأخيراً تعكس الشخصيات في الروائيتين قدرتها على ممارسة السحر، أو الشعوذة، من خلال استغلال الأدوات التداولية الأسلوبية للمبالغة والاستعارة.

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1. Introduction

Black magic is utilized in literary works, so it needs to be interwoven within central theme of literary work. In literature, black magic is intended to indicate textual meanings beyond what is superficially given in texts and discourses. The language of black magic is regarded as ambiguous and strange because it is written with a high level of imagination. Black magic is, thus, seen as an example of textual implicature, which motivate readers to explore possible meanings in the usual way. In consequence, the motivation for using black magic in any context such as the ones employed by novelists is to achieve certain functions such as: Influence, manipulation, amusement, indirectness, or revealing style of the writer.

Pragma-stylistic analysis of literary texts contributes to the readers` understanding of wide range as it will be a tool for interpreting and analyzing literary texts. Furthermore, the more sufficient explanations for many unexplained phenomena can be investigated under Pragma-stylistic framework, however, stylistics or pragmatics cannot do alone.

There is no elaborate study, to the best of our knowledge, which extensively accounts for black magic in literary text. Consequently, the present study uses pragma-stylistics as a means to investigate black magic in literary works such as in the novels under study. Thus, it intends to show how pragmatic strategies are employed stylistically to achieve the aims of literary writers and to reflect their perceptions. To fill in this gap, the study, in consequence, attempts to answer the following questions:

1. What are the pragma-stylistic strategies and devices used in the novels under study to interweave black magic within the central theme and to attract readers` attention?
2. Are there any significant differences, if there are any, between American and British narrative styles containing black magic?
3. Which types of speech-act strategies are applicable to black magic themes? And which of them are highly employed?
4. Which maxim is highly violated, among others, via the authors and characters in order to convey the intended meaning?
5. The pragma-stylistic strategy is utilized to connect parts of texts; which deixis is more frequently used than others in the data under examination?

2. Theoretical Background

2.1. Stylistics

A variety of viewpoints on stylistics may be traced back to the primary impacts exerted by various subfields of linguistics and literary criticism. Starting with definition that presented by Nørgaard et al. (2010) "Stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text" (p. 1). However, the main task of stylistics is, as Niazi and Gautum, (2010) proclaim, "to establish principles capable of explaining the particular choices made by individuals and social groups in the use of language" (p. 3).

These definitions might be seen as elevating the role of stylistics in its use substantially. However, the view had much in common with majority of linguists more broadly based view of stylistics as the study of style. In the same context, Firth (1958, p. 184) defines stylistics as a linguistic effort that investigates how Ss/writers integrate various elements such as habit, convention, tradition, and so on. In addition, Leech`s (1969) definition of stylistics is "the study of literary style, or to make matters even more explicit, the study of the use of language in literature" (p. 1).

To sum up, stylistics is a framework for examining language, both literary and non-literary, in order to account for meaning (Crystal 2012). Stylistics is a multifaceted field that has evolved through time and has intertwined with other disciplines as such pragmatics.

2.2. Pragma-stylistics/Pragmatic Stylistics

The arrival to this portion, the study's central focus, is akin to achieving the study's climax. The primary focus of stylistic studies has always been on the linguistic conventions of literary works, including grammar, phonology, and so on. In order to generate inventories of stylistic stimuli, stylistics (also known as stylistic analysis) use linguistic concepts (Niazi & Gautam, 2010).

On the other hand, pragmatics basically deals with use of language. Yule (1996) states, "It is the study of meaning as communicated by a S (or writer) and interpreted by listener (or reader)" (p. 1).

Black (2006), on her side, states, "Since pragmatics is the study of language in use, it is understandable that stylistics has become increasingly interested in using the insights it can offer" (p. 2). As a result, pragmatics assists stylistics by broadening its reach and providing additional tools with which to identify the meanings or effects. Similarly, Davies (2007) cites a very interesting elaboration about the integration between pragmatics and stylistics; "Recent treatments of stylistics have moved on from the study of the form of linguistic utterances to a wider interest in pragmatics or, as it is sometimes called, *pragmastylistics*" (p. 106).

In sum, it might be argued that a significant advancement has increased the significance of pragma-stylistics. Finally, pragma-stylistics is eager to highlight a well-established area within the realm of stylistics. As such, rather than proposing new interpretations of specific texts, it seeks to explain existing ones (Mey, 2009, p. 256).

2.3. Pragmatic Theories

In fact, unless one gets a feeling of what the others want or think, one may not be certain of his own goals or viewpoints. This is similar to pragmatic theories in which language is more flexible to be understood. Different researchers have developed a variety of pragmatic theories. Because pragmatics is such a broad area, it is illuminated all of these essential theories in the following sections.

2.3.1 Searle's of Speech Acts Theory

Searle's contribution is one of the most significant contributions to linguistics and to language philosophy as well. The roots of his theory "*speech act*" is related and based on Austin's contributions. Searle's develops the theory, which is the most important systematisation of Austin's work, since it provides an analytical modification (Levinson, 1983). Mey (2001) mentions Searle's classifications of Speech Acts, are:

- **Representatives** refer to the speech acts, which are exemplified in statements and descriptions. They also are called assertives because they assert for a state of affair. Representatives commit the speakers to the truth of the conveyed statement and, as a result, have a truth-value. For example, a S describes the world, as he believes "*the sky is blue*" (Niazi & Gautam 2010, p. 212).
- **Expressives** refer to the speech acts that inform the speaker's feelings. Conspicuously, the expressing of feelings requires some sorts of verbs that go hand in hand with this type of speech acts. They are described as reflection of speaker's inner condition or psychological attitude, such as joy, likes, sorrow, dislikes etc.
- **Directives** refer to the speech acts that denote the speaker's attempt to motivate the addressee to do something. They reveal what the speaker wants. Specifically, they include: Advice, command, questions, requests, etc. for instance: *Give me a cup of tea.*

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- **Commissives** refer to the speech acts that bringing about change in the world through instilling a sense of commitment. Commissives bind the speaker to a specific course of action in the future. They reveal the speaker's intention to do something. Specifically, they include: Offer, promise, threat, etc.
- **Declarations** refer to the speech acts that affect immediate changes in some situation by just saying anything. In fact, declaration is described as a way in which the speaker can alter the world; that he or she establishes a link between propositional content and the real world.

2.3.2. Grice's Cooperative Principle

In pragmatics, Paul Grice was the first to mention cooperation in the context of linguistics. He proposes these principles as the foundation of developing conversational implicatures. CPs (henceforth CP) constitute of maxims that are thought to provide a way through which the conversational contributions are said to be cooperative. Unless stated otherwise, the central idea of the CP is put forward by Grice`s (1975) statement "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (p. 46)

Grice classifies the general principles under the heading of four Maxims as follows:

- I- *'The Maxim of Quantity'*: This maxim refers to the amount of information to be provided. This maxim encompasses the following maxims.
 1. Make your conversational contribution as informative as is required for the goal of the current interaction.
 2. Make your contribution to the conversation no more or less informative than is required. (Grice, 1989, p. 26)
- II- *'The Maxim of Quality'*: This maxim refers to participants in conversation who should make every effort to make their contributions true. The following maxims are included in this. (Grice, 1989 p. 27)
 1. Do not say what you believe to be false.
 2. Do not say that for which you lack adequate evidence.
- III- *'The Maxim of Relation'*: This maxim refers to the contribution, which should be relevant (Grice, 1989, p. 27).
- IV- *'The Maxim of Manner'*: This maxim refers to the manner of what is said. It includes the following maxims:
 - "1. Avoid obscure expressions."
 - "2. Avoid ambiguity."
 - "3. Be brief (avoid unnecessary prolixity)."
 - "4. Be orderly." (Yule, 1996, p. 37)

2.3.3. Deixis

Deictic expressions are a fruitful category of expressions in various fields of linguistics, particularly pragmatics. They have a relationship with certain words or expressions that alter

depending on context. A change in context including a person, location, and time sign is generally the cause of such a change in these expressions, (Niazi & Gautum, 2010).

2.3.3.1 Person Deixis

According to Allot (2010), '*Person deixis*' is deictic expressions, which refer to the identity of the participants in an act of communication. There are two centers in person deixis: the addresser and the hearer. However, Niazi and Gautum (2010) pinpoint three basic grammatical distinctions of '*Person deixis*' which are first, second, and third person pronouns. Conspicuously, 'I, we' are represented by a S as first person pronouns, 'you' is represented by an addressee as second person pronouns, and 'they, he, she, it' exclude speaker and addressee which are represented third person pronouns.

2.3.3.2 Spatial Deixis

Cruse (2006) defines '*spatial deixis*' as "location in space relative to the speaker. The most basic spatial deictics are the adverbs here and there" (p. 166). As far as '*spatial deixis*' is concerned, Diessel (1999) mentions that the typical examples of '*spatial deictics*' are '*here*' and '*there*'. Moreover, Cruse, (2006, p. 166) considers the demonstratives as '*spatial deictics*'. However, Fromkin et al. (2014) add '*before/ behind, left / right, front / back*' which are used conversation to recognize the orientation in space in order to distinguish the references.

2.3.3.3 Temporal Deixis

'*Temporal deixis*' according to Huang (2017), is concerned with the encoding of temporal points and spaces in reference to the time at which an utterance occurs in a speech situation. It is usually used in referring to the time of the utterance. Allot (2010) mentions some examples of '*Temporal deixis*' such as "now, then, last year, this morning, tonight, ago" (p. 57).

3. Methodology

3.1. The Data

Generally, the data for this study are drawn from the two novels under consideration, both of which deal with the theme of black magic. The most appropriate novels under scrutiny are *A Discovery of Witches*, which was written by the American novelist Deborah Harkness in 2011, and *Harry Potter and the Sorcerer's Stone*, which was written by the British novelist J.K. Rowling in 1997. Obviously, the two novels seem to have been written in the same era as they are concerned with the world of black magic, but they were written in different styles: American and British. The extracts evenly are picked from each of the beginning, middle, and end of the novels with regard to the rest. It is critical to ensure that the data chosen for analysis is sufficient to answer the questions and validate the study's hypotheses. Consequently, by the same token, ten extracts have been picked intentionally from each novel.

3.2 The Method of Analysis

Overall, the distinction between qualitative and quantitative researches is a critical challenge for linguistic researchers. This split has caused the division of researchers into two distinct categories of researchers in a number of studies conducted in this subject i.e., qualitative researchers vs. quantitative researchers.

In light of the above reason, the present study will make use of qualitative and quantitative methods to research methodology. In essence, the novels that are going to be analyzed as part of this study need to be susceptible to both of the following:

- 1- The qualitative analysis in which the pragma-stylistic strategies of black magic, in literary texts, should be analyzed qualitatively in order to highlight the achieving stylistic functions. It reveals how major and sub-strategies of pragma-stylistics are employed in literary texts, which enable the writer to interweave the black magic theme with other themes. Moreover, qualitative analysis provides a comprehensive view by answering what, how, and why the pragma-stylistic strategies are utilized in the data selected. In other words, the act of gathering, evaluating, and interpreting data via

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observation of what the writer intends to express is known as qualitative research. (Gray et al., 2007)

- 2- The quantitative method of analysis, on the other hand, is used to introduce and compare the obtained data in order to assess if the objectives are met and to verify or refute the researcher's hypotheses. In quantitative analysis, by its definition, measurement must be precise, quantitative, and statistically reliable. Simply put, the findings can be reduced to numbers which are considered objective, concrete, evidence-based, and justified (Dörnyei, 2007). The present study presents all findings in numerical tables. This is accomplished via outlining and comparing each pragma-stylistic strategy and analyzing the frequencies and percentages of each. Conspicuously, the researcher intends to employ the statistical tool for calculating the results. Consequently, it requires an equation, which is presented in the following formula to be applied via using Microsoft Excel 2010:

$$\text{Percentage} = \frac{\text{occurrence of each strategy} \times 100}{\text{total number of strategies}}$$

3.3 Model

Ostensibly, black magic is a process that involves a certain theme, which companied with the major theme of literary work. Unquestionably, the analysis of the data will be conducted using the model, which involves Searle's (1969) model of the 'Speech Act' in *An Essay in the Philosophy of Language*. He classifies speech acts into: *Representatives, directives, expressives, commissives, and declaratives*. Along with that, it incorporates Grice's (1975) 'Cooperative Principle' model in *Logic and Conversation*. Under this principle, Grice proposes, there are four maxims, namely: Quantity, quality, relation, and manner, should be followed by the characters and the narrator to generate cooperation in communication or they are violated intentionally to generate implicature. In addition, to investigate the intended meaning conspicuously, it is planned to adapt Black`s (2006) model of interaction in *Pragmatic Stylistics*. Thus it is accurate way in which the intended meaning is applied throughout two levels of interactions: The first is character-character level (CCL) the second is 'Higher-level interaction': Narrator-reader level (NRL).

Moreover, the analysis of black magic in literary texts requires the investigation of deictic expressions along with speech acts and CPs in order to reach the stylistic effects. Thus, the model of the present study includes Niazi and Gautam's (2010) 'Deixis' and pragma-stylistic 'devices': *How to Study Literature: Stylistic and Pragmatic Approaches*. In their book, deictic expressions are classified into: Person deixis, spatial deixis and temporal deixis. Consequently, all sub-categories of these models constitute the pragma-stylistic strategies, which contribute to achieving stylistic effects. To emphasize the stylistic effects in the model, a range of pragma-stylistic devices are used in combination with pragmatic strategies, notably *metaphor, irony, rhetorical questions, overstatement, and understatement*.

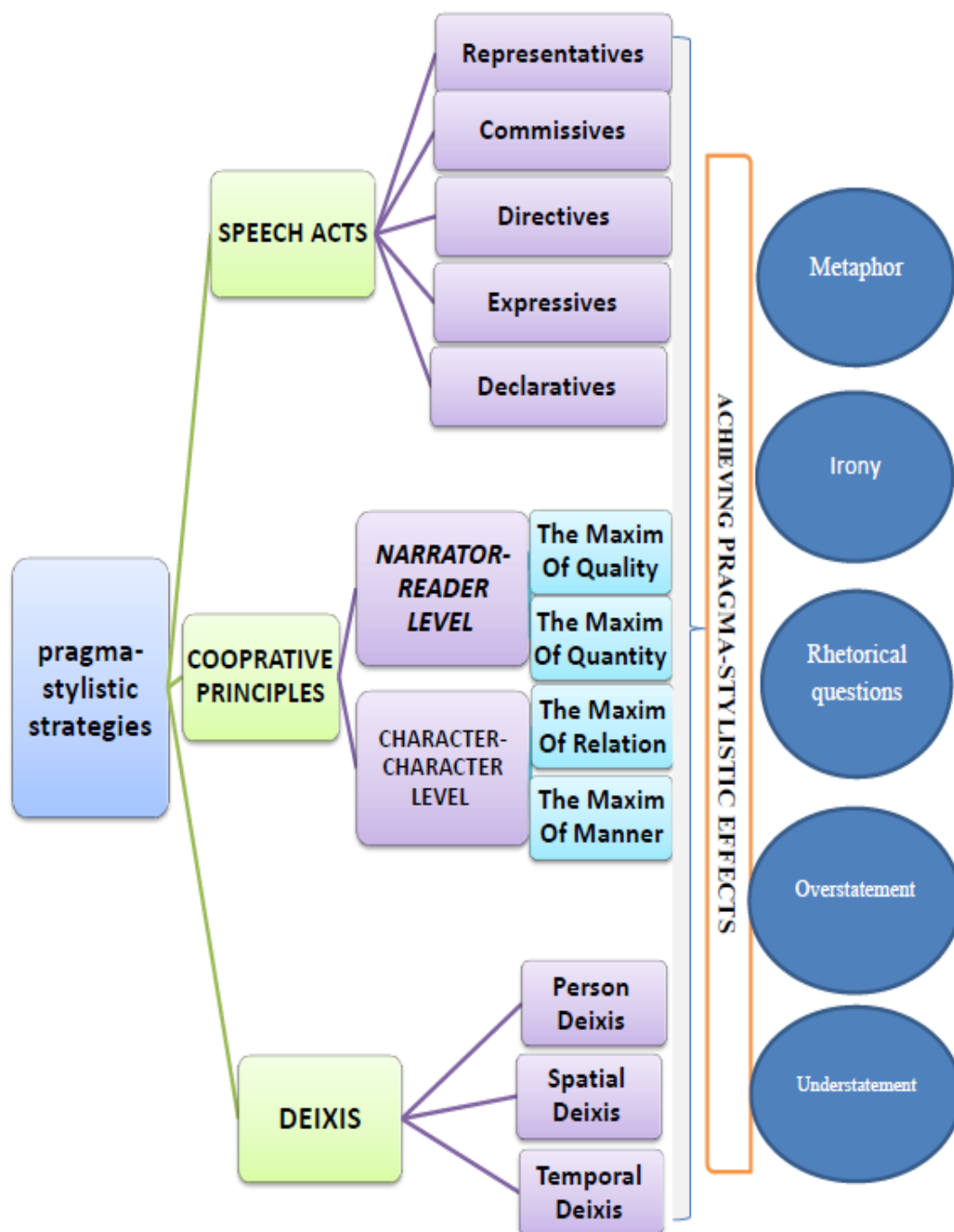


Figure (1) Eclectic Model of Pragma-Stylistic Analysis of Black Magic in Literary Text

4. The Analysis

In both novels, the analysis shows that the main pragma-stylistic strategies: Speech act, CP, deixis, and pragma-stylistic devices are used in the literary texts. They show different percentages that are taken into account in the whole process of interweaving black magic into literary texts. The table below shows the results statistically:

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Table (1) Overall Frequency and Percentage of Pragma-stylistic Strategies Devices in both Novels

Main Strategies	F.	%
Speech Act	283	36.4%
CP	94	12%
Deixis	316	40.6%
Pragma-stylistic Devices	84	11%
Total	777	100%

As far back as Table (1), the numeral system shows that deixes seem to have the highest frequency 316 and the highest percentage, which is 40.6%, whereas the strategy of speech act records a 283 frequency and a 36.4% percentage. Concerning CPs, the findings show that it has been used 94 times in the twentieth extracts, it represents 12% percentage. However, the lowest frequency shown in the table is for pragma-stylistic devices, which record 84 with an 11% percentage. Therefore, from the above-mentioned, the findings answer questions (1) and (2) of the present study. These findings are more illustrated in the Figure (14) below.



Figure (2) Total Ratio of the Main Strategies in The analyzed Data

The process of interweaving black magic in literary texts requires different sub-strategies that actualize the main pragma-stylistic strategies. Therefore, the statistical method shows that sub-strategies have various frequencies as well as percentages that can be shown in the table below:

Table (2) Overall Frequency and Percentage of Sub-strategies in both Novels

No.	Sub-Strategies	F.	%
1	Telling	85	10.94%
2	Stating	68	8.75%
3	Asserting	17	2.19%
4	Reporting	21	2.70%
5	Suggesting	4	0.51%
6	Assuring	18	2.33%
7	Affirming	3	0.39%
8	Criticizing	3	0.39%
9	Praising	0	0.00%
10	Blaming	1	0.13%
11	Reminding	9	1.16%
12	Promising	0	0.00%
13	Offering	0	0.00%
14	Accepting	0	0.00%
15	threatening	5	0.64%
16	Commanding	8	1.03%
17	Warning	5	0.64%
18	Suggesting	4	0.51%
19	Asking	32	4.12%
20	Approving	0	0.00%
21	Apologizing	0	0.00%
22	Praising	0	0.13%
23	Greeting	0	0.00%
24	Deploring	0	0.00%
25	Thanking	0	0.00%
26	Quantity Maxim	39	5.02%
27	Quality Maxim	25	3.22%

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28	Relation Maxim	10	1.29%
29	Manner Maxim	20	2.58%
30	Person Deixis	296	38.10%
31	Temporal Deixis	10	1.29%
32	Spatial Deixis	10	1.29%
33	Metaphor	22	2.83%
34	Irony	11	1.42%
35	Rhetorical Question	11	1.42%
36	Overstatement	24	3.09%
37	Understatement	16	2.06%
	Total	777	100.00%

According to the Table (2), the statistical system reveals that the highest strategy used in the analyzed data, among other strategies, is person deixis, which records 296 frequencies and 38.10% of the total.

Regarding speech acts, the statistical analysis mirrors the fact that the telling speech act is highly frequent, recording 85 frequencies with a percentage of 10.94%. As the pragma-stylistic analysis displays, respectively, the second speech act strategy after telling is stating, which has 68 frequencies and an 8.75% percentage. Whereas, the asking speech act strategy scores 32 frequencies and a percentage of 4.12%. Reporting speech acts has a frequency of 21 with a percentage of 2.70%, while assuring strategies has 18 frequencies and a percentage of 2.33%. Beside, threatening speech act sub-strategy records five frequencies with the percentage of a 0.64% Moreover, some strategies have the same frequencies and percentages: On the one hand, affirming and criticizing, record 3 frequencies and 0.39% percentages for each; on the other hand, deploring, praising, and blaming speech acts are employed once only with percentages of 0.13% for each. In addition, it is worth shedding light on nine speech act sub-strategies that have never been employed in the extracts at all: promising, offering, accepting, approving, apologizing, deploring, praising thanking, and greeting.

Concerning CPs, quantity maxim seems to be the highest strategy, among other maxims, which has the percentage of 5.02% and 39 frequencies. The quality maxim has 24 frequencies and 3.22% percentage. Obviously, the occurrences of the manner maxim have doubled the score of the relation maxim; they are a 2.58% percentage and have 20 frequencies.

Last but not least, the statistical analysis shows, as in Table (2), that the pragmatic-stylistic devices have different occurrences in the analyzed data. Considerably, overstatement has the highest frequency of 24 among other devices, and it has a 3.9% percentage. The next strategy after overstatement is metaphor, which shows a frequency of 22 and a percentage of 2.83%. However, understatement records 16 frequency and percentage of 2.06%. Finally, irony and rhetorical question strategies have the same frequencies of 11 and percentage of 1.42% of the total. sequentially. Accordingly, these findings provide answers to questions (11) and (10). For more illustrative interpretation, the figure (15) below reflects all occurrences of sub-strategies:

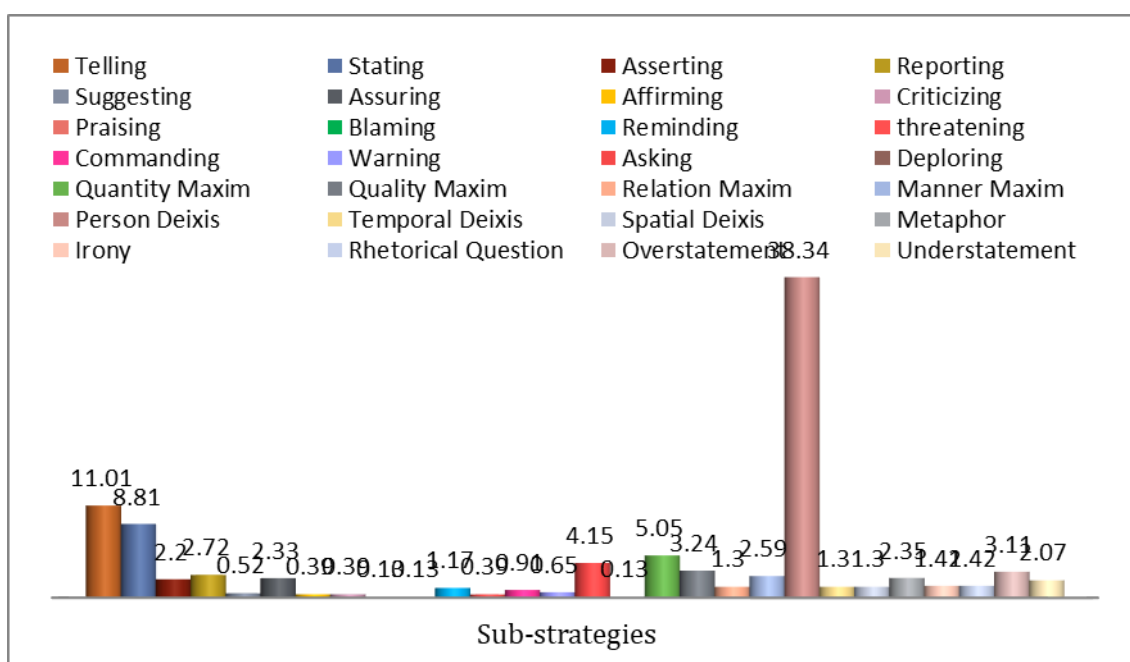


Figure (3) All Occurrences of Sub-strategies

4.1. Results and Discussion of Analysis

This section is devoted to discussing the findings of the analyzed data in each novel separately. It tries to verify the findings that support the objectives and hypotheses of this study by applying a statistical method. These results are shown in meaningful tables and figures with discussions. As far as pragma-stylistic analysis is concerned, four main strategies and their sub-strategies are used differently in N1 and N2. Yet, the value of the difference between the novels (N1 and N2) in terms of using pragma-stylistic strategies is statistically elaborated.

a. Statistical Analysis of the Main Strategies

First of all, the results of the main pragma-stylistic strategies are shown in the following table:

Table (3) Frequency and Percentage of the Main Strategies in N1 and N2

No.	Main Strategies	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Speech Act	134	35.36%	149	37.44%	283	36.4%
2	CP	49	12.93%	45	11.31%	94	12%
3	Deixis	151	39.84%	165	41.46%	316	40.6%
4	Devices	45	11.87%	39	9.8%	84	11%
5	Total	379	100%	398	100%	777	100%

Table 3 shows the similarity of the results in N1 and N2 with few differences. The frequencies of speech acts score in N1 134 and in N2 149, with percentages of 35.36% and 37.44%, respectively. It shows that the CP records 49 frequencies in N1 and 45 in N2, with percentages of 12.93% and 11.31%, respectively. Additionally, the percentages of deixis are 39.84% in N1 and 41.46% in N2, with frequencies of 151 and 165. Lastly, the results of pragma-stylistic devices reveal that the frequencies score 45 in N1 and 39 in N2, whereas the percentages are 11.87% and

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9.8%. Consequently, the results reveal that there is a correspondence between N1 and N2 in terms of using the main strategies. Then, question (3) is answered depending on the aforementioned findings. This is more clearly manifested in the diagram below.

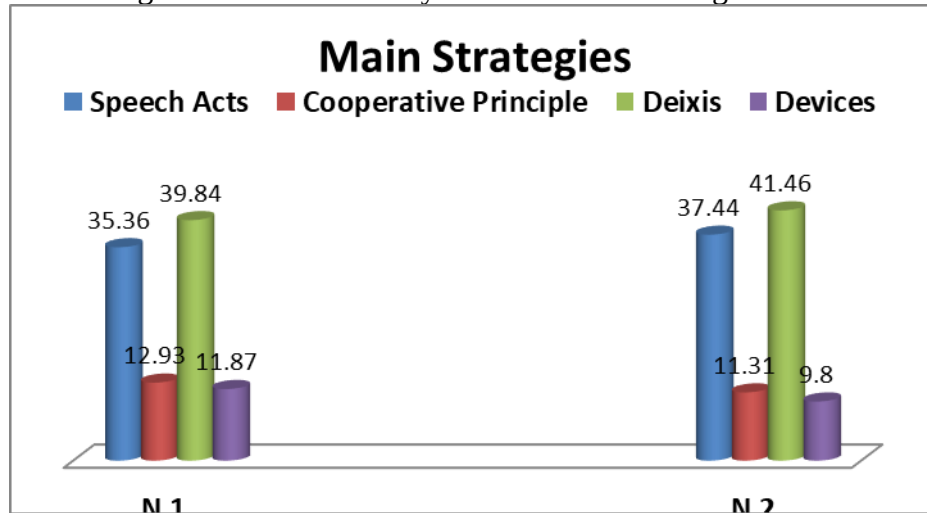


Figure (4) the Main Strategies in N1 and N2

b. Statistical Analysis of Speech Acts

As the pragma-stylistic analysis displays, the types of speech acts have different percentages and frequencies in N1 and N2. Table (4) shows the accurate numbers of them taken from the analyzed data:

Table (4) Frequency and Percentage of Speech Acts in N1 and N2

No.	Speech Acts	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Representatives	108	80.60%	121	81.21%	229	80.63%
2	Commissives	4	2.99%	1	0.67%	5	1.76%
3	Directives	22	16.42%	27	18.12%	49	17.25%
4	Declaratives	0	0.00%	0	0.00%	0	0.00%
5	Expressives	0	0.00%	0	0.00%	0	0.00%
	Total	134	100.00%	149	100.00%	284	100.00%

Ostensibly, representative speech acts score the highest percentages and frequencies: 80.63% and 229 as a total in both novels. Concerning directives, the statistical analysis shows that the percentage is 17.25% and the frequencies are 49, whereas commissives score a percentage of 1.76% and 5 frequencies in both N1 and N2. However, Table (4) uncovers significant remarks that expressive and declaratives speech acts have not been used in the analyzed data at all. The availability and unavailability of speech acts strategies answer question (4) of the study. The findings of speech acts strategies are illustrated in Figure (17) below.

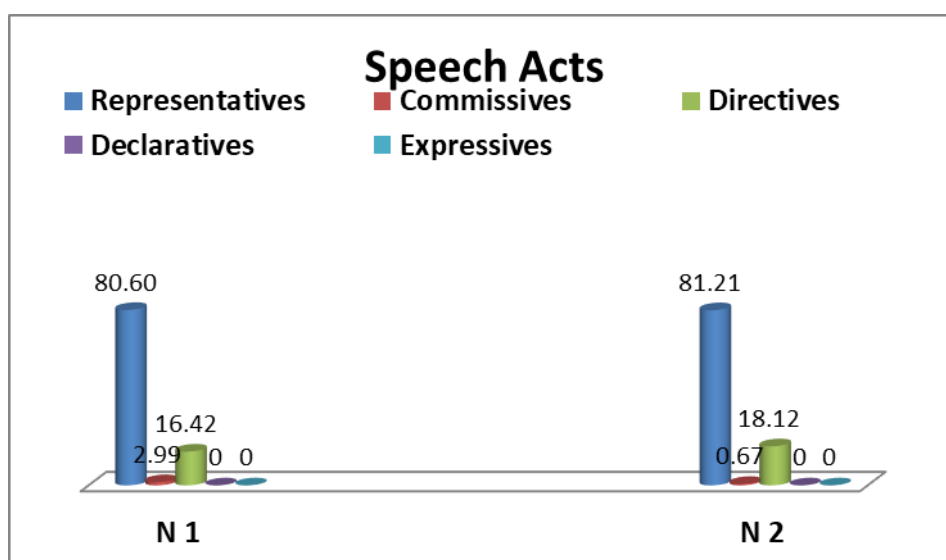


Figure (5) Speech Acts in N1 and N2

After providing an elaboration of speech act strategies above, here the discussion turns to the detailing of speech act sub-strategies. By statistical method, Table (5) uncovers the findings of speech act sub-strategies:

Table (5) Frequency and Percentage of Speech Act Sub-Strategies in N1 and N2

No.	Speech Act	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Telling	39	29.10%	46	30.87%	85	30.04%
2	Stating	33	24.63%	35	23.49%	68	24.03%
3	Asserting	9	6.72%	8	5.37%	17	6.01%
4	Reporting	11	8.21%	10	6.71%	21	7.42%
5	Suggesting	2	1.49%	2	1.34%	4	1.41%
6	Assuring	7	5.22%	11	7.38%	18	6.36%
7	Affirming	1	0.75%	2	1.34%	3	1.06%
8	Criticizing	1	0.75%	2	1.34%	3	1.06%
9	Praising	0	0.00%	0	0.00%	0	0.00%
10	Blaming	1	0.75%	0	0.00%	1	0.35%
11	Reminding	4	2.99%	5	2.68%	9	3.18%
١٢	Promising	0	0.00%	0	0.00%	0	0.00%
١٣	Offering	0	0.00%	0	0.00%	0	0.00%
14	Accepting	0	0.00%	0	0.00%	0	0.00%
15	Threatening	4	2.99%	1	0.67%	5	1.77%

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16	Commanding	2	1.49%	6	4.03%	8	2.83%
17	Warning	4	2.99%	1	0.67%	5	1.77%
18	Suggesting	2	1.49%	2	1.34%	4	1.41%
19	Asking	14	10.45%	18	12.08%	32	11.31%
20	Approving	0	0.00%	0	0.00%	0	0.00%
21	Apologizing	0	0.00%	0	0.00%	0	0.00%
22	Praising	0	0.00%	0	0.00%	0	0.00%
23	Greeting	0	0.00%	0	0.00%	0	0.00%
24	Deploring	0	0.00%	0	0.00%	0	0.00%
25	Thanking	0	0.00%	0	0.00%	0	0.00%
	Total	134	100.00%	149	100.00%	283	100.00%

The statistical analysis provides significant differences in the distribution of speech act sub-strategies in the data of N1 and N2. It shows that telling speech acts score the highest frequencies at 85: 39 in N1 and 46 in N2, and their percentage is 30.04% among other sub-strategies. However, speech acts of stating record 68 frequencies, which are distributed 33 in N1 and 35 in N2, while their total percentage is 24.03%. As far as directives are concerned, asking speech acts scores 32 frequencies: 14 in N1 and 18 in N2, which show a total percentage of 11.31%. As the distribution of speech act sub-strategies is manifested in Table (5), reporting, assuring, asserting, and reminding have frequencies of 21, 18, 17, and 9 as well as percentages of 7.42%, 6.36%, 6.01%, and 3.18%, respectively.

In addition, it is worth shedding light on nine speech act sub-strategies that have never been employed in the extracts at all: promising, offering, accepting, approving, apologizing, deploring, praising thanking, and greeting. Hence, the findings answer question (5). The findings of speech acts sub- strategies are illustrated in Figure (18) below.

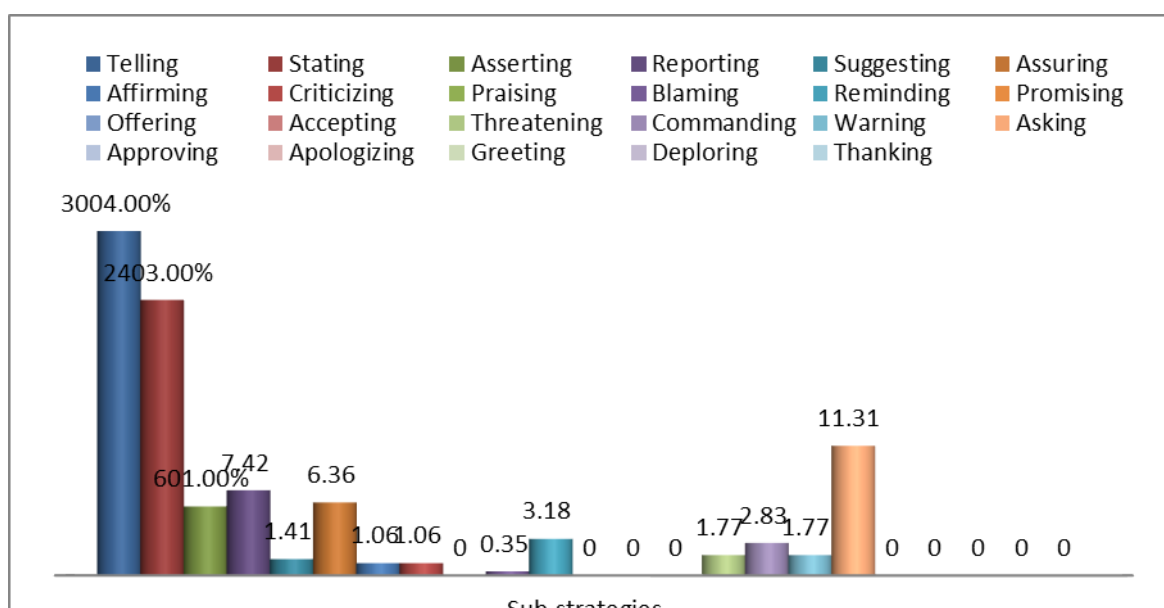


Figure (6) Speech Act Sub-Strategies in Both Novel

c. Statistical Analysis of CPs

Concerning CPs, the statistical results show that there is a difference between N1 and N2 in frequencies and percentages. Table (6) manifests the findings of CPs:

Table (6) Frequency and Percentage of Maxims in N1 and N2

No.	CPs	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Quantity Maxim	22	44.90%	17	37.78%	39	41.49%
2	Quality Maxim	16	32.65%	9	20.00%	25	26.60%
3	Relation Maxim	3	6.12%	7	15.56%	10	10.64%
4	Manner Maxim	8	16.33%	12	26.67%	20	21.28%
	Total	49	100.00%	45	100.00%	94	100.00%

Conspicuously, it reveals that, among other maxims, the quantity maxim scores the highest frequencies in both novels: N1 has 22 frequencies with a 44.90% percentage, while N2 has 17 frequencies with a 37.78% percentage. Contradictorily, the maxim of relation rates the fewest frequencies, among other maxims, in both novels: N1 has only 3 frequencies with a 6.12% percentage, whereas N2 has 7 frequencies with a 15.56% percentage. Thereupon, question (6) is answered based on the findings of the maxims. The following figure illustrates the violations of the maxims in the analyzed data.

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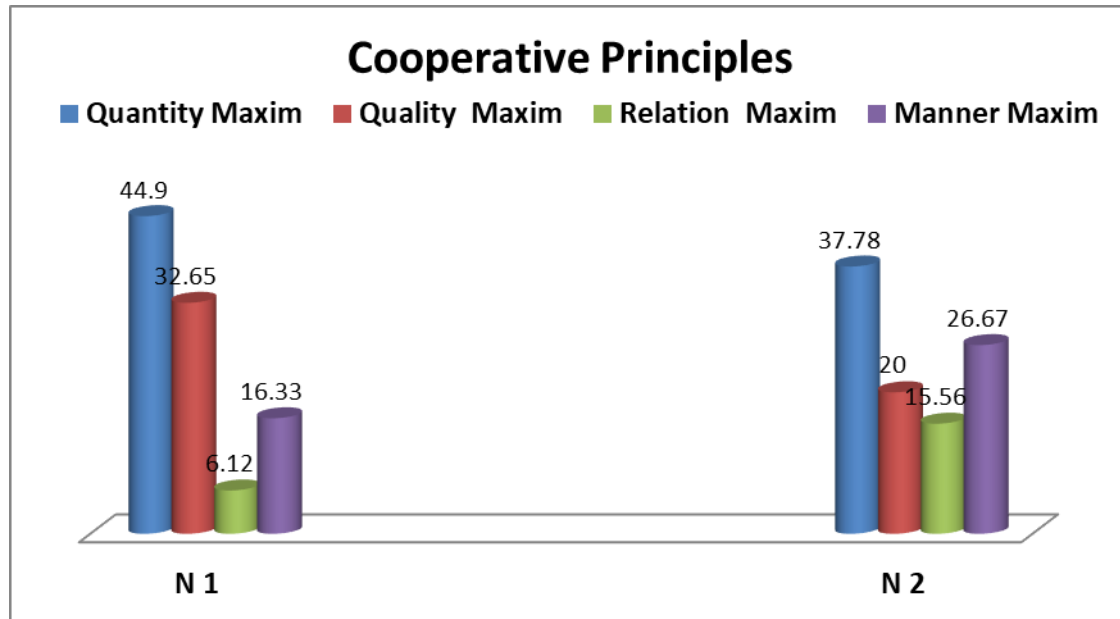


Figure (7) CPs in N1 and N2

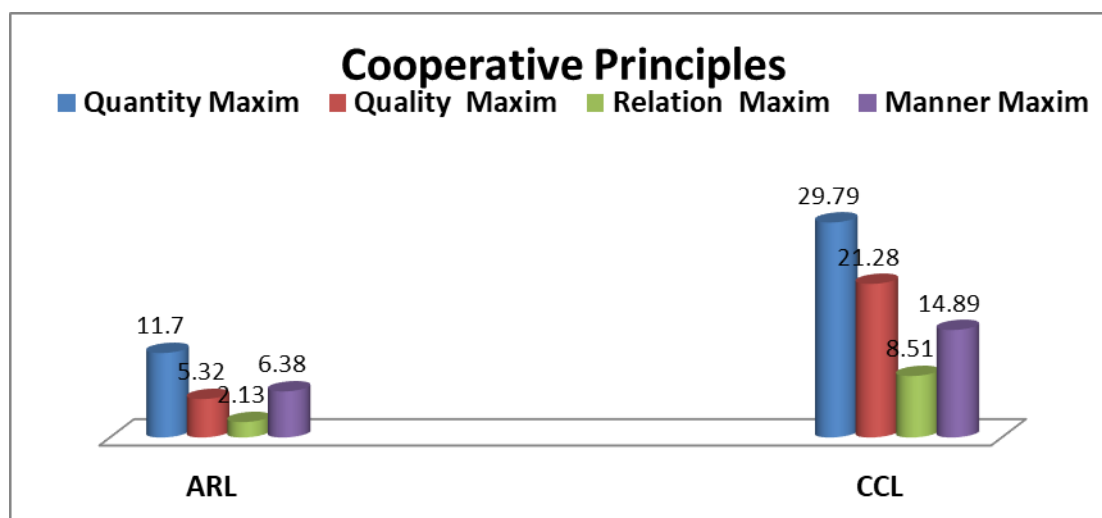
Essentially, it is necessary to shed light on the difference between the two levels at which the maxims are violated. Table (7) shows the results of violating the maxims that uncover the difference between ACL and CCL:

Table (7) Frequency and Percentage of Maxims at NRL and CCL

No.	CPs	NRL		CCL		Total	
		F.	%	F.	%	F.	%
1	Quantity Maxim	11	11.70%	28	29.79%	39	41.49%
2	Quality Maxim	5	5.32%	20	21.28%	25	26.60%
3	Relation Maxim	2	2.13%	8	8.51%	10	10.64%
4	Manner Maxim	6	6.38%	14	14.89%	20	21.28%
	Total	24	25.53%	70	74.47%	94	100.00%

In terms of the difference between the two levels, CCL shows dominance over NRL in actualizing the violation of the maxims. More specifically, the quantity maxim scores 28 frequencies corresponding to 29.79% at CCL, whereas it rates 11 frequencies corresponding to 11.70% at ARL. As for the quality maxim, the numeral system records 20 frequencies with 21.28% at CCL, while it has 5 with 5.32% at NRL. Moreover, the relation maxim has 8 occurrences in the texts, equivalent to 8.51% at CCL, but only two occurrences, equivalent to 2.13% at NRL. Finally, the maxim of manner is observed with 14 frequencies and a percentage of 14.89% at CCL, but with 6 frequencies and a percentage of 6.38% at CCL. Concerning the

questions of the study, the findings answer question (7). The following figure illustrates the difference of violating the maxims at the two levels.



Figure

(8) CPs at NRL CCL

d. Statistical Analysis of Deixis

Table (8) uncovers a statistical analysis of deixis in terms of the three main types: person, temporal, and spatial deixes. Obviously, the analysis of the data shows the availability of deixes in all extracts with a remarkable differentiation in their distribution:

Table (8) Frequency and Percentage of Deixes in N1 and N2

No.	Deixis	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Person Deixis	144	95.36%	152	92.12%	296	93.67%
2	Temporal Deixis	3	1.99%	7	4.24%	10	3.16%
3	Spatial Deixis	4	2.65%	6	3.64%	10	3.16%
	Total	151	100.00%	165	100.00%	316	100.00%

Generally, the total number of occurrences of deictic expressions is 316; as stated before in Section 4.2.1, they have the highest frequencies among other pragma-stylistic strategies. More specifically, person deixis is observed as the dominant item among other deixes; it scores 144 occurrences, corresponding to 95.36% in N1. Similarly, it has 152 occurrences, corresponding to 92.12% in N2. However, temporal deixis occurs 10 times in both novels: 3 times in N1 and 7 times in N2, with percentages of 1.99% and 4.24%, respectively. Lastly, spatial deixis is used 4 times in N1 and 6 times in N2, corresponding to 2.65% and 3.64% sequentially. Accordingly, these findings provide an answer to question (8). For more illustration, findings are made clear in Figure (21), which shows the distribution of deictic expressions in both N1 and N2.

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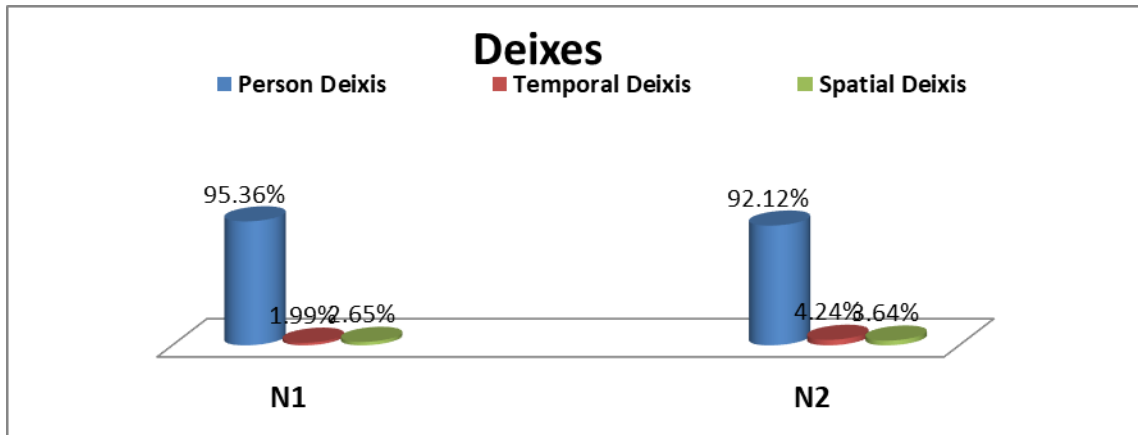


Figure (21) Deixes in N1 and N2

e. Statistical Analysis of Devices

As far as pragma-stylistic devices are concerned, the statistical analysis of the twenty extracts demonstrates that the characters and authors employ these devices with different frequencies of occurrence. Table (9) unfolds the number of occurrences and percentages of each device: metaphor, irony, rhetorical question, overstatement, and understatement that are used in N1 and N2:

Table (9) Frequency and Percentage of Devices in N1 and N2

No.	Devices	N1		N2		Total (N1+N2)	
		F.	%	F.	%	F.	%
1	Metaphor	11	24.44%	11	28.21%	22	26.19%
2	Irony	7	15.56%	4	10.26%	11	13.10%
3	Rhetorical Question	5	11.11%	6	15.38%	11	13.10%
4	Overstatement	13	28.89%	11	28.21%	24	28.57%
5	Understatement	9	20.00%	7	17.95%	16	19.05%
	Total	45	100.00%	39	100.00%	84	100.00%

The numeral system displays the fact that there is correspondence between N1 and N2 in the amount of exploiting the pragma-stylistic devices, but with quite little difference. For instance, the results show that Metaphor is used 11 times in each novel. However, Irony scores 7 frequencies in N1 and only 4 in N2. Concerning the rhetorical question, in N1, the device is employed only 5 times, while in N2, it is employed 6 times. Additionally, the results show that overstatement has 13 frequencies with a percentage of 28.89% in N1, but in N2, it rates 11 frequencies with a percentage of 28.21%. Finally, in N1, the understatement device scores 9 frequencies corresponding to 20.00%, whereas in N2, it records 7 frequencies corresponding to 17.95%. Concerning the questions of the study, the findings answer questions (9), (10) and (11). Eventually, Figure (22) displays the use of devices in N1 and N2.

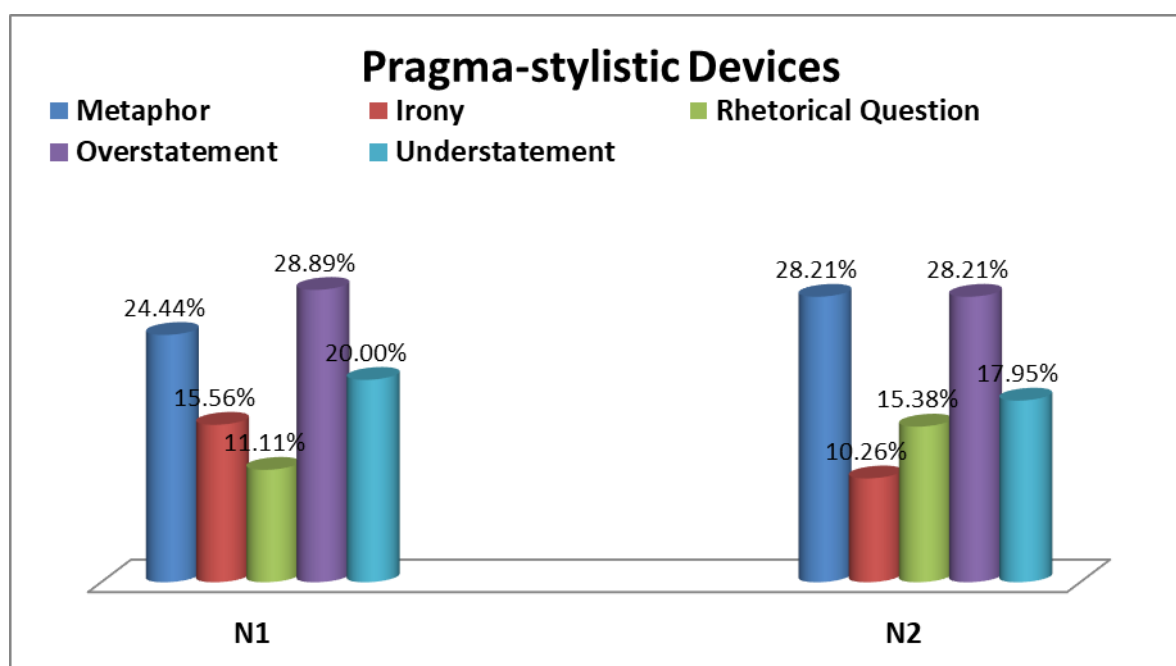


Figure (10) Pragma-stylistic Devices in N1 and N2

5. Conclusions

On the basis of the findings obtained from the qualitative and the quantitative analyses of attitude, several conclusions are arrived at:

1. Black magic is a secondary theme that is implemented in literary texts through the use of a certain set of pragma-stylistic strategies. In both novels, the authors intend to employ various pragma-stylistic strategies; namely, speech acts, cooperative principles, deixes, and pragma-stylistic devices to make the black magic theme interwoven within the implicit theme. Accordingly, black magic is pragmastylistically achieved by means of a variety of strategies.
2. Obviously, the findings show that speech acts and deixes strategies are higher in occurrence than other main pragma-stylistic strategies. This indicates that the highly used strategies enable the authors to interweave the black magic theme within the central theme. In consequence, speech acts and deixes strategies are considered as having the strength of connecting utterances with which interlocutors interact.
3. Although the novels under scrutiny, **Harry Potter** and **A Discovery of Witches**, have different styles and are written by British and American authors, the analysis mirrors the similarities in the use of pragma-stylistic strategies with a few ineffective differences. A logical question may be presented: why? This is because the similarities are attributed to the fact that both authors are concerned with the black magic theme in their novels, so they are governed to use such distinct strategies according to the theme. Therefore, the black magic theme in literary texts has a special set of pragma-stylistic strategies for use.
4. All speech act strategies: representatives, commissives, and directives, except declaratives and expressives, are applicable to black magic theme. In the analyzed data, representative speech acts are the most dominant strategies over the others;

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they score the highest percentages and frequencies. This indicates that the authors and characters are more dependent on representative speech acts than the others because they find them more suitable to manifest black magic. The authors utilize a variety of representative speech acts in their literary texts to support their assertions. They guardedly avoid using any form of misleading readers so that these strategies best demonstrate justificatory for introducing black magic within literary texts. The findings, from another angle, uncover that declaratives and expressives are not used at all in both N1 and N2. Unquestionably, the main reason for the unpredictable unavailability of the strategies is that they are not applicable for manifesting black magic. Thus, some speech act strategies actualize manifesting the black magic theme in literary texts, while others do not.

5. In the data under scrutiny, speech act sub-strategies: telling, stating, asserting, reporting, suggesting, assuring, affirming, criticizing, blaming, reminding, threatening, commanding, warning, and asking are applicable. Interestingly, the telling speech acts are the highest in occurrence and percentage among other sub-strategies. Basically, the telling strategy plays a significant role in narration because the author intends to establish a relationship with the reader through telling. Furthermore, as this fact clearly demonstrates, it allows an author to provide a detailed description and to describe the details of the magical situation, as well as to draw the readers` attention to the world of black magic.
6. The statistical analysis indicates that the nine speech act sub-strategies, it is worth mentioning, have never been employed in the extracts at all: promising, offering, accepting, approving, apologizing, deploring, praising, thanking, and greeting. The unexpected unavailability of these strategies reveals the fact that they are not suitable with black magic themes, but they may be workable with good deed themes. Topically, the authors are able to steal the reader`s attention from the real world to black magic, witchcraft, or wizardry via threatening, commanding, warning, etc., but not by approving, apologizing, thanking, etc.
7. Cooperative principles are viewed as a methodical interpretive process that serves as a roadmap for interpreting literary texts. All the maxims: quantity, quality relation, and manner are violated in analyzed data. Noticeably, the violations of the quantity and quality maxims have higher implementation than the other maxims in both novels. The reason for those violations is attributed to the fact that the authors and characters intend to send messages that are not informative and not truthful in order to reflect the black magic theme.
8. The maxims are more violated at CCL than NRL in both novels because the reader may occasionally have more knowledge than the characters. Then, the reader is able to draw conclusions about potential implicit meanings that are not available to the characters.
9. All deixes are employed in the analyzed extracts but they show incredibly influential difference of distribution. The statistical system reveals that the highest strategy used, not only among other deixes but also among other strategies, is the

person deixis. This is due to the fact that person deixis is considered as having the strength of connecting utterances with which characters interact. Besides, the abundant use of person deixis is attributed to the fact that interlocutors always intend to show their ability to practice black magic.

10. The pragma-stylistic devices: metaphor, irony, rhetorical question, overstatement, and understatement are workable in the novels under study. The authors show a tendency to motivate the reader via implementing these influential strategies in order to attract readers' attention to the black magic theme.
11. Considerably, among other devices, overstatement and metaphor have the highest frequency since they are utilized for exaggeration and what is not literally applicable. Consequently, the characters reflex their ability to practice magic, witchcraft, or wizardry through exploiting such effective strategies as overstatement and metaphor.
12. The thematic and artistic effects result from the combination of pragmatic strategies with stylistic effects. Pragma-stylistic devices may not only be employed alone but also accompanied by other strategies such as speech acts, violating maxims, etc. The pragmatic and stylistic strategies together can be considered as having a strong relationship to provide a wide range for analysis. Additionally, the more sufficient explanations for many unexplained phenomena can be illustrated under pragma-stylistic framework however stylistics or pragmatics cannot do alone. Thus, pragmatic-stylistic method is suitable for such complex combinations.
13. The analysis of targeted data proves that the speech acts of threatening, commanding, warning, affirming, asserting, and assuring, the quantity maxim, the quality maxim, and pragma-stylistic devices of metaphor and overstatement are exploited by the characters to achieve the function of expressing the ability to practice black magic.

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