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# HUMOR, CRITICISM, AND POWER: AN ILLOCUTIONARY SPEECH ACT IN AHMAD BAHJAT'S SHORT STORY "JUHA WA AS-SULTAN"

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***Abstract***

This research aims to describe the forms of illocutionary speech acts in the short story Juḥā wa as-Sulṭān by Aḥmad Bahjat and to examine language as a medium of humor, criticism, and power negotiation. This study employs a qualitative descriptive approach using John R. Searle's theory of speech acts, which includes five types: representative (assertive), directive, expressive, commissive, and declarative. The data consist of twelve utterances by the characters, analyzed based on their illocutionary force and contextual meaning. The results show that representative and directive illocutionary acts appear in three data points each, while expressive, commissive, and declarative acts occur in two data points respectively.

**Keywords** : illocutionary speech acts, pragmatics, humor, social criticism, Ahmad Bahjat

***Abstrak***

*Penelitian ini bertujuan mendeskripsikan bentuk dan fungsi tindak tutur ilokusi dalam cerpen "Juha wa as-Sulthan" karya Ahmad Bahjat serta menelaah bahasa sebagai sarana humor, kritik, dan negosiasi kekuasaan. Kajian ini menggunakan pendekatan deskriptif kualitatif dengan teori tindak tutur John R. Searle yang meliputi lima jenis, yaitu representatif atau asertif, direktif, ekspresif, komisif, dan deklaratif. Data penelitian ini berupa dua belas tuturan tokoh yang dianalisis berdasarkan daya ilokusi dan konteksnya. Hasil penelitian menunjukkan bahwa ilokusi representatif dan direktif memuat tiga data, ilokusi ekspresif, Komisif, dan deklaratif masing-masing dua data.*

***Kata kunci** : tindak tutur ilokusi, pragmatik, humor, kritik sosial, Ahmad Bahjat*

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## INTRODUCTION

Recently, people have been using language not merely as a tool for informative communication, but also as a means to express criticism and negotiate power in subtle ways. This phenomenon is evident in Indonesia's social and political life, where people often use humor, satire, and linguistic play as a form of cultural heritage rooted in the values of "Tepa Selira" (mutual consideration) and strategies to avoid direct confrontation. For instance, in political speeches or public statements, many figures employ such rhetorical styles to deliver sensitive messages. This form of communication functions not only as entertainment but also as a social mechanism that enables criticism without provoking open conflict. As Lambok (2024) points out, in Indonesian stand-up comedy performances, comedians often use humor and irony to highlight political issues. They are able to frame sharp social criticism in a light narrative, making it acceptable to a broad audience without triggering direct resistance (L. H. Sihombing et al., 2023). This phenomenon is closely related to Speech Act Theory (Austin, 1962).

In his seminal work How to Do Things with Words. Austin was one of the key philosophers of the Oxford School of Ordinary Language Philosophy. His ideas were later developed by his student, John R. Searle (1979), whose work laid a foundational framework in pragmatics, a branch of linguistics that studies language use in social contexts. Unlike formal linguistics such as phonology, morphology, and syntax, which focus on internal language structures pragmatics examines language by considering context and situational factors in communication. Austin emphasized the interrelation between language and action realized through utterances (Safitri et al., 2021).

According to Austin, speech acts can be classified into three levels: locution (the literal utterance and its basic meaning), illocution (the intended meaning or social function of the utterance), and perlocution (the effect or influence the utterance has on the hearer) (Rembe, Jansen & Manusia, 2020). Furthermore, illocutionary acts are closely tied to their context—who speaks, to whom, when, and where the utterance occurs. Searle (1969) later expanded Austin's theory by categorizing illocutionary acts into five types: representative, directive, expressive,

commissive, and declarative. These types can be found in various forms of communication, both spoken and written (Melani & Yudi Utomo, 2022).

Aḥmad Bahjat was a prominent Egyptian columnist and literary figure, born in Cairo on November 15, 1932, under the name Aḥmad Shafīq Bahjat. He earned his law degree from Cairo University and began his journalism career at Akhbār al-Yaum newspaper in 1955. Soon after, he joined Al-Ahrām, one of Egypt's leading newspapers, where he served as editor starting in 1958 and later as deputy editor-in-chief in 1982, a position he held until his passing on December 11, 2011. Throughout his career, Bahjat—who was also a member of the Egyptian Press Council—was known for his prolific writings in Islamic-themed columns and literature, publishing over twenty books (https://www.bukabuku.com/). One of his notable works is the short story Juḥā wa as-Sulṭān.

The story narrates the encounter between Juḥā a witty and humorous figure and Sultan Tamerlane, a ruler known for his harsh and authoritarian nature. It begins when Juḥā visits the palace carrying five donkeys, which he claims to be the transformed former guards of the old Sultan, punished for their greed. This satirical remark captures the Sultan's attention, who then summons Juḥā to his court. During their meeting, the Sultan tests Juḥā's intelligence through a series of intimidating questions and actions. Yet Juḥā, with his linguistic wit, consistently responds with pragmatic humor, calming the Sultan's anger and saving himself from danger. He skillfully employs language with double meanings showing respect on one hand while subtly criticizing the ruler's tyranny on the other. In the end, the Sultan acknowledges Juḥā's intelligence and courage, appointing him as his companion and entertainer at court. Beneath its humor, the story conveys sharp social criticism against despotic power, illustrating how language and humor can function as gentle yet potent tools of resistance. Through these speech acts, Aḥmad Bahjat demonstrates how language can serve both as protection and as a means of social defiance, particularly for the powerless in the face of authoritarian rule. Juḥā's illocutionary acts represent communicative strategies combining humor, criticism, and diplomacy, reflecting pragmatic intelligence in navigating high-risk situations (Bahjat, n.d.).

Previous studies on illocutionary acts can be classified according to Searle's typology. 1) Representative illocution, Anita Salsa Febrianti et al. (2023) analyzed assertive speech acts in

the Arabic-language cartoon series Muslim Scientists: Ibn Sina, highlighting representative uses in animated discourse. Perina Dilanti, Yarno, and R. Panji Hermoyo (2024) examined Searle's illocutionary acts in the short film Jarak Antar Kanvas by Turah Parthayana, while Lisa Widyaningsih (2021) provided a comprehensive analysis of the five illocutionary types in the film Ada Cinta di SMA. 2) Directive illocution, Muhamad Alfin Alfiansyah (2021) explored politeness in directive acts during online learning, and Cindy Irene Githa Sihombing (2024) analyzed buyer–seller interactions on TikTok Live. Melly Vila Melani and Asep Purwo Yudi Utomo (2022) investigated illocutionary acts in the Instagram account Baksosapi.gapakemicin. 3) Expressive illocution, Raya Rahmawati Ruhiat (2024) examined expressive acts in the film Nanti Kita Cerita Tentang Hari Ini, while Firman Saleh (2024) analyzed expressive acts in student interactions and Arabic discourse. 4) Commissive illocution, discussed generally in film and short story studies by Dilanti (2024), Rahmania (2022), and Widyaningsih (2021). 5) Declarative illocution, Childa Nurhannah and Wiwin Triwinarti analyzed criticism in the Arabic series Crashing Eid (Jāyibatu al-'Īd), and Fadya Maulani Afifah & Anas Ahmadi (2024) examined implicit criticism and provocative speech in Rocky Gerung's YouTube channel. Andriawan Bayu Laksamana and Thoriqussuud (2024) discussed speech act theory in the Arabic podcast of King Salman bin Abdulaziz Al Saud, focusing on locution, illocution, perlocution relationships. Tri Wulaningsih (2024) analyzed locutionary acts in smartphone review content on YouTube, emphasizing literal meaning in digital discourse.

Among these studies, this article offers novelty by examining illocutionary speech acts in Aḥmad Bahjat's short story Juḥā wa as-Sulṭān, which has not previously been analyzed systematically using Searle's theory. Earlier research has largely focused on other objects of study, whereas Bahjat's work uniquely portrays Juḥā as a figure employing pragmatic and creative language to navigate the Sultan's authoritarian power, express social criticism, and use humor as a subtle form of resistance. Despite the growing number of studies on illocutionary speech acts in films, digital media, and everyday conversations, research that specifically examines illocutionary acts in Arabic literary texts—particularly those employing humor as a strategy of social criticism and power negotiation—remains limited. Most previous studies focus on contemporary media discourse or Indonesian-language data, while classical or modern Arabic

literary narratives have received relatively little pragmatic attention. This study is therefore urgent, as it responds to the need for a deeper understanding of how language functions as a subtle instrument of resistance within authoritarian social contexts. The short story Juḥā wa as-Sulṭān presents unique data because it portrays a marginalized character who survives political oppression through linguistic intelligence, humor, and indirect criticism. By analyzing illocutionary speech acts in this text, the research fills a gap in pragmatic studies by linking speech act theory with literary discourse, humor, and power relations in Arabic literature, thereby expanding the scope of pragmatics within communication and cultural studies.

This article aims to describe and analyze the types of illocutionary acts found in Aḥmad Bahjat's Juḥā wa as-Sulṭān. Specifically, it seeks to identify the forms of representative or assertive, directive, expressive, commissive, and declarative acts that emerge in the interactions between Juḥā and the Sultan. Through this analysis, the study seeks to reveal how illocutionary acts contribute to character development, the creation of humor, and the expression of implicit social criticism in modern Arabic literature. Furthermore, this research aims to expand the application of Searle's speech act theory within Arabic literary studies, particularly in works that embody moral and social values through communicative expression among characters.

## METHOD

This study employs a descriptive method with a qualitative approach, as the data analyzed consist of the characters' utterances in the short story Juḥā wa as-Sulṭān by Ahmad Bahjat. This approach aims to deeply understand the forms and functions of illocutionary speech acts within the context of literary communication. The data collection technique was carried out in two stages: reading and note-taking. The reading stage involved a comprehensive examination of the short story Juḥā wa as-Sulṭān to understand the context, plot, and speech situations among the characters. Subsequently, in the note-taking stage, each utterance containing illocutionary acts was selected and recorded according to John R. Searle's classification, namely representative, directive, expressive, commissive, and declarative. Data analysis employed Miles and Huberman's interactive model, which consists of three steps (Al-Humairah et al., 2020): data reduction, data display, and conclusion drawing. The primary data source consisted of the

utterances found in the short story, while the secondary data were obtained from books on pragmatic theory, scientific articles, and other relevant studies. Each datum was coded and analyzed based on the type and function of the speech act to achieve a comprehensive contextual understanding.

## RESULT AND DISCUSSION

### Research Finding

Based on the analysis of Ahmad Bahjat's short story Juḥā wa as-Sulṭān, twelve utterances containing illocutionary speech acts were identified in accordance with Searle's (1969) classification theory. The findings are presented in the following table:

| No. | Type | Findings |
|---|---|---|
| 1. | Representative | 3 |
| 2. | Directive | 3 |
| 3. | Expressive | 2 |
| 4. | Commissive | 2 |
| 5. | Declarative | 2 |

The table shows the types of illocutionary acts and their respective frequencies, namely three data of representative speech acts. Furthermore, three instances of directive speech acts were identified. Expressive speech acts also appeared in two data. Meanwhile, two data were found for commissive speech acts. As for declarative speech acts, two data were identified, which will be explained in the following discussion.

A. Representative Speech Acts

Representative or assertive speech acts are utterances that connect the speaker with the truth of the statement conveyed, such as assertions, sarcasm, boasting, complaints, and accusations (Safitri et al., 2021).

Data 1 :

قال جحا : قلبي يحدثني بأنك قاتلي

“Juha said: My heart tells me that you are the one who will kill me.”
(Bahjat, n.d.)

This utterance is a representative speech act because Juha expresses a belief he perceives as true that the Sultan will kill him. The illocutionary force of this statement is an act of declaring conviction or prediction. However, behind this statement lies a deeper meaning. Juha is subtly criticizing the Sultan’s absolute and terrifying power. Through his refined linguistic style, Juha performs a double illocution: on one hand, he appears to surrender to fate, but on the other hand, he emphasizes that the Sultan’s power poses a threat to the common people. Through this seemingly simple utterance, Juha communicates truth indirectly. This illustrates Juha’s pragmatic with using a statement of belief to critique power without openly opposing it.

Data 2 :

قال جحا : نحن الظالمون، وأنت سيف العدل الذي سلطه الله علينا

“Juha said: We are the wrongdoers, and you are the sword of justice that God has brought upon us.”
(Bahjat, n.d.)

In this example, Juha employs a representative speech act with evaluative illocutionary force. He appears to express a moral judgment about himself and the Sultan. It seems as if he admits his own wrongdoing while portraying the Sultan as God’s representative enforcing justice. Yet, the illocutionary force here is not mere confession but subtle criticism of a system of power that uses religious legitimacy to justify harsh treatment of the people. Juha skillfully uses the representative speech act as a medium for veiled

moral evaluation. Beneath the surface of praise lies a sharp critique of injustice. Such an illocution demonstrates Juha's linguistic intelligence in expressing political criticism safely and implicitly.

Data 3 :

قال جحا : ولدت في برج الجدي، ولكن هذا حدث منذ أربعين سنة

"Juha said: I was born under the zodiac sign of Capricorn, but that was forty years ago." (Bahjat, n.d.)

This utterance is a representative speech act that, on the surface, conveys factual information. However, its illocutionary force is actually indirect refusal. Juha uses humorous logic to reject the Sultan's belief in astrology. Through this statement, he performs an act of rejection disguised as an assertion. By saying that it happened forty years ago, Juha implicitly emphasizes that such astrological predictions are no longer relevant for determining one's destiny. Humor thus becomes a means to convey truth without offending the Sultan. Illocution in this utterance reflects Juha's pragmatic intelligence, he uses a representative act to correct the Sultan's reasoning while easing tension with light humor.

B. Directive Speech Acts

Directive speech acts are utterances aimed at getting the hearer to perform an action, such as ordering, questioning, advising, or recommending.

Data 1 :

قال السلطان : هل أنا عادل أم ظالم؟

"The Sultan said: Am I just or unjust?"

(Bahjat, n.d.)

This seemingly simple question, in its illocutionary sense, carries a much more complex act than a mere request for information. The illocutionary force here is an evaluative inquiry laden with power dynamics. Within the ruler–subject context, the question serves as a test for Juha whether he dares to tell the truth or chooses safety in agreement. This act functions as a directive with a threatening undertone, compelling Juha to respond in alignment with the Sultan's expectations. The Sultan is not genuinely seeking Juha's objective opinion but rather asserting dominance and testing his courage. Thus, the illocutionary force of this utterance is a veiled command that reinforces social hierarchy within a high-risk communicative setting.

Data 2 :

قال جحا : اسكتوا، عليكم اللعنة لقد هدأ السلطان، فلماذا تهيجونه؟

"Juha said: Be quiet, curse upon you all! The Sultan has calmed down; why are you making noise again?"

(Bahjat, n.d.

This utterance represents a directive speech act with imperative illocutionary force. Juha directly commands his donkeys to stop making noise. Literally, he is addressing animals, but at the illocutionary level, the utterance serves a broader purpose — controlling the communication situation before the Sultan to avoid chaos that might endanger himself. According to Searle's (1969) framework, this act regulates and stabilizes the situation while demonstrating Juha's self-control. By commanding his donkeys, Juha indirectly shows the Sultan his capacity to maintain order, portraying himself as wise and cautious. Beneath the humor lies a strategic illocutionary act that functions as a means of self-preservation and tension mitigation.

Data 3 :

قال جحا : أرجو أن يأمر السلطان بصرف ملابس داخلية وسراويل

"Juha said: I beg the Sultan to order that I be given undergarments and trousers as well." (Bahjat, n.d.)

Here, Juha performs a directive act in the form of a polite request. He uses linguistic politeness to conceal his actual intention his desire to receive additional clothing. This utterance constitutes an indirect directive, as Juha does not issue a direct command but frames his request politely. The illocutionary force, according to Searle, is a plea that simultaneously negotiates personal benefit without sounding demanding or rebellious. Through his polite phrasing, Juha demonstrates pragmatic intelligence in adapting his speech to his lower social position relative to the Sultan. Thus, this directive act functions not only as a request but also as a rhetorical strategy for maintaining dignity and safety before authority.

C. Expressive Speech Acts

Expressive speech acts express the speaker's feelings or attitudes toward a situation or someone's action, such as greetings, gratitude, regret, apology, or congratulations.

Data 1 :

قال جحا : الحمد لله، أنه لم يدخل في رأسي

"Juha said: Praise be to Allah that the arrow did not enter my head."
(Bahjat, n.d.)

This utterance occurs after Juha narrowly escapes death. Illocutionarily, it expresses gratitude and relief, praising Allah as an emotional response to survival. The act marks a sincere connection between language and emotion; Juha is not trying to influence others but articulating personal feeling. Beyond religious expression, it reveals Juha's piety and humility attributing his safety to divine will rather than his own wit. Narratively, this

utterance eases tension and shows that Juha's humor coexists with spiritual awareness. Thus, the illocution here is a genuine expression of gratitude and moral reflection after danger.

Data 2 :

قال جحا : إنّ السلطان معجب بي، والدليل أنه يعلقني على الحائط مثل صورة أعجبته

"Juha said: The Sultan must admire me; proof of it is that he hangs me on the wall like a painting he likes."

(Bahjat, n.d.)

Juha's utterance here exemplifies an expressive act infused with humor and irony. Literally, he refers to a perilous situation in which he is hung on the wall by the Sultan's order. Yet illocutionarily, it conveys sarcasm disguised as humor. He expresses emotion toward a tense event by inverting meaning turning tragedy into comedy. This is Juha's signature verbal strategy: responding to violence with wit. Searle's (1969) framework identifies the illocution as humorous emotional expression, reflecting both feeling and intellect. Humor here serves as an expressive and protective mechanism against punishment.

D. Commissive Speech Acts

Commissive speech acts require the speaker to commit to a future action, such as promising, cursing, refusing, threatening, or granting.

Data 1 :

قال جحا : سأقوم بتعليم واحد من حميري الخمسة كيف يقرأ، ولن يستغرق هذا غير عشرة أيام

"Juha said: I will teach one of my five donkeys to read, and it will take no more than ten days."

(Bahjat, n.d.)

Juha utters this statement while facing the Sultan's threat of execution. Illocutionarily, it is a promise, a commissive act in which the speaker commits to an impossible action: teaching a donkey to read. Beneath the absurdity, the utterance serves to delay punishment by proposing something seemingly rational but logically impossible. The force of Juha's speech lies not in the truth of the promise but in its communicative purpose diverting the Sultan's attention and buying time to think. The promise is thus strategic and manipulative, not genuine. Juha uses the linguistic form "I will" as persuasive negotiation. This commissive act demonstrates Juha's verbal cleverness in turning a promise into a tool of power negotiation, affirming that in dire circumstances, linguistic skill can surpass physical might.

Data 2 :

قال السلطان : إنني أعطيك الأمان

"The Sultan said: I grant you safety."

(Bahjat, n.d.)

Unlike Juha, the Sultan's commissive act here reflects a formal, power-based commitment. Illocutionarily, it is an explicit promise that binds him socially and politically not to harm Juha. Yet beneath this promise lies an ambivalent performative force, the statement not only conveys goodwill but also reinforces Juha's dependence on the Sultan's mercy. This shows that commissive acts do not always express sincerity; they can serve as political instruments of legitimacy through language.

E. Declarative Speech Acts

Declarative speech acts are utterances whose illocutionary force brings about a change in reality, aligning language with action. Examples include baptism, sentencing, declaring fire, or punishment.

Data 1 :

قال السلطان : لقد نجح جحا في امتحانه التحريري وأثبت أنه شجاع

“The Sultan said: Juha has passed his written test and proven himself courageous.”

(Bahjat, n.d.)

This utterance exemplifies a declarative act with strong performative force. By saying this, the Sultan not only expresses an opinion but establishes a change in Juha’s social status — from a prisoner to a proven man of courage. In this context, the Sultan’s words function as a verdictive speech act, producing a socially binding decision. The illocutionary force here is the enactment of a new status through language. Within a royal communication system, such declarations are final and authoritative. This demonstrates how language in the realm of power functions not merely to convey meaning but to create new social realities.

Data 2 :

قال السلطان : إنني آمر أن يعطى جحا جبة وقفطانا وعمامة بدل ما خلقته السهام

“The Sultan said: I command that Juha be given a robe, a caftan, and a turban to replace what the arrows destroyed.”

(Bahjat, n.d.)

This utterance represents an institutional and administrative form of declarative speech act. The phrase “I command” shows an illocutionary force with direct authority to change Juha’s material and social condition. The illocutionary act is both authoritative and performative. Through this command, the Sultan affirms his position as the source of

decision and social transformation. Hence, this declarative act demonstrates how language serves as an instrument of legitimacy and restoration of honor.

**Discussion**

The representative illocutionary acts are found in three utterances, where Juḥā expresses his beliefs, evaluations, and statements of fact. These utterances demonstrate how representative acts are used to state or describe something considered true by the speaker. The statements "My heart tells me that you will kill me" and "We are the wrongdoers, and you are the sword of justice" show Juḥā's use of declarative propositions to express convictions. This type of act corresponds to Searle's description of representative acts as those that commit the speaker to the truth of a proposition (Safitri et al., 2021).

Three utterances are categorized as directive illocutionary acts. These include commands, requests, and questions expressed either explicitly or implicitly. For instance, the Sultan's question "Am I just or unjust?" and Juḥā's command "Be quiet!" represent directive acts that attempt to make the hearer perform a certain action. The pattern found in the data reflects that directives in the story often take the form of interrogative or imperative sentences, aligning with Alfin Alfiansyah's (2021) claim that directives function to elicit responses or actions from others.

Expressive illocutionary acts appear in two data, representing the speaker's feelings and attitudes toward particular situations. The utterances such as "Praise be to Allah that the arrow did not enter my head" and "The Sultan must admire me; he hangs me on the wall like a painting he likes" illustrate emotional and evaluative expressions. The linguistic markers of expressive acts in these examples show the speaker's subjective stance, consistent with Saleh (2024), who states that expressive acts express the speaker's inner psychological state through evaluative language.

Two commissive illocutionary acts are identified in the story, characterized by verbs of promising and committing to future actions. Juḥā's statement "I will teach one of my five donkeys to read" and the Sultan's utterance "I grant you safety" represent the commissive type. These utterances exhibit explicit performative verbs that signal commitment to future acts. As

noted by Melani and Utomo (2022), commissive acts are marked by linguistic features such as the modal will or verbs of promising, which indicate the speaker's intention or obligation.

Finally, two utterances are classified as declarative illocutionary acts, both spoken by the Sultan. These declaratives, such as "Juḥā has passed his written test" and "I command that Juḥā be given a robe and turban," are performative statements that bring about changes in social or physical reality through the act of speaking itself. These findings correspond with Austin's (1962) view that declarative or performative utterances have the power to create new states of affairs by virtue of institutional authority. Overall, the findings confirm that illocutionary speech acts in Juḥā wa as-Sulṭān are not randomly distributed, but function strategically to construct humor, negotiate power, and convey implicit social criticism. Each type of illocutionary act contributes to the narrative dynamics: representative acts express belief and evaluation, directive acts regulate interaction and authority, expressive acts reveal emotional resilience, commissive acts enable negotiation and survival, and declarative acts institutionalize power through language. These findings affirm that speech acts in literary discourse operate not only at the linguistic level but also at the socio-political level, reinforcing the idea that language is an active agent in shaping meaning, authority, and resistance.

## CONCLUSION

This study aimed to describe the types of illocutionary speech acts found in Ahmad Bahjat's short story Juḥā wa as-Sulṭān. The analysis reveals that language in this work functions not merely as a medium of communication, but also as a space for negotiating meaning, power, and humanity. Five types of illocutionary acts proposed by Searle : representative, directive, expressive, commissive, and declarative are identified in the characters' utterances, each serving distinct yet complementary functions. Juḥā employs humor, irony, and pragmatic politeness as forms of verbal intelligence to criticize authority without provoking direct conflict, while the Sultan's utterances display the performative power of language that reinforces political authority and dominance. These findings indicate that humor in Arabic literature is not solely an element of entertainment, but a critical communicative strategy combining linguistic intelligence, social sensitivity, and moral awareness. Through the analysis of speech acts, this research contributes

significantly to the development of pragmatic studies, particularly in extending the application of illocutionary theory to literary discourse rich in cultural and political values. Moreover, this study enriches the field of modern Arabic literary linguistics by asserting that language, when used with pragmatic awareness, can serve as a polite, reflective, and liberating instrument of resistance. From the perspective of communication science, this study contributes to the development of pragmatic studies by demonstrating that illocutionary speech acts function as strategic communicative tools within unequal power relations. The findings show that humor and indirectness are not merely stylistic devices, but effective communicative strategies for managing risk, maintaining social harmony, and articulating criticism in constrained communicative environments. By situating speech act analysis within literary discourse, this research broadens the application of pragmatics beyond everyday conversation and media texts, positioning literary narratives as rich sites for examining communicative action, power negotiation, and meaning-making processes. Consequently, this study strengthens the interdisciplinary link between pragmatics, communication studies, and literary analysis.

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