

SPEECH ACT ANALYSIS OF "CANDIDA" BY BERNARD SHAW

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ABSTRACT

This article aims at, to prove George Bernard Shaw, as a feminist through the analysis of his drama "CANDIDA" by applying speech act theory as an objective tool. When we have to describe a character with its complete characteristics is so difficult but when we use an objective tool it become easier and character comes in front of us as a real living person we can judge him we can see his/her faults we can acknowledge character we can disagree with the character. In an artistic work of writer are sometimes the shadow of the beliefs and ideologies of the very same writer so through evaluating the characters we can infer the nature of the writer.

Keywords: Speech Act, George Bernard Shaw, Candida, Feminism

LITERATURE REVIEW

Often, we want that our children learn something important in life such as "Don't have fun with fire", "Perform well", "Stop shouting", etc., then, we are using declaration that reflect a paradigmatic use of language, i.e., we can make requests, ask questions, give instructions, make promises, give thanks, offer excuses, and etc. But, for the creation and reaction of logical discourse it is important skill to conclude what is said which would lead to a winning communication. Reaching such skills want the awareness of the physical and social world and hypothesis about the knowledge of the people with whom we are working together. Inventing this knowledge is the real meaning of what is called the Speech Act Theory. Speech act theory gives us with a means of revealing the hidden meanings of discourse and creating the function of what is said. In simple words, speech act theory efforts to make clear how presenters use language to achieve planned actions and how hearers conclude planned meaning form what is said.

Austin (1962) presented a difference between two sorts of Performatives:

1. Explicit
2. Inexplicit

Austin competed that the statements which are neither true nor false are explicit performative utterances. For example, a performative promise is not the statement that one is promising. It is an unique kind of act, the extraordinarily sort (promising) named by the performative verb, such as , "I promise to be good" in an proper circumstance is not only a issue of saying or telling something , to a certain level, they are making promises in making this statement . In view of the fact that promising is an illocutionary act, the utterance is accordingly a performative utterance. On the other hand, Austin pointed out that the sentence may be uttered without the purpose to keep the promise then it is called "infelicitous" according to felicity conditions.

Though, there are also "implicit" or "inexplicit" performatives; for example, if an important person says "Go", in order to ordering someone to go away, then this utterance is part of the

performance of a command. According to Austin, This statement is neither true nor false; so the sentence is a performative; up till now, it is not an explicit performative, since it is not clear that the speaker is performing an act of command.

In addition, the same utterance could at the same time constitute three kinds of acts:

1. A locutionary act: Saying something (the locution) with a definite meaning in usual sense
2. An illocutionary act (or illocution): the performance of an act in saying something.
3. A perlocutionary act (or perlocution): The act performed by means of what is said.

Searle identified five illocutionary/perlocutionary points:

Assertive: statements may be judged true or false because they intend to explain a state of dealings in the world.

Directives: the speaker's role is to get the hearer to do something.

Commissives: statements which hand over the speaker to a course of action as described by the propositional content.

Declaratives: statements that effort to change the world by “representing it as having been changed”.

Expressive: these express a personal condition of the speaker. They have a tendency to be basically polite as in greeting, thanking, congratulating, etc.

INTRODUCTION OF "CANDIDA"

Candida was written in 1894 and published in 1898 by George Bernard Shaw. There are three main characters in this drama which are:

- I. Candida
- II. Morell
- III. MarchBanks

Candida is a house wife and a wife in-law to Mr. Morell is a reverent clergyman. He used to give lectures to different society about socialism and MarchBank a young poet who wants to rescue her from what he presumes to be her dull family life. MarchBank is in love with Candida and believes she deserves something more than just complacency from her husband. The drama revolves around the conflict of love between these three persons.

Feminism

Feminism is a set of actions and beliefs intended at defining, creating, and protecting equal political, financial, and public rights for women.

Before the mid of the 19th century women were believe weak mentally and physically such conceptions was joint by social meeting, according to that thought society has divided into two world private and public work. They were knowledgeable only in a way that suitable for their weak nature such as sewing, nursing and painting, the only work for women was marriage according to that law, women could not revolt because of terror, dishonor, and negative response by society. Public world implied that Men's are strong mentally and physically they were allowed to work and were given proper education such as mathematics and science etc. the sole vocation of men was to work and built society. Feminism is against patriarchal society (which is a male dominant society).

Analysis of a Text Candida: (Act 3)

<i>Text</i>	<i>Analysis</i>
<p>MARCHBANKS: (on the sofa hugging his ankles). Oh, she forgave you, just as she forgives me for being a coward, and a weakling, and what you call a sniveling little whelp and all the rest of it.</p> <p>(Dreamily.) A woman like that has divine insight: she loves our souls, and not our follies and vanities and illusions, or our collars and coats, or any other of the rags and tatters we are rolled up in. (He reflects on this for an instant; then turns intently to question Morell.) What I want to know is how you got past the flaming sword that stopped me.</p>	<p>Oh, she forgave you(reaction) just as she forgives me for being a coward, and a weakling,(inform) and what you call a sniveling little whelp and all the rest of it(question)</p> <p>A woman like that has divine insight (opinion, statement) she loves our souls, and not our follies and vanities and illusions, or our collars and coats, or any other of the rags and tatters we are rolled up in.(opine, statement, inform)</p> <p>What I want to know is how you got past the flaming sword that stopped me.(question, check)</p>
<p>MARCHBANKS: Misery! I am the happiest of men. I desire nothing now but her happiness. (With dreamy enthusiasm.) Oh, Morell let us both give her up. Why should she have to choose between a wretched little nervous disease like me, and a pig-headed parson like you? Let us go on a pilgrimage, you to the east and I to the west, in search of a worthy lover for her--some beautiful archangel with purple wings</p>	<p>Misery! I am the happiest of men. I desire nothing now but her happiness.(reaction)</p> <p>Oh, Morell let us both give her up.(suggestion)</p> <p>Why should she have to choose between a wretched little nervous disease like me, and a pig-headed parson like you?(question, query)</p> <p>Let us go on a pilgrimage, you to the east and I to the west, in search of a worthy lover for her--some beautiful archangel with purple wings.(suggestion)</p>
<p>Morell: send for her and let her choose between--(The door opens and Candida enters. He stops as if petrified.)</p>	<p>send for her and let her choose between—(evaluate)</p>
<p>MORELL: Candida, my dear: this altercation is hardly quite seemingly. It is a matter between two men; and I am the right person to settle it.</p>	<p>Candida, my dear: (alert) this altercation is hardly quite seemingly. It is a matter between two men; and I am the right person to settle it.(inform, opine, statement)</p>

MORELL: (gently snubbing her). You need not understand, my dear.

You need not understand, my dear.**(alert, inform, suggest)**

MORELL: (pushing Eugene away without deigning to look at him). I hope you don't mean that as a threat, Candida.

I hope you don't mean that as a threat, Candida.**(call-off, check, query, alert)**

CANDIDA: (with emphatic warning). Take care, James. Eugene: I asked you to go. Are you going?

Take care, James.**(alert)**

I asked you to go. Are you going?**(check, repair move)**

CANDIDA: Stop! (He obeys.) Didn't you hear James say he wished you to stay? James is master here. Don't you know that?

Didn't you hear James say he wished you to stay?**(query, question)**

James is master here.**(inform)**

Don't you know that?**(question, check)**

MARCHBANKS: (flushing with a young poet's rage against tyranny). By what right is he master?

By what right is he master?**(question)**

CANDIDA: (slowly recoiling a step, her heart hardened by his rhetoric in spite of the sincere feeling behind it). Oh! I am to choose, am I? I suppose it is quite settled that I must belong to one or the other.

Oh! **(reaction)**I am to choose, am I?**(inform, check)**

MARCHBANKS: (anxiously). Morell: you don't understand. She means that she belongs to herself.

you don't understand.**(check)**

She means that she belongs to herself.**(inform)**

CANDIDA: (turning on him). I mean that and a good deal more,

I mean that and a good deal more, Master Eugene, as you will both find out presently.**(confirm, inform)**

Master Eugene, as you will both find out presently. And pray my lords and masters, what have you to offer for my choice? I am up for auction, it seems. What do you bid, James?

And pray my lords and masters, what have you to offer for my choice?**(question)**

I am up for auction, it seems.**(inform)**

What do you bid, James?**(question, check)**

MORELL: (with proud humility). I have nothing to offer you but my strength for your defense, my honesty of purpose for your surety, my ability and industry for your livelihood, and my authority and position for your dignity. That is all it becomes a man to offer to a woman.

I have nothing to offer you but my strength for your defense, my honesty of purpose for your surety, my ability and industry for your livelihood, and my authority and position for your dignity.**(offer)**

That is all it becomes a man to offer to a woman.**(call-off,)**

Candida: Ask ME what it costs to be James's mother and three sisters and wife and mother to his children all in one. Ask Prossy and Maria how troublesome the house is even when we have no visitors to help us to slice the onions. I make him master here.

Ask ME what it costs to be James's mother and three sisters and wife and mother to his children all in one. **(reply, statement, check)**

Ask Prossy and Maria how troublesome the house is even when we have no visitors to help us to slice the onions. **(reply, statement)**

I make him master here. **(inform, statement)**

MORELL: (quite overcome, kneeling beside her chair and embracing her with boyish ingenuousness). It's all true, every word. What

It's all true, every word. **(acknowledge)**

I am you have made me with the labor of your hands and the love of your heart! You are my wife, my mother, and my sisters: you are the sum of all loving care to me.

What I am you have made me with the labor of your hands and the love of your heart!

You are my wife, my mother, and my sisters: you are the sum of all loving care to me. **(agree, react, reply)**

List of acts

Surprise: An unexpected or astonishing event, fact, or thing.

Greet: The action of giving such a sign.

Congratulate: Give (someone) one's good wishes when something special or pleasant has happened to them.

Thank: Express gratitude to (someone),

Apologize: Express regret for something that one has done wrong

Threaten: Having a hostile or deliberately frightening quality or manner

Promise: A declaration or assurance that one will do a particular thing or that guarantees that a particular thing will happen

Offer: Present or proffer (something) for (someone) to accept or reject as so desired

Respond: Say something in reply

Order: A state in which everything is in its correct or appropriate place

Elicit: A sentence worded or expressed so as to elicit information

Request: An act of asking politely or formally for something

Wish: Feel or express a strong desire or hope for something that is not easily attainable; want something that cannot or probably will not happen

Conclude: Bring (something) to an end

Check: Verify or establish to one's satisfaction

Inform: Give (someone) facts or information

React: Respond or behave in a particular way

Suggest: Put forward for consideration

Opine: Hold and state as one's opinion

Acknowledge: Accept or admit the existence or truth

Check: Examine (something) in order to determine its accuracy, quality, or condition, or to detect the presence of something

Table 1

<i>Candida</i>		
<i>Acts</i>	<i>Frequency</i>	<i>Percentage</i>
Check	3	20%
Inform	4	26.67%
Elicit	4	26.67%
React	1	6.67%
Replay	2	13.33%
Alert	1	6.67%
Total	15	

Table 2

<i>MARCHBANK</i>		
<i>Acts</i>	<i>Frequency</i>	<i>Percentage</i>
React	2	13.33%
Elicit	4	26.67%
Inform	3	20%
Opine	2	13.33%
Check	2	13.33%
Suggestion	2	13.33%
Total	15	

Table 3

<i>Morell</i>		
<i>Acts</i>	<i>Frequency</i>	<i>Percentage</i>
Alert	1	11.11%
Inform	1	11.11%
Opine	1	11.11%
Check	1	11.11%
Offering	1	11.11%
Acknowledge	1	11.11%
Reply	1	11.11%
React	1	11.11%
Elicit	1	11.11%
Total	9	

CONCLUSION

As the facts and figures shows that Candida often goes to react why she is asked by character instead of replying. She uses the act like check, inform, elicit etc in more frequency then any character in the drama. These performative acts show the independent shows the nature of Candida. She is not submissive in front of any character even not before her husband. One more important feature about Candida which is unrevealed through this analysis is that she controls the conversation in the play. As the fact shows that out of total utterances (247) she has spoken (73) utterances in act 3 which are the 29% of the total conversation of the act 3 of the play. As the facts show that Candida is the only character in the play, who is making the acts (Inform 26.67%, Elicit 26.67%, Check 20%, Reply 13.33%) in more frequency than any character of the play. She is controlling the conversation in play. Candida has the ability of “Topic Shifting”. She has been given the power of decision making. Wordsworth portrayal of Candida as independent and liberal woman shows his ideology of feminism.

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