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politeness principle since the aim of the non-observance is to create deliberate impolite speech.

Second, the two indirect speech acts are performed differently and, therefore, are considered to represent different stylistic devices. As for condemnation, it is an expressive speech act according to Kampf and Katriel (2016) which is performed through indirect dislike and, therefore, it represents the metaphor in extract 1. On the other hand, criticism is a representative speech act which is performed in extract 2 through description and, therefore it stands for the irony in extract 2.

Third, whether situational, background knowledge (cultural and interpersonal) or co-textual, context is the most decisive element of understanding the pragmatic meaning of the stylistic devices in the extracts. In extract 1 and 2, most of the types of context that have been referred to are exploited by the readers to understand the metaphorical and ironic meanings that the writer (Conrad) aims at. Moreover, resolving the incongruity that is caused by two incongruous scripts in every extract also depends on the type of context that the reader can depend on to resolve the incongruity and discrepancy in a figurative speech.

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b. Incongruous Scripts

The stage of incongruous scripts is manifested when the unknown narrator, after he describes the miserable situation of the native Congolese that is caused by the European commercial companies, mentions that he is part of exploiting these poor natives for beneficial purposes. More specifically, the unknown narrator describes these outrageous conducts of the Europeans as "high" and "just"; it is incongruous to describe the racist and despising treatments as "high" and "just". Therefore, the incongruous script in the extract appears through two ideas: to accept being part of the cause behind the misery of the native Congolese, and to describe the racist conducts as "high" and "just".

c. Resolution

Resolving the incongruity that is made in extract 3 can be done through employing the background knowledge context. The background knowledge context about the novella can make the readers familiar with its themes and motifs that have been mentioned before as well as the background knowledge about Conrad's biography and style of writing. Through this context, they can discover that the incongruity in extract 3 is a type of satire which employs irony to make the critical stance of the writer more effective. Conrad, by mentioning the words "high" and "just" mocks the European imperial companies, which he considers himself as being part of them, against the native Congolese. Because of this, irony constitutes one of the main stylistic devices that Conrad employs to make the style of the novella more satirical and critical.

Conclusion

The pragmatic aspects of satire in these chosen extracts can be summarized within three points:

First, since the extracts are considered as figurative mode of speech which is represented by two different stylistic devices (metaphor and irony), the cooperative maxims are flouted and the politeness maxims are violated. Note that we use the word "flout" for the cooperative principle as the non-observance of its maxims is only to deliver figurative indirect speech, while we use the word "violate" for the

the sympathy maxim between him and those readers at the same time.

As in approbation maxim, when the unknown narrator mentions the situation of the native Congolese, he criticises the conducts and manners of the European commercial companies against the natives when he says that he, as a European, is part of what these "high" and "just conducts.

The implicature that is resulted from the irony which is made in extract 3 brings about the violation of the sympathy maxim for the readers towards the European commercial companies that the unknown narrator is part of them. This ironic use threatens the positive face of the readers since the unknown narrator is part of the imperialism and the racism through which the native Congolese are treated. It, thus, brings about the violation of the antipathy in the extract. The unknown narrator maximizes antipathy of these European companies and of himself, and, at the same time, minimizes the sympathy of the European companies and himself.

3. 2. 4 Incongruity

There are two ideas in extract 3 that are considered as incongruous scripts. The first is criticising the European racist conducts, and the second is accepting being part of this racism. This will result in an element of surprise in this ironic extract.

a. Setup Stage

In extract 3, the setup stage is demonstrating the terrible situation of the native Congolese that is caused by the racist and beneficial conducts of the European commercial companies. The unknown narrator says: "They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking". Therefore, the setup stage of extract one was presenting horrible facts and situations during the European commercial companies in Congo during the imperialism period.

mentions the words "high" and "just" to describe what he, as a European, and those companies have committed against the natives. The only way to understand this obscurity non-observance of the manner maxim is to consider this description of the Europeans ("high" and "just") as an ironic implicature so as to satirize the European situation at that time.

3. 2. 3 Politeness and Impoliteness

a. Approbation Maxim

The approbation maxim in extract 3 is violated between the unknown narrator, who represents the narrative voice of the writer, and the readers of the novella. The unknown narrator, by mentioning the situation of the native Congolese at first, criticises the conducts and manners of the European commercial companies in Congo against the natives when he says that he, as a European, is part of what these "high" and "just conducts.

This ironic implicature leads to the disapprobation of the readers towards the European imperial and racist companies that the unknown narrator is part of them. In other words, this ironic use threatens the positive face of the readers and, thus, brings about the violation of the approbation maxim in the extract. Accordingly, the unknown narrator maximizes dispraise of these European companies and of himself, and minimizes the praise of the European companies and himself at the same time.

Moreover, when Conrad, represented by the unknown narrator, makes the irony in extract 3, he produces an antithetical speech that, morally, is not harmonized with his elaboration on the situation of the native Congolese, especially when he admits that he is part of the wretchedness of these natives. This can intensify the threatening of the positive face of the readers and thus strengthen the disapprobation.

b. Sympathy Maxim

The sympathy maxim is also violated between the unknown narrator and the readers. The unknown narrator in extract 3 maximises the antipathy maxim between him and the readers that have enough background knowledge context about the main themes, motifs and key facts of the novella. On the other hand, he minimizes

provide enough information to communicate the ironic meaning. After the unknown narrator has mentioned the words "high" and "just" in the extract, he did not give any enough explicit information about what he means by them. Thus, the ironic meaning of the extract can be understood through the endophoric anaphoric context that has been mentioned before.

b. Quality Maxim

The quality maxim in extract 3 is not observed. According to what the unknown narrator has mentioned before the extract, the words "high" and "just" cannot be considered as true descriptions of what has preceded the extract. The outrageous conducts of the European commercial companies, who the unknown narrator considers himself to be part of them, can never be described as "high" and "just". Therefore, the unknown narrator, by mentioning these two words, does not make actual literal contribution of his speech to the readers or listeners. Accordingly, the maxim of quality here is flouted so as to make an ironic description for the beneficial and racist conducts of the European imperialism in Congo.

c. Relevance Maxim

The use of the words "high" and "just" in extract 3 does not give only irrelevant meaning, but it also gives a contradictory meaning of what has been said before by the unknown narrator. The maxim of relevance in extract 3 is flouted because the literal meaning of "high" and "just" in the extract does not relate to the unknown narrator's consequent narration of the situation of Congolese people that is caused by the European commercial companies. Rather, it gives an opposite meaning for the imperial and racist conducts and treatments of those European companies against the native Congolese. Therefore, the only way to make this contribution relevant is to consider it as ironic and not actual.

d. Manner Maxim

Being the use of the words "high" and "just" obscure and not orderly in extract 3, the maxim of manner is inevitably flouted. This obscurity and non-orderly in the extract can be noticed when the unknown narrator, after mentioning the wretched situation of the native Congolese that is brought about by the European companies,

perceives the fault that has been referred to as it has negative effect and as something he would never do. In other words, the unknown narrator, who represents the viewpoint and the narrative voice of the writer (Conrad), perceives the bad and miserable treatment of the Europeans against the native Congolese as having negative effect and as something he would never do. This can be sensed when Conrad uses ironic description in which he employs the words "high" and "just" to mock and satirise these European conducts through making an irony of oppositeness.

The propositional condition of the speech act of criticism in extract 3 is represented in the fact that Conrad (the unknown narrator) presents the fault that has been referred to in his speech. Conrad, before making the ironic expression in the extract, speaks of the situations under which the native Congolese were living and how they were oppressed by the European commercial companies; he mentions that "They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking".

The essential condition of the speech act of criticism in extract 3 is presented when Conrad uses a linguistic formula which counts as a criticism. That is, Conrad employs a linguistic figurative formula in a style of irony that stands for an indirect way of describing the inhumane treatments of the European against the native Congolese. Accordingly, this ironic formula makes the narrative voice sounds as finding the fault about which Conrad gives a negative evaluation of the European imperialism that is deemed responsible of the wretchedness of the native Congolese.

3. 2. 2 The Cooperative Maxims

a. Quantity Maxim

In extract 3, the quantity maxim is not observed. Since the use of the words "high" and "just" in the extract does not correspond with the ugly and outrageous manners in which the European commercial companies were dealing with the native Congolese, extract does not

effective role in understanding the ironic meaning. Conrad, represented by the unknown narrator, mocks the idea of imperialism as humane when contrasting the adjectives like "high" and "just" with the merciless brutal reality of the chained slaves. Conrad employs such big words to mock the exploitation of the native African labours by describing them as uncivilised people that are employed by the Europeans for noble reasons to make use of them. In other words, Conrad realizes that what the Europeans do in Africa generally and in Congo specifically are inhumane conducts towards the native people there for the sake of opportunistic aims, yet he describes these conducts as "high" and "just" to mock them and to move the satirical and critical sense within the readers.

It should be mentioned that the type of irony that is employed in extract 2 is an irony of oppositeness. That is, the ironic sense in extract 2 is brought about through an oddity that the unknown narrator means the opposite of the literal meaning of the words "high" and "just".

3. 2. 1 Speech Acts: criticism

The preparatory condition of the speech act of criticism is manifested when the speaker (the unknown narrator) identifies a past fault which gives negative evaluation for the European companies in Congo and their exploitation for commercial trades. The European imperial countries, according to the preparatory condition, are deemed responsible of the bad situation in which the native Congolese live as they are treated as slaves. A few paragraphs before making the speech act of criticism in the irony of extract 3, the unknown narrator says: "They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking". Therefore, the identification of the past fault according to the preparatory condition is done through an intersentential anaphoric context.

The sincerity condition of the speech act of criticism in extract 3 can be demonstrated when the speaker (the unknown narrator)

c. Resolution

Putting the contextual factors that have been referred to in the pragmatic analysis of metaphor into account, the resolution of incongruity will turn from the "this may be satirical" to "this is satirical" basing on the background knowledge context. This is well noted through the cultural context which is the acquaintance of the interlocutors about the horrible and shocking things that have took place during the Roman conquest of Britain in AD 43. Moreover, the interpersonal context has much to do with the resolution of incongruity through the previous verbal interactions or joint experiences about the way the racist conducts of colonialism are considered as unacceptable and shameful, and how this inhuman side has been experienced and witnessed in Europe.

3. 2 Extract 2: irony

"After all, I also was a part of the great cause of these high and just proceedings"

(Part I: 31)

In extract 2, the irony is manifested in the idea that this speech collides with the sense that is actually intended by the unknown narrator. The words "high" and "just" do not refer to their literal meaning. To illustrate this, we have to refer to part of the unknown narrator's speech which precedes extract 2. The unknown narrator, before mentioning the speech of extract 2, describes the bad and wretched situation of the black Congolese slaves that are exploited by the imperial European companies for commercial purposes. He says: "They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind waggled to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking". This speech, playing the role of the anaphoric context, indicates that the use of the words "high" and "just" in extract 2 can never be actual or serious.

According to what the unknown narrator has mentioned before the extract, it is obvious that the co-textual context plays the most

incongruity that is represented here, we have to refer to the three stages of incongruity in a satirical text.

a. Setup Stage

Before mentioning the metaphor which is represented in extract one, the unknown narrator, being one of the interlocutors that are present at the beginning of Marlow's exploratory voyage identifies the setup stage. The interlocutors are Marlow, the accountant, the director of ivory companies who is also the captain, the lawyer and the unknown narrator himself. He by describes the beginning of their voyage as relaxing on the deck of the ship and being held together by the bond of sea, and depicting the state of sea and the atmosphere on the Thames in London. This delivers a neutral context to the reader which is congruent with the experience of the reader. The following excerpt shows the description of setup stage that is said by the unknown narrator just before Marlow's comment (extract 1):

"The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud -flat, shone strongly. Lights of ships moved in the fairway great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars." (part 1, P: 19)

b. Incongruous Scripts

The second stage is manifested in extract 1 when Marlow mentions the word "dark" in his speech when they (he and the other mentioned interlocutors) were talking about the previous exploratory voyages that launched from Thames in London. Marlow's mention of the word "dark" was sudden and created a type of inconsistency and ambiguity since there is no explicit (semantic) relevance between what was mentioned in the setup stage and the literal meaning of the word "dark" as a colour. This stage is not that attainable to the reader as it highly depends on the contextual factors that of the utterance that are mentioned before to understand the figurative surprise point of the extract.

"dark" fit the world of feeling towards the disapprobation that is made in a metaphorical way.

On the other hand, the representativeness made in the disapprobation of metaphor in extract 1 is explained in the idea that the implicature made stands for the truth-values. These truth-values explain what Marlow believes to be the case according to which the disapprobation is made. Marlow makes his figurative word "dark" fit the world of belief towards the disapprobation that is made in a metaphorical way.

b. Sympathy Maxim

The sympathy maxim in extract 1 is violated to make an impolite mode of speech that threatens the positive face of the satirized. Marlow maximizes antipathy between him and the institutional entities of Roman conquest and European colonialism, and minimizes sympathy too. Therefore, the sympathy maxim turns to be antipathy.

The expressive mode of antipathy is demonstrated through the feelings and attitudes of Marlow which is revealed through the metaphor that the word "dark" stands for. The disapprobation here towards the Roman conquest in London in AD 43 and comparing this to the European colonialism in Africa refers to the psychological state of the writer (Conrad) that has interpersonal function. Therefore, Marlow makes this metaphor fit the world of feeling towards the antipathy that is made in an implicated way.

The representativeness that is included in the antipathy between Marlow and the institutional entities of Roman conquest and European colonialism is explained through the truth-values. The truth-values demonstrate what Marlow believes to be the case because of which antipathy in extract 1 is made. Marlow, thus, makes his metaphorical word "dark" fit the world of belief towards the antipathy that is made figuratively.

3. 1. 4. Incongruity

There are two semantic scripts that sound ambiguous and incongruous, and result in an element of surprise in extract 1. They are exploratory voyage and darkness. To demonstrate the

extract to deliver the indirect meaning is the exophoric context by which the implicature of "dark" is supported to be figuratively employed. This is well noticed through both of the situational context and the background knowledge context of the extract.

d. Manner Maxim

To create the conversational implicature through manner maxim, Marlow deliberately flouts this maxim by using obscure language and not being orderly. The obscurity and non-orderly speech of extract 1 is manifested in the figurative aspect of the word "dark" which, in addition to being metaphoric, is considered one of the most symbolic concepts that Conrad utilizes in his Heart of Darkness. Moreover, the endophoric context supports highlighting the hidden meaning of extract 1 through the intersentential cataphoric endophora that has been mentioned.

3. 1. 3 Politeness and Impoliteness

Taking into account Leech's politeness maxims, satire in this pragmatic strategy will be explained through violating these maxims. This will spontaneously result in impolite speech which is always inherent in satire. Due to the fact that the speech acts in satire belong only to the expressive and representative classes of Searle's speech acts, it is important to reinforce that not all of the maxims are employed.

a. Approbation Maxim

The approbation maxim here is violated to deliver an impolite mode of speech that threatens the positive face of the satirized. Marlow, employing all the types of the exophoric context, indirectly maximizes dispraise of the institutional entities of Roman conquest and European colonialism and minimizes praising them at the same time. Thus, the approbation maxim turns to be disapprobation.

The expressiveness of violating approbation maxim is manifested in the feelings and attitudes of writer (Conrad) which is uncovered through the metaphorical mention of the word "dark". The idea of disapprobation towards the Roman conquest in London in AD 43 and resembling this to the European colonialism in Africa refers to the psychological state of the writer to express the narrative voice. Accordingly, Marlow makes his figurative word

in the preparatory condition, both exophoric and endophoric contexts are exploited to explain the satirical point in the extract.

3. 1. 2 The Cooperative Maxims

Employing the cooperative maxims, the analysis of extract 1 will be in the light of flouting these maxims to engender the implicature that stands for the satirical point. This is because satire is not a direct act due to its stylistic and figurative mode of speech.

a. Quantity Maxim

Putting extract 1 under the light of quantity maxim, it is axiomatic that the word "dark" does not literally indicate that inhuman side and immoral conducts of the experience that Britain has come through when the Romans conquered it at that period. Therefore, the satirical meaning is determined by the implicature (the extra meaning) which is found in the situational and background knowledge context that are thoroughly explained in the pragmatic analysis of the metaphor of this extract.

b. Quality Maxim

According to extract 1, the maxim of quality is obviously flouted as the speaker (Marlow) did not make true contribution in the conversational interactions with the interlocutors. The literal meaning of the word "dark" (as a color) does never refer to darkness in the contextualized interaction. The speaker, here, says what he believes to be literally false and does not have any evidence about it. Therefore, flouting the maxim of quality is employed in this extract so that the metaphorical meaning can find its way to the reader through the implicature. This is achieved using the situational and background knowledge context which solve the non-observance of quality maxim. Ultimately, this context explains the hidden interpretation of the word "dark" as referring to that inhuman barbarian side and dissolute behaviors that Britain (London) has suffered from during the Roman conquest at that period (AD 43).

c. Relevance Maxim

Since the word "dark" in extract 1 is used metaphorically, the maxim of relevance is flouted as "dark" is not literally relevant to the verbal interaction in which Marlow and the other interlocutors are engaged. What supports and satisfies the relevance maxim in this

Moreover, Marlow refers to the horrible conducts and the moral defects that have taken place during the Roman conquest of Britain in AD 43 after mentioning the word "dark" through an intersentential cataphoric endophora which is mentioned in the metaphoric analysis of the extract. This type of endophoric reference manifests after Marlow mentions the word "dark" in this extract a few paragraphs later when he begins saying "I was thinking of very old times, when the Romans...".

The sincerity condition of condemnation is explained through the exophoric background knowledge context. To understand this condition, we must reinforce that Conrad's novella pinpoints critical themes like the hypocrisy of imperialism, the absurdity of evil, futility, contradiction and ambivalence that were dominant in the late nineteenth in Europe. Accordingly, the cultural context is demonstrated when Marlow and the three men that he talks to establish that they are part of the same group and can assume mutual knowledge. The interpersonal context, likewise, is clarified through the knowledge that is acquired from previous verbal interactions or through joint activities and experiences of all the interlocutors including the speaker (Marlow). Therefore, satire in sincerity condition is presented in the idea that Marlow perceives the past actions and faults of Romans in Britain as something he would not do or agree about.

Due to the stylistic and figurative mode of speech in this extract, the propositional condition is represented through an indirect pragmatic way in the extract, as it is with the other extracts, using the word "dark" which stands for the transgressive act of Romans in Britain. Therefore, the type of context that is employed to understand the satirical meaning is an endophoric (co-textual) one.

At last, the essential condition of satire in this extract is satisfied when Marlow uses a linguistic formula which counts as a condemnation. This is done through manifesting the moral dimension of the inhuman conducts and giving voice to the critical stance of his indirect speech towards a violation of a rule, a norm or a code of behavior. The pragmatic force of the essential condition is manifested in the idea that metaphor here is used to pinpoint the "darkness" of those satirised conducts and behaviours in London. As

point to the reader. He refers to the horrible and shocking things that have took place during the Roman conquest of Britain in AD 43. The "darkness" indicates the moral defects and horrible things that Britain has witnessed during that period. London is described as dark as Africa, because of the greed and selfishness of both Romans at the very past era (AD 43) in Britain and the Europeans in Africa at the late of nineteenth century.

Conceptually, the source domain of the metaphor in this extract is the darkness of the immoral, savage and selfish character of men, while the target domain represented by the place that Marlow refers to, which is Britain.

All the types of context have been utilized to understand the pragmatic meaning of metaphor to process the satirical point of the extract. The situational context is identified by the event itself when Marlow talks to the other interlocutors (the director, the lawyer, the accountant) at the beginning of the story. It is when they get ready to sail towards the Congo river which leads them to the darkness that is compared to the darkness of that Roman era. The cultural background context is manifested by the acquaintance of the interlocutors (accountant, director, lawyer, etc) about the horrible and shocking things that have took place during the Roman conquest of Britain in AD 43. The interpersonal background context manifests through previous verbal interactions or joint experiences about the way the racist conducts of colonialism is extremely considered as unacceptable and shameful, and how this inhuman side has been experienced and witnessed in Europe.

Moreover, the endophoric context here is cataphoric. After mentioning the word "dark" in this extract, Marlow explains what is meant by it when he says "*I was thinking of very old times, when the Romans first came here, nineteen hundred years ago..*". Since this cataphoric reference is not mentioned in the same sentence with the word "dark" but after a few paragraphs, it is called as intersentential cataphora.

3. 1. 1 Speech Acts: condemnation

According to the preparatory condition, the past action that violates a norm or code of behaviour is identified exophorically through the situational and background knowledge contexts.

maxim brings about maximizing antipathy between self and other and minimizing sympathy between self and other.

2 .4 Incongruity

Brown and Yule (1983: 241) demonstrate that readers can make use of their knowledge and experience of textual and real world which enable them to process the discourse of satire quickly and to have a type of understanding texts known as "incongruity" between two semantic scripts. It is important to mention that, by incongruity, we do not mean the humorous side of satire. Rather, what is meant, according to Hassan (2013: 552), is the ambiguity and inconsistency of two semantic scripts that engender the element of surprise.

Carrell (1997a) points out that satirical resolution does not necessarily manifest in a polar opposition that requires you either understand the satirical point or you do not. Instead, it can be better configured in a three-way relationship as:

- Yes, this is satirical, -No, this is not satirical, and
- This may be satirical.

Since satire can be affected by the culture-specific experience and contextual aspects of figures of speech within it, it has to be mentioned that these satirical figures of speech mostly adopt the third-way relationship (this may be satirical) between text-producer and text-receiver (Simpson *ibid*).

3 Analysis

The analysis is performed through using two extracts each one represents one stylistic device. The first extract will stand for metaphor and the other for irony. The pragmatic strategies that have been referred to previously will be applied in both of metaphor and irony to make a correlated pragma-stylistic analysis.

3 .1 Extract 1: metaphor

And this also,"said Marlow suddenly, "has been one of the dark places of the earth."

(Part I, P: 19)

Metaphor manifests in the extract through the word "dark". Marlow uses metaphor as a stylistic device to deliver the satirical

in normal circumstances. It is significant to mention that what is meant here by "normal" is the non-figurative daily verbal interaction between two individuals or a group of people and not that type of language which calls for the figurative hidden meaning of speech.

a. Quantity Maxim

This maxim aims at making the contribution of the speaker as informative as required for the current purposes exchange and not to make it more informative than required.

b. Quality Maxim

It is to make the contribution true. That is, not to say what you believe to be false or for which you have inadequate evidence.

c. Relevance Maxim

The relevance maxim assumes that the speaker must have a relevant contribution. That is, when he/she tries to be relevant, he/she says things that are pertinent to the discussion.

d. Manner Maxim

The maxim of manner supposes that the speaker has to be perspicuous to avoid expression obscurity, to avoid ambiguity, to be brief and to be orderly.

2 .3 Politeness Maxims

According to the correspondence between Leech (1983) and Searle's (1969) categorization of the illocutionary functions on one hand, and the idea that all the micro speech acts of satire are both expressive and representative on the other hand, the politeness principle of Leech will include only two maxims to be tackled in terms of impoliteness when violated; approbation and sympathy maxims.

a. Approbation Maxim

This maxim assumes minimizing dispraise of other and maximizing praise of other. Violating this maxim inevitably brings about maximizing dispraise of other and minimizing praise of other.

b. Sympathy Maxim

This maxim assumes minimizing antipathy between self and other and maximizing sympathy between self and other. Violating this

structure of speech act sequences, and with the general rules to infer the non-literal from the literal meaning (1980: 291).

2. Model of Analysis

The model of analysis in this study is devoted to combine the four pragmatic strategies that have been referred to (speech acts, cooperative maxims, politeness maxims and incongruity) and apply then in every extract which represents specific stylistic device.

2 .1 Speech Acts

The speech acts in satire are a set of micro pragmatic acts located in a linear sequence that stem from Austin and Searle's speech act theory which heavily influences the discourse of satire as a whole macro speech act (see van Dijk 1993a: 232). Since only one extract is included in the data analysis of the study. The speech acts that are included in the extracts of this study will be analysed in terms of the felicity conditions of speech acts that are pinpointed by Austin (1962).

2 .1. 1 The Speech Act of Condemnation

Condemnation is a micro expressive speech act of satire which manifests the moral dimension of the human conduct. It gives voice to the critical stance of the speaker/writer towards a violation of a rule, a norm or a code of behavior which is committed by a particular actor or entitled by an institutional policy (Kampf and Katriel 2016: 3).

2 . 1. 2 The Speech Act of Criticism

Criticism is a micro speech act utilized in the process of satire. According to Tracy, Van Dusen and Robinson (1987: 56), criticism is the act of finding fault which includes giving a negative evaluation of a person or an act for which he/she is deemed responsible. Wierzbicka (1987) explains that this act is performed in the hope of influencing the future actions of the satirized target for his/her betterment as viewed by the satirist or to communicate the dissatisfaction of the satirist (Farnia and Sattar 2015: 307).

2 .2 The Cooperative Maxims

One of the pragma-linguistic strategies of processing satire is the cooperative maxims. This strategy which is emerged and developed by Paul Grice (1967/1987) involves successful verbal communication

1. A Literature Review about Pragma-Stylistics

The pragmatic and stylistic approaches merge aspects from pragmatics and stylistics to answer questions of how satirical language is employed contextually (Norgaard, Montoro and Busse 2010: 39). More specifically, the points of interrelation between pragmatics and stylistics encompass the concentration on context and the effects of interactional strategies employed in that context.

Because the norms and conventions of natural language use are constructed in literary conversations, the pragma-stylistic findings have much to demonstrate about the linguistic realization of politeness strategies and their face threatening acts in general (ibid: 40). Moreover, the pragma-stylistic concentration on language as exchange and contextual characteristics of language, likewise, involve analyzing the "fictional" narrative texts (Toolan 2000) through the relationship between narratives and discourse, or thorough combining pragma-stylistic and cognitive stylistic concerns (ibid). The concept of context may encompass multiple aspects.

1. 1 Satire

According to Draitser (1994: xxi), satire is being viewed within a literary-critical dimension through which he defines it as a genre of literature whose goal is not only to point out a social vice but to make it clear that this vice is intolerable (Simpson, 2003: 112). The current study highlights this intolerability of satire through employing a set of stylistic devices like metaphor, simile, irony, etc in a pragmatic framework. The satirist, according to Greenberg, is a moral agent. This element of morality separates satire from the pure comedy. In other words, the objects of satirical laughter are implied not as trivial but as harmful and destructive (2011: 3). The moral element, likewise, tends to supply satire with a conservative mode of presentation as satire dyes its target rather than making strong and stable communally held beliefs. These two aspects of destruction and conservation make up a double movement attribute that is linked with the process of satire.

Searle, Kiefer and Bierwisch argue that there is a universal part of speech act theory that, on one hand, deals with the general

Abstract:-

This research is mainly dedicated for explaining the correlation between pragmatics and stylistics in two representative extracts quoted from Conrad's novella "Heart of Darkness". The correlated aspects between pragmatics and stylistics are well represented in the extracts and are well demonstrated and referred to in the analysis. The two extracts represent two different stylistic devices but each stylistic device will be dealt with and analyzed using the same pragmatic strategies. During this research, it will be clarified that the way to understand and cope with the stylistic speech is the pragmatic interpretation. In other words, stylistics, being an aspect of speech that is performed figuratively, can be interpreted and realized through pragmatics as it helps the readers to understand it figuratively not semantically.

Key Words: Satire, Pragmatics, Stylistics, Context, Speech Acts, Cooperative Maxims, Politeness Maxims, Incongruity

الخلاصة:-

هذه الدراسة مخصصة بالدرجة الأولى لتوضيح العلاقة المترابطة ما بين التداولية و الأسلوبية في الهجاء من خلال مثالين مستخرجين من رواية الكاتب "جوزيف كونراد" والمسماة بـ "قلب الظلام". إن الجوانب المترابطة من هذه العلاقة الثنائية ممثلة و متجسدة بشكل جيد في المثالين و هي مشار إليها بشكل واضح خلال التحليل اللغوي للبحث. إن كل من المثالين المخصصين للتحليل التداولي الأسلوبي يمثل أداة اسلوبية مختلفة عن مثيلتها في المثال الآخر إلا أن كلا المثالين يتم تحليلهما بنفس الطرق التداولية اللغوية. خلال هذه الدراسة، يتم توضيح حقيقة أن الطريقة التي يفهم من خلالها قارئ الرواية ويتمشى مع الخطاب الأسلوبي هي التفسير التداولي فقط. بعبارة أخرى، الأسلوبية، كونها نوع من أنواع الكلام الذي يتم تنفيذه بصورة مجازية، من الممكن أن تُفسر و تفهم عن طريق التداولية لأنها تساعد القارئ على فهم الكلام تداولياً وليس دلالياً. لذلك، يتم خلال التحليل اخذ الكلام المجازي غير المباشر اضافة الى سياق الكلام الظرفي و المعرفي بعين الاعتبار لما من شأنه أن يحل المشاكل الدلالية للكلام.

الكلمات المفتاحية: الهجاء، التداولية، الأسلوبية، السياق، أفعال الكلام، مبادئ الكلام التعاونية، مبادئ التأدب، التنافر.

Aspects of Satire in Joseph Conrad's "Heart of Darkness": A Pragma-Stylistic Study

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