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COURSE PAPER

Factors Determining Speech Acts in Modern English Discourse

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INTRODUCTION

The course paper is focused on the factors that determine speech acts in contemporary English discourse based on films, TV series, as well as contemporary prose and books. The innovation of our work lies in the fact that the study of this issue is carried out within the framework of pragmalinguistics in the context of the anthropocentric scientific paradigm. It is known that pragmalinguistics is an innovative subfield of pragmatics, which originates from the semiotic approach of great philosophers and linguists such as C. Peirce, C. Morris, C. Bühler, W. James, J. Dewey, R. Carnap, G. Klaus, and others. In the period from the second half of the nineteenth century to the first half of the twentieth century, the general principles of the functioning of signs and sign systems were first formulated, and the key concepts of semiotics were defined. (Morris, 1983) In addition to the latter, pragmalinguistics studies language as a tool for interaction between interlocutors and examines socio-cultural, situational and behavioural, status, linguistic and cognitive, and other factors of communication between subjects (Сусов, 2009).

In recent decades, speech discourse has been one of the most appealing research areas. Initially, the main task of the speech act theory was to identify, analyse and classify speech acts. Still, it did not establish a connection between a particular speech act and the language means used. Therefore, such an approach to the study of speech acts did not allow us to see the main thing: how goals and intentions are realised in specific communicative situations. Only a combination of the theoretical approach and analysis of practical examples (films, TV series, books), as well as the study of speakers' pragmatic intentions, can give the most complete picture of speech activity and the peculiarities of speech interaction between communicators.

Modern research emphasises that the following parameters should be taken into account when studying a speech act: the character of the interlocutors, the status in society of two or more communicators, the gender and age of the interlocutors, the communication situation itself, and the fact that the purpose of communication

is not only to understand the speaker's message but also to evoke a certain reaction to the message and influence the listener.

The topicality of the research is due to the fact that language is an endless process of development, and in this regard, speech acts arise with the very development of society and certain communities.

The object of the research is factors determining speech acts in modern English discourse.

The subject of the research is the factors that determine a particular speech act.

The aim of research is to investigate the notion and factors of the speech acts in Modern English discourse.

The aim mentioned above envisages the fulfillment of the following tasks of the research:

- to analyze the works of different scholars on the chosen topic;
- to provide the notion of a "speech act";
- to determine its features and typology;
- to highlight specific linguistic factors influencing the speech act variation;
- to investigate the choice of words and their expression in speech;
- to highlight extralinguistic factors influencing the speech act;
- to identify context and setting of the speech act in communication on the basis of the contemporary English discourse.

Accordingly, to fulfill the tasks set we used the following theoretical and practical **methods** of research:

- ➢ inductive method that helps to point out the direction of the research from accumulation of language material to its systematization;
- ➢ deductive method as a general theoretical method to confirm the accepted hypothesis with the help of the obtained data;
- ➢ theoretical analysis of the reference literature according to the chosen topic;

➢ method of linguistic text analysis for investigating the aesthetic function of the factors determinig the speech act;

➢ contrastive method to find out the common and specific features of the contrasted communication situations;

➢ descriptive method to characterize and estimate the linguistic facts.

The novelty of the research is to reflect the tremendous of the factors that determine the speech acts which can be modified in speech realization. Research on speech act theory in modern English discourse is unique due to the evolving context influenced by development of languge as well as society. The study focuses on the subtle nuances of speech acts, including features, typology, linguistic and extralinguistic influencing. Our work is aimed to distinguish components effecting a speech act and to provide examples of its usage in the modern English discourse.

The theoretical value of the research is that the obtained data can be used for the further investigation of understanding pragmatics by speech act theory that provides a framework for analyzing how language is used beyond its literal meaning. This contributes to the broader field of pragmatics, which explores the practical use of language in communication.

The practical value of our research is that its materials and conclusions can be applied in the practice of teaching specialized courses. The proposed methodology to describe the components influencing speech acts in modern literature can serve as a basis for the study of other speech acts in modern English discourse.

The theoretical basis for the paper is the works of Ch. Morris who introduced the first modern definition of pragmatics, J. L. Austin with work "How to Do Things with Words" and John Searle's "Speech acts: An essay in the philosophy of language" positing that utterances are not just statements but actions with intended effects on the listener. Kenneth L. Pike's "Pragmatics: An Introduction" presenting a general overview of pragmatics, including the study of speech actions. "Language in Thought and Action" by S. R. Levine offering a clear and accessible introduction

to speech act theory and its key concepts. Modern society with new technologies and neologisms, etc.

The course paper consists of two chapters, conclusions to each of them, general conclusions, résumé, bibliography and the list of illustrative material.

Introduction provides a short summary of theoretical assumption, the choice of the topic, the main aim and tasks of the research, theoretical contribution and practical value of the investigation.

Chapter One "The conceptual footing of the study of the speech acts in Modern English" focuses on the basic concept of pragmatics as well as on the explaining the phenomenon of the speech act in general and its features, typology and power in communication.

Chapter Two " Factor Determining the speech acts in Modern English discourse" is concentrated on different linguistic and extralinguistic means of effecting the speech act in different conversations.

General Conclusions summarize the accomplishments of the research and provide the most important theoretical and practical results.

CHAPTER ONE
THE CONCEPTUAL FOOTING TO THE STUDY OF SPEECH ACTS IN MODERN ENGLISH

1.1 Pragmalinguistics in the context of the anthropocentric scientific paradigm

Living in society forces us to communicate with a large number of individuals. Different interlocutors, communication contexts, sociocultural and other variables influence word choice, intonation, and emotion. For a better understanding of the topic, consider the following concepts.

In linguistics, there is the term **pragmatics**, which is a branch of linguistics that investigates the use and function of **language signs** in the process of communication concerning the interactivity of its subjects (speaker and addressee), their characteristics, and the communication situation itself, which was first used by Ch. Morris. **Anthropocentrism** is the belief that humans are the central or most important entity on the planet. The term **paradigm** is a model of something or a very clear and typical example of something. If we interweave all these concepts and definitions, we get the following. **Pragmalinguistics** in the context of the anthropocentric scientific paradigm studies the communication of people in everyday life, namely, considers what aspects can affect the conversation of a person as an individual. The study focused on language system structure, language owner ability, universe language, world picture, and language characteristics.

Researcher V.V. Bogdanov identified the following variables that contribute to the concept of **"a person"**:

- those must comprehend **linguistic codes** to communicate information effectively.
- social and cultural standing, including social group, career, position, cultural norms, education level, location, and marital status.
- biological and physiological information (age, gender, health, etc.);

- psychological kind;

- psychological state at the moment of speaking (moods, objectives, and interests);

- the communicator's acquaintance

- tastes and habits;

- appearance (clothing and self-care), etc.

The significance and usefulness of these indications vary by society. It may be exposed during communication. The following indications are indicative of significant events (Esenova, 2017).

1.2 The notion of the speech act, its features

A **speech act** is any utterance that serves a purpose in communication. We engage in speech actions when we apologise, greet, request, complain, invite, commend, or refuse. A speech act might be as simple as saying "Sorry!" to apologise, or as long as several words or sentences: "I'm sorry I forgot your birthday. I simply let it slip my mind." Speech acts are **real-life encounters** that demand not just language competence but also acceptable language usage within a certain culture (*CARLA*). It all depends on our **intentions**. Language and speech are primary sources of knowledge that shape rules, categories, and human understanding. **Language** represents cognition in objective reality. Sentence semantics is a crucial facet of comprehending human thought processes and communication, making it a valid research topic in linguistics (Tuhai, 2022, p. 269).

Based on J. L. Austin's work "How to do things with words" and Searle's J. R. "Speech acts" we can distinguish the following features of speech acts: **the locutionary act**, or the meaning of the specific words used; **the illocutionary act**, or what the speaker intends to do; and **the perlocutionary act**, or what the listener interprets from the words. Making a speech act, the speaker simultaneously performs actions. The statement has not only the communicative aspect but also influencing effect on the listener (Austin, 1986).

1.3 Typology of speech acts

Speech acts can be classified into five categories as Searle in Levinson (1983: 240) states that the classifications are representatives, directives, commissives, expressive, and declarations (Hidayat, 2016, p. 5). For better understanding, we explain to each of them:

- **representatives** express the speaker's thoughts or ideas on the world. They contain factual statements, claims, conclusions, and descriptions.

- **directives** attempt to persuade the listener to do something. They include requests, demands, orders, proposals, and inquiries.

- **commissives** are speech acts in which the speaker commits to a future course of action. They consist of promises, threats, offers, refusals, and commitments.

- **expressive** speech acts convey the speaker's emotional or psychological condition. They include thanking, apologising, greeting, and celebrating.

- **declarations** are simply stating these speech actions causes a change in the world. They are frequently utilised in formal contexts and rely on existing institutions.

In comparison with J. L. Austin again uses "How to Do Things With Words" to argue his case for the five most common classes:

- **verdictives**, which present a finding;

- **exercitives**, which exemplify power or influence;

- **commissives**, which consist of promising or committing to doing something;

- **behabitives**, which have to do with social behaviors and attitudes like apologizing and congratulating;

- **expositives**, which explain how our language interacts with itself (Nordquist, 2019).

1.4 Speech acts and their power in communication

Generally speaking, **communication** between humans is a complex phenomenon. It is used to convey meanings, and messages in an attempt to create shared understanding. Therefore, communication is considered to be a social

interaction(Abdelkader & Amine, 2016, p. 17). When we speak about message we refer to the transmission and perception of information between a source and a receiver, using a signaling system (Crystal, 2008, p.89).

The major role of communication is to send and provide information to a receiver. In fact we do not intend simply to do that, but behind this, we are acting when we talk by means of different utterances and sentences, namely illocutionary acts (illocution) or speech acts in the narrow sense, this is the case when we declare, pronounce, give orders agree upon something, or refuse it, etc (Abdelkader, 2016, p. 21). Based on the previous statements, we can conclude that power of speech acts in communication is enormous. It can cause **shaping interactions** such as requests and instructions that have the potential to directly impact what others do. When you ask someone to pass the salt is more than just a statement of need; it is a call to action. It can also **build relationships** through appreciating and apologising, strengthening ties. **Influencing beliefs** such as assertions and claims, can influence how others perceive the world. Your opinion about the movie might pique someone's curiosity to see it. Moreover, **creating commitments** through pledges and offers, set expectations. Finally, it can **alert realities** by declarations, which are frequently employed in formal situations, and have the potential to cause rapid change. A judge's 'guilty' decision has a significant influence.

Conclusions to Chapter One

Speech acts, or the hidden forces behind our words, are an intriguing aspect of pragmatics, the study of how language operates in communication. Understanding these acts is essential for properly maximising the power of words.

Pragmatics, treating humans as essential figures in communication, understands how our histories, contexts, and even emotions impact the way we use language. It highlights pragmatics, a branch of linguistics that looks at how people use language in social contexts. The focus is on how various factors like a person's background, social standing, and even mood can influence the way they communicate. Speech acts themselves convey more than simply information. They serve a purpose, such as begging, apologising, or even altering the world through a proclamation. J.L. Austin's work sheds light on the three key aspects of a speech act: involve understanding the **literal meaning** (locutionary), the speaker's intent (illocutionary), and how the listener interprets it (perlocutionary). By being aware of these levels, we can better construct our communications. Choosing the correct words, tone, and delivery may make a big difference in how our message is perceived.

These strong acts occur in five different types: **representatives** (expressing beliefs), **directives** (getting someone to do something), **commissives** (committing to a future action), **expressives** (conveying emotions), and **declarations** (causing change through saying them).

Mastering these speech acts allows us to become communication professionals. Choosing the appropriate words and delivery may impact encounters, relationships, attitudes, commitments, and even change reality. Speech acts hold immense power in shaping our interactions, for example: building relationships, influencing decisions, creating commitments, altering realities. Therefore, the next time you talk, realise how powerful your words are.

CHAPTER TWO
FACTORS DETERMINING SPEECH ACTS IN MODERN ENGLISH DISCOURSE

2.1 Linguistic factors influencing the speech act variation

According to scholars, linguistic factors influence speech act variation the most. Linguistic factors were divided into several types such as **lexicon study** about vocabulary or word, **morphology study** about the structure of the word, **syntax study** about the sentences' structure, semantics study about the words and sentences' meaning, and **phonology study** about the phonetic and sound pattern. (N. Sabata et al., 2023). Based on this statement, we can take the example of   B. Shaw's play *Pygmalion*. And in this play language is a central character. For example,

(1) *Ow, eezye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athat pyin. Will ye-oo py me f'them?* (Oh! Is he your son, isn't he? Well, if you had done your duty by him as a mother should, he would know better than to spoil a poor girl's flowers then run away without paying. Will you pay for them?) (Shaw, 1991, p. 9).

He highlighted a lot of these components to show how social class, identity, and power influence the speech act variation. Such as dialects or sociolects, and slangs, also important to mention the phonetics, and flowery language as opposed to bluntness.

2.1.1. Communicative types of sentences. Sentences are communicative units and should be classified based on their function of communication (Kirvalidze, 2013). Every sentence, regardless of its specific meaning, has one of three goals:

- giving information;
- asking for information;
- expressing inducement.

According to the purpose, communication sentences are classified into three main types: **declarative** (expresses a statement, either affirmative or negative), **imperative** (expresses inducement; i.e. commands and requests) and **interrogative**

(expresses a question, i.e. a request for information wanted by the speaker from the listener) sentences. These communicative sentence types stand in strict opposition to each other, and their inner properties of form and meaning are immediately correlated with corresponding features of the listener's responses (Kirvalidze, 2013, p. 69).

2.1.2 The choice of words. To understand the context and choice of words, we need to know: **intentions**, **surroundings**, **status**, **age**, **gender**, *etc.,* to determine in our mind what type of sentence and the choice of words are used. For example, we can analyze the script from *The Crown* (Season 2, Episode 6 - "Matrimonium"). The scene itself is a tense conversation between Prince Philip and the Queen's private secretary, Tommy Lascelles, about the limitations placed on Philip after his marriage.

(2) **Script: INT. BUCKINGHAM PALACE - DAY**

Prince Philip paces the room, frustrated. Tommy Lascelles stands calmly.

Philip (*furious*): *"Consort," they call me! A bloody consort!*

Lascelles(*calmly*): *Sir, your official title is His Royal Highness the Duke of Edinburgh.*

Philip (*slamming his fist on the table*): *Titles! What good are titles when they clip my wings? I have ideas, Tommy. Useful ideas! But no one wants to hear them from a "consort."*

Lascelles (*carefully*): *The Queen is the sovereign, sir. You must respect the established order.*

Philip (*bitterly*): *Established order! Don't you see, Tommy? It's suffocating! I'm a caged bird here.* (The Crown: Season 2 - 8FLiX, n.d.)

Analyzing this short conversation, we can see how the language used in this sequence from *The Crown* vividly portrays Prince Philip's displeasure. His strong intonation, expressed through the "furious" and "slamming," demonstrates his anger, but metaphors such as "caged bird" and "suffocating" emphasize his sense of confinement within the royal framework. Even a seemingly trivial decision, Philip's

use of the colloquial term "bloody" in professional parlance, indicates his lack of self-control, highlighting the raw emotions simmering beneath the surface. The contrast between Philip's emotional outburst and Lascelle's calm response adds tension to the scene, brilliantly portraying the conflict between Philip's aspirations and the limitations imposed by his position. **The choice of words** on the part of Philip is obvious, he thinks that the Duke can only speak like this to the private secretary of Elizabeth II, otherwise his words would be inappropriate.

2.1.3 The use of performative verbs. In English grammar and speech-act theory, a **performative verb** is a verb that explicitly conveys the type of speech act being performed (Nordquist, 2020). *The Linguistics Encyclopedia* defines performative verbs as follows: "Performative verbs **name actions** that are performed, wholly or partly, by saying something (*state, promise*); **non-performative verbs** name other types of actions, types of action which are **independent of speech** (*walk, sleep*)," (Malmkjaer, 2002). For example from *The Simpsons*:

(3) *As your president, I would <u>demand </u>a science-fiction library, featuring an ABC of the genre. Asimov, Bester, Clarke.* ("Lisa's Substitute", 1991).

Additionally, performative verbs employed in **apologies** are unusual in that a person's aim when apologising is determined by their amount of honesty (Nordquist, 2020).

2.1.4 Modal verbs and modal words value. Firstly, we need to distinguish modal verbs and modal words. Generally speaking, **modal verbs** express possibilities, intent, capacity, or need. Modal verbs include *can, should,* and *must.* Because they are **auxiliary verbs** (helper verbs), they are used in conjunction with the main verb's infinitive form. They represent hypothetical situations such as advisability, capacity, or requests. They are used in conjunction with a primary verb to enhance its meaning (*What Are Modal Verbs?*, 2023). And the **modal words** and expressions in English, apart from the main modal verbs, also express modal meanings, but they can be expressed by different parts of speech (*possibility, clear,*

certainly, etc.) (*Modal verbs and modality*, n.d.). For a better understanding, here are some examples:

(4) *You should follow your dreams* (cypherhyper, 2023).

In the musical *La La Land* the modal verb "should" expresses a polite yet sympathetic recommendation. And one more example from *Bridgerton: Season 2*, where Lady Whistledown, the anonymous gossip writer, notices:

(5) *It is highly likely that romance is brewing between the Duke and Miss Sharma* (Bridgerton: Season 2 - 8FLiX, n.d.).

So, here we have modal words "highly likely", which retains the feeling of mystery while gently influencing the reader's expectations.

Providing such examples, we discover that modal verbs and words are important tools for improving our communication and narrative talents in accordance with the speech act.

2.1.5 Intonation and other phonetic parameters. Analyzing the previous subsections, we can conclude that the speech act is affected not only by the place, status, choice of words, the fullness of sentences or the type of sentence, but also by **intonation**. According to Bazarbayeva et al. (2021): "*The speech is formed as a dialogue, which is realized in three different **communicative directions**.*" There are two parties involved: the **speaker** and the **listener**, as well as the context and location of the communication. In this context, Bazarbayeva et al. (2015) highlighted the importance of intonation components in speech. Another characteristic of the discourse is its expressiveness, which is undeniably attractive to the ear. In reality, when we do not utter each word in its own unique style, our words become opaque and difficult to understand; as a result, the speech process varies by voice. A particularly loud voice is often required to communicate one's perspective, and it is also utilised to attract the listener's attention. Along with the **semantic content** of spoken language, **tone**, **intonation**, **voice**, and **diction** are all crucial considerations. In speech, intonation reflects ideas and feelings of the speaker (Bazarbayeva et al., 2021).

Expressing surprise, we can see in Harry Potter and the Sorcerer's Stone the part when Hagrid finally delivers Harry's acceptance letter to Hogwarts:

(6) **Hagrid**: *You're a wizard, Harry!* (WizardingWorld, 2017)

Hagrid's speech is definitely about exposing an unexpected reality. His voice most likely increases dramatically in pitch at the word "wizard," maybe breaking slightly in amazement and his loudness might also be increased to emphasise the significance of the revelation.

2.2 Extralinguistic factors influencing the speech act

Pursuant to the *Free Dictionary* **extralinguistic** knowledge is a common skill required to understand a single speech or pronunciation. Meanwhile, according to *Schmidt*, extralinguistic is **a language situation** that exists outside of the linguistic sphere but is still relevant to language learning because its elements such as motivation, emotion, attitude, and personality are considered when learning a language and prove useful in assisting students in learning a specific language (Schmidt, 2010). Observing everything that was mentioned before, and also take into account "*Speech Acts*" by John R. Searle and "*The Body Language Handbook*" by Pease, Allan & Barbara, we can affirm that extralinguistic consists from two main factors influencing the speech act:

- social context (including setting, the relationship between speaker and listener, and also cultural background);
- non-verbal communication(i.e. gestures, facial expressions and body language);

2.2.1 The role of the speakers and their properties in a certain speech act. To understand the **power** of the speaker and its **properties**, consider the context from Stephen King's book *Joyland*.

The context is based on the story of Devin Jones, a recent college graduate, who works as a summer seasonal employee at Joyland, a decreasing amusement park. He has doubts about the authenticity of some of the games and the persons behind them. Devin approaches his coworker, Lane Hardy, a young carny with a

mystery history, one evening after having a frightening experience with a fortune teller named Queenie.

(7) Certain speech act: Devin, visibly shaken, tells Lane, "*Something isn't right here at Joyland. I don't trust Queenie.*"(King, 2013, p. 72)

So, Devin's properties are low, because he is new here. And he is driven by anxiety and uneasiness to seek affirmation or knowledge from Lane. Lane may regard Devin's concerns as foolish owing to his lack of experience. But Lane's higher authority toward Devin and his knowledge about Joyland's inner workings and potential impact over others lends him that authority. Devin questions his honesty due to his unusual history. So, they aren't on the same level, and Lane's response will influence his interpretation of Devin's words and even his properties.

2.2.2 Context and setting in the speech act. Taking into account the work of Imola Katalin Nagy's "*Introduction to the Study of Pragmatics*", context is based on the speaker's and listener's shared experiences, cultural norms, and assumptions that can all impact how a speech act is perceived. Social settings, for example, **formal contexts**, such as business meetings, need more formal speech actions, but **informal** situations, such as talks with friends, allow for more relaxed and even fun language. And simply on relationships between speakers and listeners. When the **setting** focuses on how the physical surroundings may influence the tone and loudness of a speech act. It may include even the time of the day, which might affect the formality of a speech act.

A simple example from the film *Devil Wears Prada* is that the events occur in a fashion magazine's office. Andy Sachs, a new assistant at a fashion magazine, is charged by her demanding employer, Miranda Priestly, with getting a specific manuscript before everyone departs for the evening.

(8) **Miranda** says, "*Get me Andrea by 9:00 pm. And don't come back without it.*" (123Movies, 2006)

Here we have formal context, because of the workplace, and the clear relationship between Miranda, as a boss, and Andy, as her secretary. The setting is based on the different positions of them in the office. These two factors influence

speech act here. The formality of the workplace, Miranda's prominent position, and her severe tone make the request a clear command that Andy must obey.

Conclusion to Chapter Two

Linguistic factors significantly influence speech act variation, with studies focusing on vocabulary, morphology, syntax, semantics, and phonology. B. Shaw's play *Pygmalion* highlights the role of language in shaping social class, identity, and power. Sentences, as communicative units, are classified into three main types: **declarative** (expressing a statement), **imperative** (inducing commands and requests), and **interrogative** (expressing a question). These types are in opposition to each other, and their inner properties are directly correlated with the listener's responses. For example, in *Pygmalion*, the use of flowery language is used instead of bluntness.

The choice of words in *The Crown* shown through a tense conversation between Prince Philip and the Queen's private secretary, Tommy Lascelles, highlights the conflict between Philip's aspirations and the limitations imposed by his position. Philip's anger is evident through his strong intonation. The choice of words used in the conversation is evident, as Philip believes that the Duke can only speak like this to the private secretary of Elizabeth II, otherwise, his words would be inappropriate.

In English grammar and speech-act theory, **performative verbs** are verbs that explicitly convey the type of speech act being performed. They are used to name actions that are performed by saying something, such as state or promise, while non-performative verbs name other actions that are independent of speech. Performative verbs are used in apologies, where a person's aim is determined by their honesty. And talking about **modal verbs**, such as *can, should*, and *must*, which express possibilities, intent, capacity, or need. They are used in conjunction with a primary verb to enhance its meaning. **Modal words** can be expressed by different parts of speech, such as *possibility, clear, certainly, etc.* They are important tools for improving communication and narrative talents in accordance with the speech act.

A speech act is influenced by factors such as place, status, word choice, sentence length, and intonation. The speaker and listener, along with the context,

play a crucial role in the communication process. Intense intonation is essential for conveying ideas and feelings, and can vary depending on the speaker's voice and context. In *Harry Potter and the Sorcerer's Stone*, Hagrid's speech reveals an unexpected reality, with his voice likely increasing in pitch and loudness to emphasize the revelation's significance.

Extralinguistic knowledge is a skill required to understand speech or pronunciation, influenced by factors such as motivation, emotion, attitude, and personality. It is relevant to language learning as it helps students learn a specific language. Extralinguistic consists of **social contex**t and **non-verbal communication**, such as gestures, facial expressions, and body language.

In Stephen King's book *Joyland*, the speaker's power and properties are influenced by the context and setting. Devin Jones, a new employee at Joyland, has doubts about the authenticity of games and the people behind them. He approaches coworker Lane Hardy, a mystery storyteller, because of his own low properties due to his lack of experience. Lane's authority and knowledge about Joyland's inner workings lend him authority, while Devin questions his honesty. Context and setting also impact how a speech act is perceived. Social settings, such as formal business meetings, require more formal speech actions, while informal situations allow for more relaxed language. Physical surroundings and relationships between speakers and listeners also influence speech acts. In *Devil Wears Prada*, the formal context and the clear relationship between Miranda and Andy in the office influence the speech act.

GENERAL CONCLUSIONS

The major task of the paper was factors determining a speech act in modern English discourse, basing on textual and visual works of art and utilizing both linguistic and speech act theory for theoretical footing, we can conclude that:

1.   **Pragmatics** is a discipline of linguistics that studies how language works in communication and how it is impacted by aspects including history, context, and emotions.

2.   Speech acts, or the underlying forces that drive our words, have a function other than just delivering information. J.L. Austin's research identifies three critical parts of a speech act: knowing the literal meaning (**locutionary**), the speaker's purpose (**illocutionary**), and how the listener understands it (**perlocutionary**). Understanding these levels allows us to create more effective communications and use the right words, tone, and delivery to affect how our message is viewed.

3.   These acts can occur in five types: **representatives** (expressing beliefs), **directives** (getting someone to do something), **commissives** (committing to a future action), **expressives** (conveying emotions), and **declarations** (causing change through saying them). Mastering these speaking acts allows us to become communication professionals, as choosing the right words and delivery can impact encounters, relationships, attitudes, commitments, and even change reality. Speech acts hold immense power in shaping our **interactions**, such as building relationships, influencing decisions, creating commitments, and altering realities.

4.   **Linguistic characteristics** have a considerable impact on speech act variation, with research focused on vocabulary, morphology, syntax, semantics, and phonology. B. Shaw's drama *Pygmalion* emphasises the function of language in determining social class, identity, and power.

5.   **Communicative sentences** are divided into three categories: **declarative** (expressing a statement), **imperative** (causing instructions and requests), and **interrogative** (expressing a question). In *The Crown*, **the choice of words** in a difficult exchange between Prince Philip and the Queen's private

secretary, Tommy Lascelles, emphasises the struggle between Philip's ambitions and the constraints of his **position**.

6. In English grammar and speech-act theory, **performative verbs** are verbs that explicitly convey the type of speech act being performed, such as state or promise. **Non-performative verbs** are independent of speech. **Modal verbs**, like can, should, and must, express possibilities, intent, capacity, or need. They are used in conjunction with a primary verb to enhance its meaning. **Modal words** can be expressed in different parts of speech and are crucial for improving communication and narrative talents by the speech act.

7. **Extralinguistic knowledge** which is impacted by elements such as motivation, emotion, attitude, and personality, is important for language acquisition since it helps learners master a given language. Extralinguistics includes social context and nonverbal interactions, such as *gestures, facial expressions, and body language.*

8. In Stephen King's novel *Joyland*, the **speaker's power** and **properties** are altered by context and place. Devin Jones, a new employee at Joyland, confronts coworker Lane Hardy about his poor property values owing to his lack of skills. Lane's authority and understanding of Joyland's inner workings give him credibility, although Devin doubts his honesty. **Context** and **setting** can have an impact on how a speech act is perceived, with formal circumstances necessitating more formal speech actions and informal conditions allowing for more relaxed language. **Physical surroundings** and connections between speakers and listeners also influence speech acts.

We may become more successful communicators by understanding the power of speech actions and the elements that impact them. We may use the appropriate words, tone, and delivery to strengthen relationships, influence decisions, and affect the environment around us. Essentially, what our words can do is not just clarify reality, but also create it.

RÉSUMÉ / РЕЗЮМЕ

Дослідження на тему «Фактори, що визначають мовленнєві акти в сучасному англомовному дискурсі» присвячене висвітленню факторів, що впливають на мовленнєвий акт у сучасному англомовнумо дискурсі, а також аналізу їх проявів через мову. Курсова робота складається зі вступу, двох розділів, загальних висновків, списку літератури та списку ілюстративних джерел.

Перший розділ «**The conceptual footing to the study of speech acts in modern English**» («Концептуальні засади вивчення мовленнєвих актів у сучасній англійській мові») – теоретичний. У ньому розглядаються основні положення прагматики та теорії мовленнєвих актів, розкривається поняття мовленнєвого акту, його особливості та основні види.

Другий розділ «**Factors determining speech acts in modern English discourse**» («Фактори, що визначають мовленнєві акти в сучасному англомовному дискурсі») являє собою практичне дослідження. У ньому представлено аналіз факторів, що впливають на вибір мовленнєвого акту у сучасному англомовному дискурсі на основі ілюстративного матеріалу взятого з сучасних англомовних проз, а також фільмів, серіалів та мультфільмів. Проведено аналіз впливу різних факторів на мовленнєвий акт.

Ключові слова: теорія мовленєвого акту, прагматика, лінгвістичні фактори, екстралінгвістичні чиникиб комунікативні речення, контекст.

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