

A Pragma-Stylistic Study of Dialogue in Oscar Wilde's *Happy Prince*

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ABSTRACT: This study examines the use of dialogue in Oscar Wilde's *The Happy Prince*. As an artistic representation of natural speech, fictional dialogue serves various thematic and aesthetic purposes. Highlighting its stylistic and pragmatic dimensions, this study aims to focus on the interplay of modality and speech acts. That is, it concentrates on how Wilde employs modality to express interpersonal meanings, attitudes, and obligations, while shaping pragmatic functions such as directives, expressive, and commissive. The central problem addressed in this research lies in the complex integration and intersection between modality and speech acts, which together construct the full interpersonal force of characters' utterances. This intersection creates layered functions underlying each conversational move, requiring a dual-level analysis that accounts for both modal meaning and speech act force. The study argues that Wilde's dialogue construction is intricately shaped by the integration of stylistic and pragmatic strategies, contributing to the moral, emotional, and thematic depth of the narrative. To tackle this, the study adopts an eclectic analytical model that unifies stylistic and pragmatic approaches. From a stylistic perspective, the study applies Halliday's framework of modality—specifically the categories of modulation and modalization—to explore how modal expressions reflect characters' attitudes, obligations, and degrees of certainty. Pragmatically, the study draws on Searle's speech act theory to investigate how each utterance enacts specific illocutionary forces, shaped and intensified by modality. A qualitative stylistic method is used to analyze selected instances of dialogue, classified by modality values (high, median, low) and corresponding illocutionary acts. The research demonstrates that modality not only conveys interpersonal meanings but also interacts with speech acts to reinforce or mitigate the illocutionary force of character dialogue. The findings demonstrate that (1) Wilde's dialogue strategically blends modality and pragmatic strategies to enact moral, emotional, and ideological meanings within the text, (2) Dialogue conversations are encoded by means of modality, modalization and modulation convey continuum of meaning with varying degrees, (3) Dialogue conversation are structured with 35.7 % of total use of modalization, (4) Modulation of modality constitutes 64.3 % of dialogue construction, (5) Probability and usuality underlying modalization category are intersected with assertive and directive, (6) High-value modulation (especially obligation) tends to co-occur with commissive and assertive speech acts, projecting strong interpersonal commitment and firm illocutionary force, (7) inclination modulation frequently appears with expressive or less forceful assertive acts, reflecting internal desire or emotion rather than institutional or social obligation. (8) A noticeable integration between modality and speech acts are figured in structuring dialogue conversation. The employment of speech acts covers 35 %, premium percentage is given for assertive act with 21 %, directive with 21 %, and commissive with 17 %, allowing for values such leadership, companion, solidarity.

KEYWORDS: Pragma-Stylistic, Dialogue, Systematic Functional Grammar, Modality, Speech Acts.

SECTION ONE: INTRODUCTION

Fictional dialogue in literature is more than a mere replication of natural speech; it is a crafted linguistic resource used by authors to construct characters, convey ideology, and advance narrative themes (Abrams, 1999; Wood, 2008). In Oscar Wilde's *The Happy Prince*, dialogue serves as a primary vehicle for expressing moral values, social criticism, and emotional resonance. To understand how Wilde achieves these effects, this study employs an integrated pragma-stylistic approach, focusing on two central linguistic concepts: modality and speech acts.

Modality, as described in Halliday's systemic functional grammar, reflects speakers' attitudes, judgments, and degrees of certainty, obligation, or willingness through expressions of modalization and modulation (Halliday & Matthiessen, 2014). On the other hand, speech act theory, especially Searle's taxonomy, explores how utterances perform actions—such as asserting, commanding, or expressing emotions—beyond their propositional content (Searle, 1969). The intersection of these two dimensions allows for a deeper understanding of how characters in

Wilde's tale perform their interpersonal roles and how language enacts both meaning and function.

This study investigates the interpersonal function of dialogue in *The Happy Prince*, analyzing how modality values shape the illocutionary force of speech acts within the conversations of the story. By combining stylistic analysis of modal expressions with

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pragmatic interpretation of speech act functions, the study aims to reveal how Wilde constructs character identities, highlights social inequalities, and communicates moral ideals through linguistically charged dialogue. Despite the growing interest in stylistic and pragmatic analyses of literary texts, studies often treat modality and speech acts as separate analytical tools. Few investigations attempt to integrate these approaches to explore how linguistic features jointly construct meaning and interpersonal dynamics within fictional dialogue. Particularly in Wilde's *The Happy Prince*, while its moral and symbolic richness has been widely appreciated, the linguistic mechanisms through which characters express degrees of obligation, inclination, and judgment, and how these interact with performative speech acts, remain underexamined.

This gap raises important questions: How do Wilde's characters use language not only to speak but to act? How are attitudes, emotions, and commitments expressed and performed through dialogue? And what role does modality play in reinforcing the illocutionary force of their speech? By addressing these questions, this study aims to fill a significant gap in both literary stylistics and pragmatic literary analysis, offering a model that captures how dialogue in fiction enacts layered interpersonal meanings through a synergy of modal and speech act strategies.

Overview 1.1 Statement of the Problem

It is argued that modality can be adopted to convey variety of meaning ranging between possibility, usuality, obligation and inclination. this variety of meaning is situated on a scalar to convey degrees of certainty and uncertainty or obligatory and willingness in terms of value and orientation. However, these senses can have dual roles when they are matched in a pragmatic context, specifically, in the context of illocutionary acts. indeed, speech acts like assertive, commissive, and expressive are reinforced and enacted fully when they are realized via linguistic form of modality. Those pragmatics strategies are enhanced and conveyed strong effect when they are integrated with meanings of modality. Those integrated meanings are employed and conveyed in dialogues hold between characters in the story of *Happy Prince*.

Characters' attitude and interpersonal feelings are determined and expressed by means of modality, which in turn acting as a strong linguistic realization for illocutionary to be enacted fully. This intersection between modality and illocutionary constitutes a controversy issue needs to be tackled in Oscar Wilde's short story: *Happy Prince*. in the same vein, how these double senses are employed skillfully is the main concern of the study and it will be attempted to provide possible answers for the upcoming questions. Therefore, this study is conducted to find out how those dual aspects of meanings are handled perfectly:

1. How and why does Wilde utilize modality as a stylistic device in *the Happy Prince*, particularly in dialogue representation?
2. How are interpersonal relations enacted through conversational dialogue in *The Happy Prince*
3. What kinds of modality does Wilde use to convey a continuum of meanings?
4. How does Oscar Wilde manage to shape pragmatic strategies by means of modality?
5. How does the continuum of meanings expressed by modality enhance and reinforce the force of illocutionary acts?
6. What types of interpersonal relations are constructed through the combined use of modality and pragmatic strategies?
7. What pragmatic functions does Wilde intend to achieve through the use of modality in character dialogue?

1.2 Aims of the Study

The present study aims to achieve the following purposes:

1. Identifying Oscar Wilde's use of modality in the dialogue of *The Happy Prince*, and to justify its function in expressing a range of interpersonal, attitudinal, and contextual meanings.
2. Showing the strategic use of modality conveys continuum of meanings to enact various kinds of interpersonal relation during the characters' conversational dialogues.
3. Identifying categories of modality subsumed under modalization and modulation to enact various interpersonal interaction.
4. Demonstrating various kinds of speech act as pragmatic strategies formed in terms of modality.
5. Explaining how the use of modality serves to intensifying or mitigating the speaker's commitment through performing speech act,
6. Identifying power, compassion, obligation, compatibility, and moral responsibility as key interpersonal relations enacted in *The Happy Prince*.
7. Highlighting pragmatic functions achieved through character's conversation in terms of modality in *the Happy Prince*.

1.3 Hypotheses of the Study

The current study hypothesized the following points:

1. It can be hypothesized that Oscar Wilde employs excessive use of modality to express a range of meaning for holding interpersonal, attitudinal, and contextual relations in dialogue.
2. It can be hypothesized that Halliday's system of modality figured in terms of modalization and modulation conveys continuum of meanings such as possibility, necessity, obligatory, certainty.
3. It can be hypothesized that various degree of meaning scaler between high, median and low enacted in characters' conversation in the *Happy Prince* in terms of modlization and modulation.

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4. It can also be hypothesized that kinds of speech act as pragmatic strategies shaped and performed by means of modality in *the Happy prince*.
5. It can be hypothesized that the use of modality reinforcing or mitigating the type of illocutionary acts—modulated commands, polite requests, emotional appeals, and evaluative assertions.
6. It can be hypothesized that a lot of values are realized via the combination of modality as stylistic device and speech acts as pragmatic strategies.
7. It can be hypothesized that pragmatic functions such as social distance, solidarity, and moral urgency achieved in terms of modality.

1.4 Procedure of the Study

In the frame of the aforementioned points, the following procedures will be adopted:

1. Introducing comprehensive theoretical background covering the concept of pragmatic, stylistic, and dialogue.
2. Developing an eclectic analytical model that integrates modality as a stylistic device and Searle's speech act.
3. Establishing a theoretical framework based on Halliday's classification of modality and Searle's taxonomy of speech acts.
4. Conducting both qualitative and quantitative stylistic methods to analyze systematically selected instances of dialogue from *The Happy Prince*.
5. Collecting and analyzing data within the framework of modality, focusing on modality values (high, median, low) and orientations (objective, subjective).
6. Classifying dialogue instances according to Searle's categories of speech acts (representatives, directives, commissive, expressive, and declaratives).
7. Mapping and correlating the identified examples with both modality and speech act categories to reveal how interpersonal meaning is enacted.

1.5 Limitations of the Study

The study will be limited to the following points:

1. The study focused primarily on selected dialogue instances; broader narrative or contextual features could be addressed in future research.
2. The study will be limited to the work of Oscar Wilde's, the *Happy Prince in particular*.
3. The study is limited to examples of dialogue conversation interacted in the *Happy prince*.
4. The study is limited to stylistic device that shaped dialogue in the story of *Happy Prince*.
5. Pragmatic strategies are also included for analyzing examples of dialogue.
6. Examples of dialogue will exclusively be analyzed in terms of Halliday's category of modality: modalization and modulation.
7. Examples of dialogue will precisely be analyzed in terms Searle's speech acts: representatives, directives, commissive, expressive, and declaratives.
8. The study will be limited to only twenty instances of dialogue.

1.7 The Significance of the Study

The study is very significant in terms of adopting new integrated method of analyzing samples of conversational dialogue, the integration of modality as a stylistic device and speech act as a pragmatic aspect. indeed, the study bridges stylistics and pragmatics, offering a comprehensive perspective on how language functions both as an aesthetic tool and a means of interpersonal communication. By examining modality and speech acts, the study reveals how characters' utterances serve multiple purposes—expressing obligation, belief, or emotion—while also performing actions (e.g., requesting, asserting, committing). This shows how fictional dialogue mimics real-life conversation. The use of modality (like obligation and inclination) and illocutionary force (like directives or expressives) helps uncover deeper themes of power, morality, materialism, and compassion, especially in Wilde's critique of Victorian society. The study demonstrates how linguistic tools—Halliday's modality and Searle's speech acts—can be applied to analyze literary dialogue, enriching the field of literary stylistics and discourse analysis. The analytical model can serve as a useful framework for teaching students how to approach literature through linguistic and pragmatic lenses, enhancing critical reading and interpretation skills. Through the use of descriptive statistics (frequencies and percentages), the study quantifies stylistic and pragmatic features, giving measurable support to qualitative interpretations.

SECTION TWO: REVIEW OF THE RELATED LITERATURE 2.1 PRAGMA-STYLISTICS

Pragma-stylistics is an integration of two independent, yet interrelated disciplines, into a hybrid theoretical framework for analyzing text that shares both features of the two units that make it up. Pragmatics and stylistics show aspects of overlapping and commonalities, in that pragmatics is the study of language in use, it works on investigating how language users interact, elaborate conversation, and interpret language behavior. Similarly, stylistics is concerned with how scrutinizing language use can contribute

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to and account for how text are understood and evaluated. This interface between these two disciplines will be theoretical framework to examine pragmatic and stylistic features for the use of dialogue in Oscar Wilde (Chapman & Clark, 2014, p.1).

Pragmatics and stylistics work as a complementary analytical tool, since pragmatics is the study of language in relation to their users, it deals with variability of meaning endows to the context in which it occurs. Accordingly, stylistics has become interested in the insight that it can offer (Black, 2006, p. 2). Stylistics is after why does the author choose to convey his ideas in this particular way. From critics' view, it is how text features create such an aesthetic effect. Thus, features determined by critics' motivation are of a great significant for stylistics (Leech & Short, 2007, P.11-12). Hickey argues that in studying the stylistics as potential of language, or in analyzing a specific text, pragma-stylistics specify significant attention to those features which a speaker or a writer may choose or has chosen from a range of acceptable forms in the same language that would be semantically and truth conditionally equivalent, but might serve different objectives. Put it differently, the choices are viewed as determined by desired effect, by communicative qualities and by the context or situation. Thus pragma-stylistics includes all the conditions, linguistic and extra-linguistics (1993, p. 578).

2.2 Literary Fiction

Literary fiction is a rich and nuanced field. A solid starting point is to define it and distinguish it from genre fiction. Literary fiction is typically characterized by its focus on style, depth, and character development rather than plot-driven narratives. It often explores complex themes and human experiences with a high degree of artistic intention.

For example, James Wood (2008) defines literary fiction as work that exhibits "invention, subtlety, and a commitment to language that refuses cliché." Similarly, M.H. Abrams (1999) emphasizes the role of style and depth in character psychology as hallmarks of literary fiction. Literary fiction prioritizes complex character development and inner transformation. Characters often face moral or existential dilemmas, and the narrative is shaped around their internal growth rather than external events, *"In literary fiction, the plot is often secondary to the character's inner world and its evolution."* (Forster, 1927; Wood, 2008). Literary fiction addresses deep philosophical, psychological, or societal issues such as identity, mortality, alienation, and the human condition. *"What distinguishes literary fiction is its engagement with universal truths and human complexity."* (Kearns, 2011).

2.3 Reality in the Language of Fiction

It is a significant dimension of novel for showing spoken interaction between characters (Egbert & Malberg, 2020, p.75). Although, fictional speech bears no resemblance to reality that one may encounter in real life, yet it still holds out a kind of mocked reality. Leech & Short (2017) argue that language of fiction can copy reality, this the case of fictional speech in which event being described in terms of linguistic, constitutes part of mocked reality. Thus, language is employed to simulate what is going on in the world of fiction. In that, the novelist is in quite different position from that of recording speech event against which reality can be measured along a range of accurate record. In areas of fiction, speech entertains a special kind of reality, a special kind of authenticity to describe a kind of language, which can be discerned by readers as being characteristic of a particular situation (Leech & Short, 2007, p. 130).

In the field of literary studies, fiction in particular, tend to be more elaborated and complex when realism is equated with object of representation as mode or style. The association of realism with novel as a response for the demand of representing real life. In the early novels, however, the novelists were very caution in introducing the rude life of common people, as in the case of James Joy, the style of the later tend to superfluous.

In similar vein, the whole concept of realism is confused with what spontaneous speech is really like. Many studies of the dialogue in the novel rely on linguistic model to provide a better understanding of spontaneous speech. The need arises here is not to focus on feature of talk but to bring the emphasis on the way of what is said would affect the world around and those who are engaged. Rossen Knill, for example, highlights manifestation of reality through fictional speech in her discuss of speech act theory, "during the act of reading, fictional speech... becomes real speech, as such it works in and on fictional world (cited in Thomas, 2012, p.17).

2.4 Fictional Dialogue

Dialogue is mode of interaction between two interlocutors or more as one mode of actual social interaction. Parallel to this real type of interaction is fictional dialogue, which is an artificial version of talk conducted for variety of aesthetic and thematic intention and convention (Toolan, 1985, p.17). Dialogue is easy to recognize from the unfolding narration, it is usually marked by quotation marks, dashes, or other conventional signs that frame the characters' utterances, characters' exchange is typically enclosed with speech tags. In narrative studies, dialogue is seen as a coin which carrying a facet of reality resemble a real conversation. Characters interaction have been estimated through exchange the frame of conversational by observing how effortless or reliably an author succeeds in creating an illusion of real-life converse. (Nykänen & Koivisto, 2012, p.2-3).

Fictional dialogue has special features, which distinguish it from face-to-face interaction. Spontaneity and naturally is the feature of everyday occurring talk; whereas planned and carefully structured is the property of fictional conversation (Messerli, 2017, p. 32). However, linguistic features like hesitation, fillers, false starts and overlap are features of actual spontaneous spoken exchange,

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which are also included in spoken form of fiction to add stylistic effect and activate characterization (Locher, 2023, p.20). Dialogue is held for variety of authors' intentions; in the next section, the functions of dialogue will be covered in details.

2.5 The Role of Dialogue in Fiction

Character's talk is sought for variety of purposes across literary genres in world fiction,

Basically, considering characters' dialogue makes the audience understand the event that is progress, and unveil gradually line by line. Thus, characters dialogue works on two different levels at once, from one hand it works on creating meaning within fictional world, where fictional characters are assumed to interpret each other's line, on other hand, fictional dialogue creates meaning for the audience of the fictional artefact (Jucker et al., 2023, p. 21). Dialogue can be seen as device of a sympathy-promoting that is used to make the readers become involved with characters and story world emphatically and ethically. That is the amplification of dialogue in fiction is beyond depicting characters – characters relationship to convey other levels of communication in narrative (Nykänen & Koivisto 2016, p.2).

Dialogue in fiction is realized through written mode, and it is conducted to resemble actual conversation. Novelist intends to add touch of reality by means of such conversational structure and to produce realistic scenarios in terms of dialogue (Bublitz et al. 2017, p.500). Similar to the real conversation, fictional dialogue shares the use of norms and construction of everyday talk as resources for making meaning. It is argued that 'essential structures and functional principles are dynamics of fictional dialogue as they exist in real world conversation' (Nykänen & Koivisto, 2012, p. 7; Toolan 1985, p. 193). Novelists use direct speech in dialogue to unveil characters personalities, for example dialect, terms of address and endearment. Similarly, disfluencies such as hesitation, overlap are not used frequently in fiction unless for specific purposes as in expressing anger or uncertainty. Other features of oral spoken such as turn taking, sentence type (questions, order, and imperative) are used to display power, relation social distance between participants in conversation. Characters background, age group, cultural and contextual references are shown in fictional conversation through employing linguistic forms such as slang, religious item, swearing as conversational content (Shalaby, 2016, p., 209).

2.6 Dialogue Strategies

Conversation exchange is controlled by certain strategies, which allow the participant to hold the floor of interaction and proceed smoothly.

2.6.1 Turn Take Strategy

Turn taking is one of the most influential strategies that allow participants to exchange their roles in conversation. Exchanging role is one of is essential for organizing conversation and make it proceed along as they participated. At any given point in a dialogue, one participant holds the conversation floor, participant has the right to address the other dialogue participant that right of talking occurs sequentially in order back and forth from one to the other. This may indicate an ideal version of exchanging role in conversation, however, turn changes are carried out very smoothly with seemingly an interruption and overlapping which varies across culture (Fernández, 2017, p.20). According to studies carrying out by Sacks, Schegloff and Jefferson (cited in Paltridge, 2012, p. 95-96) interlocutors organize their turns in interaction through signaling the end of his /her role of talk, each participant speaks at one time, after which other participants may start their roles with without nomination. This may be through the completion of a syntactic unit, or it may be with falling intonation. The signaling point of ending a talk may be also happened through eye contact, body position, and movement and voice pitch.

2.6.2 Action Formation

Hyland (2011, p.25-62) explicates that action formation indicates the way speakers fashion turns in order to attract recipient's attention that they make a particular action (complaining, inviting, declining). speakers may use prosodic features to rise question as resource to frame up action.i.e. question, consider the following example:

01 Edna: You comin' down ea:rlly?

02 (.)

03 Bud: We:ll I got a lot of things to do before

04 I get cleared up tomorrow. >I dunno.<

Edna uses prosody rather than grammar to produce question, wherein the rising intonation on *early*, indicated by the question mark, is a way of 'doing questioning.

2.6.3 Sequence Organization

Sequential organization is one type of sequential organization, it concerns with organization of courses of action enacted through turns at-talk— coherent, orderly, meaningful succession,

"sequences" of actions or "move. Obviously, sequence organization is built through turn constructional unit, which is the building blocks out of which all turns are made turn constructional unit is the sentence. Two-organization resources shape turn constructional unit that is, it is either grammatical unit taking the shape of sentence, clause, phrase, and/or even lexical items, or phonetic realization

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of the talk. When the first turn constructional unit reaches the possible completion, transition to a next speaker can become relevant (Schegloff, 2007, 2-5).

According to Hyland (2011, p.26) and Paltridge (2012, p.97), actions are ordered into sequence, it is almost achieved in terms 'adjacency pair', which is the basic type of rule govern conversation. Adjacency pair involves two turns talk by different speakers in which each utterance occurs at one point in time, and the second one is related to the first as an expected replay to that utterance, the first point constituting an initiating action, and the second forming a responsive action to it. However, Hyland (2011, p. 26) describes that kind of response in terms of accepting or rejecting as preferred and dis-preferred. For example, a question may be provided with an expected answer or unexpected answer. The later one is always preceded by 'delay', 'preface' and or an account as in the following instance of conversation.

A: Are you going out with anyone at the moment? (Question)

B: Uhhh . . . (Delay)

Well, kind of . . . (Preface)

There is someone I met a while back . . . (Account) Actually, I'm getting married at the end of the year (Unexpected answer)

2.6.4 Repair

A strategy of fixing or correcting things is a strategy that speakers rely on at a stage of exchanging talk when those things thought to be incomprehensible or wrong, and check what have been understood in a conversation. Repair might be fulfilled through self-repair and other repair. An instance of self-repair is taken from O'Shannessy's study of barrister – client interactions:

Client: because (1.0) he has got a girlfriend – oh (0.5) a woman and ah (0.5).

Different ways in which speakers repair their own talk such as replacement, deletion, reformatting (Hyland, 2011, p. 26-27). Other repair happens where the error is noticeable by another speaker. From the same data, another example illustrates this kind of repair (cited in Paltridge, 2012, 101-102): Barrister: Michael is employed as an apprentice butcher. = Client:=oh not MIChael, ALLan.

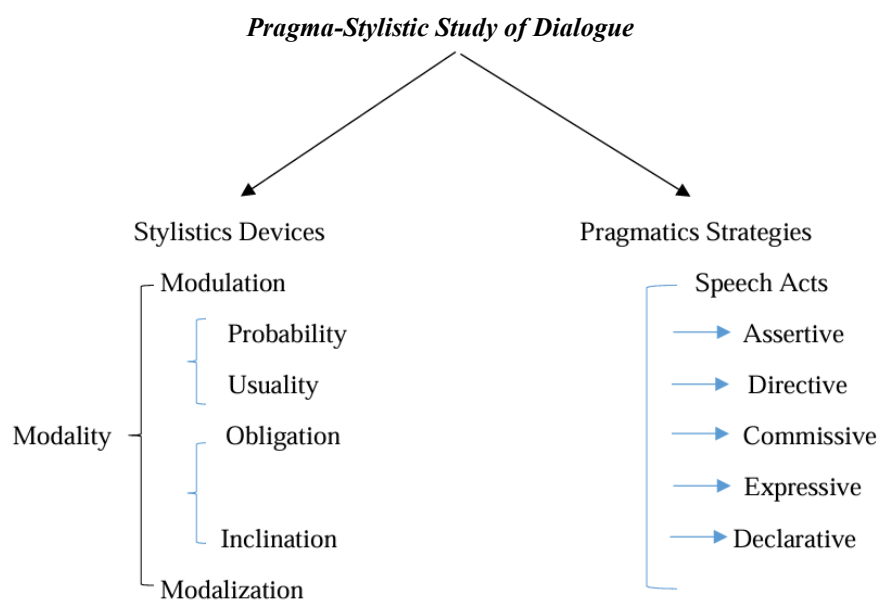


Figure 1.

SECTION THREE: METHODOLOGY

3.1. Research Methodology

The study is a descriptive qualitative one, supported by quantitative analytical results. It adopts a pragma-stylistic method that combines stylistic analysis of modality with pragmatic interpretation of speech acts to explore the interpersonal function of dialogue in Wilde's *The Happy Prince*. The data is taken from Oscar Wilde's *The Happy Prince*, selected based on its pragmatic and stylistic features. Only instances involving explicit modal expressions or performative illocutionary force were chosen for analysis. The study employs an eclectic model, incorporating Halliday's classification of modality—modalization and modulation— identifying degrees of obligation, inclination, and probability. Speech acts are classified according to Searle's taxonomy, focusing on the illocutionary force and communicative function of each utterance. Descriptive statistics will be applied through the estimation of frequency distribution and percentage. Statistical results will be provided to show the proportion of modalization and modulation used in structuring samples of dialogue, aligned with the corresponding illocutionary acts performed.

3.1.1 Method of Data Collection

In conducting the present study, a criterion-based sampling method was adopted to ensure that the selected data accurately reflected the research focus. Specifically, utterances were chosen based on explicit linguistic features that are typically associated with the realization of speech acts — namely, the presence of modal expressions (such as *must*, *should*, *may*, and *might*), performative verbs (such as *promise*, *apologize*, *declare*), and specific sentence structures (imperatives, interrogatives, and declaratives). This targeted selection enabled a systematic examination of how modality interacts with different illocutionary forces within the literary text. By focusing on utterances that fulfill these predetermined linguistic criteria, the study avoids arbitrary selection and instead emphasizes the formal properties that are theoretically linked to speech act realization. Such an approach ensures that the data set remains manageable while still representative of the broader patterns under investigation, thereby strengthening both the validity and relevance of the analysis.

3.1.2 Type of Data

The data consists of a written literary text—Oscar Wilde's *The Happy Prince*. The analysis focuses on examples of dialogue within the narrative, specifically examining utterances that take the form of declarative, interrogative, and imperative sentences. Among these, declarative and imperative utterances are the most significant for analysis due to their prominent linguistic features. These sentence types often align closely with the semantic properties of modality and the pragmatic functions of speech acts, making them particularly relevant to the study's pragma-stylistic framework.

3.2 Model of Analysis

The model adopting for analyzing the selected data is an eclectic model derived from Halliday's and Matthiessen systematic functional grammar (2004, 2014), and Searle's classification of speech acts (1969). Principally, Halliday's and Matthiessen classification of grammatical recourses related to ideational and interpersonal meta-function represented by mood and modality (2004) as basic elements of stylistic part; and Searle's classification of speech acts (1969) as a vital aspect of pragmatics part. Specifically, the study will conduct two main axis of modality, *modalization* and *modulation*. The other angle of analysis will be *the theory of Speech acts* which incurs five categories: assertive, commissure, directive, expressive, declaratives. Modality and speech acts categories will be conducted to be a core of analysis of the current study. In this section, a detailed description will be provided below to cover entirely the components of model of analysis. Below, a detailed description will be given to describe aspects of stylistic and pragmatics.

3.2.1. Stylistic Devices

It is evidently known that stylistic is concerned with how language choices affect meaning, interpretation and effect. Meaning is essentially situated in terms of system of choices, since language is viewed as potential system of interrelated and alternative choices. Systemic means language is viewed as a network of choices—what the writer or speaker could have said, but didn't. In stylistics, this allows analysts to explore the effect of those choices—e.g., why a writer uses *must* instead of *should*, or an imperative instead of a declarative. In this way, SFG provides tools to analyze the stylistic function of grammar, particularly modality, mood, transitivity, and theme. In stylistics—particularly functional or linguistic stylistics—SFG offers a comprehensive framework for analyzing how linguistic choices in a text contribute to its meaning, tone, and interpersonal stance (Simpson, 2004, p.75-78). As stylistics investigates the effects of language choices in both literary and non-literary texts, SFG provides the tools to examine grammar as meaning potential, not just form. Modality system, which is offered and introduced by systematic functional grammar, plays a crucial role in stylistics studies. It provides the opportunity to explore how speaker or narrator express judgement, necessity, obligation, and certainty, making it a useful tool to identify point of view, attitude, and personal stance (Halliday & Matthiessen, 2014, pp. 172–181; Simpson, 1993, pp. 4-5). Stylistic devices, mood and modality will be elaborated within the framework of SFG in following sub-section.

3.2.1.1 Systematic Functional Grammar

Systematic functional grammar is social linguistic theory developed by M. H. Halliday in 1960s and his associates (Hasan, Martin, Matthiessen, Butt, etc.). A linguistic resource deals with language as potential semiotic system for achieving meaning in a successful situation. In this respect, Halliday and Matthiessen (2004, p. 31) view Grammar as a set or network of interrelated options for making meaning: a 'semantiky orientation of grammar'. The selection of language is not carried out in terms of the correct forms or structures, but predominately in terms of obtaining optimal meaning and fulfilling certain social linguistic purposes (Endarto, 2007). The fundamental principle is that of system, in which language is organized systematically on multi-dimensions according to different relations: structure -syntagmatic relations, system -paradigmatic relation, stratification (phonetics and phonology as expression, lexicogrammar and semantics as content, and context) realization relation, and above all, Metafunctions—ideational, interpersonal, construing experience, enacting social, and textual interaction (Halliday, 2003, p. ; Halliday and Matthiessen, 2004, p. 20).

Since the basic function of language is communication, all the aforementioned orders of language structure are accumulated to serve the last category of language, meta-function. Therefore, Halliday & Matthiessen (2004) give special interest to this dimension, *metafunctions which have been classified into ideational, interpersonal, and textual*. The first one deals with how language can be

used for construing human experience, Interpersonal, the second one, which describes language ability to depict social roles and human attitude. It can be analyzed in terms of mood and modality, and through aspects of pragmatics such as speech acts. The third meta-function is textual that indicates the language capacity to create sequence discourse that is logically built by means of *cohesive devices* and *theme and rheme*. What lies in the scope of this study is that ideational and Interpersonal meta-function (p. 29-30).

3.2.1.1.1. Ideational Function

Ideational function is derived from ideation, the concept that is concerned with the grammatical resources for depicting human's experience either the one that is related to outside world or the one concerned with human internal thought. It is worked out with major grammatical system, i.e., transitivity, a flux for dynamic structural configurations, in which each clause can be analyzed according to three components, the process, the participants involved in the process, and circumstances attendant on it (Matthiessen & Halliday, 2009, p. 13). Grammatical resources are employed for representing external material world and internal psychological and relations between thing as well (Wu, 2023, p.56).

3.2.1.1.2 Interpersonal Function

Interpersonal function is a function that embodies human social interaction, it describes the use of grammatical resource for enacting social roles in general, and speech roles, especially, in dialogue to build social exchange and keep interpersonal relation. In other words, it denotes social relationship in which people interact to convey thought, feeling, facts and others through language. One of its fundamental grammatical systems is mood, in that language is organized systematically to express certain interactive event between speaker/ writer/ listener/ reader (Matthiessen & Halliday, 2009, p. 13, Rui & Jingxia, 2018, p.112). Interpersonal meta-function relies on grammatical resources i.e., primarily mood system to carry out the interaction between speaker/ writer and listener/ reader in exchange, along with performing social identity roles, especially speech functions in interaction (Wu, 2023, p.56).

3.2.1.1.2.1 Mood

From Halliday's perspective, mood is the grammatical system that identifies the structure of clause as one means of interaction. It enhances areas of interpersonal functions via its close relation to speech role function in interaction that can be varied between exchange information; obtain information, and carrying out goods and services. Whereby, the clause (as middle linguistic unit used for interaction) is a mode of action and/or interaction deployed to carried out roles function in communication (Halliday & Matthiessen, 2004, p. 134-35, 2014, p.106-107). This grammatical system expands and elaborates interpersonal roles in terms of a clause as achieving one of language functions i.e., giving or demanding information (Halliday & Matthiessen, 2014, p.96). As grammatical system of choice, mood determines the type of clause based on selected elements, particularly through the subject, finite verb, and sometimes their arrangement. Accordingly, three types of clause structure are realized declarative, interrogative, command clauses (Halliday & Matthiessen 2004, p. 113-14, Eggins, 2004, p. 1819). Declarative and interrogative involve giving and demanding information which categorize as indicative mood, on the other hand exchanging goods and services falls under imperative mood, which is realized through command, instruction, and request) subjunctive, (Halliday & Matthiessen, 2004 p. 118-138). A detailed explanation will be provided in the next subsection.

3.2.1.1.2.1.1 Indicative mood

In systematic functional grammar, mood is a key grammatical structure used for activating speech role for giving and demanding information in interaction. It is a crucial component of the interpersonal function. It takes either the form of declarative or interrogative. The first clause structure consists of subject and finite verb used to state facts, express statement, or ensure something as true. The second structure consists of Wh-interrogative and Yes/No interrogative used to enquire information (Halliday's & Matthiessen, 2014, p.135-36, Eggins, 2004, p. 147). Thus, indicative mood is obviously viewed in the context of proposition — it is the content or idea that the clause presents, which can either be affirmed or denied, questioned or accepted. Giving and requesting information involve presenting information that can be affirmed as in declarative, denied or questioned as in interrogative form. In declarative clauses, the proposition presents information, whereas in interrogative clauses proposition is negotiated as the speaker seeks confirmation. In this respect, indicative mood contributes most significantly in shaping the speech roles of the speaker and listener. It reflects the way people exchange information experience, thought and feeling (Halliday's & Matthiessen, 2004, p.114, Marin & Rose, 2007, p. 229). Halliday associates the concept of proposition with indicative kind of clauses, while proposal is connected with imperative mood. In what follows, the study will provide a brief view about imperative mood.

3.2.1.1.2.1.2 Imperative mood

Imperative mood is the second major class in elaborating grammatical category of mood in systematic functional grammar. Halliday (2014, p.166) considers imperative as key component in mood system that seeks to enact variety of interpersonal meta-function. Basically, it is associated with commands, yet it also encompasses requests, offers, invitations, suggestions, and warning depending on context. Imperative bears no similarity to indicative as giving or demanding information; imperative regulates behavior as demanding action. Halliday & Matthiessen (2004, p. 134, 2014, p. 160) pinpoint that imperative most often follows a distinct grammatical structure to declarative mood, in that it is characterized by leaving out the irregular subject-finite verb pattern, rather they are structured with the base form of the verb and its explicit subject 'you' is implied. Imperative clauses typically begin with the base form of the verb, directing the listener to perform a specific action. For example, in the command "Close the door," the

subject "you" is understood, even though it is implied covertly. However, imperative has two forms marked and unmarked imperative which can be used to give command or demand request. the marked form of imperative is characterized by the presence of second person 'you' or 'me' (Halliday & Matthiessen, 2014, p.165). Besides being used for giving direct commands, imperatives are regulated on a continuum along with modality according to forcefulness, politeness, and speaker intention. This continuum varies between strict, authoritative commands to indirect, polite requests that express different degrees of obligation, politeness, or authority (Halliday & Matthiessen 2014, p. 172-73).

3.2.1.1.2.1.3 Subjunctive mood

In Systematic functional Grammar, Subjunctive mood is not discussed separately as distinct grammatical mood as indicative and imperative, but it is dealt with subjunctive within modality frame (Halliday, 1994, p. 68). In other words, the subjunctive mood, which traditional grammars see as a grammatical marker of hypotheticality, formality, or counter-factuality, does not constitute a separate mood category in Halliday's framework (Halliday, 1994, p. 75). This is because modern English rarely uses distinct subjunctive verb forms, and the meanings traditionally associated with the subjunctive are often handled by modal verbs or other grammatical resources. subjunctive mood plays a key role in the continuum of meanings that speakers use to express their attitudes toward the truth or probability of a proposition. This continuum reflects a range of modality from certainty to uncertainty, and the subjunctive mood allows speakers to shift along this continuum depending on the degree of reality, possibility, necessity, or desire they want to express (Halliday, 1994, p. 356, Halliday & Matthiessen, 2004, p. 147). The subjunctive often appears in hypothetical conditions (e.g., *If I were you*), politeness strategies (e.g., *I suggest that he be more careful*), and formal recommendations (e.g., *It is essential that she arrive on time*)—all of which soften directness and indicate possibility rather than certainty (Halliday, 1994, p. 75). In this framework, mood is not a rigid category, but rather a continuum that interacts with modality. Speakers adjust their expressions along this continuum to signal different levels of certainty, obligation, or politeness in interaction (Halliday & Matthiessen, 2014, p. 688).

3.2.1.1.2.2 Modality

Modality is an essential aspect of stylistics, particularly in the branch known as functional stylistics. It expresses a speaker's realization of reality, covering aspects from possibility to obligation. This semantic category has been extensively examined in linguistic theory, notably in the search of Lyons (1977), Halliday & Matthiessen (2004), and Kratzer (1981), each of whom provides a distinct perspective on its nature and classification." it is a stylistic device used to express a speaker's attitude toward the possibility, necessity, or desirability of a proposition (Lyons, 1977, p. 452). specifically, the study is mainly concerned with Halliday and Matthiessen's concept of modality. That is, in the context of systematic functional grammar (SFG Henceforth), Halliday regards modality as a core notion in interpersonal meaning, it is a semantic system that permits speaker to negotiate social interaction and authority in discourse (Halliday & Matthiessen, 2004, p. 147).

Modality conveys degrees of certainty, level of commitment or obligation, and permission that accompanied speakers' utterance, shaping the interpretation of statements beyond their literal content. It is as a continuum of meaning that cover areas lying between yes/ no polarity (Halliday & Matthiessen, 2004, p. 147, Simpson, 2004, p. 123). Halliday and Matthiessen (2004, p. 148) argue that the realization of modality is not restricted to modal finite operator in the verbal group recognized in the form of verbs may, can, will, might, etc., but it can also be figured through different grammatical categories. These include verbs, adverb, adjective, nouns, each give variety level of modal meaning to the expression. in the same vein, by integrating speaker intent and social dynamic, modality is classified into two main categories concerning its functions: Modalization and Modulation. In what follows is detail explanation of these categories.

3.2.1.1.2.2.1. Modalization

Modalization — traditionally known as an epistemic modality— is basically about proposition or exchanging information as a commodity of social interaction (Halliday, 2004, p. 618). It is a semantic indication which can be used to convey the degree of assurance expressed by speakers in confirming certain truth of a proposition. In the same vein, modalization permits speaker to communicate the degree of their commitments they have to the truth of their statements (Palmar, 2001, p. 89). It includes the use of epistemic expression that determines speaker's degree of certainty and uncertainty towards a present proposition in terms of both its likelihood, how possible the assertion to be true conveyed by means possible/probable/ certain, and its usuality, how often the assertion can be true in terms of sometimes/ always/ often (Halliday and Matthiessen, 2004, p. 618-19, Alramadan, 2022, p.4).

In Halliday and Mattheissen's view, as a specific concern of this study, the degree of certainty and uncertainty can be measured along two simultaneous scales: value and orientation. The scale of value determines how speaker's commitment to the truth of an utterance is accurate and strong. For example, speaker's certainty can be estimated on three levels: high as in *that must be Jhon*, Median as in *that will be Jhon*, and low as in *that may be Jhon*. The scale of orientation concerns primarily the distinction between subjective and objective, which is referred to the modal assessment which is either introduced from outside perspective as an external judgement or introduced personally as speaker's personal judgment. The other distinction refers to the degree the speaker adopts an overt responsibility to the present judgement being expressed— explicit, implicit. (2004, p. 619-23, 2014, p. 692-96).

Probability and usuality are two parameters scalar to represent a continuum of meaning ranging between certainty and uncertainty regarding truth proposition.

3.2.1.1.2.2.1.1. Probability

Probability gives no absolute confirm to the truth of a proposition, it conveys degrees of certainty based on the speaker's evaluation and commitment to the truth of proposition. Probability modifies the entire clause, expressing how likely the event is to happen or be true (Halliday & Matthiessen, 2014, p. 695). That is, it modifies the predicate of action or an event; displaying degrees of certainty and uncertainty on a cline from high to low. For example, the modal finite operator introduces three degrees of value: high level of certainty as in "*it must be raining*", a median level of certainty as "*it may rain*", low level of certainty as in "*it might rain*". High probability represented by *must/ certainly* for instance introduce a strong epistemic commitment. Median probability expressed by *may/ probably* indicates moderate belief in truth but leaves room for doubt. Low probability conveyed by *might/ possibly* expressed minimal commitment (Halliday & Matthiessen, 2014, p.694). Grammatically, probability is realized through finite modal operator verbs, adverbs adjunct, and metaphorical expressions (Halliday & Matthiessen, 2004, p.147). Apart from probability as one key parameter of modalization, usuality estimates the frequency of how often event happened in relation to norm. It will be tackled in details in the following subsection.

3.2.1.1.2.2.1.2. Usuality

Usuality is concerned with habituality, it is about how frequently or regularity of events happen relative to other possibilities (Halliday & Matthiessen, 2014, p. 316, Thompson, 2014, p.70). Unlike probability, usuality displays degrees of regularity based on speakers' estimation of events occurrence. It modifies the predicate via classifying the regularities of an action on a scalar ranging from high to low. Usuality presents a fine gradation of high, median and low regularity of occurrence. For example, the modal adjunct, *always* in "*He always arrives late*" expresses high usuality – high frequency of event occurrence, whereas *usually* in "*She usually arrives late*" expresses median usuality, but *sometimes* in "*she sometimes arrives late*" expresses low usuality – low frequency of happening. Usuality and probability systematize themselves on a cline continuum, permitting a fine grade of meanings (Halliday & Matthiessen, 2014, p. 177, 2004, p. 147-48). Usuality is recognized through multiple structures, such as finite modal operator, modal adjuncts, lexical verbs indicate habituality. In what has preceded, this study is dealt with aspect of modality that concerns with assessment of truth value of a proposition, the next discussion will tackle the other aspect of modality that concerned with 'command and willingness'.

3.2.1.1.2.2.2. Modulation

Modulation — traditionally also known as deontic modality — is a system of meaning operates within interpersonal meta-function to enact social relationships between speakers and influence behavior. (Halliday and Matthiessen, 2014, p. 147). It is concerned with goods and services, where the speaker influences the addressee's actions rather than simply making statements about reality (statement of facts or possibility). Unlike modalization, modulation encompasses areas of command and offer, aligning it with proposal. Modulation finds its manifestation on two scalar categories: obligation and inclination. In this respect obligation and inclination show gradience of meaning extending between high, median and low (Halliday and Matthiessen, 2014, p., Huddleston & Pullum, 2002, p.183).

Along with probability and usuality, obligation and inclination are viewed in terms of two alternative scalars: value and orientation. Halliday and Matthiessen consider speaker's necessity and willingness to action in terms of values (degrees of strength) of necessity and orientation (objective vs. subjective). That is, they can convey high, median, and low degree of obligation or necessity indicated by modulation markers such as *must/ have to, should, will/ shall, may* (2014, pp.695-96). Halliday and Matthiessen (2014, p.) work out the grammatical realization forms of modulation through more than one structure and lexical form.

3.2.1.1.2.2.2.1. Obligation

Obligation is one realization of modulation, which is the deontic dimension of modality in

Halliday's framework, wherein the exchange of good and service aspect of modulation plays crucial role in interpersonal meta-function. Obligation gives the sense of how necessary or wanted the action is. It is directed by the speaker to influence the addressee's action, and it is enacted due to different sources: external authority, social norm, and moral expectation (Halliday & Matthiessen, 2014, p. 177). The intensity of obligation varies according to threevalue-scale, ranging from high to low as given by these illustrative examples: high necessity or duty in "*you must go*" (expressing command), median necessity in "*you should go*" (expressing advice), low necessity in "*you can go*" (permission). This gradation shows the intensity of obligation. High value typically signals commitment, while low value signals politeness, or deference (Halliday and Matthiessen, 2014, p. 180, Thompson, 2014, p.70). Besides scale of values, obligation is oriented subjectively or objectively. in case of subjectively oriented, obligatory sense is attributed overtly to the speaker or listener, whereas objectively oriented, obligation is constructed as external fact or necessity (2014, pp. 184– 185). Obligation can be recognized through different grammatical structures, compiled by finite modal operator, lexical verbs, grammatical metaphor, and adjuncts and mood choices.

3.2.1.1.2.2.2 Inclination

Inclination refers to the degree of willingness and readiness showed by the addressees to perform the action. It is mainly occurred due to internal motivation of the recipient of the message rather than external demand. Inclination indicates speaker's willingness to do which is articulated with variety degrees of emotional reaction (Halliday and Matthiessen, 2014, p.178). Along with obligation, inclination is identified on three- value scale- expressing degrees of willingness or determination (Thompson, 2014, p.71). High value is expressed by modal operator verb "will" in "*I will help you with that*", and median value is given by 'would or might' in "*I might join the discussion*", low value is expressed by 'may' in "*I may consider the offer*". This fine gradation expresses intensity of inclination, in which high values indicates strong readiness, median one reflects willingness, and low values refers to tentative offer. however, not only modal verbs can be used to express modality, but also it can be realized through modal adjuncts, metaphorical expression, lexical verbs and imperative mood (Halliday, and Matthiessen, 2014, pp. 698-699). Halliday (especially in Halliday & Matthiessen, 2014) makes another significant distinction which is concerned with speaker's subjective and objective orientation in expressing inclination. That is, the inclination is presented as speaker's personal instance or it is introduced as external truth or necessity. Modulation of inclination is realized also in terms of explicit or implicit.

3.2.2 Pragmatic Strategies

Speakers tend to use pragmatic techniques to make their communicative more effective and appropriate in context. Strategies such as speech acts assist in handling politeness, shaping interpersonal relationships, and conveying meaning based on context. Below a full description of Searle's taxonomy of speech acts.

3.2.2.1 Searle's Speech Acts

Searle (1969, p.16) introduced a rigorous and thoughtful grounded theory of linguistic communication as rule-governed intentional behavior. The theory works out a structured and systematic approach which assists explaining how one's words can perform an action without being a mere utterance or information transmission. Searle assumes that when someone speaks, simply he is doing an action — asserting, promising, requesting, commanding, etc. The theoretical assumption is that every speech act is built on three levels, locutionary, illocutionary, perlocutionary. Searle's taxonomy of speech act brings out five categories which are carried with respect to four dimensions, illocutionary point, direction of fit or words to world relation, expressed psychological state, and prepositional content. Along these dimensions, five types of speech act categories as follows representative or assertive, directive, commissive, expressive, declaration (Huang, 2007, pp. 106-107). Speech acts theory represents the second essential part of model section that will be tackled in next sub-section.

3.2.2.1.1 Assertive

Searle (1975, p. 344) describes those kinds of speech act within the context of truth proposition, in which a speaker is in a position of undertaking what he asserts concerning the truth proposition. in other words, it commits the speaker to truth of the expressed proposition. Assertive kinds of speech act are taken as indicative of what speaker's belief concerning the external world (Huang, 2007, p.106). In assertive Speech acts, the direction of fit is to get the word match the world. The psychological state expresses speaker's belief of reality of external world. Speaker's belief of the truth of proposition is articulated in a variety of speech utterance including statement, assertion, claiming, remarks and explanations. Additionally, it synthesizes cases like *postulation, declaration, deduction and argument*. Those type of speech utterance reflect speaker's view of the world as he/ she believes it is (Huang, 2007, p.106, Searle,1975, p. 344).

3.2.2.1.2 Directive

It is a vital pragmatic category in Searle's taxonomy of speech acts in which a speaker binds the interlocutor to do something. Directive one reflects speaker's desire, wish, or intention to affect hearer's action. Searle (1975) argues that directive needs the hearer to be capable of doing an action, and that they are attempts not guarantee of the action. Crucially, the illocutionary point of directive enacts when the speaker attempts to bring about future action on the part of hearer. Thus, it shows a world to word direction of fit, that is — meaning that the external world should change to align with what is expressed linguistically (p. 355). Examples of directives, which are enacted in a wide range of expression, include advice, commands, orders, questions, and requests. Accordingly, it may be thought that directives are known in the imperative forms only, however; they are frequently realized in the form declarative and interrogative structure of sentence as well (Levinson, 1983, p. 240). Those cases of directive speech act represent varying degrees of force, politeness, and authority. that is, the strength or force of a directive can vary significantly, from strong imperatives (e.g., "Leave immediately") to mild or mitigated suggestions (e.g., "You might want to consider leaving soon"). This variation often correlates with the use of deontic modal expressions, such as *must, should, can, and might*, which signal degrees of obligation or politeness (Palmer, 2001, pp. 7–10; Halliday & Matthiessen, 2014, p. 147)

3.2.2.1.3 Commissive

Commissive is one of the most influential categories of Searle' taxonomy of illocutionary in such act, the speaker commits himself to some future course of action, wherein a speaker undertakes a form of responsibility to carry out what has been stated in proposition utterance. These acts are represented by promising, offering, vowing, guaranteeing, and threatening (Huang, 2007, p.107, palmer, 2001, p.72). As it illustrated by Searle, commissive acts bind the speaker with varying degrees of commitment to some future course

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of performing an action. In that the burden of doing the action is a responsibility of the speaker, in contrast with directive, in which the hearer bears the responsibility (1969, p. 58, 1975, p. 356). Thereby, commissive speech acts adjust the world to words, meaning the speaker intends to make the world conform to their words (Austin, 1962). For example, an expression such as 'I will help you' the speaker attempts to accommodate the future reality to match his/her verbal commitment. The psychological state interwinds with commissive is that of intention or volition (Searle, 1969, p. 58).

Basically, commissive acts can be realized in declarative form which can express a strong state of commitment; however, the determination of linguistic form depends on social context or degree of politeness (Searle, 1979, pp. 22-23). Searle (1969) observes that the explicit performative forms such as "*I promise to...*" or "*I swear that...*" signal a strong and formal commitment. On the other hand, less direct forms like "*I might be able to help*" express weaker or conditional commitments (p. 58). These realizations reveal a continuum of commissive strength, shaped by modal expressions that encode levels of certainty, obligation, or willingness. Modal finite verbs like can, will, must, might and expression as promise, offer, or swear and other work as grammatical tools for expressing commissive force (Palmer, 2001, pp. 7-10; Halliday & Matthiessen, 2014, pp. 147-151).

This is an essential interwind between commissive and modality, especially modulation, that encodes speakers' stance towards obligation and willingness. Similarly, these linguistic choices are not mere grammatical patterns, but they are considered as key interpersonal and pragmatic functions, permitting speaker to accommodate the force of their commissive in accordance with contextual demands (Brown & Levinson, 1987, pp. 129-132).

3.2.2.1.4 Expressive

Expressive speech acts are all about human feeling or psychological state concerning the particular situation or proposition. According to Searle (1976, p. 12), the illocutionary force of expressive exhibit no similarity to the previous kinds of speech act—directive and commissive, it is not to assert, direct or commit, but it is entirely concerned with expressing emotional and attitudinal response to situation regarding a given state of affair. In the same vein, expressive lack a clear direction of fit, because the utterance is not intended to change the world to cope with certain effect, instead it acknowledges a state of affairs emotionally. However, it is argued that expressive acts show "double direction of fit" both the world and the words must reflect the speaker's feelings truthfully (Vanderveken, 1990).

The essence of expressive speech acts is that the psychological and emotional state conveyed by the speaker. It is occurred when the speaker makes a response or alignment with an event.

For example, showing a sympathy in a say like "I am sorry for your loss", whereas, expressing joy and happiness in an utterance like "*Congratulations on your promotion*" (Searle, 1969, pp. 65-66). The grammatical realization of expressive speech acts is so varied, a noticeable variety of expressive speech acts is recognized in explicit performative verbs in declarative clauses — such as "*I apologize*," "*I thank you*," "*I welcome you*" —where the illocutionary force is directly named and realized (Searle, 1969, p. 66). However, a considerable variety of expressive takes more indirect forms, for instance; evaluative or emotive statement like "*That was very thoughtful of you*," "*What a lovely surprise*," or interjections like "*Ouch!*" or "*Oops!*" — all of which convey a speaker's psychological state or emotional stance toward a prior event or state of affairs (Leech, 1983, p. 206; Yule, 1996, p. 53).

3.2.2.1.5 Declarative

Declarative (or declaration) speech acts are specialized class in Searle's (1975) taxonomy of speech act. It is described as such because it is marked by its ability to change the state of affairs in the world by virtue of being uttered under appropriate condition. Declaratives are taken to be acts rather than stating fact. That is, saying something means doing something, depending on both, the speaker who has the authority and the appropriate context as well. Typically, declarative utterance like "*I pronounce you husband and wife*," "*I resign*," "*You are fired*," or "*I name this ship the Queen Elizabeth*" (Searle, 1969, p. 36-38).

In effect, the illocutionary point of declarative acts is to change the institutional or social status of a person object, or state of affairs by the very act of utterance. Thereby, declarative acts have double direction of fit that exhibit a dual relation on both the world-to-word and word-to-world simultaneously. That is, the speaker's words must match the world (as they intend it to become), and the world is simultaneously brought into alignment with the words through the declaration itself. This dual direction of fit is what gives declaratives their performative force (Searle & Vanderveken, 1985, pp. 194-195).

Psychological state such belief, desire, intention constitute less significant contribution to produce declaration, in turn it depends on speaker's institutional role and the conventional procedures being adopted (Searle 1969, p.). Declaration can be realized in terms of explicit performative utterances. Declaratives are most frequently recognized in declarative with first person oriented subject and present tense form (Austin, 1962).

SECTION FOUR: DATA ANALYSIS AND DISCUSSION 4.0 INTRODUCTION

The analysis of this section is conducted within an eclectic framework, combining Halliday's (2004) modal of modality from Systemic Functional Grammar with Searle's (1969) theory of speech acts. This integrated approach enables a nuanced examination of how modality functions as a stylistic device, shaping the pragmatic force and interpersonal

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meaning of speech acts within the selected text. The data of analysis consists entirely of instances of dialogue conversation taken from the story of *Happy Prince*. The selection of dialogues is carried out due to based-criterion sampling. Specifically, examples of dialogue conversation are chosen according to explicit linguistic features that are typically associated with the realization of modality and speech acts — namely, the presence of modal expressions (such as *must*, *should*, *may*, and *might*), performative verbs (such as *promise*, *apologize*, *declare*), and specific sentence structures (imperatives, interrogatives, and declaratives). This targeted selection enabled a systematic examination of how modality interacts with different illocutionary forces within the story under study: *Happy Prince*.

The following extracts — that is, selected examples of dialogue — are analyzed from two complementary perspectives: stylistic and pragmatic. The stylistic analysis focuses on identifying modal expressions according to Halliday's classification of modality, distinguishing between modalization and modulation, which express a continuum of meaning ranging from high, median, to low degrees of possibility, usuality, obligation, and inclination. In addition, the study aims to identify the linguistic realization of these meanings through sentence forms — declarative, imperative, or interrogative — which serve as cues for recognizing the type of illocutionary act performed.

The second axis of analysis involves the classification of speech acts based on Searle's (1976) taxonomy of speech acts. Here, each extracted utterance is examined to determine its illocutionary force — whether representative, directive, commissive, expressive, or declarative — by considering the speaker's intended function. Furthermore, the study explores the intersection between modality and speech acts, with particular emphasis on how Oscar Wilde, in *The Happy Prince*, employs modality as stylistic resources to enhance or mitigate the illocutionary force of speech acts. In other words, this pragma-stylistic approach aims not only to classify linguistic elements but also to reveal how Wilde's narrative strategy — specifically his use of dialogue — reflects deeper social and moral concerns. In the same vein, this integrated analytical approach, through the interplay of modality and speech act force, is intended to uncover how language in *The Happy Prince* enacts values such as compassion, authority, and resistance, while also reflecting broader dynamics of power relations, social distance, cultural norms, and institutional contexts. All these factors are taken into account to explain how they influence both the form and force of the speech acts found in the selected text. In the following subsection, selected extracts of the characters' dialogues — which exemplify various uses of modality — will be analyzed in detail.

4.1 Stylistic Devices for Configuration of Dialogue in *Happy Prince*

A significant portion of the analysis is devoted to stylistic devices that characterize the dialogue structures in *The Happy Prince*, with particular emphasis on the use of modality as a meaningful resource for enacting interpersonal interaction — negotiating meanings in dialogues. The analysis incorporates the two principal components of modality as defined by Halliday and Matthiessen (2014): modalization and modulation. These reflect meanings related to possibility and certainty on the one hand, and obligation and inclination on the other. The modal expressions embedded in the characters' dialogues are examined on multiple levels, revealing aspects of their attitudes, abilities, and desires, thereby offering insight into the interpersonal and ideological dimensions of the narrative.

4.1.1 Modality

The dialogue structures introduced in the story of *Happy Prince* exhibit an extensive use of modality, serving as a key stylistic and interpersonal resource. Wilde explores meanings related to possibility and usuality through modalization, and those related to obligation and inclination through modulation. A significant portion of the characters' dialogue operates within an intermediate space between absolute affirmation and denial — a continuum of meanings that is finely graded along the modal scales of probability, usuality, obligation, and inclination.

4.1.1.1 Modalization

The story under analysis reveals a wide range of meanings enacted through the characters' conversations. Specifically, meanings related to probability and usuality are expressed through various linguistic realizations, including modal verbal operators, lexical choices, modal adjuncts, and metaphorical expressions. These realizations occur within different grammatical structures, primarily within the indicative mood—particularly declarative and interrogative clauses. The examples of modality in the text illustrate a range of modalization values, spanning high, median, and low degrees. Additionally, these instances demonstrate varying orientations—subjective or objective—depending on the degree of the speaker's involvement in the action.

4.1.1.1.1 Probability

Dialogue. (I) boy's dialogue with the swallow

"How cool I feel," said the boy, "***I must be getting better***"; and he sank into a delicious slumber.

This part of the conversation is spoken by the little boy, who appears as an ill child in *The Happy Prince*. The clause is in the indicative mood, realized through a declarative structure, and it expresses a sense of likelihood about the speaker's own condition of getting better "***I must be getting better***". The use of the finite modal operator "must be" signals a high degree of probability, in Halliday's terms, and therefore falls under the category of modalization. The assertion of the proposition is conveyed subjectively and explicitly — that is, the speaker (the boy) himself takes responsibility for the epistemic judgment. This utterance reflects the child's strong epistemic commitment to the truth of the proposition, and it subtly contributes to

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Wilde's broader intention of portraying the harsh realities of suffering and poverty.

Dialogue. (2)

The fact is that the leaden heart had snapped right in two. *It certainly was a dreadfully hard frost.*

In this extract, the narrator addresses the reader directly, revealing that the heart of the Happy Prince has broken into two — a metaphorical expression of overwhelming sorrow and emotional collapse. This profound suffering is intensified by the strong declarative structure introduced in the indicative mood, which conveys the severity of the situation. Symbolically, the broken heart and harsh frost reflect the emotional coldness and indifference of the city authorities toward the poor and marginalized.

The use of the adverb adjunct “certainly” signals a high degree of probability, functioning as a modal marker that emphasizes epistemic certainty. The clause of modal expression is objectively oriented, and the speaker's modality assessment is conveyed implicitly from an external perspective. It expresses a strong commitment to the truth of the proposition, situating the statement as an accurate depiction of social reality. In this way, Wilde highlights the authoritative ignorance and moral detachment from the suffering of those in need.

Dialogue (3)

“*We must have another statue*, of course,” he said, “*and it shall be a statue of myself.*” “Of myself,” said each of the Town Councilors, and they quarreled.

This line of dialogue is spoken by the Mayor, who is addressing the Town Councilor about replacing the shabby statue with one that depicts himself. Wilde employs two declarative clauses in the indicative mood to express the Mayor's assertion: “*We must have another statue of course*,” he said, “*and it shall be a statue of myself.*” The first clause involves the use of must an obvious mark of obligation that will be tackled next in the following section of modulation. As for probability, it is clearly suggested by the use of the modal operator “*shall*”, that reflects a median degree of probability, indicating a moderate level of commitment to the proposition. While it conveys authority, it does not express absolute certainty, suggesting a moderate belief in the intended outcome. The modal expression is objectively oriented and explicitly stated, reflecting the Mayor's institutional power.

Through this use of modality, Wilde underscores the Mayor's preoccupation with materialism and self-glorification, which simultaneously constructs social distance and highlights the indifference of civic leaders toward broader public concerns.

Dialogue 4.

“You have rightly chosen,” said God, “*for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me.*”

Another mode of conversation is enacted in *The Happy Prince*, which employs modalization under the category of probability. In this case, God's dialogue is structured through declarative clauses as a manifestation of the indicative mood. The utterance reflects a strong epistemic modality—that is, modalization—indicating a high degree of certainty. It is objectively oriented and explicitly realized. Specifically, the modal expression marked by the finite modal operator “*shall*” in the sentence “*this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me*” conveys a high degree of probability. The modal meaning expresses certainty and timelessness, reflecting the eternal reward promised to both the Swallow and the Happy Prince. In other words, the clause metaphorically signifies divine approval and the immortal recognition of their charity and self-sacrifice.

Dialogue 5.

All day long he flew, and at night-time he arrived at the city. “*Where shall I put up?*” he said; “*I hope the town has made preparations.*” the swallow Then he saw the statue on the tall column. “I will put up there,” he cried; “it is a fine position with plenty of fresh air.”

The Swallow holds a conversation with himself, though implicitly it is directed to the Happy Prince. In this moment, he expresses his dilemma regarding where he might find shelter for the night. His concern is articulated through a modalized interrogative clause—“Where shall I put up?”—which is structurally a realization of the indicative mood. The modality is subjectively oriented and explicitly realized through the use of the finite modal operator *shall*, which in this context signifies a median degree of inclination, reflecting the Swallow's uncertainty and hesitant expectation.

This inquiry is immediately followed by the declarative clause, “I hope the town has made preparations,” which introduces another layer of modality. The verb *hope* functions as a mental process in Halliday's terms, encoding a subjective modulated stance. It subtly implies a degree of probability, showing the Swallow's moderate expectation about the town's readiness. The infusion of these two modal expressions reflects the Swallow's internal anxious and mild preoccupation while also contributing to the satirical tone Wilde employs to critique the indifference of urban society.

Dialogue 6.

He said, “and I am afraid that she is a coquette, for she is always flirting with the wind.” And *certainly, whenever the wind blew*”. During his conversation with happy prince, the Swallow confirms his estimation concerning how often his friend, the Reed flirt with wind. Swallow's confirmation is expressed by means of modal adjunct “certainly”. It is a modal expression convey a sense of probability, signaling high degree of certainty. The modality is objectively oriented and explicitly realized through the use of the modal adverb certainly which convey strong degree of probability, expressing speaker's commitment to the truth of proposition.

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Key interpersonal meanings, such as loyalty and emotional constancy, as embodied by the Swallow. In contrast, the Reed is portrayed as inconsistent and emotionally detached, highlighting a thematic tension between steadfast devotion and frivolous affection.

4.1.1.1.2 Usuality

Dialogue 7.

He said, "and I am afraid that she is a coquette, for *she is always flirting with the wind.*" And *certainly, whenever the wind blew*". In this passage, Swallow's dialogue shares his concern about losing the Reed, the bird with whom he has fallen in love. His unease is conveyed through the expression "*she is always flirting with the wind.*" The modality here is realized through the modal adverb "always," which signifies a high degree of usuality — reflecting the Swallow's perception of how frequently the Reed engages in flirtatious behavior. This high usuality points to the regularity and consistency of the Reed's actions, as evaluated by the speaker. However, the word "never" in the sentence "They never hit me" functions as a modal adjunct of usuality. This conveys the speaker's strong stance on the non-occurrence of the action.

Grammatically, the utterance takes the form of a strong declarative clause in the indicative mood, wherein the modal assessment is objectively oriented and implicitly presented. The choice of "always" suggests high value, not in terms of strong commitment to the truth of the proposition, but in terms of habitual behavior — namely swallows' estimation of high regularity of reed's flirting action. Wilde's use of high-value usuality in this instance serves to underscore key interpersonal meanings, such as loyalty and emotional constancy, as embodied by the Swallow. In contrast, the Reed is portrayed as inconsistent and emotionally detached, highlighting a thematic tension between steadfast devotion and frivolous affection.

Dialogue 6. "Last summer, when I was staying on the river, there were two rude boys, *the miller's sons, who were always throwing stones at me. They never hit me,* of course; we swallows fly far too well for that.

An exchange of interaction occurs between the Swallow and the Happy Prince, during which the Swallow recounts several instances in which he was attacked by the miller's sons. The high frequency of these events is conveyed through the modal adjunct "*always*" in the clause "*the miller's sons, who were always throwing stones at me.*" This strong form of modality, realized by the adverbial marker "*always,*" indicates a high degree of usuality — that is, a repeated, habitual behavior. The modalized expression is embedded in a declarative clause as an indicative mood and further nested inside a nominal (relative) clause providing elaborative information about the miller's sons; highlighting ongoing neglect or cruelty as one of senses and meanings that has been targeted by Wilde. The utterance is objectively oriented and explicitly realized, with the circumstantial adjunct "*always*" marking the habitual nature of the action.

In this context, Wilde's use of high usuality serves to emphasize recurrent cruelty and neglect, particularly toward the vulnerable — themes that appear frequently throughout the story and are underscored through modality. The Swallow's dialogue with the Happy Prince, structured through modalization, symbolizes Wilde's broader critique of societal indifference and the moral decay evident in everyday interactions.

4.1.1.2. Modulation

Along with modalization, the study also examines many examples which can be categorized as modulation. indeed, the story is burdened with a great deal of instances that indicate the meanings of obligation and inclination enacted through the characters' conversations. grammatically, meanings related to obligation and inclination are expressed through various linguistic realizations, including modal verbal operators, lexical choices, modal adjuncts, and metaphorical expressions. These realizations occur within different grammatical structures, primarily within the indicative mood—particularly declarative and interrogative clauses. The examples of modality in the text illustrate a range of modulation values, spanning high, median, and low degrees. Additionally, these instances demonstrate varying orientations—subjective or objective—depending on the degree of the speaker's involvement in the action.

4.1.1.2.1. Obligation Dialogue 7.

"*What is the use of a statue if it cannot keep the rain off?*" he said; "*I must look for a good chimney-pot,*" and he determined to fly away.

These lines represent a dialogic exchange between the Swallow and the Happy Prince, in which the Swallow expresses frustration after being drenched by water falling from the statue.

He begins with the rhetorical question: "*What is the use of a statue if it cannot keep the rain off?*" This utterance is realized through an interrogative clause containing the modal operator *cannot*, which signals a high degree of obligation or expected function — in this case, the presumed protective role of the statue. The clause operates hypothetically, aligning with the subjunctive mood, and is both objectively oriented and explicitly expressed.

From the outset, Wilde uses this exchange to introduce the symbolic function of the statue: to offer protection, sympathy, and relief to the suffering. The dialogue also contains a second use of modality: "*I must look for a good chimney-pot,*" which represents modulation of the obligation type in Halliday's terms, realized through a declarative clause in the indicative mood. the modal finite '*must*' conveys a strong sense of inner necessity or compulsion, subjectively oriented through the use of the first-person pronoun *I* and expressed explicitly.

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Through these modal structures, Wilde effectively conveys not just the Swallow's discomfort, but also a broader commentary on human necessity, dignity, and the moral obligations of society. "The high-value modality underscores the urgency of basic needs and draws attention to the tension between symbolic authority and practical compassion — while the statue represents institutional beauty and virtue, it only becomes a true source of support when paired with the Swallow's active agency and moral commitment.

Dialogue 8.

"When I was alive and had a human heart," answered the statue, "***For I lived in Palace, where sorrow is not allowed to enter***"

In this excerpt, the Happy Prince responds to the Swallow's question by recalling his former life, specifically referencing the days when he was alive and lived in luxury: "When I was alive and had a human heart... I lived in a palace where sorrow is not allowed to enter." This recollection is framed through a metaphorical use of modality—particularly, modulation in the dimension of obligation. The relative clause "where sorrow is not allowed to enter" conveys a strong sense of prohibition, realized through the passive modal construction "is not allowed."

From a Systemic Functional perspective (Halliday & Matthiessen, 2014), this expression is an instance of modulation of obligation, conveying a high degree of compulsion or restriction. It is objectively oriented, indicating that the prohibition is not merely the speaker's subjective judgment but framed as an external or institutional rule. Furthermore, the expression is implicitly realized—that is, obligation is expressed metaphorically rather than through a typical modal finite like "must" or "have to."

Stylistically, this high-value modality reveals the emotional and ethical distance between Prince's previous life of privilege and his current state of awareness as a statue. The palace, described as a place "where sorrow is not allowed," becomes a symbolic representation of the moral detachment and insulation of the upper class from social suffering. Wilde uses this moment to contrast material comfort with moral blindness, reinforcing a central theme in the story: that true nobility lies not in grandeur but in compassion and self-sacrifice.

Dialogue 9.

"They are made of rare sapphires, which were brought out of India a thousand years ago. ***Pluck out one of them***"

In this exchange, the Happy Prince gives the Swallow a command: "Pluck out one of them," referring to the sapphire eyes in his statue. This utterance is structured as an imperative clause, a form typically associated with issuing commands or requests. In English, the imperative mood often omits the subject and modal auxiliaries, making the clause more direct and urgent.

According to Halliday's Systemic Functional Grammar, this construction reflects *modulation of obligation* — specifically, a high degree of obligation, as it conveys what must be done rather than what may or might be done. The absence of mitigating modal expressions underscores the intensity of the command, signaling an unambiguous commitment to an altruistic action.

Here, the use of the imperative mood functions as a linguistic realization of strong obligation. The clause is *objectively oriented* in that it assumes the necessity of the act as a given truth, not merely a subjective desire. Wilde's use of this high-value modality reflects Prince's moral stance: an unwavering dedication to helping the needy, even at the cost of his own physical disfigurement. The use of modality in the form of command also subtly reveals Prince's transformation from a once-sheltered aristocrat into a figure of self-sacrifice, reinforcing the story's ethical and social theme.

Extract 10.

the Reed made the most graceful curtsies. "I admit that she is domestic," he continued, "but I love travelling, ***and my wife, consequently, should love travelling also.***" ***Will you come away with me?***" he said finally to her.

This dialogue is spoken by the Swallow, who describes the Reed — a bird he once admired.

The Swallow's clause exemplifies the use of *modulation*, a subtype of modality concerned with the exchange of goods and services, which includes either a sense of *obligation* or *inclination*. In this context, a degree of compulsion is conveyed through the grammatical realization of the finite modal operator *should*, which expresses necessity or command. The clause "and my wife, consequently, should love travelling" demonstrates a high degree of obligation, oriented objectively by virtue of the third-person pronoun *my wife*. The use of the declarative clause structure and the explicit presence of the modal operator 'should' gives the utterance an explicit orientation.

Another use of modality in this excerpt involving the use of modal operator "***Will you come away with me?***" he said finally to her. The request exemplifies modality in the category of modulation, specifically modulation of inclination, as it concerns a proposal for action. Swallow's plea is introduced through an interrogative clause, functioning as an indirect and softened request rather than a direct command. This clause is marked by the finite modal operator "*will*", and more specifically, the construction "*will you come...*" expresses a median degree of inclination. This application of modality not only reflects the Swallow's expectations but also subtly critiques social assumptions about companionship and compatibility in relationships.

Extract 11.

"Swallow, Swallow, little Swallow," said Prince, "***do as I command you.***"

Another use of modality is interacted in conversation dialogue held between the happy prince and his friend, the swallow. It is an imperative clause is utilized when the happy prince commands the Sallow to do what he is asked to perform, he is intended to help the poor and he is determined to continue. using this utterance is structured as an imperative clause, a form typically associated with

issuing commands or requests. According to Halliday's Systemic Functional Grammar, this construction reflects a *modulation of obligation* — specifically, a high degree of obligation, as it conveys what must be done rather than what may or might be done. The absence of mitigating modal expressions underscores the intensity of the command. Hence, Prince's utterance "do as I command you." introduced a strong degree of obligation that compelled the interlocuter to obey. Wilde's use of this strong form of obligation heightens Prince's moral attitude, a steady and unchangeable desire to reducing the suffering of poor around the city. Grammatically, the author structures this compulsion through an imperative mood, realized in explicit imperative clause marked by the lexical verb 'do'. "The high-value of modality underscores the urgency of basic needs and draws attention to the tension between symbolic authority and practical compassion.

Extract 12.

His mother has nothing to give him but river water, so he is crying. *Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt?*

The statue of the Happy Prince does provide meaningful support to the poor, but crucially, this support only becomes effective through the Swallow's active involvement in delivering Prince's gold and jewels to the needy. In this context, the Happy Prince once again pleads with his companion to stay another day for the sake of charity. His request is disguised as a question — an interrogative clause realized in the indicative mood — which functions to mitigate the force of command and appeal persuasively rather than impose authority. The clause is objectively oriented, as it assesses the Swallow's behavior from an external viewpoint. The use of the finite modal operator "will" in combination with negation ("will you not...") expresses a median degree of modality along the scale of inclination, in

Halliday's terms. This construction adds emotional intensity and softens the directive force, transforming the utterance into a plea that carries moral urgency, rather than a direct command.

Extract 13.

"I am covered with fine gold," said Prince, "*you must take it off, leaf by leaf, and give it to my poor*; the living always think that gold can make them happy."

In this conversation, Prince issues a strong command to his companion, the Swallow, saying, "*you must take it off, leaf by leaf, and give it to my poor*." This is a modal expression that falls under the category of modulation, specifically obligation in Halliday's terms. The finite modal operator "must" signals a high degree of obligation, reflecting Prince's moral urgency. Structurally, the clause functions as a declarative in the indicative mood. Even though the clause "*you must take it off, leaf by leaf, and give it to my poor*" is grammatically declarative (indicative mood), its function is imperative — it disguises a strong command within a declarative form. In Hallidayan terms, this is an example of how interpersonal meaning (commanding) can be realized metaphorically through grammatical metaphor: using one clause type (declarative) to serve the function of another (imperative). It is subjectively oriented, grounded in Prince's personal authority, and explicitly realized through direct modality.

The high-value modality reinforces Prince's self-sacrificial character and moral commitment to alleviating poverty. It also aligns with the broader ethical framework of the story, emphasizing charity, empathy, and critique of materialism in a socially stratified world.

Extract 14.

And here is actually a dead bird at his feet!" continued the Mayor. "*We must really issue a proclamation that birds are not to be allowed to die here.*"

The Mayor holds a conversation with his Town Councilor, informing him that he must issue a proclamation stating that "birds are not to be allowed to die here." This exchange features a declarative clause in the indicative mood, employing a strong form of modality categorized under modulation of obligation. The high degree of obligation is expressed through the modal operator *must* and reinforced by the metaphorical construction *are not to be allowed to*, which conveys prohibition. This clause is objectively oriented and explicitly realized. The Mayor's utterance reflects a strong sense of imposed authority and prohibition, symbolizing the rigid, performative concern of political figures. Through this high-value modulation, Wilde critiques political apathy and the superficial gestures of those in power, as symbolized by the Mayor's focus on appearances rather than genuine compassion.

Extract 15.

"*We must have another statue*, of course," he said, "*and it shall be a statue of myself*." "Of myself," said each of the Town Councilors, and they quarreled.

In the clause "*we must have another statue*", the Mayor expresses a strong obligation, which reflects modulation in the domain of obligation rather than probability. The sense of necessity is conveyed by the modal finite operator "must", which, in Halliday's (2004) systemicfunctional model, indicates a high value of modality within the modulation scale. This obligation appears to be subjectively oriented, as it originates from the speaker's internal conviction, and is marked explicitly through the use of the first-person plural pronoun "we". Structurally, the utterance is realized as a declarative clause in the indicative mood, aligning with the typical realization of obligation in English. Hence, the modal operator "must" in this context serves to impose a course of action,

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binding the speaker (and his represented institution) to the necessity of replacing the statue, thus reinforcing the authoritative tone of the Mayor's stance.

4.1.1.2.2. Inclination Dialogue 16.

"I hope my dress will be ready intime for the State-ball," she answered; "

During his flight over the city, the Swallow overhears a young woman speaking to her lover, saying: *"I hope my dress will be ready in time for the state ball."* This expression of personal conviction is realized through the modal operator "will be", which is embedded in a projected mental clause (in Halliday's terms), introduced by the mental process "hope." Similarly, the sense of modality is encoded by lexical verb hope, conveying a strong degree of modulation, showing the girl's strong desire, expectation concerning preparation of her dress. The clause is future declarative in form and reflects strong degree of inclination, indicating strong wish concerning the dress being ready. The speaker's role in the exchange is subjectively oriented, marked by the use of the first-person pronoun "I" and an explicit expression of modality. As a stylistic device, the use of modality here not only reflects the girl's personal wishes but also contributes to Wilde's broader social critique. It illustrates how members of the aristocracy are preoccupied with appearance and material wealth, remaining detached from the plight of the poor. In contrast to the suffering observed elsewhere in the city, this moment highlights the emotional and social distance between the privileged and the impoverished.

Dialogue 17.

"Swallow, Swallow, little Swallow," said the Prince, *"will you not stay with me for one night, and be my messenger?"* The boy is so thirsty, and the mother so sad."

This marks the first conversation between the Happy Prince and the Swallow, in which the prince requests the little bird to stay with him and act as his messenger. The request exemplifies modality in the category of modulation, specifically modulation of inclination, as it concerns a proposal for action. Prince's plea is introduced through an interrogative clause, functioning as an indirect and softened request rather than a direct command. This clause is marked by the finite modal operator "will", and more specifically, the construction

"will you not..." expresses a median degree of inclination, in Halliday's (2004) terms. This mitigated form of command serves a persuasive function, appealing to the Swallow's sympathy rather than asserting authority. The structure — *"Will you not stay with me for one night, and be my messenger?"* — combines emotional intensity with a softened directive force, thus transforming the utterance into a morally urgent plea that highlights Prince's compassionate intent rather than hierarchical dominance.

Extract 18.

"Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move." *"Will you not bring her the ruby ...?"*

In this excerpt of dialogue, the speaker—the Happy Prince—appeals to the Swallow, since his own feet are fastened to the pedestal, asking the bird to deliver the ruby from his sword-hilt to aid a poor woman. Prince's utterance exemplifies modality in the category of modulation, specifically modulation of inclination. It is objectively oriented and explicitly realized, in line with Halliday's framework. The modulation of inclination is signaled by the finite modal operator "will", and more specifically through the construction *"will you not..."*, which conveys a median degree of inclination. This interrogative structure functions as a mitigated form of command—softening the directive and appealing more to the addressee's sympathy and willingness than to obligation. In this context, the modal operator "will" expresses the Swallow's potential willingness to perform the action. According to Halliday (2004), this mitigated imperative serves a persuasive function, inviting compliance through emotional appeal rather than authoritative assertion.

Extract 19.

But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; **but I will stay with you for one night, and be your messenger."**

At the Prince's initial request, the Swallow responds affirmatively, stating, "I will stay with you for one night, and be your messenger." This utterance is an instance of modality, specifically modulation in the domain of inclination. The use of the finite modal operator 'will' conveys the Swallow's willingness and readiness to comply, indicating a high degree of inclination. The clause "I will stay with you for one night" is realized through the indicative mood in a declarative clause, and is subjectively oriented, as it is anchored in the Swallow's personal commitment. The modal meaning is explicitly realized through the finite operator *will*. Stylistically, this expression signifies the Swallow's deep moral alignment with the Prince's altruistic mission—delivering precious gold to the needy. Thus, the utterance reveals not only the Swallow's loyalty but also Wilde's broader thematic emphasis on selfless compassion and the human cost of materialism.

4.2 Pragmatic Strategies

In this following part of section four, the analysis will be in pragmatic area, concerning the categories of speech acts, in particular; Searle's Speech Acts. In that, examples of dialogue taken from the story of Happy Prince and tackled under the category will be

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scrutinized in light of the five categories of speech acts. These examples of dialogue will be figured along with the continuum of meanings given by modality. Thereby, variety of contextual meaning is intended to identify, regarding the classification of speech acts. according to the hypothesis of this study, speech acts are shaped and reinforced by means of modality, ongoing analysis will reveal this kind of relation between the use of speech act and modality by Wilde in the story of *Happy prince*. Obviously, many instances of dialogue will be figured according to five categories of speech act assigned by Searle (1969), in particular; identifying type of illocutionary force that marks the use of dialogue in the story under study. ultimately, variety of social relations and verbal commitment will be determined.

In the following part of Section Four, the analysis shifts to the pragmatic dimension, specifically focusing on Searle's (1969) taxonomy of speech acts. Selected examples of dialogue from *The Happy Prince* will be examined within the framework of the five categories of speech acts. These dialogues will also be analyzed in relation to the continuum of meaning expressed through modality. The aim is to explore the variety of contextual meanings that emerge from the intersection of speech act classification and modal expressions.

According to the hypothesis of this study, speech acts in *The Happy Prince* are shaped, nuanced, and reinforced by modality. The upcoming analysis seeks to uncover this relationship, demonstrating how Oscar Wilde utilizes modality to influence the illocutionary force of utterances. Each dialogue will be classified in accordance with Searle's five categories—assertives, directives, commissives, expressives, and declarations—with particular attention to the type of illocutionary force that characterizes each instance. Ultimately, this analysis will highlight the role of speech acts and modality in constructing social relationships, expressing verbal commitments, and conveying moral, emotional, and ideological dimensions within Wilde's narrative.

4.2.1. Searle's Speech Acts

In the area of pragmatics, the dialogue examples previously analyzed in terms of modality will also be examined through the lens of Searle's classification of speech acts. Each instance will be analyzed from a pragmatic perspective to determine the type of illocutionary force it conveys. Wilde's use of pragmatic strategies plays a central role in shaping the conversations between characters. Accordingly, the dialogue that has been discussed from the perspective of modality will also be evaluated for its pragmatic functions, particularly in terms of how modality reinforces or shapes the illocutionary force realized in each speech act.

4.2.1.1 Assertive

Dialogue 1.

Then he flew gently round the bed, fanning the boy's forehead with his wings "How cool I feel," said the boy, "***I must be getting better***"; and he sank into a delicious slumber.

This excerpt of dialogue is analyzed in stylistic section under the category of *modalization*, specifically expressing epistemic modality related to *probability*. wherein, the modal operator '*must*' signals a high degree of certainty regarding the speaker's belief in the truth of the proposition. In Halliday's terms, it reflects strong epistemic commitment to a probable outcome — that the speaker's health is improving.

From a pragmatic perspective, the utterance functions as an assertive speech act (Searle, 1969). The boy makes a declarative statement that expresses his belief, thus committing himself to the truth of the proposition "I must be getting better." This act aims to represent a state of affairs, with a word-to-world direction of fit, characteristic of assertive. The modal operator "*must*" reinforces the illocutionary force of conveying belief and subjective certainty.

Dialogue. (2)

The fact is that the leaden heart had snapped right in two. ***It certainly was a dreadfully hard frost.***

This dialogue, previously analyzed as a modal expression under modalization, conveys a strong commitment to the truth of the proposition, marked by the use of the modal adjunct *certainly*, which reflects a high degree of epistemic certainty. Pragmatically, it functions as an assertive speech act, representing a statement about reality. The speaker declares that "*it certainly was a dreadfully hard forest*," thereby committing to the truth of the proposition. This utterance aims to represent a state of affairs — a function typical of assertives — and follows a word-to-world direction of fit. The illocutionary force is reinforced by the presence of the high-value modal adjunct *certainly*, which intensifies the speaker's evaluative stance. As such, the utterance becomes a strong assertion, emphasizing the grim reality of the situation and indirectly critiquing the moral detachment and ignorance of authority figures toward the suffering of the poor.

Dialogue (3).

"We must have another statue, of course," he said, ***"and it shall be a statue of myself."*** "Of myself," said each of the Town Councilors, and they quarreled.

Besides being characterized as a modal expression conveying a strong degree of obligation within the category of *modulation*, the Mayor's utterance also carries a distinct *pragmatic function*. It serves as an assertive speech act, in Searle's classification, committing the speaker to the truth of the proposition he asserts. The statement, "*We must have another statue*," functions as a declaration and exemplifies the word-to-world direction of fit, where the speaker asserts what he believes to be true or necessary.

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The illocutionary force of the utterance is reinforced by the high-value modal operator “*must*”, which signals strong necessity or obligation and reflects the Mayor’s authoritative stance. This use of modality intensifies the assertiveness of the speech act, aligning with his institutional role and emphasizing his determination to replace the statue. In this way, Wilde not only encodes modality to express probability or necessity, but also aligns it with social authority and performative intent, illustrating the interplay between modality and illocutionary force.

Another modal expression is employed in this conversation, realized by the modal operator

“shall” in the mayor’s utterance. This expression not only reflects modalization in the category of probability but also serves a pragmatic function. The clause “*and it shall be a statue of myself*” expresses a median degree of probability, indicating a moderate yet confident commitment to the proposition. From a pragmatic perspective, it functions as an assertive speech act, whereby the speaker commits to the truth of what is being said, aligning with Searle’s (1969) classification.

The utterance operates with a word-to-world direction of fit, as the Mayor expresses his intention or belief that reality should conform to his words. The illocutionary force of this declarative assertion is reinforced by the modal operator “shall,” which, according to Halliday (2004), reflects a median value of modality. This gives the utterance the tone of strong belief or confident undertaking, even bordering on self-assertive authority. The Mayor’s claim to replace the statue with one of himself underscores a deeper critique of vanity and institutional egoism, which Wilde embeds within both the modal and pragmatic structure of the dialogue.

Dialogue (4.)

He said, “and I am afraid that she is a coquette, for *she is always flirting with the wind.*” And *certainly, whenever the wind blew*”. As previously discussed, the Swallow’s utterance exemplifies a modal expression of usuality, realized through the modal adjunct “always”, which conveys a high degree of usuality in

Halliday’s (2004) terms. This instance of modalization signals the speaker’s evaluation of how frequently an event occurs—in this case, the Reed’s consistent behavior. Beyond its modal function, the utterance also performs a pragmatic role, aligning with Searle’s category of assertive speech acts. Specifically, the Swallow commits himself to the truth of the proposition that the Reed “is always flirting with the wind.” This commitment reflects the word-to-world direction of fit, where the speaker asserts something, he believes corresponds with external reality.

Moreover, the illocutionary force of this assertive act is intensified by the strong degree of usuality conveyed through the modal adjunct. This intensification not only strengthens the Swallow’s claim but also serves a stylistic purpose, contributing to Wilde’s thematic contrast between loyalty (represented by the Swallow) and frivolity or unfaithfulness (embodied by the Reed). Thus, the interaction illustrates how modality reinforces illocutionary force and how both grammatical and pragmatic strategies work together to support Wilde’s deeper moral and emotional contrasts.

Dialogue (5)

“Last summer, when I was staying on the river, there were two rude boys, *the miller’s sons, who were always throwing stones at me. They never hit me*, of course; we swallows fly far too well for that.

This dialogue has previously been examined from a stylistic perspective, where the utterance is recognized as a modal expression conveying the meaning of *usuality*. It is realized through the modal adjunct “always”, a typical marker of modalization in Halliday’s framework. The Swallow’s statement assigns a high degree of usuality, expressing the speaker’s estimation of how frequently the miller’s sons attempt to attack him. Pragmatically, the Swallow’s utterance functions as an assertive speech act, in line with Searle’s classification. It commits the speaker to the truth of the proposition—namely, that he was consistently targeted by the miller’s sons. This reflects the word-to-world direction of fit, wherein the speaker asserts a belief about an external reality.

The illocutionary force of this assertive act is reinforced by the strong degree of usuality conveyed through “always,” which intensifies the speaker’s claim and strengthens its truthcommitment. This fusion of modality and speech act functions underscores Wilde’s thematic contrast: the Swallow, portrayed as compassionate and helpful, stands in opposition to the cruelty and neglect symbolized by the boys’ behavior. Such contrasts highlight broader themes of social injustice and empathy that recur throughout the story.

4.2.1.2 Directive

Dialogue (6)

“When I was alive and had a human heart,” answered the statue, “*For I lived in Palace, where sorrow is not allowed to enter*”.

This utterance by the Happy Prince has already been discussed from a stylistic perspective under the category of modulation, a type of modality in Halliday’s system. The expression “where sorrow is not allowed to enter” conveys a high degree of obligation, realized through the passive modal construction “is not allowed.” It signifies a societal constraint—an imposed norm—against the intrusion of sorrow into aristocratic life. From a pragmatic perspective, the prince’s statement functions as a directive speech act, in line with Searle’s classification, as it implicitly refers to a social rule or institutional control that dictates behavior. Although structurally assertive, the utterance carries the force of a directive, communicating the obligation imposed by social context.

The utterance also reflects a word-to-world direction of fit, as the speaker makes a statement intended to describe what he perceives to be true about his past life and its detachment from human suffering. The illocutionary force of this act is intensified by the strong

degree of obligation embedded in the metaphorical and impersonal expression “is not allowed,” which conveys institutional or societal authority rather than personal volition.

This fusion of stylistic modality and pragmatic function underlines one of Wilde's central thematic concerns: that true nobility is not found in privilege or detachment, but in compassion and self-sacrifice. Through the integration of modality and speech act theory, Wilde critiques the emotional detachment of the upper class, illustrating how societal norms can alienate individuals from authentic human experience.

Dialogue 7.

“They are made of rare sapphires, which were brought out of India a thousand years ago.

“Pluck out one of them”.

The Prince's utterance, “Pluck out one of them,” directed at the Swallow, exemplifies a high-value modulation of obligation in Halliday's systemic model. Realized through an imperative clause, this expression carries the functional weight of a direct command, a typical feature of modulation where the speaker imposes an action upon the addressee.

From a pragmatic perspective, the utterance serves as a directive speech act in Searle's taxonomy, aiming to get the hearer (the Swallow) to perform an action—specifically, to remove a sapphire from the statue. This aligns with the world-to-word direction of fit, where the speaker intends for the world to conform to the content of the utterance.

The illocutionary force of this directive is intensified by the urgency and moral weight implied in the larger context of the prince's charitable mission. The starkness of the imperative form underscores the moral obligation and self-sacrificial values of the prince, who continues to give away his riches for the good of the poor. Wilde's use of this alignment between stylistic modulation and pragmatic force contributes to the portrayal of the prince not merely as a decorative statue adorned with riches, but as a symbol of compassion, moral duty, and self-sacrifice.

Dialogue 8.

the Reed made the most graceful curtsies. “I admit that she is domestic,” he continued, “but I love travelling, *and my wife, consequently, should love travelling also.*” **“Will you come away with me?” he said finally to her.**

The Swallow's conversation with the Reed, previously analyzed for its layered modality, includes expressions of both obligation and inclination, realized through the modal operators “*should*” and “*will*.” In these lines, attention is given to the obligatory meaning in the utterance “*my wife, consequently, should love travelling also,*” which conveys a high degree of modulation of obligation. This statement functions as a directive speech act in Searle's taxonomy, wherein the speaker attempts to impose a behavioral expectation upon the hearer — in this case, that the Reed should adopt his love for travel.

Subsequently, another modal expression is tackled in stylistic section of analysis, it is described as falling under the category of inclination, serving as mitigated form of command. Sharing similar values, this utterance also indicates a pragmatic function, that it performs a direct act in the form of a request, where the speaker is attempting to get the hearer to perform a future action — to accompany him. Aligning with the degree of value suggested by the operator “*will*” in other part of Prince's conversation, the directive force is softened by a median degree of inclination — This mitigated force of the request, making it less imposing and more tentative or emotionally sensitive. It reflects a world-to-word direction of fit — the speaker wants the world (the situation) to change according to his desire.

Realized through the modal operator “*should*,” this directive act carries a strong illocutionary force, reinforced by the high-value modulation that signals the speaker's assumption of interpersonal authority. Wilde's use of such stylistic-pragmatic interplay subtly critiques traditional gendered and relational expectations, especially those surrounding compatibility and submission in companionship.

Dialogue 9.

“Swallow, Swallow, little Swallow,” said the Prince, **“*will you not stay with me for one night, and be my messenger?*”** The boy is so thirsty, and the mother so sad.”

In previous section, this request by the prince is analyzed as a modal expression falling under the category of *modulation*, specifically within the dimension of *inclination*. It is realized through the presence of the modal operator “*will*,” which appeals more to the addressee's sympathy and willingness than to obligation. The mitigated form of the request—“*Will you not stay with me for one night, and be my messenger?*”—is marked by a median degree of modality. It serves to soften the directive force, making the appeal more emotionally charged and less coercive.

From a pragmatic perspective, the prince's utterance functions as a *directive* speech act, according to Searle's (1969) classification. It aims to get the hearer—the Swallow—to perform a specific action: to remain with the prince and act as his messenger. This aligns with the world-to-word direction of fit, wherein the speaker attempts to shape the external world according to his expressed desires. The illocutionary force of this directive is mitigated by the soft tone of the request, creating an urgent appeal to the Swallow's empathy. This softened directive force exemplifies persuasive discourse, seeking compliance through emotional resonance rather than authoritative command.

Dialogue 10.

"Swallow, Swallow, little Swallow," said Prince, "*do as I command you.*"

From a stylistic perspective, this command is analyzed as a modal expression subsumed under the category of *modulation*, specifically that of *obligation*, according to Halliday's (1994) framework. It conveys a high degree of obligation, realized through an imperative clause structure. The clause begins with the finite verb "do," which explicitly signals a strong directive force. This grammatical form reinforces the modality of obligation, marking the utterance as a forceful instruction.

Pragmatically, this utterance performs the illocutionary act of a *directive*, in Searle's (1969) taxonomy. It reflects the prince's effort to get the Swallow to comply with his will—namely, to aid the poor by acting on his behalf. The directive act implies a *world-to-word* direction of fit, whereby the speaker aims to make the world conform to his expressed desire through the hearer's action. The illocutionary force is further reinforced by the syntactic and modal features of the clause—particularly its imperative structure and absence of hedging—thus intensifying the sense of urgency and authority. This strong directive highlights the prince's unwavering moral stance and his commitment to alleviating human suffering. Wilde's thematic concern with compassion, sacrifice, and social inequality is effectively foregrounded through the integration of stylistic modality and pragmatic function.

Dialogue 11.

His mother has nothing to give him but river water, so he is crying. *Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt?*

As previously discussed in the stylistic analysis, the prince's request is a modal expression realized as a mitigated form of directive. Specifically, it exemplifies modulation of inclination, according to Halliday's systemic functional framework. The presence of the modal operator "*will*" in combination with the negation "*not*" softens the request, conveying a median degree of inclination—that is, a moderate level of willingness sought from the interlocutor (the Swallow).

Beyond its stylistic function, this utterance performs a pragmatic function as a directive speech act, as classified by Searle. It aims to get the hearer to perform a specific action: delivering the ruby to the poor woman. This aligns with a world-to-word direction of fit, where the speaker attempts to make the world conform to his words. The median value of modality contributes to softening the tone of the directive, transforming it into an urgent but empathetic appeal.

Rather than imposing authority, the Prince's request is framed to evoke voluntary cooperation.

Wilde, thus, uses modality not only to mitigate the force of commands but also to reflect key interpersonal values—notably, compassion, moral responsibility, and solidarity—that underpin the dialogue between characters throughout the story.

Extract 12.

"I am covered with fine gold," said Prince, "*you must take it off, leaf by leaf, and give it to my poor*; the living always think that gold can make them happy."

Prince's dialogue is stylistically analyzed as a modal expression falling under Halliday's (1994) category of modulation, particularly within the obligation dimension. It takes the form of a disguised imperative, realized through a declarative structure, yet functioning as a command. This command conveys a high degree of obligation, marked by the modal operator "*must*", which intensifies the speaker's insistence. In addition to its stylistic modality, the utterance performs a directive speech act, in accordance with Searle's (1969) taxonomy, aiming to get the Swallow to remove the gold leaf covering the prince's body. The illocutionary force is reinforced by the strong moral commitment, indicating a firm obligation directed toward the interlocutor. The direction of fit is world-to-word, as the speaker seeks to shape the external world according to his expressed will. The illocutionary force of the utterance is intensified by the high-value modality, reinforcing Prince's moral urgency and compassionate insistence. Wilde's use of modality and directive acts effectively underscores themes of poverty, inequality, and moral sacrifice. Through the Prince's self-effacing commands, Wilde highlights the character's altruism and ethical commitment to addressing human suffering.

4.2.1.3 Commissive

Dialogue 13.

"What is the use of a statue if it cannot keep the rain off?" he said; "*I must look for a good chimney-pot*," and he determined to fly away.

Swallow's dialogue, previously analyzed as an instance of modality in the category of obligation in Halliday's systemic-functional model, is marked by the presence of the modal operator "*must*," which conveys a high degree of necessity or compulsion. This high-value modality reflects the speaker's urgent sense of moral obligation, particularly in relation to the basic needs of others. From a pragmatic perspective, this utterance functions as a commissive speech act, as defined in Searle's (1969) taxonomy. The speaker, Swallow, commits himself to a future course of action, thereby displaying a strong sense of personal responsibility. The declarative form of the clause intensifies this commitment, and the modal auxiliary

"*must*" reinforces the speaker's volition and necessity to act. Although structurally declarative, the utterance functions pragmatically as a directive with commissive force, enacting a world-to-word direction of fit by aiming to align the external world with the speaker's intention. Wilde's strategic use of this commissive act, underpinned by a strong modal obligation, elevates the personal act of giving into a broader ethical reflection on dignity, compassion, and the moral responsibilities of individuals and society.

Dialogue 14.

And here is actually a dead bird at his feet!" continued the Mayor. "*We must really issue a proclamation that birds are not to be allowed to die here.*"

The Mayor's declaration — "We must really issue a proclamation that birds are not to be allowed to die here" — has previously been examined under Halliday's category of modulation, where the modal operator "must" conveys a high degree of obligation. This strong modal value reflects institutional authority and prohibition, symbolizing the performative concern of political figures rather than genuine empathy. Pragmatically, the utterance performs a commissive act within Searle's (1969) classification of speech acts, wherein the speaker commits to a future course of institutional action. The illocutionary force of this commissive is reinforced both syntactically and modally, with the finite modal "must" signaling a firm resolve or policy initiative. The utterance exhibits a world-to-word direction of fit, as it aims to align institutional reality with the Mayor's expressed intent. Through this interplay of stylistic modality and pragmatic strategy, Wilde ironically exposes the superficiality and detachment of political authority, critiquing the symbolic gestures of concern that fail to address real suffering — here, embodied in the image of the dead bird and the rhetorical proclamation that follows.

Dialogue 15.

"*We must have another statue*, of course," he said, "*and it shall be a statue of myself.*" "Of myself," said each of the Town Councilors, and they quarreled.

The Councillor's proclamation — "We must have another statue" — is examined through the lens of modality as a stylistic feature, particularly within Halliday's (1994) framework. The modal operator "must" conveys a high degree of obligation, indicating strong necessity and institutional resolve. Simultaneously, the utterance functions as a commissive speech act, in line with Searle's (1969) taxonomy, wherein the speaker commits himself to a future course of institutional action — namely, the erection of a new statue. The illocutionary force of this commitment is intensified by the use of the high-value modal "must," signaling the speaker's authoritative stance and determination. The utterance operates with a world-to-word direction of fit, as it seeks to bring about a future state aligned with the Councillor's stated intention. Moreover, the commissive tone — focused on replacing the shabby statue — implicitly reflects Wilde's critique of political materialism and superficial priorities, exposing how aesthetic concerns are privileged over moral or humanitarian values.

4.2.1.4 Expressive Dialogue 16.

"*I hope my dress will be ready in time for the State-ball,*" she answered; "

The woman's utterance, "*I hope my dress will be ready in time for the State-ball,*" constitutes a modalized expression realized through two grammatical markers of modality: the lexical verb

"*hope*" and the modal auxiliary "*will*." In Halliday's framework (2004), this construction falls under the modulation of inclination, conveying a median degree of commitment. The verb "*hope*" indicates the speaker's subjective inclination toward a desired outcome, while "*will*" projects a degree of confidence in the proposition's realization, making it a typical instance of modulated proposal.

From a pragmatic perspective, this utterance performs an expressive speech act, following Searle's (1969) taxonomy. It reflects the speaker's internal psychological state—namely, her desire and anticipation—which aligns with the expressive function of revealing emotions and attitudes. The direction of fit is *double* (word-to-world and world-to-word), as expressive acts are intended to align the speaker's internal state with both the expression and the state of affairs they relate to it.

The illocutionary force is reinforced by the modal elements: "*hope*" functions as a hedge that softens the assertiveness of "*will*," contributing to the politeness and social appropriateness of the utterance in its aristocratic context. This combination highlights the woman's emotional investment in personal appearance and social status. Stylistically and pragmatically, Wilde employs this utterance to critique the materialistic and superficial concerns of the upper class, who are depicted as being preoccupied with luxury while ignoring the suffering of the poor.

Dialogue 17.

All day long he flew, and at night-time he arrived at the city. "*Where shall I put up?*" he said; "*I hope the town has made preparations.*" the swallow. Then he saw the statue on the tall column. "I will put up there," he cried; "it is a fine position with plenty of fresh air."

From a stylistic perspective, Swallow's utterances—"*Where shall I put up?*" and "*I hope the town has made preparations*"—reflect layered modality, conveying contrasting meanings. The first clause is an interrogative modalized expression, marked by the modal operator *shall*, which signals a median degree of probability and reveals the Swallow's uncertainty about his lodging. The second clause, "*I hope the town has made preparations,*" is a mental projection that aligns with modulation of inclination, expressing the Swallow's internal desire or expectation through the cognitive verb *hope*, and conveying a strong degree of inclination.

Pragmatically, both utterances function as expressive speech acts according to Searle's (1969) taxonomy, as they articulate the speaker's emotional and psychological state—specifically reluctance, anxiety, and a longing for comfort. The illocutionary force of these expressive is once softened by the presence of "shall" a typical marker of modality, creating moderate force of act, otherwise; it is

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reinforced by the lexical indicator of modality that encodes a strong sense of and desire besides varying levels of certainty. Through this integration of modality and pragmatic strategy, Wilde underscores the precariousness of survival and the essential human need for shelter, drawing subtle attention to themes of neglect, vulnerability, and the harsh realities faced by the marginalized.

Dialogue 18.

But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; **but I will stay with you for one night, and be your messenger."**

Swallow's conversation is recognized previously as modal utterance falling in the category of modulation in stylistic aspects of analysis. In Halliday's framework (2004), it expresses high degree of inclination on the part of speaker. The use of the finite modal operator 'will' conveys the Swallow's willingness and readiness to comply, indicating a high degree of inclination, reflecting swallow's compassion and his strong readiness. Having been shaped via modality, this utterance serves pragmatic function. This utterance performs an expressive speech act, following Searle's (1969) taxonomy. It reflects the speaker's internal psychological state—namely, Swallows strong desire and anticipation to be a messenger of charity work—which aligns with the expressive function of revealing emotions and attitudes. the illocutionary force is heightened by strong degree of readiness articulated are sensed by Swallow's speech. The direction of fit is *double* (word-to-world and world-to-word), as expressive acts are intended to align the speaker's internal state with both the expression and the state of affairs they relate to.

4.2.1.1.5 Declarative Dialogue 19.

"You have rightly chosen," said God, "*for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me.*"

God's conversation is tackled previously according to exhibiting feature of modality, embedding in clauses "*Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me.*" The utterance reflects a strong epistemic modality—that is, modalization—indicating a high degree of certainty. Besides being a modal expression, this conversation has a pragmatic function. It has the ability to change the state of affairs in the world by virtue of being uttered under appropriate condition. Here, the speaker, The God has the authority and the appropriate context to declare that *this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me.*" these declarative acts have double direction of fit that exhibit a dual relation on both the world-to-word and wordto -world.

4.3 Finding and Discussion

In light of the aforementioned analysis, interpersonal relations are enacted through the significant use of modality and speech acts embedded within the characters' conversational dialogues in *The Happy Prince*. Oscar Wilde constructs a network of social interactions where power, compassion, obligation, and moral responsibility are conveyed through *modulated commands*, *polite requests*, *emotional appeals*, and *evaluative assertions*. These are realized through Halliday's system of modality—particularly *modulation* (obligation and inclination) and *modalization* (probability and usuality)—and through Searle's taxonomy of speech acts. High-value modals reflect strong commitment or authority, especially in speeches by characters like the Mayor or the Prince. Median and low-value modals are employed to express uncertainty, humility, or emotional sensitivity (as seen in the Swallow's or the seamstress's lines). Imperative and interrogative clauses, for instance, in the Prince's speech express commands and requests that are mitigated by modal operators like *must* and *will*, signaling a continuum of interpersonal involvement and moral commitment represented by obligation, rather than authoritarian dominance. Similarly, the Swallow's responses are shaped by expressions of inclination and loyalty, reflecting emotional alignment and evolving commitment. These modal patterns demonstrate varying degrees of social distance, solidarity, and moral urgency in terms of varying degree of modalization and modulation as represented in Table (1.).

Table (1.) *Percentage of Modality as a Stylistic Devices*

Stylistic Devices	Subcategory	Modality Value	Frequency	Percentage
Modalization	Pro.&Usu.	High-Median	10	35.7 %
-	Probability	High	5	17.9 %
-	Probability	Median	2	7.1 %
-	Usuality	High	3	10.7 %
Modulation	Ob. & Inc.	High-Median	18	64.3 %
-	Obligation	High	11	39.3 %
-	Inclination	High	4	14.3 %
-	Inclination	Median	3	10.7%
Total	—	—	28	100%

This study reveals that both modality and speech acts function as core linguistic features in the construction of fictional dialogue in *The Happy Prince*. The frequency analysis shows predominant use of Modulation with 64.3%, illustrated in figure 2., of the total of

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dialogue construction, indicating that Wilde heavily employs obligation and inclination to represent interpersonal stance and character motivation in conversational dialogue. Within modulation, high obligation is most frequent (39.3%), as shown in figure 2., reflecting strong interpersonal demands and moral imperatives in characters' dialogue. On the other hand, the representation of epistemic knowledge through character's dialogues, modalization occurs in 35.7% of the instances, especially through probability and usability, in which high probability forms 7.9 % highlighting levels of certainty and generalization in characters' conversation. Most modal expressions are marked by high or median values, reinforcing the interpersonal commitment and judgment within character interactions.

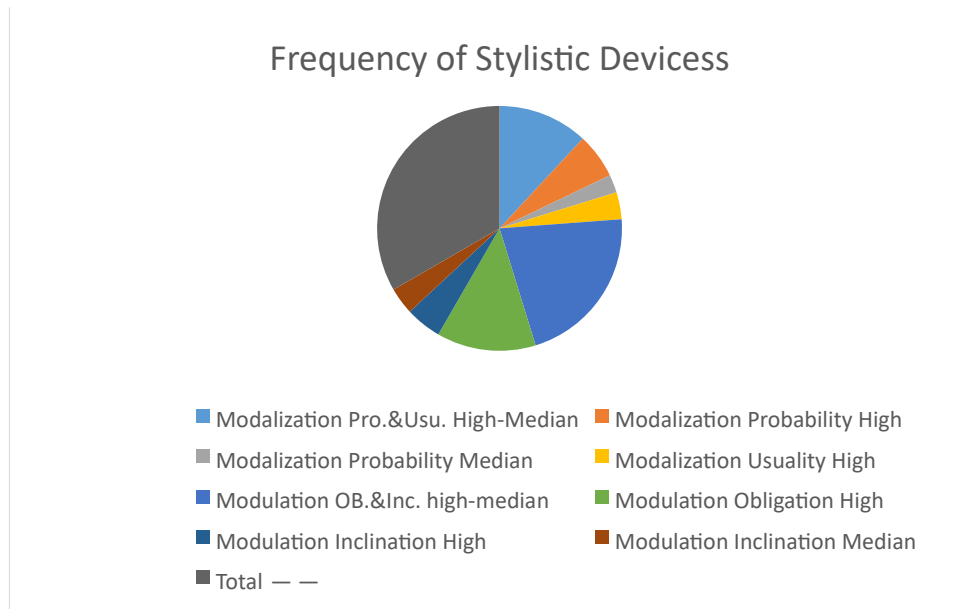


Figure 2.

Aligned with the degrees of modality, the speech acts also exhibit varying degrees of commitment, which correspond to the modality values. The results illustrated in Table (2) demonstrate how the strength of illocutionary force in pragmatic functions matches the interpersonal meanings conveyed through modality, reinforcing the interactional intent of each utterance.

Table (2.) Percentage of Pragmatic Strategies

Pragmatic Strategies	Degree of Commitment	Fr.	Percentage %
Assertive	Strong	6	21.4 %
Assertive	Moderate	4	14.3 %
directive	Strong	5	17.9 %
directive	Moderate	1	3.6 %
Commissive	Strong	5	17.9 %
Commissive	Moderate	0	0.0 %
expressive	Strong	4	14.3.%
Expressive	moderate	1	3.6 %
Declarative	strong	2	7.1%
Total	28	28	

The findings indicate that Wilde's dialogue in *The Happy Prince* is pragmatically rich, with a dominance of strong commitment in speech acts. Assertive, directive, and commissive types are most frequently employed, with 17–21% of utterances reflecting a strong assertive or directive stance in dialogue conversation, where speakers, like the Prince present beliefs or issue commands with confidence and finality. Commissive acts also appear frequently (17.9%), particularly in characters who promise or show moral intent, such as the Prince or the Swallow. Expressive acts, while slightly less common, reveal emotional reactions and are often tied to social critique, conveying values of vanity, suffering, or empathy. Declarative acts are limited but powerful, emphasizing authority or institutional change, often reflecting Wilde's critique of performative leadership.

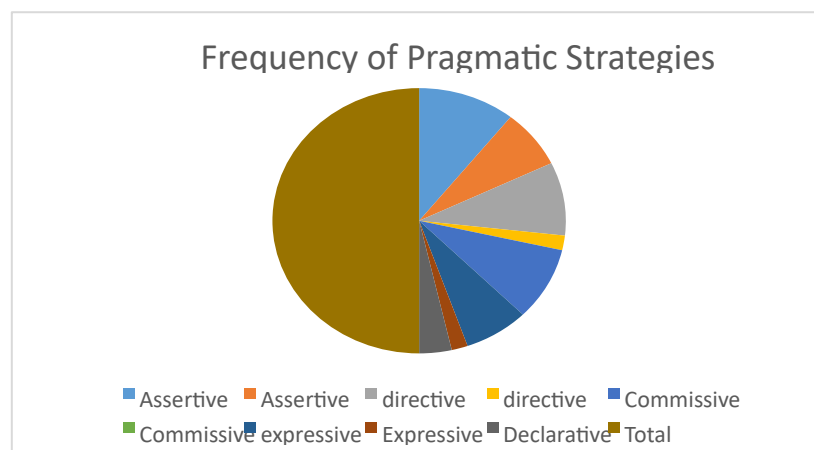


Figure 3.

4.4 Synthesizing of Modalization and speech acts in Wilde's *Happy Prince*.

Table 3

Example of Dialogues	Type of modality	Illocutionary force	Commitment Degree	Performative Degree
1. "I must be getting better"	Probability -modalization	Assertive	High	Strong
2 "It certainly was a...frost".	Probability-modalization	Assertive	High	Strong
3. And certainly, whenever the wind blew".	Probability-modalization	Assertive	High	Strong
4. It shall be a statue of myself."	Probability-modalization	Assertive	Median	Moderate
5. "Where shall I put up?"	Probability-modalization	Expressive	Median	Moderate
6. "this little bird shall sing for Evermore".	Probability-modalization	Declarative	High	Strong
7. The Happy Prince shall praise me.	Probability-modalization	Declarative	High	Strong
8. She is always flirting with the wind."	Usuality-modalization	Assertive	High	Strong
19. "They never hit me"	Usuality-modalization	Assertive	Low	Moderate
10. the miller's sons, who were always throwing stones at me.	Usuality-modalization	Assertive	High	Strong

The results grouped in Table 3. reveal that Wilde's conversational dialogue demonstrates a dynamic correspondence between modality and speech act, which contributes to the full enactment of interpersonal relations. Modalization (e.g., will, shall, certainly, hope) is used to convey varying degrees of certainty, probability, or usuality, often realizing expressive and assertive speech acts, as illustrated in Table 3. Four examples of assertion are expressed through modalized probability, while three examples of assertive speech act are realized through modalized usuality—constituting 35.7% of which assertive speech acts are most frequently intersected with, depending on line of similarity of committing expressing reality. Wilde draws upon the inherent affinity between modalization, which encodes degrees of knowledge or belief, and assertion, which reflects the speaker's commitment to the truth of the proposition, in order to portray reality as perceived by the characters. The findings presented in Table 3 confirm the fourth hypothesis: that different types of speech acts are shaped and realized through linguistic structures of modality.

Table (4.) Synthesizing of modulation and speech acts in Wilde's *Happy Prince*

Example of Dialogues	Type of modality	Illocutionary force	commitment Degree	Performative degree
11.. I hope my dress will be ready intime for the State-ball	Inclination-modulation	Expressive	High	Strong
12. What is the use of a statue if it cannot keep the rain off?"	Obligation-modulation	Commissive	High	Strong
13. "I must look for a good chimney-pot,"	Obligation-modulation	Commissive	High	Strong
14. "We must have another statue.	Obligation-modulation	Commissive	High	Strong
15. "We must really issue a proclamation	Obligation-modulation	Commissive	High	Strong
16. birds are not to be allowed to die here.	"Obligation-modulation	Commissive	High	Strong
17 "We must have another statue,	Obligation-modulated	Assertive	High	Strong

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18. Will you not stay with me for one night, and be my messenger?	Inclination-modulated	Assertive	Median	Moderate
19. will you not bring her the ruby out of my sword-hilt?	Inclination-modulated	Assertive	Median	Moderate
20. "you must take it off, leaf by leaf, and give it to my poor"	Obligation-modulated	Directive	High	Strong
21. "where sorrow is not allowed to enter"	Obligation-modulated	Directive	High	Strong
22. "Pluck out one of them"	Obligation-modulated	Directive	High	Strong
23. "and my wife, consequently, should love travelling also."	Obligation-modulated	Directive	High	Strong
24. "Will you come away with me?" he said finally to her.	Inclination-modulated	Directive	Median	Moderate
25. He said; "I hope the town has made preparations."	Inclination-Modulated	Expressive	High	Strong
26. "I will stay with you for one night"	Inclination-Modulated	Expressive	High	Strong
27. "I hope the town has made preparations."	Inclination-Modulated	Expressive	High	Strong
28." Do as I command you"	Obligation-Modulated	Directive	High	Strong

The above results grouped in Table (4.) reveal a consistent correlation between the type of modality (especially modulation) and the illocutionary force performed in each utterance. As shown in the examples provided, the majority of instances exhibit high degrees of obligation or inclination, which align with strong performative acts—particularly commissive and assertive speech acts. For instance, the modal operator "*must*" frequently co-occurs with commissive and directive acts. Wilde often employs modulation (e.g., *must*, *is not allowed*, *will you not*) to express obligation and inclination, especially in utterances with directive or commissive force. Five examples in the data exhibit commissive illocutionary force, each realized through the obligatory modal marker *must*. A parallel relationship is also observed between directive speech acts and the expression of obligation. Five directive utterances are realized through commands and imperative forms such as *must*, *do*, and *pluck*, which linguistically encode a sense of obligation. this correlation and integration between obligation and commissive and directive speech act occurs due to inherent affinity between the sense given by modulation, obligation in particular, and commissive and directive.

Inclination modulation frequently appears with expressive or less forceful assertive acts, reflecting internal desire or emotion rather than institutional or social obligation. Conversely, inclination serves as an effective vehicle for expressing expressive speech acts. Five instances of expressive acts—marked by verbs like *hope* and expressions of *sorrow*—are conveyed through modulated forms, adding emotional depth and emphasizing socio-economic disparities among characters. The findings illustrated in Tables (3) and (4) reveal that various types of speech acts are enacted through specific modalized and modulation of linguistic forms.

Notably, modulation accounts for 64.3 % , as shown in figure (2.), of the modal strategies used to construct the dialogue, effectively encoding corresponding speech act forces. High modality values serve to intensify or mitigate illocutionary force, thereby reinforcing the speaker's intentions or social positioning. In particular, such modulation is used to soften or redistribute authoritative power, especially in the characterization of the Prince. This intersection between modality and speech acts enables Wilde to underscore key interpersonal values such as compassion, sacrifice, moral responsibility, solidarity, and genuine companionship.

This alignment between modality and illocutionary force supports the study's hypothesis that dialogue is shaped through an intersection of modality values and pragmatic strategies, enabling Wilde to construct nuanced interpersonal dynamics and thematic contrast (e.g., sincerity vs. superficiality, obligation vs. indifference).

Table 5. Percentage of intersection between Pragmatic strategies & Stylistics Devices

Pragmatic strategies	FR.	Percentage %	Stylistic Devices	FR.	Percentage %
Speech acts	28	35%	Modalization	10	35.7 %
Assertive	10	21%	Probability	7	25 %
Directive	6	21.4	Usuality	3	11 %
—	—		Modulation	18	64.3 %
Commissive	5	17%	Obligation	11	39 %
Expressive	5	17%	Inclination	7	25 %
Declarative	2	7%	—	—	
Total	28		Total	28	

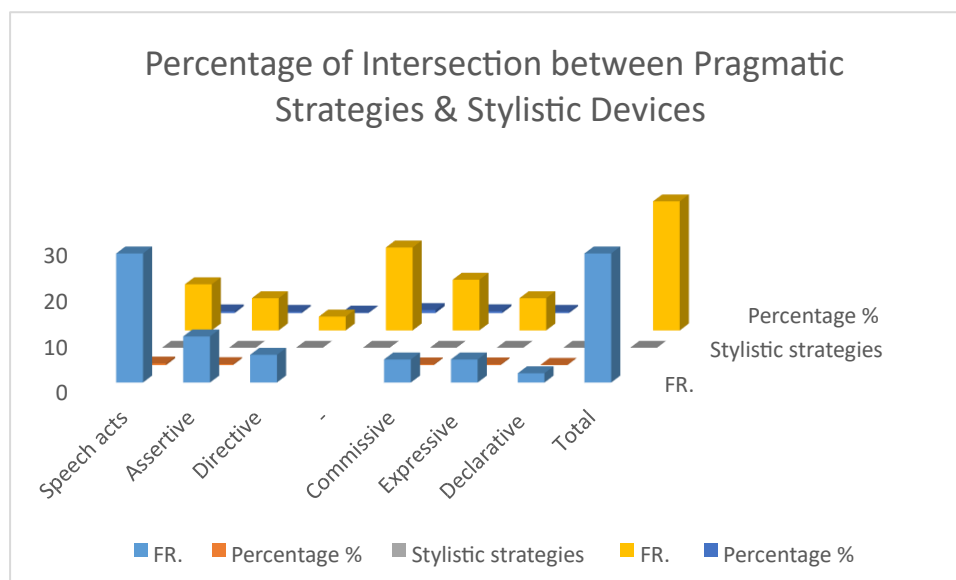


Figure 4.

4.5 Conclusion

It can be concluded that majority of character's dialogue is shaped and constructed in terms of modality, in which a continuum of meanings is embedded within characters' conversation as interpersonal interaction. Both modality and speech acts function as core linguistic features in the construction of fictional dialogue in *The Happy Prince*. Modalization and modulation show a noticeable corresponding with classifications of speech act. Thus, in light of these findings, the current study concludes the following points:

1. Dialogue conversations are encoded by means of modality, modalization and modulation convey continuum of meaning with varying degrees.
2. Dialogue conversation are structured with 35.7 % of total use of modalization.
3. Modulation of modality constitutes 64.3 % of dialogue construction.
4. Probability and usability underlying modalization category are intersected with assertive and
5. High-value modulation (especially obligation) tends to co-occur with commissive and assertive speech acts, projecting strong interpersonal commitment and firm illocutionary force.
6. Inclination modulation frequently appears with expressive or less forceful assertive acts, reflecting internal desire or emotion rather than institutional or social obligation.
7. A noticeable integration between modality and speech acts are figured in structuring dialogue conversation.
8. the employment of speech acts covers 35 %, premium percentage is given for assertive act with 21 %, directive with 21 %, and commissive with 17 %, allowing for values such leadership, companion, solidarity.
9. This alignment between modality and illocutionary force supports the study's hypothesis that dialogue is shaped through an intersection of modality values and pragmatic strategies, enabling Wilde to construct nuanced interpersonal dynamics and thematic contrast (e.g., sincerity vs. superficiality, obligation vs. indifference).

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