

تصوير الحقيقة في رواية شفيرة دافنشي: تحليل براكماتي أسلوبى

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## The Portrayal of Truth in "The Da Vinci Code": A Pragmastylistic Analysis

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### Abstract

The present study aims at conducting a pragmastylistic analysis of the portrayal of truth in Dan Brown's *The Da Vinci Code*. In other words, the current study attempts to identify the pragmatic strategies utilized in depicting the notion of truth in the data under perusal and detect the prevailing ones so as to pinpoint the style that distinguishes the writer. Additionally, the study sheds light on the role of interaction between pragmatics and stylistics as two linguistic approaches that influence the interpretation of literary texts. In this regard, it is proposed that pragmatics and stylistics have much in common.

**Key words:** truth; pragmatics; stylistics; pragmastylistics; strategies, style

### الخلاصة

تهدف الدراسة الحالية أجراء تحليل براكماتي أسلوبى لتصوير الحقيقة في رواية "شيفرة دافنشي". بمعنى اخر تعتبر الدراسة الحالية محاولة لتمييز الاستراتيجيات البراكماتية المستخدمة في وصف مفهوم الحقيقة في بيانات الدراسة وكذلك كشف الاستراتيجيات السائدة من أجل تسليط الضوء على الأسلوب الكتابي الذي يميز الكاتب. بالإضافة الى هذا تسلط الدراسة الضوء على دور التفاعل بين البراكماتية من جهة والأسلوبية من جهة أخرى كمقاربتين لغويتين تأثران في تفسير الأعمال الأدبية. في هذا الصدد تقترح الدراسة بأن البراكماتية والأسلوبية يشتركان في الكثير من الأمور.

**الكلمات المفتاحية:** الحقيقة, براكماتية, أسلوبية, البراكماتية الأسلوبية, استراتيجيات, أسلوب

### 1. 1 Introduction

Hickey (1993: 575) states that stylistics has recently been moving towards pragmatics in pursuit of seeking explanations for aspects of language use that the former is incapable of accounting for. For Chapman (2013: 141), the different concepts and frameworks developed within pragmatics provide useful tools for analyzing literary texts. This is not surprising due to the fact that pragmatics is all about studying language in use, and creating and reading literary texts are important and interesting examples of language use. Hence, the increased interest in language use within linguistics has allowed for an emphasis in the linguistic analysis of literature not just on the formal properties of literary texts but on their contextual and intertextual properties.

Pragmatics, as an aspect of language in use, has to do with the way language users interact, communicate and interpret linguistic behaviour. Similarly, stylistics is concerned with the study of how close attention to language use can contribute to account for how texts are understood and evaluated. However, despite the apparent overlaps and commonalties of

interest between the two disciplines in question, there has been little work that brings them together or that explores the interface between them. Thus, this study attempts to bridge this gap in the literature through answering the following questions:

1. What are the pragmatic strategies employed in the conceptualization of truth in the data in question?
2. What are the most prevailing strategies that distinguish the writer and hence distinguish his style?

## 1.2 Methodology

The present study constitutes a try at revealing the pragmatic strategies used in Dan Brown's *'The Da Vinci Code'* so as to limelight the style that distinguishes the writer. It uses a quantitative method with descriptive data presentation. The analysis of the pragmatic strategies that portray the theme of truth is carried out according to Black's (2006) model of analysis.

## 1.3 Stylistics

Stylistics, as a branch of linguistics, deals with certain aspects of language variation. Hence, the object of study is style. Broadly speaking, stylistics is the study of style; of how language use varies according to varying circumstances. Hickey (1993: 573) states that style comprises linguistic features which do not directly or substantially affect the message, the meaning or the information conveyed. A speaker selects these features from a range of possible ways of conveying what he wishes to say, and this selection is referred to as stylistics which results in style. Style emerges when, intentionally or instinctively, users select one possibility and reject all the others as expressions of what they want to convey (ibid).

## 1.4 Pragmatics

According to Yule (1996:3), pragmatics is interested in the analysis of meaning as expressed via a speaker and understood via a listener. Thus, it can be said that pragmatic analyses are more concerned with what people convey through using certain utterances than with what the words in those utterances may mean in isolation. In pragmatics, Verschueren (1999: 11) mentions, meaning is not considered to be as stable as linguistic forms. On the contrary, it is dynamically created in the course of employing language.

Thus, pragmatics, as Crystal (2008: 379) notes, is the study of language from the perspective of users, especially of the choices they make, the constraints they face when utilizing language in social interaction, and the influences that their use of language exert on the other participants in an act of communication. More specifically, it can be seen as the study of what is communicated or what a speaker means apart from the linguistic meanings of the words uttered (Allot, 2010: 6).

## 1.5 Pragmastylistics

Hickey (1990: 9) asserts that recent treatments of stylistics have shifted from the study of the form of linguistic utterances to a wider interest in pragmatics or, as it is sometimes called, pragmastylistics. Such an approach is intended to provide a framework for explaining the relations between linguistic form and pragmatic interpretation, and how the style of communication differs as the speaker helps the hearer capture the thought behind an utterance, and the implicit interchanges with the explicit.

As the term implies, pragmastylistics is stylistics but with a pragmatic component added to it. In studying the stylistic potential of a language or in analyzing a specific text, pragmastylistics pays special attention to those features which a speaker may choose from a range of acceptable forms in the same language that would be semantically equivalent but might perform or achieve diverse objectives or do so in different ways. More specifically, the choices are seen as determined by the desired effects, by the communicative qualities aimed at and by the context or situation itself. Accordingly, utterances with the same, or virtually the

same, meaning may differ in their linguistic form and situational appropriateness, and these differences may have either stylistic or pragmatic explanations (Hickey, 1993: 578).

Since pragmatics is the study of language in use, it is understandable that stylistics has become increasingly interested in using the insights it offers (Black, 2006: 2). Thus, pragmatics can coincide with stylistics in that both are directly interested in speaker's choice from a range of grammatically acceptable linguistic forms, although the former looks primarily at choices as the means chosen to perform action while the latter studies choice with a particular interest in the consequences on the linguistic level and the effects exerted on the hearer (Hickey, 1993: 578). For Norgaard et al. (2010: 39), pragmastylistic approaches combine approaches from pragmatics and stylistics to answer questions about how (literary) language is used in context and how it contributes to the characterizations of the protagonists in a literary piece of art or how power structures are created and so on.

### 1.6 Literary Discourse

According to Van Dijk (1980: 5), the majority of literary studies, whether traditional or modern, concentrate on the analysis of the literary text rather than on the process of literary communication. Nevertheless, a pragmatic account of literature assumes that in literary communication the production of a literary text is a social action. Hence, MacMahon (2006: 234) mentions that the bulk of contemporary literary pragmatics tries to define literature as having an exceptional functional and communicative status. That is, it endeavours to restore the importance of context in literary linguistics, and the consideration of literary works as communicative acts.

Black (2006: 3) proposes that literary discourse differs from ordinary conversation and other written discourses due to the fact that any published work is subject to a process of careful composition and much revision. Moreover, the slips of the tongue, repetitions, elisions and opaque reference which mark the spoken language in fictional dialogues are rarely represented, except occasionally for humorous effect.

### 1.7 Context

Pragmastylistics, as Black (ibid.) mentions, involves the study of all conditions, whether linguistic or extra linguistic, which allow the rules and potential of a language to combine with the specific elements of the context to produce a text capable of causing specific internal changes in the hearer's state of mind or knowledge. In this regard, Mey (1999: 36) has previously observed that in order to comprehend an utterance, one needs to know the circumstances surrounding its being uttered since utterances in isolation do not make sense or make the wrong one.

According to Norgaard et al. (2010: 39), a major focus of the pragmastylistic approach is the focus on context and on the effects of interactional strategies used in context. Besides, pragmastylistics emphasizes a complete holistic approach to conversational interaction and embraces the intricate interplay between norms and deviations as well as forms and meanings. Grounded on the assumption that norms and conventions from natural language usage are built upon in literary conversation, such pragmastylistics findings have something to say regarding the linguistic realizations of politeness strategies. This also holds true for the realizations of speech acts or discourse markers in literary texts.

### 1.8 Data Description

*The 'Da Vinci Code'* is a novel written by Dan Brown. It tells the story of Robert Langdon, a Harvard professor, and a French cryptologist named Sophie Neveu while they investigate a crime in Paris Louvre Museum. They are both astonished to notice peculiar riddles leading them to a trail of clues veiled in the works of Leonardo da Vinci, apparently left by the museum's guardian Sauniere short time prior to his death. Their ride to expose the closely kept

secret held by Sauniere reveals a conflict between the Priory of Sion and Opus Dei over the probability of Jesus having been married to Mary Magdalene. It is proposed that the novel searches the theory that the Merovingian kings of France were descended from the bloodline of Jesus Christ and Mary Magdalene. The book has markedly provoked a popular interest in speculation concerning the Holy Grail legend and Magdalene's role in the history of Christianity (Web Source 1).

## 2. Model of Analysis

Black (2006) searches to demonstrate the effectiveness of a pragmatically- oriented approach to the language of literary texts. She tries to show how pragmatic theories can resolve various puzzling aspects of literary discourse at two levels: character-character level and narrator-reader level. Thus, the present study utilizes Black's (2006) model for the purpose of analyzing the data under scrutiny. The components of the model are briefly explained below:

### 2.1 Speech Acts

Black (2006: 20) suggests that various types of speech acts including representatives, expressives, directives, commissives and declarations are employed in literary texts. These acts, which are forms of doing things with words, can be exploited as strategies to achieve various functions in literary works. They may be direct (when there is a direct correlation between the grammatical form of an utterance and its illocutionary force) or indirect (when the mapping between form and function is not straightforward as in "Why don't you confirm the flight?" which is intended to make an order).(For more information see Black 2006: 17-21).

### 2.2 Maxims Non-observance and Conversational Implicature

Grice (1989: 26-28) proposes four maxims elucidating how the co-operative principle of conversation functions. These maxims which language users should abide by are quality, quantity, relevance, and manner. When an interlocutor intentionally and bluntly infringes a maxim, a conversational implicature can be generated. Here, the maxim in question is exploited as a strategy by the speaker to imply more than what he states openly.

According to Black (2006: 27), the Gricean maxims could be expected to have some relevance for the processing of literary discourse, particularly on the innermost level of character-to-character interactions. Additionally, it may be applicable to the processing of the whole text, in the interaction between narrators and readers, and the relation between narrator and characters. (For more information, see Black, 2006: 27-8).

### 2.3 Politeness Strategies

According to Black (2006: 72), the relevance of politeness theories to dialogue between characters in fiction is clear. Hence, politeness strategies have a role to play in the interpretation of literary texts. (For more information, see Black, 2006: 74).

In line with Black (2006), Culpeper (1998: 83) believes that politeness is very useful in the study of literature in general and drama in particular. This is due to the fact that it has to do with strategic manipulation of language, expediting conversational goals via saying what is socially probable. A framework that brings together face and sociological variables and relates them to motivated linguistic strategies will be proper as it helps people understand (1) how characters position themselves relative to other characters, (2) how they manipulate others in pursuit of their own goals and (3) how the plot is pushed forward.

### 2.4 Impoliteness Strategies

For Culpeper (2011: 23), impoliteness requires a mental attitude held by a participant and comprised of negative evaluation beliefs about certain behaviours in certain social contexts. Thus, impoliteness can be defined as a negative attitude towards specific behaviours occurring in specific contexts. Culpeper's (1996: 355-7) proposes the following impoliteness strategies:

1. **Bold on record impoliteness** occurs when the face-threatening act is performed in a direct, clear, unambiguous and concise way in circumstances where face is not relevant or minimized.
2. **Positive impoliteness** signifies the use of strategies designed to damage the addressee's positive face wants.
3. **Negative impoliteness** refers to the use of strategies designed to damage the addressee's negative face wants
4. **Sarcasm or mock impoliteness** where the face-threatening act is performed with the use of politeness strategies that are obviously insincere and thus remain surface realization.

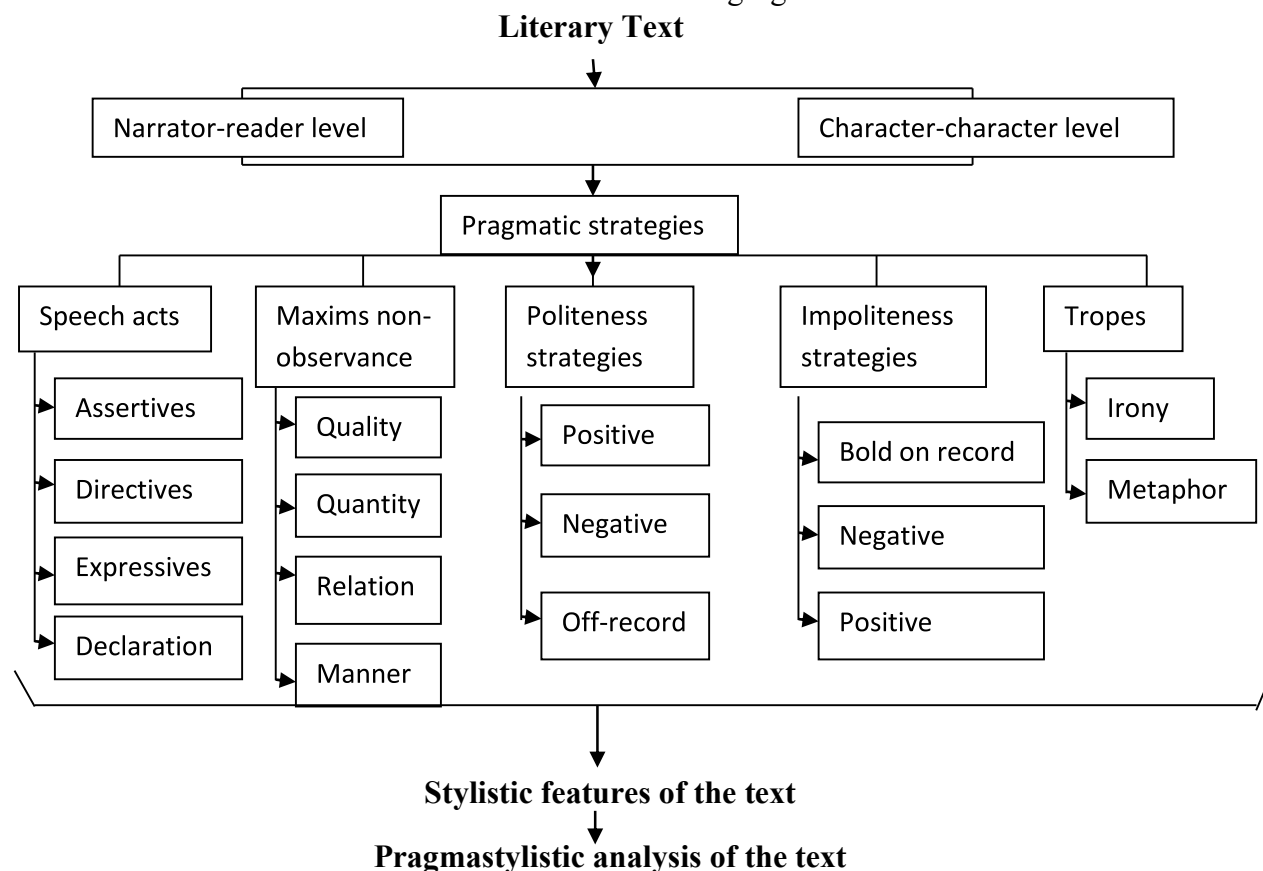
## 2.5 Tropes

Following McQuarrie and Mick (1996: 426), pragma-rhetorical strategies involve an implication on the part of the speakers/ writers in addition to what is literally conveyed. These include:

- **Metaphor:** According to Quinn (2006: 257), metaphor is defined as a strategy through which something is described in terms of something else so as to bestow to the former a feature connected with the latter, as in *Life is but a dream*. Here, the idea of a momentary delusion normally connected with dreams transfers to life.

- **Irony:** This strategy is employed to show that there is a discrepancy between what appears to be the case and the real state of affairs. For instance, utterances such as *Aren't you clever!* or *What lovely weather!* are not to be taken literally. Directed at another person, irony is often sarcastic functioning as an oblique polite form of criticism (Wales, 2011: 240).

After presenting a brief discussion of the components of the model, what remains now is a schematization of this model in the form of the following figure:



**Figure (1): Model of Analysis (After Black (2006) with some Modifications)**

### 3. Data and Analysis

The extracts below are representative examples for the analysis of the theme of truth in the novel under study:

#### Extract No. 1

Sophie scrutinized Langdon in the back of the taxi. He's joking. "The Holy Grail?"

Langdon nodded, his expression serious. "Holy Grail is the literal meaning of Sangreal. The phrase derives from the French Sangraal, which evolved to Sangreal, and was eventually split into two words, San Greal."

Holy Grail. Sophie was surprised she had not spotted the linguistic ties immediately. Even so, Langdon's claim still made no sense to her. "I thought the Holy Grail was a cup. You just told me the Sangreal is a collection of documents that reveal some dark secret."

"Yes, but the Sangreal documents are only half of the Holy Grail treasure. They are buried with the Grail itself.... and reveal its true meaning. The documents gave the Knights Templar so much power because the pages revealed the true nature of the Grail."

The true nature of the Grail? Sophie felt even more lost now. The Holy Grail, she thought, was the cup that Jesus drank from at the Last Supper and with which Joseph of Arimathea later caught His blood at the crucifixion. "The Holy Grail is the Cup of Christ," she said. "How much simpler could it be?"

"Sophie," Langdon whispered, leaning toward her now, "according to the Priory of Sion, the Holy Grail is not a cup at all. They claim the Grail legend\_ that of a chalice\_ is actually an ingeniously conceived allegory. That is, that the Grail story uses the chalice as a metaphor for something else, something far more powerful." He paused. "Something that fits perfectly with everything your grandfather has been trying to tell us tonight, including all his symbolic references to the sacred feminine." (Chapter 38)

#### 1. Speech Acts

When Robert and Sophie investigate the murder of the curator of the Louvre museum in Paris, they find themselves confounded by puzzles and numerous clues imbedded in the works of Leonardo Da Vinci. The more they attempt to solve these riddles, the more they become involved in the pursuit of one of mankind's greatest secrets. Robert starts telling Sophie about the Priory of Sion who are the guardians of the Holy Grail.

Here, she produces a directive speech act of inquiring about the nature of the Holy Grail, *The Holy Grail?* As a response to the previous question, Robert issues an assertive speech act of explanation. He elucidates what is meant by the Holy Grail and shows how it is etymologically descended from the French phrase "*Sangraal*" that eventually developed to "*Sangreal*" and later the latter is divided into two words "*San Greal*".

Then, Sophie produces a statement "*I thought the Holy Grail was a cup*"; she believes that the Holy Grail is the cup that Jesus drank from at the Last Supper and she feels astonished after being informed that the Grail represents a group of documents revealing a certain secret. Robert uses an expressive speech act of indirect disagreement saying that the documents constitute merely part of the Holy Grail treasure which are buried with the Cup of Christ itself "*Yes, but the Sangreal documents are only half of the Holy Grail treasure*". A speech act of insistence is issued by Sophie when she insists on repeating the idea that the Holy Grail refers to the Cup of Christ rather than being a group of secret documents. Finally, Robert asserts that according to that secret religious society, the Holy Grail is not a cup and that this is utilized as a metaphor for something else.

#### 2. Maxims Non-observance and Conversational Implicature

At the character-character level, Robert violates the maxim of quality as he resorts to using a token agreement since he desires to appear to agree with Sophie's belief that the Holy Grail refers to the Cup of Christ. In this context, the implicature is that Robert disagrees with what Sophie thinks. A violation of the maxim of manner is apparent in Langdon's use of vague expressions discussing the origin of the phrase "*Holy Grail*". He may intend this sort of expressions to encourage the hearer to realize that her grandfather is right when he asks her to find Robert to help her understand the value of the Priory of Sion keystone.

### 3. Politeness Strategies

As for politeness and at the character-character level, Robert employs two strategies of positive politeness. First, he tries to avoid disagreement with the hearer by pretending to agree with her via responding to her utterance with "*Yes, but...*" instead of using a blatant "*No*". Then, he resorts to the strategy of showing familiarity with the hearer by using her first name in order to minimize the face threatening act of disagreement. Both strategies serve to enhance the hearer's positive face.

### 4. Tropes

It can be observed that Robert resorts to a metaphor when he says *The Grail story uses the chalice as a metaphor for something else, something far more powerful*. Here, both the Grail and chalice represent Mary Magdalene. The chalice resembles the shape of a woman's womb which is associated with feminineness, womanhood and fertility. So, the chalice that holds the blood of Christ stands for Mary Magdalene because she carries Jesus's Royal bloodline. However, it is assumed that the Church tries to cancel that in pursuit of getting more power and dominance.

### Extract No. 2

Leigh, Langdon said, "the argument is paradoxical. Why would members of the Catholic clergy murder Priory members in an effort to find and destroy documents they believe are false testimony anyway?"

Teabing Chuckled. "The ivory towers of Harvard have made you soft, Robert. Yes, the clergy in Rome are blessed with potent faith, and because of this, their beliefs can weather any storm, including documents that contradict everything they hold dear. But what about the rest of the world? What about those who are not blessed with absolute certainty? What about those who look at the cruelty in the world and say, where is God today? Those who look at the Church scandals and ask, who are these men who claim to speak the truth about Christ and yet lie to cover up the sexual abuse of children by their own priests?" Teabing paused. "What happens to those people, Robert, if persuasive scientific evidence comes out that the Church's version of the Christ story is inaccurate, and that the greatest story ever told is, in fact, the greatest story ever told?"

Langdon did not respond.

"I'll tell you what happens if the documents get out," Teabing said. "The Vatican faces a crisis of faith unprecedented in its two-millennia history."

After a long salience, Sophie said, "But if it is the Church who is responsible for this attack, why would they act now? After all these years? The Priory keep the documents hidden. They pose no immediate threat to the Church."

"Miss ", Teabing said, "the Church and the Priory have had a tacit understanding for years. That is, the Church does not attack the Priory, and the Priory keeps the Sangreal documents hidden." He paused. "However, part of the Priory history has always included a plan to unveil the secret. With the arrival of a specific date in history, the brotherhood plans to break the silence and carry out its ultimate triumph by unveiling the Sangreal documents to the world and shouting the true story of Jesus Christ from the mountaintops." (Chapter 62).

## 1. Speech acts

After Robert and Sophie manage to get the Priory's keystone, that is the key to all of the secrets the Priory keeps about the place of the Holy Grail, they go to the house of Sir Leigh Teabing to help them open it. Teabing informs them that the Holy Grail is not a cup but it refers to Mary Magdalene's remains discussing the possibility of Jesus having been married to her. He also speculates that the Priory's Grand Master and the other three guardians of the keystone have been assassinated by the church due to its fear that the Priory was about to reveal that secrete.

As for the speech acts employed, Robert first performs a directive speech act of question inquiring about the reasons that make the Catholic priests assassinate Priory members in order to destroy documents that they believe to be false, "*Why would members of the Catholic clergy murder Priory members in an effort to find and destroy documents they believe are false testimony anyway?*". Teabing is instigated to produce an expressive speech act of indirect disagreement saying that although it is true that the Catholic priests will not be influenced by the revelation of the secrete of the Holy Grail but what makes them carry out such massive murders is that this secret has the effect of challenging the faith of billions of people who have taken a distorted view of Christianity as the gospel truth, "*Yes, the clergy in Rome are blessed with potent faith, and because of this, their beliefs can weather any storm, including documents that contradict everything they hold dear*".

A directive speech of inquiring followed by a speech act of informing are employed by Teabing, "*What happens to those people, Robert, if persuasive scientific evidence comes out that the Church's version of the Christ story is inaccurate, and that the greatest story ever told is, in fact, the greatest story ever told.....*", "*I'll tell you what happens if the documents get out, Teabing said. The Vatican faces a crisis of faith unprecedented in its two-millennia history*". Teabing informs Robert and Sophie that in case these documents are revealed, the Catholic Church will face a faith crisis. Here, Teabing tries to make the point that the Church suppresses the truth about Mary Magdalene and Jesus bloodline for two millennia because they fear the power of the sacred feminine. Additionally, this is done in order to maintain more power of the Church and the men who ran it.

Then, Sophie inquires about the reasons that instigate the Church to take such immediate action against the Priory members as long as they keep the documents buried "*But if it is the Church who is responsible for this attack, why would they act now? After all these years? The Priory keep the documents hidden. They pose no immediate threat to the Church?*" In response to this inquiry, Teabing issues a response explaining that the Priory of Sion intends to reveal the secrete about Jesus and Mary Magdalene publically at a certain time the reason that makes the Church attacks and murders the Priory members "*However, part of the Priory history has always included a plan to unveil the secret. With the arrival of a specific date in history, the brotherhood plans to break the silence and carry out its ultimate triumph by unveiling the Sangreal documents to the world and shouting the true story of Jesus Christ from the mountaintops*".

## 2. Maxims Non-observance and Conversational Implicature

At narrator-reader level, a violation of the maxim of quality is intentionally employed in the narrator's description "*Langdon felt his breath catch at the thought*" to generate an implicature which has to be inferred by the reader. The narrator proposes to implicate that Robert feels afraid of the idea that the Priory of Sion intends to unveil the secret of the Holy Grail



Violation of quality and manner maxims is carried out at character-character level. This occurs when Teabing uses a series of rhetorical questions, which are not, in fact, genuine questions since their answers are already known "*But what about the rest of the world? What about those who are not blessed with absolute certainty? What about those who look at the cruelty in the world and say, where is God today? Those who look at the Church scandals and ask, who are these men who claim to speak the truth about Christ and yet lie to cover up the?*" The implicature is that revealing that secret challenges the faith of those who have entrusted their very spiritual being upon commonly held convictions.

### 3. Politeness Strategies

As regards this extract, politeness strategies are employed at character-character level. Teabing uses two positive politeness strategies. First, he attempts to avoid disagreement with Robert by twisting his utterance with "*Yes...., but*". Then, he and Robert both use each other's first name when talking which indicates familiarity and friendship contrary to Sophie whom Teabing addresses using the negative politeness strategy (show respect). He calls her "Miss Neveu" since that was the first time they met.

### 4. Impoliteness Strategies

At character-character level, a bold-on record face-threatening act of criticism is employed as an impoliteness strategy in "*The ivory towers of Harvard have made you soft, Robert*".

### Extract No.3

"He failed the Grail. He failed the Priory. And he failed the memory of all the generations that had worked to make that moment possible."

"You?" Sophie declared, glancing up now, her green eyes boring into him with rage and realization. "You are responsible for my grandfather's murder?"

Teabing scoffed. "Your grandfather and his senechaux were traitors to the Grail."

Sophie felt a fury rising from deep within. He's lying!

Teabing's voice was relentless. "You grandfather sold out to the Church. It is obvious they pressured him to keep the truth quiet."

Sophie shook her head. "The Church had no influence on my grandfather!"

Teabing laughed coldly. "My dear, the Church has two thousand years of experience pressuring those who threaten to unveil its lies. Since the days of Constantine, the Church has successfully hidden the truth about Mary Magdalene and Jesus. We should not be surprised that now, once again, they have found a way to keep the world in the dark. The Church may no longer employ crusaders to slaughter non-believers, but their influence is no less persuasive. No less insidious." He paused, as if to punctuate his next point. "Miss Neveu, for some time now your grandfather has wanted to tell you the truth about your family."

Sophie was stunned. "How could you know that?"

"My methods are immaterial. The important thing for you to grasp right now is this." He took a deep breath. "The deaths of your mother, father, grandmother, and brother were not accidental." (Chapter 99).

### 1. Speech acts

When Robert and Sophie find out that the Knight they are looking for is Sir Isaac Newton, they have to go to Westminster Abby where the latter is buried. There, they discover that Teabing himself is the Teacher. In this context, Teabing produces an assertive speech act of blame. He blames Jacques Saunier for eschewing his duty by deciding not to release the secret of the Priory of Sion "*He failed the Grail. He failed the Priory. And he failed the memory of*

*all the generations that had worked to make that moment possible*". This utterance also implies that Teabing wants the secret to be publicly known and it refers to the possibility that he is involved in the massive murder of the Priory members.

Sophie issues an indirect speech act of accusation put in the form of a question. She indirectly accuses Teabing of assassinating her grandfather "*You are responsible for my grandfather's murder?*" As a reply to Sophie's accusation, Teabing performs a speech act of criticism. He criticizes Sophie's grandfather and his senechaux for not revealing the truth about the Holy Grail characterizing them as being traitors "*Your grandfather and his senechaux were traitors to the Grail*".

This is followed by a speech act of accusation wherein Teabing directly accuses Jacques Sauniere of giving up his Priory beliefs due to the pressure of the Church. Here, Teabing indirectly justifies committing the murder of Priory members "*You grandfather sold out to the Church. It is obvious they pressured him to keep the truth quiet*". Then, Sophie issues an assertive speech act of denial. She denies the proposition that her grandfather decides to keep the truth about the Holy Grail hidden in consequence of the pressure of the Church upon him "*The Church had no influence on my grandfather!*". Teabing responds to Sophie's denial with an assertion. He asserts that the Church threatens to kill Jacques Sauniere if the secret is revealed because it always persists to conceal the truth about Mary Magdalene and Jesus "*My dear, the Church has two thousand years of experience pressuring those who threaten to unveil its lies. Since the days of Constantine, the Church has successfully hidden the truth about Mary Magdalene and Jesus*".

Another assertive speech act is made by Teabing who asserts that Sophie's grandfather has been trying to reach for her to tell her the truth about her family "*Miss Neveu, for some time now your grandfather has wanted to tell you the truth about your family*". Sophie feels surprised to hear the assertion made by Teabing which implicates that it is right. Thus, she issues a directive speech act of question inquiring how he gets that piece of information "*How could you know that?*" Finally, Teabing produces a speech act of assertion. He asserts that Sophie's mother, father, grandmother and brother are murdered by the Church. They have not died in a car accident "*The deaths of your mother, father, grandmother, and brother were not accidental*".

## 2. Maxims Non-observance and Conversational Implicature

A violation of the quality maxim at narrator-reader level occurs in the narrator's comment regarding the inner state of Sophie "*Sophie felt a fury rising from deep within. He's lying!*" Hence, the generated implicature is that Sophie believes that her grandfather does not betray the Priory.

At character-character level, Teabing violates the maxim of quality since he says that for which he lacks the proof. First, he suspects that the Church threatens to kill the Priory members in case the secret of the Grail is revealed. Then, he speculates that it is also responsible for the death of Sophie's family. He implicates that the Church goes so far to conceal the truth about Mary Magdalene and Jesus in order to keep its own distorted version of Christianity.

## 3. Politeness Strategies

Teabing makes use of a positive politeness strategy. He tries to include the speaker and the hearer in the activity via employing inclusive we "*We should not be surprised that now*".

## 4. Impoliteness Strategies

At character-character level, Teabing resorts to bold-on record impoliteness strategies by issuing criticism and accusation.

## 5. Tropes

It can be seen that this extract includes an irony which is utilized by Teabing: "*Tell you the truth about your family*". This utterance echoes Jacques Sauniere's words wherein he tries to

pass on the secret of the Holy Grail to Sophie before his assassination by a monk named Silas who is working on the behalf of Teabing. However, he manages to leave her a cryptic message on the floor at the crime scene. Irony also occurs when Teabing refers to Sophie as *"My dear, the Church has two thousand years of experience pressuring those who threaten to unveil its lies"*. Such an address form conveys in-group membership and familiarity but it is used ironically here. This is based on the idea that Teabing is responsible for murdering Sophie's grandfather. He also forces her and Langdon to solve the code on the Priory keystone under the threat of gun.

#### Extract No. 4

"And the Priory? What happens now?"

"The wheels are already in motion, Mr. Langdon. The brotherhood has endured for centuries, and will endure this. There are always those waiting to move up and rebuild."

All evening Langdon has suspected that Sophie's grandmother was closely tied to the operations of the Priory. After all, the Priory had always had women members. Four Grand Masters had been women. The senechaux were traditionally men- the guardians- and yet women held far more honorable status within the Priory and could ascend to the highest post from virtually any rank.

Langdon thought of Leigh Teabing and Westminster Abby. It seemed a lifetime ago. "Was the Church pressuring your husband not to release the Sangreal documents at the End of Days?"

"Heavens no. The End of Days is a legend of paranoid minds. There is nothing in the Priory doctrine that identifies a date at which the Grail should be unveiled. In fact, the Priory has always maintained that the Grail should never be unveiled."

"It is the mystery and wonderment that serve our souls not the Grail itself. The beauty of the Grail lies in her ethereal nature." Marie Chauvel gazed up at Rosslyn now. "For some, the Grail is a chalice that will bring them everlasting life. For others, it is the quest for lost documents and secret history. And for most, I suspect the Holy Grail is simply a grand idea.... a glorious unattainable treasure that somehow, even in today's world of Chaos, inspires us."

"But if the Sangreal documents remain hidden, the story of Mary Magdalene will be lost forever," Langdon said.

"Will it? Look around you. Her story is being told in art, music, and books. More so every day. The pendulum is swinging. We are starting to sense the dangers of our history... and of our destructive paths. We are beginning to sense the need to restore the sacred feminine." She paused. "You mentioned you are writing a manuscript about the symbols of the sacred feminine, are you not?"

"I am."

She smiled. "Finish it, Mr. Langdon. Sing her song. The world needs modern troubadours."

Langdon fell silent, feeling the weight of her message upon him. Across the open spaces, a new moon was rising above the tree line.

Turning his eyes toward Rosslyn, Langdon felt a boyish craving to know her secrets. Don't ask, he told himself. This is not the moment. (Chapter 105)

#### 1. Speech acts

The papyrus inside the Priory's keystone leads Sophie and Robert to Rosslyn Chapel in Scotland where she met her brother whom she thinks being killed in a car accident with their parents. Moreover, Marie Chauvel, guardian of Rosslyn Chapel, turns out to be Sophie's grandmother and Jacques Saunière's widow. In this extract, Langdon tries to know whether the Holy Grail lies beneath Rosslyn Chapel. Hence, he asks Marie Chauvel. Langdon first produces a directive a speech act of question inquiring about the possible consequences of the

deaths of the Grand Master and the three guardians of the Grail on the Priory of Soin "*And the Priory? What happens now?*"

As a response, Marie issues an assertive speech act of prediction. She predicts that the Priory will survive in the future. She has evidence in support of this prediction; the Priory has survived for centuries due to its member's willingness and devotion to protect the Grail. This indicates that Marie has been granted an important status within the Priory. She is the late Grand Master's widow, after all "*The brotherhood has endured for centuries, and will endure this. There are always those waiting to move up and rebuild*".

Langdon recalls Teabing's accusation of the Church as being responsible for the massive murder of the Priory members. Hence, he produces another directive speech act of inquiring "*Was the Church pressuring your husband not to release the Sangreal documents at the End of Days?*" Marie issues an assertive speech act of denial. She denies the proposition that her husband has not revealed the truth regarding the Grail in consequence of the Church influence upon him. She asserts that according to the Priory the Grail should not be exposed forever. Additionally, Marie feels surprised and she implicitly blames those whom she calls paranoid minds for fabricating the issue of the End of Days "*Heavens no..... There is nothing in the Priory doctrine that identifies a date at which the Grail should be unveiled*". In order to strengthen the previous speech act, Marie performs a series of statements. She states that what is fascinating about the Grail is its mysterious spirituality. The mystery surrounding the Grail assists it to be whatever believers think of it ranging from a chalice to an unattainable treasure inspiring believers in a chaotic world. "*For some, the Grail is a chalice that will bring them everlasting life. For others, it is the quest for lost documents and secret history. And for most, I suspect the Holy Grail is simply a grand idea.... a glorious unattainable treasure that somehow, even in today's world of Chaos, inspires us*".

Langdon issues an expressive speech act of disagreement. He employs a hedged disagreement to Marie's claim that the Grail should never be exposed providing reasons "*But if the Sangreal documents remain hidden, the story of Mary Magdalene will be lost forever, Langdon said*". Marie responds with an assertion using a positive rhetorical question (Will it?) which has the illocutionary force of a negative assertion "*Will it? Look around you. Her story is being told in art, music, and books. More so every day*". Finally, Marie requests Langdon to accomplish that manuscript. Then she issues a speech act of justification; she tries to justify the request she makes by saying that the world requires modern writers with the ability to sing "*Finish it, Mr. Langdon. Sing her song. The world needs modern troubadours*".

## 2. Maxims Non-observance and Conversational Implicature

A violation of the quality maxim occurs in the narrator's comment concerning the inner state of Langdon's mind "*Turning his eyes toward Rosslyn, Langdon felt a boyish craving to know her secrets. Don't ask, he told himself. This is not the moment*". Here, the narrator intends to implicate that Langdon is committed to find the truth regarding the Holy Grail.

At character-to-character level, when she discusses the nature of the Grail, Marie deliberately violates the maxim of manner (be brief). She wishes to convey that she cannot explicitly answer that question and wants the hearer to figure it out by himself.

## 3. Politeness Strategies

As for politeness, it appears at character-to-character level. Marie utilizes two positive politeness strategies. First, she tries to intensify interest in the hearer via resorting to a tag question "*are you not?*" Closely related to that is the technique of exaggeration whose function is to increase interest in the conversation "*In fact, the Priory has **always** maintained that the Grail should **never** be unveiled*". Another positive politeness strategy occurs when she includes

the hearer in the activity through employing inclusive *we* "*We are starting to sense the dangers of our history*".

Moreover, a panorama of negative politeness strategies is utilized in the extract above. First, Marie attempts to give difference to the addressee via using a title in order to redress the face-threatening act "*Finish it, Mr. Langdon*". Besides, she employs a hedged disagreement.

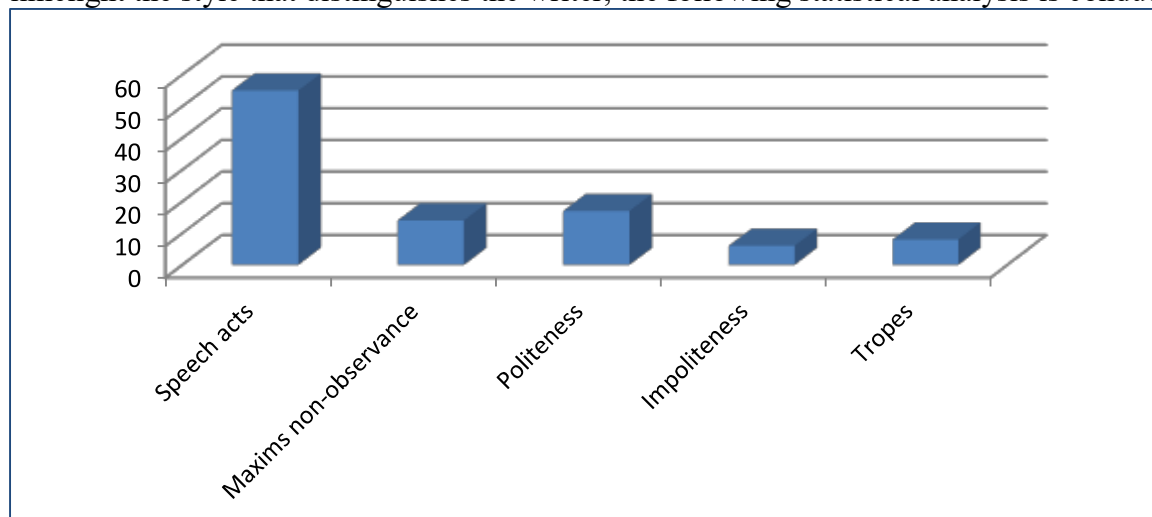
#### 4. Tropes

It can be observed that an irony is employed by Langdon "*release the Sangreal documents at the End of Days*". This utterance echoes Teabing's words when he met Langdon and Sophie at Westminster Abby accusing Jacques Sauniere of eschewing responsibility of releasing the secret of the Holy Grail.

Besides, the trope of metaphor is resorted to by Marie more than once, as in "*The wheels are already in motion*" and "*The pendulum is swinging*".

#### 4. Statistical Analysis

In order to come up with the stylistic features that dominate in the selected extracts and hence limelight the style that distinguishes the writer, the following statistical analysis is conducted:



**Figure (2): The Percentage of the Strategies Employed**

The figure above clears up the percentages of the strategies employed. It shows that the strategy of speech acts scores the highest percentage (55%); politeness comes next with the percentage of (17%); then come the strategies of maxim non-observance and tropes with the percentages of (14% and 8%) respectively. As regards the strategy of impoliteness, it scores the lowest percentage of all (6%).

As for speech acts, the category of assertives (including the speech acts of explain, state, insist, assert, inform, justify, deny, and predict) scores the highest percentage (35%); directives (request and inquire) come next with the percentage (12%) and expressives (blame, accuse, and criticize) score (7%). Commissives and declarations score no percentage at all. With reference to maxim non-observance, quality violation scores (66%), while manner violation scores (44%); the other two maxims score no percentage of violation in the selected extracts. Positive politeness scores (81%), while negative politeness scores (19%).

#### 5. Conclusions

The relationship between pragmatics and stylistics has led to the birth of pragmastylistics which seeks explanations for some aspects of language that cannot be solved by pragmatics

or stylistics alone, but through their collaboration together. Thus, pragmastylistics applies pragmatic theories to the analysis of literary texts and their interpretation.

The qualitative analysis shows that Dan Brown's literary style in *'The Da Vinci Code'* is characterized by the use of a spectrum of pragmatic strategies utilized to portray the theme of truth. For instance, speech acts are employed to achieve certain perlocutionary effects whether at narrator-reader level or character-character level; the Gricean maxims are flouted to generate implicatures that raise inferences on the part of the readers and, thus, lead to various interpretations; politeness strategies are exploited to show respect, while impoliteness strategies, which are rarely resorted to, show the reverse. Tropes are also made use of to add effectiveness to the text. Besides, *'The De Vinci Code'* has proved to be a rich sources of instances illuminating the elusive truth, misconception and the mystery surrounding the Holy Grail.

The results of the statistical analysis reveal that speech acts is the most widely exploited strategy particularly at character-character level wherein they are purposefully employed to achieve perlocutionary aims. The category of assertives scores the highest percentage what indicates that literary works are made with the intention of making assertions that state what the speaker believes to be the case or not. The expressive speech acts of blaming, criticizing and accusing are issued indirectly rather than directly for reasons of politeness. Maxim non-observance, particularly quality and manner violation, is also frequent for the purposes of hiding meanings and raising ambiguity. Quantity violation is absent in the selected extracts because it is not easy for anyone except the writer to judge the appropriate and required amount of information in a literary work. Thus, we have to take it on trust that the narrator has judged appropriately and given us all that is required. The other strategies including tropes and politeness as well as its reverse (impoliteness) are employed by the writer on character-character level to respectively make the text effective, maintain positive/ negative face, and offend or threaten face.

Accordingly, out of the employed strategies, the most prevailing ones are assertive speech acts, positive politeness, and quality violation. The frequencies of use of these strategies lead us to the conclusion that what distinguishes the style of the writer is the preference of using these strategies out of others.

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