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Tikrit University

J.F.A

College of Arts

Journal of Al-Frahedis Arts

**Lecturer. Maha Bakir
Mohammed**

E-Mail: bakir.maha@tu.edu.iq

Mobile: +9647708552450

Department of Translation
College of Arts
Tikrit University
Salahuddin
Iraq

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Literary Pragmatic Analysis of William Faulkner's "A Rose for Emily"

ABSTRACT

It is well known that any language comprises two forms: the spoken and the written. The former is represented by "conversation"; while the latter represents "literature." Together, they constitute the way in which humans compose text (Mey, 2009: 787). The role of pragmatics in analyzing the spoken language is so clear and undeniable when the principles of "conversation analysis" are applied on a conversation. The question up for discussion in the current study is whether pragmatics can determine any validity or importance for literary works.

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1. Introduction:

Recently, an increasing interest is directed towards ‘literary pragmatics’ which is a middle ground between linguistics and literary science. What is significant to recognize when dealing with “literary pragmatics”, is the fact that pragmatics is not exclusively developed from linguistics, it is rather related to other disciplines like philosophy and sociology (Mey, 2001: 6).

By applying the definition of pragmatics as “the study of the language usage in human communication”, it can be judged that literary pragmatics is decided by the society’s conditions and the user’s role in the societal consumption and production of literary texts (Ibid.).

2. Theoretical Background:

2.1. Literary Pragmatics:

Pragmatics plays a paramount role in the study of literature through tackling and investigating literary works. Different scholars assert that pragmatics produces various models to analyze and investigate literature (Al-Hindawi & Abu-Krooz, 2017: 107). Verdonk (2002: 45) defines literary pragmatics as the contextualized study of literature.

Literary pragmatics treats the use of communication in literary texts. The reason behind focusing on the part played by the context in dealing with the pragmatic analysis of literature is that all exploitations of language occur in situational context. Contemporary literary pragmatics tends to emphasize the special functional and communicative status of literature. In addition to the emphasis on the communicative aspects of contexts, literary pragmatics borrows certain concepts from linguistic pragmatics to study literature such as the application of the pragmatic theories: (deixis, speech acts, politeness and conversational implicatures) in their treatment of literary works (Al-Hindawi & Abu-Krooz, 2017: 107).

Dascal (2003: 273) argues that the involvement of pragmatics in studying literary texts is necessary. He states “[i]f literature is for the users, and the language usage is what is associated with pragmatics, so literary pragmatics is the matter not only of a trendy tendency, but also of some deeper requirement for identification of the relationships among humans, their worlds, and their words”.

Moreover, literary pragmatics is concerned with identifying the intended effects of the author to help readers understand literary works. Such effects are based on both the exploitation of linguistic resources and the contextual aspects that determine the use of the linguistic items. Thus, pragmatic aspects and principles have a great impact on the study and analysis of literary texts. Pragmatics provides a new perspective in studying literature not only through linguistic resources but also through extra-linguistic theories (Al-Hindawi & Abu-Krooz, 2017: 108).

2.2. May’s Model of Literary Pragmatics:

This (Author- Reader) model falls into the following levels: author and narrator, mechanisms of the text, linguistics of the text, and voice and point of view.

2.2.1. Author and Narrator:

Text writing is deeply associated with a “temptation technique”, i.e., while reading a literary work, a reader leaves his reality behind and is presented to a fictional world of the literary work whose writer is the main ‘authority’. The reader is obliged to follow the writer into his imaginary world for participating properly in the literary exercise (Mey, 1994: 162, 2000: 109).

Mey (2009: 788) has argued that this relation exceeds a buying and selling relation. When a reader buys a book, s/he does not only take a book, but s/he takes the author of this book home. The process of reading is “a cooperative process of active re-creation”. Byatt (1996: 214) argues that a literary work has a ceaseless referential relationship between the author and the reader. In this sense, the literary work, which is formulated by the author’s imagination, is going to be reimagined by the readers. The reader, as an “active collaborator”, becomes as important as an actor on a theatre stage the moment s/he enters the imaginary universe created by the author, so his/her role exceeds being merely a spectator. Thus, it is a process of both “cooperation” and “innovation”.

The pragmatic study of literary work concentrates on the idea that: “the literary text, as a process of wording, which is not only author-originated and -guided, but also reader-oriented and –activated process”. While the reader is restricted by the text’s limits; the text supplies the required amount of freedom in which the reader can participate with the author to compose the suitable textual universe, which is similar to the broader contextual conditions which mark place and time in which the reader lives (Ibid.).

2.2.2. Mechanisms of the Text:

The textual mechanisms by which readers can understand a text are: place and person reference (mainly deixis), time/tense, and discourse (Mey, 2009: 790).

2.2.2.1. Reference:

The correct understanding of reference relies entirely on the context, for example the personal pronouns cannot be understood easily by using linguistic rules of deixis (Ibid.).

2.2.2.2. Tense:

To determine what is said, who is saying it, and at which point of time depends on the use of tense in the narrative. The tense “indexical function” is regarded as a tool of situating an utterance in time relative to a user (Black, 2006:6).

Ehrlich (1990: 61) has proposed a simple schema that includes the following divisions: First, the time at which the utterance is spoken: this is “speech time” (ST). Then, there is the time at which the event happens: this is called “event time” (ET). And finally, the time that is indicated by the temporal indicators of the utterance (i.e., both the morphemes of verbal tense and adverbs of time). This “temporal perspective” is known as “reference time” (RT). Consider the following utterance: “Anne had attended the meeting last week”. Here, “the RT is last week, the ET is an

unspecified time prior to last week, and the ST occurs after both RT and ET”.

2. 2. 2. 3. Discourse:

The term “Discourse” is referred to as “the ensemble of phenomena in and through which social production of meaning takes place” (Mumby and Stohl, 1991: 315). Because a text is “a typically social product created by users in an environment of socially determined conditions”, discourse seems to have a great deal in the interpretation of a text. The “ensemble of phenomena” is called, by Mey, the **universe of discourse**.

As a matter of fact, the reader is a part of the “textual discourse” as much as is the writer. The writer must make a “universe of discourse” that the reader accepts on the authority of the writer; this authority depends on how the writer is skillful to arrange the series of the events and persons s/he is creating, and how brilliantly can s/he assign the characters their suitable “voices,”. Although this universe is often an imaginative one, i.e., the time of the narrative event may be totally different from the “real” time, and the levels of narration do not correspond with those of reality, the interpretation of what happens in narrative is strongly coincided with the reader’s cultural and social presuppositions (Ibid.).

2.2.3. Linguistics of the Text:

It is well known that the pragmatic act of reading makes the text realizable; and without such an act, the “letters of literature” will be lost forever. Early methods to literary pragmatics (i.e., “text linguistics”) had been improved in linguistics basically for coping with the grammatical description of a literary text. A text was believed to be a complex structure of utterances which were regarded as a hierarchically structured unit of ‘phrases’ (verb phrases, noun phrases, etc.). A “text grammar” has been proposed in Literary Pragmatics by Chomsky’s concept of the “sentential grammar” (Mey, 2006: 796).

Later on, studies were stimulated by the philosophers’ and pragmaticists’ achievements like Austin and Searle, who proposed a ‘speech acts’ theory that is, utterances do something in addition to being merely ‘uttered’, i.e., utterances has a ‘performative’ and not only a ‘constative’ value (Ibid: 797).

For explaining the regularity of human conversations, Grice (1989: 26–31) assumed the “cooperative principles”. He suggested four conversational maxims making a conversation sufficient (“quantity” maxim), true (“quality” maxim), relevant (“relation” maxim), and clear and orderly (“manner” maxim). Any violation of these maxims should be understood as implying an additional meaning: Breaking (“flouting”) a maxim conveys a message that is understood in spite of being explicitly mentioned.

Grice’s notion of ‘implicature’ has often been remarked that in a text there are things the speaker omits and believes that his/her listener has a knowledge of. (Mey, 2009: 790).

2.2.4. Voices and Point of View:

Voice enables the author to create the persona(character) of the his\her literary work. It refers to the idiosyncratic speech and thought of a narrator, establishing a “persona”. The voice is one of the most important elements of any piece of writing since it has so much to do with the reader’s experience of that piece of writing. There are two types narrative: “First person” and “Third person”.

In the first type (first person), the narrator is speaking directly to the reader from personal experience. When the author writes in first-person, the narrative voice is the voice of a character – not of the author. Their voice is layered by the character’s history, from social class to where they are from. The narrator will know nothing more, of the story, than is revealed by the characters (Web source 1).

In the second type (third person), the narrator is telling the story and has a wider knowledge of the story than what is told by the characters. That is to say, the narrator knows what is happening in events beyond those described in the scenes. Technically, writers depict their texts by creating some characters, who then proceed to act out some series of events, called “stories” (Ibid).

Within the “universe of discourse”, voices should be interactively understood through the ongoing cooperation among all the parties involved. Successful voicing relies on the two the narrative process agents: “narrator” and “narratee” (Mey, 2009: 553).

3. The Practical Background:

3.1. Author and Narrator:

The idea of grieving adopted by William Faulkner in the story in question is clear. He shows his audience, through Miss Emily’s hard experience, that it is better to accept death than ignoring it. The events of the short story in question take place in the South of America, during a time period when “racial discrimination” dominated and major “political change” had been witnessed (web source 2).

Reader can analyze “A Rose for Emily” through the underlying hidden messages found within the story which are “death” and “change”. Death appears from the beginning of the story, when the narrator begins depicting Miss Emily’s funeral, right on through to the end. Miss Emily, the main character of this story, refuses to accept the fact that her “extremely controlling father” has passed away: **“Miss Emily met them at the door, dressed` as usual and with no trace of grief on her face. She told them that her father was not dead”** (web source 3). This quotation clearly shows how Miss Emily defies death when she refuses to bury the corpse of her father and why she is afraid of accepting her father’s death because she is afraid of change. She continually prevents any form of change for example when she refuses to put metal email numbers on her house’s door: **“Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them”** (web source 3). This quotation reveals how she is frightened of change (web source 2).

Another basis upon which “A Rose for Emily” is built is race discrimination. “Extreme prejudice” and “racism” were so common phenomena in South of America where the events happened. In the following example, Faulkner uses the derogatory term “negro” which reflects the experience of the African American in the time period during which this story was written: **“They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow”** (Ibid). When a man uses the terms “negro” or “nigger” to describe African Americans, s/he is undermining their identities and their human qualities. Here is another example: **“Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor –he who fathered the edict that no Negro woman should appear on the streets without an apron–remitted her taxes, the dispensation dating from the death of her father on into perpetuity”** (Ibid.).

The final step in analyzing “A Rose for Emily” is by analyzing gender found through anthropology. William Faulkner explains the roles of women in the South of America and how they were seen through the eyes of men: **“When Miss Emily Grierson died the whole town went to her funeral: the men out of respectful affection for a fallen monument and the women mostly out of curiosity”** (web source 3). The reader can clearly see the gender discrimination through this sentence by which Faulkner opens his story. The narrator is describing women as creatures who interested in gossip and describing men as serious creatures. Here is another example when Colonel Sartoris is referred to as being a talented man while the name of Miss Emily isn’t even mentioned in this unequal comparison: **“Only a man of Colonel Sartoris’s generation could have invented it and only a women could have believed it”**. (web source 3) This sentence presents men as the better gender (Web source 2).

Here, one can say that Faulkner has succeeded in making his short story see the day light since he has succeeded to reach his readers’ mind and heart. He did his best to send a message to his readers that grief has an end and tomorrow can be better. He advises his readers to set their grief free in order not to be prisoners of their past as Emily used to be. People at the time during which this story has been written were drowned in their sadness because of the bad economic and political conditions. The success of this literary work (as a product) can be determined by the increase in the number of its readers (or customers). People who read the story recommended others to read it either by having new copies from the market or by lending them their own copies.

3.2. Mechanisms of the Text:

3.2.1. References:

3.2.1.1. Definite and Indefinite References:

A definite article shows that its noun is a particular one identifiable to the reader. It can be anything that the narrator has previously talked about or referred.

An indefinite article shows that its noun is not a specific one identifiable to the reader. It can be anything that the narrator is talking for the first time or is mentioning a general statement. In “A Rose for Emily”, the use of the definite article in this sentence is telling something to us:

“So, she vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about *the* smell.” (web source 3).

Maybe, it is the most important sentence in the entire story. It is not a merely “a smell” that raised the attention of the town’s people; it is “the smell”. The narrator is attaching significance to the smell by using the definite article here that the indefinite article “a” would not give. It can be understood that Faulkner implies “the smell” will have an important role with the whole story (Tezcan, 2014: 366).

3.2.1.2. Deixis:

In linguistics, deixis is a reference of words and phrases which cannot completely be interpreted without additional contextual information. Deixis generally indicates all the features of language whose interpretation need extra linguistic context of the utterances. These utterances can be: who is speaking, the time and the place of speaking, the speaker’s gesture and facial expressions etc. Deixis is a word originated from Ancient Greek which means “demonstration or reference” (Mey, 2009: 791).

The most common categories of contextual information referred to by deixis are those of person, place and time. These categories are accepted as the traditional categories of deixis. However, social deixis is another type of deixis. This type indicates relational expressions that address social viewpoint. It is a reference to a social relationship between the addresser and his/her addressee (Fillmore, 1971: 272).

Fillmore defines the social deixis as “the study of that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs”. Leech and Short (2007: 76) state that It is possible to view social relations as ‘deictic’. One can feel close or remote to his or her addressee in social terms. Someone to whom the speaker refers with ‘title’ and his/her last name would be socially remote, and the speaker would normally refer to someone with whom s/he is close by his/her first name.

Social deixis plays an obvious role in understanding the social relations in the story in question. For example, using complete name of Miss Emily Grierson and title shows a distant relationship between Miss Emily and the narrator ‘the town’s people’. Another example is the word ‘Negro woman’ which is related to slavery and racism. The town’s people use this slang word to show slaves and distant relationship. Faulkner uses this word in the text with capital letter. ‘Nigger’ is also an insulting word referring to black people. Its usage shows highly pejorative. Finally, the word Sheriff, in its modern usage, is a legal official with responsibility for a district. In the story, the term ‘sheriff’ displays that time is different from the past; the working class takes the place of aristocracy. It is so common

especially in the United States. However, it is generally, not always, elected by the population of the district (Tezcan, 2014: 367).

3.2.2. Tense:

The story is narrated using the past tense. The time of the narration is after Miss Emily's death while the events take place before her death. Applying Ehrlich's schema on this sentence **"The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began the work"** (web source 3), the reader determines that the reference time is after Emily's father death, the event time is the summer after his death, while the speech time is after that summer which followed her father's death.

Here is another example, **"Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed."** (Ibid.) The reference time is a week after sending a tax notice. The event time is every December while the speech time occurs after both event time "December" and the reference time "a week later".

3.2.3. Discourse:

Understanding any discourse becomes easier when readers have a good knowledge of the social conditions of the author's society. The American society at that time witnessed a discrimination of race and gender. The racial discrimination against African Americans is reflected in the story in question by using the terms "negro" or "nigger" to describe them. The discrimination against women is so clear in this sentence: **"Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it."** This sentence shows a discrimination of gender. It shows that only men can create laws to be believed and applied upon women.

The following example contains a discrimination of both race and gender:

"Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor--he who fathered the edict that no Negro woman should appear on the streets without an apron--remitted her taxes, the dispensation dating from the death of her father on into perpetuity." (Web source 3).

The pejorative word "negro woman" reflects the derogation of black woman. It is a discrimination against African American woman. In 1894, there was a law in America preventing black women from appearing on the streets without an apron of taxes remittal. The reader who knows the social and cultural conditions of American society must know about that law and understand the text without any distraction.

3.3. Linguistics of the Text:

3.3.1. Speech Act Theory:

There are various types of speech acts that are:

3.3.1.1. Representative speech acts:

Representative speech acts are statements and descriptions. The speaker offers his/her point of view of the world as s/he understands it.

Much of the narrator's activity comprises representative speech acts (Black, 2006: 20). This type of speech acts can be identified in the story in question, for example: **"SO THE NEXT day we all said, "She will kill herself"; and we said it would be the best thing."** After Miss Emily bought a poison from the druggist, people of the thought that she will kill herself because she was so depressed after her father's death.

Here is another example: **"People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized."** (web source 3).

This extract shows the opinion of the people of the town of Miss Emily:

"That was two years after her father's death and a short time after her sweetheart--the one we believed would marry her --had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all." (Ibid.)

3.3.1.2. Expressive speech acts:

Expressive speech acts are those that reveal the speaker's views, just as congratulating, condoling, or expressing happiness or sadness. They have a strongly interpersonal function (Black, 2006: 20). For example, the conversation between an alderman and Judge Stevens shows the latter's upset and astonishment when the former tries to send Miss Emily a word to clean up her house because of the its bad smell. So, Judge Stevens' statement expresses his sympathy toward Miss Emily.

"Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don't. .."

"Dammit, sir," Judge Stevens said, "will you accuse a lady to her face of smelling bad?" (web source 3).

The following example shows how people of the town begin to feel sorry for Miss Emily:

"After a week or two the smell went away. That was when people had begun to feel really sorry for her." (Ibid.)

The following example reveals the feelings of the people of the town towards Emily: they pity her for being alone after her father's death but they also feel happy because she has inherited the house so that she has been saved from being homeless.

"When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she

too would know the old thrill and the old despair of a penny more or less.” (Ibid.)

3.3.1.3. Directives:

They are basically commands (Black, 2006: 21). There are many examples of this type in the story in question, for instance:

"Send her word to have her place cleaned up. Give her a certain time to do it in" (web source 3).

This is another example: **"send her word to stop it," the woman said".** (Ibid.)

In the example below, Miss Emily orders the aldermen see Colonel Sartoris and never talk to her about the taxes because she has none. She also orders her servant to show them the way out:

"See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out." (web source 3).

3.3.1.4. Commissives:

These acts commit the speaker to some future course of action. They include promises or threats (Black, 2006: 22). Here are some examples taken from the story in question:

"So, she had blood-kin under her roof again and we sat back to watch developments. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweler's and ordered a man's toilet set in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married." (Ibid.)

In this example, Judge Stevens promises a woman who is talking to him that he will solve the problem of the smell:

"I'm sure that won't be necessary," Judge Stevens said. "It's probably just a snake or a rat that man of hers killed in the yard. I'll speak to him about it." (Ibid.)

3.3.2. The Co-operative Principle (Grice's Maxims):

In any literary work, the author tends to violate and break the Gricean maxims. For instance, using metaphor and simile flout the maxim of quality as in the examples below:

"They rose when she entered--a small, fat woman in black... . Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. *She looked bloated...*" (Web source 3).

"Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand." (Ibid.)

"SHE WAS SICK for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows--sort of tragic and serene." (Ibid.)

“When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years, it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, *like the hair of an active man.*” (Ibid.)

In the extract below, Faulkner violates the manner maxim as he uses redundant sentences. He avoids being brief when he describes the same person as a ‘sweetheart’ (twice) and ‘the one who would marry Miss Emily’:

“That was two years after her father's death and a short time after her sweetheart--the one we believed would marry her --had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all.” (Ibid.)

He also repeats the phrase “after her father’s death” twice.

In the following conversation, Miss Emily violates the quantity maxim when she refuses to give the druggist the information, he needs to sell her a poison. She does not answer the question raised by the druggist:

"If that's what you want. But the law requires you to tell what you are going to use it for." Miss Emily just stared at him, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up.” (web source 3)

In this conversation, Miss Emily violates the maxim of quality:

“Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves.”

"But there is nothing on the books to show that, you see We must go by the--"

"See Colonel Sartoris. I have no taxes in Jefferson.” (Ibid.)

Here, Miss Emily violates quality maxim since she has no evidence for what she claims. She asks the gentlemen to check the city records to which she never gains an access before to be that she has no taxes.

3.3.3 Conversational Implicature

Implicature is the additional meaning which is not said by the speaker. In this short story, implicature can clearly be found in the following conversation:

"Yes, Miss Emily. What kind? For rats and such? I'd recom--"

"I want the best you have. I don't care what kind.”

The druggist named several. "They'll kill anything up to an elephant. But what you want is--" (web source 3)

In this conversation between Miss Emily and the druggist, the latter implies that the former may kill herself with the poison from whom she wants to buy. The gossip among the people of the town one day after Miss Emily has bought the poison reveals the druggist’s implicit question: “Do you want to kill yourself with it?”

“The Negro delivery boy brought her the package; the druggist didn't come back. When she opened the package at home there was written

on the box, under the skull and bones: "For rats." SO THE NEXT day we all said, "She will kill herself". (Ibid.)

Implicature can also be regarded as a polite way to say something impolite. For example, instead of firing the aldermen from her house, Miss Emily asked the servant to show them the way out.

"I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out." (Ibid.)

3.4. The Voice and Point of View:

The voice that readers hear is the voice of the narrator, not that of William Faulkner: the latter only speaks to his readers through the former. What is interesting about this short story is that its narrator is not an individual (not a certain character). That is to say, the narrator is not singular but plural. The people of the town do the role of narrator and tell the readers what happened from their own point of view. The voice in this story is a first-person voice. According to Mey, "voice" has a crucial role in a pragmatic approach to text.

3.4.1. Vocalization:

'Vocalization' is a powerful way of creating and maintaining the fictional space with the willing help and indispensable assistance from the readership, and a way of connection between author and reader. This term is translated as 'giving a voice,' or 'making vocal'. In the context of literary pragmatics, vocalization means 'giving a voice to a character in the story' or making the character speak. Conversations included in the story show how voices of the characters discuss current events or other matters of interest.

In the story in question, the people of the town (the narrator) describe the events from their perspective for example:

"At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget noblesse oblige- -without calling it noblesse oblige. They just said, "Poor Emily." (web source 3).

Here, the narrator expresses how people of the town feel towards Emily.

In the following example, the narrating voice said that the people of the town thought that Emily would kill herself when she bought a poison from the pharmacy: **"SO THE NEXT day we all said, "She will kill herself"; and we said it would be the best thing."** (Ibid.)

Then they soon changed their mind when saw her after a while: **"When she had first begun to be seen with Homer Barron, we had said, "She will marry him."** (Ibid.)

3.4.2. Voice and Focus:

Vocalization always implies 'focalization,' a focusing on the characters' placement in the literary universe (Mey, 2000: 148). Bal (1985: 100) states that focalization is "the relation between the elements presented and the vision through which they are presented." This vision

and these relations are not open to direct review by the naked eye of readers in as much as they are necessarily mediated through the voice of the author; consequently, they may have trouble being focalized in a proper way.

In “A Rose for Emily”, the author has an intention to view Emily as a victim of her father and society, yet the characters see her as an odd person with unexpected behaviour and readers can get this message easily, for example:

“Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of color and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them.” (web source3)

Here, the voice describes the strange behaviour of Miss Emily when she refuses to put a metal number above her door. Moreover, by the passage of time, people of the town (even her pupils) stopped sending their children to Miss Emily's house to take painting lessons.

So, the message intended to be sent by the author is not conveyed directly through the characters and their points of view.

4.Conclusions:

This study sums up that pragmatics plays an important role in revealing the intended messages that the narrator (mostly the author) wants his audience to convey. It also finds out that the universe of a literary discourse can be created by both writer and reader. So, understanding any discourse becomes easier when readers have a good knowledge of the social conditions of the author's society. Social deixis plays an undeniable role in understanding the social relations in the literary text. The occurrence of a linguistic anomaly (just as a verbal past tense combined with a future time adverbial) can only be explained by reference to a larger frame of narration in which such a combination makes sense. This is the pragmatic interpretation of the difficulty. In conversations, implicature is not a matter of saying something indirectly. Sometimes it is necessary to appear more polite and to avoid what is called face threatening act.

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