Unveiling Speech Acts: An Analysis of Digital Conversations in Sharum Ki Sketchbook

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Abstract

Critical study of illocutionary speech acts, as characterized by Searle (1969) typologically among his five prototypes (expressive, directives, commissive, representatives, and declarations) provides a formidable structure that can be used to study the linguistic processes involved by means of digitally mediated narrative sites like Sharum Ki Sketchbook. The proposed research aims to fill an important gap in sociolinguistic scholarship and examine the pragmatics of language in virtual, narrative-based spaces. Digital storytelling platforms have taken over the central position in the social interaction, cultural narratives, and identity construction, but their linguistic dynamics are relatively under-explored. This project will show how the speech acts create meaning, power negotiations, and relationship definitions by categorizing conversations in Sharum Ki Sketchbook using the typology of Searle. Identifying the dominant illocutionary type and its pragmatic effect explains how language can influence the social process in the setting where the conventional face-to-face signals are not available. In addition, the examination of how these performances express relations of character, authority, and interactional roles contributes to the comprehension of the relationship between linguistic options and social structures in virtual environments, and, therefore, promotes the study of digital communication.

Key Terms: Illocutionary Speech Acts, Searle's Speech Act Theory, Digital Storytelling, Pragmatic Functions, Social Interactions, Identity Construction.

INTRODUCTION

The study of illocutionary speech acts, as framed by Searle's (1969) five categories (expressives, directives, commissives, representatives, and declarations), provides a robust framework for analyzing the linguistic mechanisms that underpin digital storytelling environments like *Sharum Ki Sketchbook*. The study fills a gap in the in sociolinguistics and explores the mechanism of pragmatic language functioning in virtual and story-based environments. Due to its increasing cultural relevance, digital storytelling platforms have become central in determining the social dynamics, cultural discourse, and identity building. However, their language dynamics have not

been adequately discussed.

The current analysis reveals how speech acts create meaning, power, and relationships by using the conversational-act model developed by Searle (1969) to conversations in the Sharum Ki Sketchbook. The identification of the prevailing illocutionary type and its practical role explains the role of language in promoting social interactions in the settings where face-to-face communication is lacking. Further, the study of the representation of character relationships, authority and roles of interaction provided in these acts explains the correlation between the choice of language and the social formation in the virtual world and thus enhances our comprehension of online communication. This inquiry is put in a very informative context by the Sharum Ki Sketchbook, a popular YouTube channel by the renowned cartoonist Sharum. The series is realistic in its presentation of the modern society with its colourful narratives covering a great number of daily events and social situations. Not only is the dialogue in Sharum well devised, but also the visual representation of reality.

These conversations are constructed utilizing several speech acts, that is, representative, expressive, declarative, commissive, and directive acts-as defined in Searle's (1969) Speech Act Theory. Sharum's sketches and conversations typically force the audience to deduce the intended meaning, therefore involving them in an active process of interpretation instead than clearly defining the meaning of a given event. This indirectness and dependency on context draw attention to the pragmatic richness of the material, therefore rendering it an interesting topic for language study.

The idea of "Whispers of Authority" captures the subtle ways in which control and power are used in regular family conversation. Inspired by Austin and Searle's articulation of Speech Act Theory, this paper investigates how language in Sharum Ki Sketchbook is not only a means of information but also a dynamic tool for carrying out social actions especially those pertaining to acts depicting character relationships, authority, and interactional roles. By means of the examination of directives, declaratives, and other illocutionary acts, the research reveals how even the most daily utterances, requests for groceries, reminders, or admonishments carry the weight.

As Fairclough (1989) observes, "language in their most intimate and private encounters are not only socially determined by the social relationships of the family, they also have social effects: they incorporate differences of power, on the one hand,

and they arise out of, and give rise to particular relations of power". Through an emphasis on interactions between characters especially the mother's frequent use of directives and the varied responses of her children. This study reveals how authority is often performed not through overt commands but rather through daily exchanges that mix affection, sarcasm, and mild insistence. Often woven into the fabric of everyday discourse, these "whispers" of authority mirror larger society patterns in which power is both claimed and contested via language. In this sense, the study not only emphasizes the pragmatic purposes of speech acts in active discourse but also provides a window into the lived reality of Pakistani households, where generational tensions and changing norms are expressed, challenged, and reinforced in the most daily conversations.

As context plays extremely important in the way one understands speaking acts inside, "Sharum ki Sketchbook." context includes the shared background knowledge, cultural standards, and language expectations of the interlocutors in addition to the current physical and social surroundings. There is more chance of misinterpretation when an utterance is given in a language the listener does not speak mother tongue. Hymes, D. (1974) Potential misinterpretation results from listeners either failing to understand the speaker's actual intention or assigning unintentional connotations. This phenomenon emphasizes the need of studying speech actions in their natural, local setting since the intended illocutionary power of an utterance is usually closely related to the language and cultural setting in which it happens.

Thus, this research article is devoted to a thorough investigation of illocutionary speech acts as they manifest in particular dialogues from "Sharum ki Sketchbook," with special attention on the local, bilingual environment in which these interactions develop. Austin, J. L. (1975) idea in pragmatics, illocutionary speech is the performative action of utterances what speakers do with their words such as assertiveness, inquiry, commands, or promises. The decision to center illocutionary acts is driven by their ability to expose the pragmatic tactics speakers use to accomplish communicative goals, negotiate social roles, and control interpersonal interactions. A thorough foundation for this study is given by Searle's (1969) classification of illocutionary acts into representatives, expressives, declaratives, commissives, and directions.

PROBLEM STATEMENT

Linguistic studies of how illocutionary speech acts—specifically, representatives, expressives, declaratives, commissives, and directives-function within the digital, localized, and animated environment of Sharum Ki Sketchbook show a clear discrepancy. This search is motivated by a desire to understand the pragmatic processes that underlie linguistic performances in the young-oriented animation media in a rigorous way and as such, the study at hand focuses on the mobilization of speech acts into the construction of meaning, authority negotiation, and the facilitation of social interaction in the context of contemporary digital storytelling.

SIGNIFICANCE OF THE STUDY

The paper presents a very powerful contribution to linguistics as it provides a systematic exploration of the functional characteristics of speech acts, namely directives, in the Sharum Ki Sketchbook. Instead of focusing on the spread of moral guidelines or the overall development of society, the inquiry is focused on the practical actions in which language develops meaning, bargains power, and maintains interpersonal relationships among the youth and their families. The study focuses on the frequency and distribution of representative, expressive, declarative, commissive, and directive speech acts in Sharum animated dialogues to explain how digital speaking and writing platforms like WhatsApp and generational differences influence how the illocutionary force is expressed and understood.

RESEARCH OBJECTIVES

The objectives of the present investigation are as follows: Searle's (1969) five forms of illocutionary discourse help us to gather and classify conversations from Sharum Ki Sketchbook.

- Identify the most often used category of illocutionary speech act and investigate its pragmatic function in building meaning and controlling social dynamics inside the digital storytelling environment.
- To understand how these speaking acts help to depict among characters in Sharum Ki Sketchbook relationships, authority, and interactional roles?

RESEARCH QUESTIONS

This study will address the following research questions:

1. In family instead of peer interactions in the series, what pragmatic goal does

speech acts serve in negotiating authority and solidarity?

2. Which contextual factors (e.g., generational roles, digital communication technology) influence the execution and understanding of illocutionary acts in the series?

LITERATURE REVIEW

In the realm of pragmatics, Speech Act Theory takes front stage and fundamentally changes the conception of language from a simple means of information delivery to a dynamic instrument for action execution in social settings. The theory's roots are in the writings of J.L. Austin, who in his well-known lectures and later book "How to Do Things with Words" (1974) maintained that utterances might also be acts themselves rather than merely comments on the world. Austin made a three-fold distinction: the locutionary act—that is, the literal meaning of an utterance—the illocutionary act—that is, the speaker's intention and the function the utterance performs—such as requesting, promising, or warning; and the perlocutionary act—that is, the effect the utterance has on the listener—such as persuading, frightening, or inspiring. This model proved that, a premise that would become fundamental in subsequent pragmatic and speech analysis, stating something is inseparable with the act of doing something.

Building on Austin's work, John Searle improved and standardized Speech Act Theory especially with an eye toward the illocutionary component. Searle (1969, 1976) distinguished five basic forms of illocutionary acts: expressives, instructions, commissives, representatives (or assertives), and declarations. Representatives commit the speaker to the truth of a proposition, say, concluding, or describe, thereby guiding the speaker. Directives—requests, instructions, and suggestions—are attempts by the speaker to get the listener to act. Using promises and offers, commissives link the speaker to a future action. Expressives, such apologies, congrats, or mourning, help the speaker communicate her psychological condition or mood. Declarations are special in that, as in announcing someone married or firing an employee, they cause a change in the external circumstances only by being spoken.

Many communicative settings have seen much investigation of the pragmatic purpose of these speech acts. WeChat article title research, for example, showed that reader engagement and response are significantly shaped by speech acts—especially

directions. Their results imply that the success of a title usually depends on its capacity to act rather than only enlightening the reader—that is, startling or motivating them. In similar vein, Bahing, Emzir, and Rafli (2018) looked at English illocutionary speech acts in Indonesian classroom interactions and found that situational and cultural settings greatly influence the frequency and force of instructions. Their ethnographic approach underlined how deeply ingrained in the social dynamics and expectations of the classroom environment directions and other speech acts are, not only a question of language form but also.

Using Speech Act Theory also helps one examine fictional speech and media. Reflecting the character's leadership role and the narrative's dependence on action-oriented language, Isnaniah's (2015) research of Woody in Toy Story 3 discovered a prevalence of directed speech acts. Pragmatically analyzing the 2015 film Cinderella, An, G. (2019) painstakingly categorized utterances using Searle's approach. Their results exposed a distribution of eight forceful, four commissive, five directive, three expressive, and zero declarative acts, so highlighting how narrative context and character function impact speech act kinds. For Cinderella, for instance, the paucity of pronouncements emphasizes the lack of institutional power vested in the primary characters—a contrast to settings in which declarations are more common.

Using Speech Act Theory, political discourse has also been somewhat well studied. Examining President Obama's speeches, Altikriti (2016) found the deliberate use of persuasive speech acts—especially aggressive and commissives—to change public opinion and generate support. This study emphasizes the ability of illocutionary acts not just to transmit knowledge but also to inspire audiences and effect social change.

Modern research still support the fundamental realization of Speech Act Theory: that language is naturally context-dependent and action-oriented. In both theoretical and practical linguistics, the theory is an indispensable instrument because of its focus on the interaction among language form, speaker intention, and social context. Scholars point out that one cannot fully grasp the meaning and purpose of a statement without understanding the institutional and personal rules controlling its use. Notwithstanding its general use, the literature still lacks gaps especially on the use of illocutionary speech acts in localized, digital, and animated media. Though research

on speech acts in educational, political, and cinematic settings has been conducted, less has been paid to how these acts might function in modern digital storytelling platforms like YouTube, particularly in culturally specialized content like Sharum Ki Sketchbook. This animated series presents a special forum for analyzing how speech acts are used to create meaning, negotiate authority, and reflect changing standards in young communication by combining humor, social criticism, and daily events.

All things considered; the literature shows that Speech Act Theory offers a strong basis for examining the several ways in which language functions in social life. From digital media and fictional tales to classroom interactions and political speeches, the study of speech acts exposes the great relationship between what is said, how it is spoken, and what is done by saying it. By using Searle's categories of illocutionary acts to the conversations of Sharum Ki Sketchbook, the present study seeks to expand on this basis and thereby contribute to a more complex knowledge of language use in modern, localized, and technologically mediated settings.

RESEARCH METHODOLOGY

As part of the current chapter, speech act theory is methodically applied to question the dialogues entailed in Sharum Ki Sketchbook. The question is placed in the context of pragmatics and puts language as a tool of action performance instead of the transfer of information. Based on the typology of the illocutionary speech acts described by Searle (1969), the analysis attempts to categorize and explain the communicative goals in action in the chosen exchanges. The aim is to provide a detailed and sophisticated description of the way in which the different forms of speech acts help the social interaction, negotiation of authority, and meaning construction of the animated story.

Searle's (1969) illocutionary speech acts model is the theoretical basis of this work. Because it lets speakers explore what they do with words in context rather than concentrating just on their literal meaning, this framework is well suited for pragmatic study. Searle's approach separates illocutionary acts into five main forms, each reflecting a different communication goal and social function. Every area is covered in great detail below, with examples pertinent to the Sharum Ki Sketchbook setting. The data is collected from the Youtube Series of Sharum ki Sketchbook. A total of 39 utterances are selected and analyzed under Searl' (1969) speech act theory. Which is

further divided into 5 different categories and the dialouges are divided into 3 main section; the first sections shows the interaction between frieds, the second is the interaction between parents and children and the third one shows the interaction between other relation within family; ie; sibling.

The qualitative approach is applied for the discussion and further represented in tabular and graphical represention to highlight the word choices and pragmatic differences between members in the video.

DATA ANALYSIS AND DISCUSSION

This chapter studies the usage and distribution of illocutionary speech acts in the episode "Soday Salaf Kay Lafray" from Sharum Ki Sketchbook. The research objectives and questions direct the analysis: to find the categories of illocutionary speech acts present in the dialogues, to ascertain which category is most frequent, and to interpret how these acts transmit intended meanings.

Dialogues have been chosen from "Sharumki Sketchbook" episode سودے سلف کے لفڑے "/suːdeː səˈlɑːf keː lʌfɽeː/" for this paper. This episode stands out for its portrayal of social reality, which spans family dynamics and peer interactions as well as more general society issues. The current research focuses on conversational practices being reenacted on the basis of real events, which makes the motives and communicative functions of people playing the roles come to the fore. Using the speech act theory, the discussion examines linguistic practices in which meaning is created and negotiated in the context of regular interactions.

Discourse in the online story-telling site, *Sharum Ki Sketchbook*, offers a good background to explore the pragmatic roles involved in illocutionary speech acts. According to Follett et al. (2023: 5), illocutionary acts do not only concern the literal utterance; they determine not only the intention of the speaker but also the impact the utterance is supposed to have on the hearer. The focus on the implementation and use of representative, directive, commissive, expressive, and declarative speech acts allow examining the intricacies of the communication between Sharum and Adil in a systematic and logical manner that is facilitated by the taxonomy developed by Searle (1969).

Analysis of the interpersonal exchange between Sharum and Adil, with an informal tone, use of humor and respect towards each other provides a particularly relevant

case study. Its dynamics as manifestations of peer friendships present in the current digital media displays how meaning co-construction and negotiations of interpersonal relations occur.

This paper clarifies the use of language in social interaction, identity building, and the making of meaning by putting the deployment and distribution of illocutionary acts to the forefront of real-life communicative contexts. The results also explain the linguistic artistry of Sharum and the larger communication processes in cosmopolitan, multilingual settings.

SPEECH ACT DISTRIBUTION

The utterances have been analyzed and categorized according to Searle's five categories of illocutionary speech acts. The frequency of each speech act type, as produced by each character across the three-part episode, has been systematically compiled and presented here;

Key Observations

- The most often occurring (20/39 utterances, 51%) directives emphasize the centrality of instructions, requests, and commands in both family and peer interactions.

- Declaratives (8/39) and Representatives (7/39) are also rather common, indicating the need of declaring facts, forming opinions, and so setting standards.

- Rare expressions and commissives imply that, particularly in family situations, emotional expression and clear commitment are less given priority.

SPEECH ACTS IN CONTEXT

By examining the everyday exchanges in *Sharum Ki Scketch-Book*, the research explores how even routine utterances-requests for groceries, reminders, or admonishments-carry the weight of social hierarchy and cultural expectations. As Gernez (2022) notes in his study of family interactions, "the indexicality of language choices clearly participates in a coercive strategy to be accepted as a boss and to make [others] behave as he wants them to".

This research not only fills a gap in the sociolinguistic study of digital storytelling but also has broader implications for understanding language as a tool for social organization and meaning making. The analysis is divided into three parts in order have clear understanding of the context and maintain the discussion in a smooth

form.

FIRST PART: FRIEND INTERACTION

In the context of the narrative contained in Sharum Ki Sketchbook, a dialogue between Sharum and Adil provides an extensive corpus to explore the pragmatic purposes of illocutionary speech acts in a digital storytelling medium. Using the taxonomy of Searle (1969) that identifies expressives, directives, commissives, representatives, and declarations, the proposed analysis puts emphasis on how each act creates meaning, governs social relations as well as defining the relations roles. The conversation is highly casual and is interspersed with jokes and a sense of mutual respect, thus demonstrating the specifics of friendship among peers in a digital storytelling context. Every illocutionary speech act is examined thoroughly, and its general sociolinguistic implication and research purpose is discussed as well.

"وعلیکم السلام ڈارلنگ! واٹس ایپ پر، تم نے مجھے کیا پیغام بھیجا ہے؟"

/wiː səˈlaːm ˈdaːrlɪŋ/ /waːʈs æp pər/ /tʊm ne mʊdʒe kjaː pɛːɣaːm bɪdʒaː heː/

"W. salam darling! On Whatsapp, what message have you sent me?"

The salutation used by Adil, with a question, is a command, and needs explanation in relation to a message which Sharum had sent. The use of the term darling and a casual greeting W. salam set a casual mood and indicates a close relationship. The question is a conflict resolving one, by which Adil can control the interaction by asking Sharum to explain.

This command underscores the privileged status of Adil as the person who starts the conversation and who can hold the other person accountable, in a very casual and non-threatening way. The warm call softens the face-threatening intention of the request, and this saves the quality of their friendship.

In the Sharum Ki Sketchbook, this move is used to present Adil as a participant who moves the story on by resolving an area of confusion, therefore preconditioning the conversation that ensues.

"مجھے نہیں پتہ یار۔"

/mʊdʒe nəˈhiː pəˈʈaː jaːr/

"I don't know buddy."

The reaction to the message of Adil by Sharum can be characterized as a commissive act which implies a non-verbal refusal of responsibility towards the text. In stating

that he does not know, Sharum does not intend to provide a conclusive explanation, which can be seen as a ploy to save face in a possible case of a message sent accidentally. The affectionate tone of Sharum is matched by the use of buddy thus strengthening the commonality of mutual friendship between them.

Even though Sharum does not give Adil the exact answer, which is likely to upset him, the use of the informal register and brevity of the response helps to cushion the refusal, maintaining harmony in the relationship. Such correspondence demonstrates the flexibility of peer interaction: the question of accountability can be avoided without breaking the relationship.

The reaction also creates confusion, thereby providing a foundation upon which the error will later be disclosed and enhancing comedy in the story.

"روٹی، مکھن، دودھ، انڈا، آدھا کلو چاول..."

/roːʈiː, mʊkʰən, duːdʰ, ˈɪnda, aːɖʰa kɪloː tʃaːʋəl/

"Bread, butter, milk, egg, half kg rice..."

The mechanical enunciation of the elements which Adil found in the message of Sharum is a paradigmatic example of presenting empirical data, intended to elucidate ambiguities. This is a strategy that will give Adil a base to present supportive details of the content of the message, as well as to provoke a sharper and factual refutation by Sharum.. This act shifts the conversation from ambiguity to specificity, facilitating resolution.

The representative act underscores Adil's role as a problem-solver within the interaction. By laying out the facts, Adil exerts a form of conversational control, gently pressuring Sharum to acknowledge the error. However, the neutral delivery ensures the act remains collaborative rather than confrontational.

This act serves as a plot device, revealing the Sharum's mistake (sending a grocery list instead of a meaningful message), which aligns with the lighthearted tone of *Sharum Ki Sketchbook*.

"روٹی، مکھن، دودھ، انڈا، آدھا کلو چاول..."

/roːʈiː, mʊkʰən, duːdʰ, ˈɪnda, aːɖʰa kɪloː tʃaːʋəl/

"Oho, I'm sorry sweetheart. Ignore it... Actually I was writing down the breakfast list... as if I may forget na."

Sharum's apology is an expressive act, conveying the confusion caused by the

mistaken message. The explanation ("Actually I was writing down the breakfast list") provides context, while the plea to "ignore it" seeks to minimize the issue. The use of "sweetheart" and the colloquial "na" maintain the affectionate, informal tone, reinforcing solidarity.

The expressive act is a face-saving strategy, acknowledging the error while appealing to Adil's goodwill to overlook it. By providing a relatable explanation, Sharum humanizes the mistake, fostering empathy and preserving the friendship's positive dynamic.

The apology and explanation deepen the comedic effect by highlighting Sharum's absent-mindedness, a relatable character trait that resonates with the audience and reinforces the narrative's humorous tone.

یار، یہ تو بے وقوفی ہے۔ ایسا کیوں نہیں کہ اس کے لیے ایپ ڈاؤن لوڈ کر لو؟ تم بے مقصد میری ان "
"باکس کو بھر رہے ہو۔

/jaːr, jeː toʊ beː vəˈkʊfiː heː/ /ˈɛsa: kʰɪo: nəhiː kɪ ke is ke liːe æp daʊn ləʊd kər loʊ?/ /tʊm beː məqsəd meriː ɪn bʊks kʊ bʰər re ho/

"Buddy, that's ridiculous. Why not download app for that? You are flooding my inbox for no purpose."

Adil's statement "that's ridiculous" is a declarative, expressing a judgment about the absurdity of Sharum's actions. The follow-up question and suggestion, "Why not download app for that? You are flooding my inbox for no purpose," function as a directive, urging Sharum to adopt a practical solution (using an app) to avoid similar mistakes. The phrase "flooding my email" exaggerates the issue for humorous effect, while "buddy" softens the critique.

The declarative asserts Adil's perspective, positioning him as a voice of reason within the interaction. The directive, while prescriptive, is framed as advice rather than a command, maintaining the relationship.

Adil's response advances the narrative by introducing a modern solution (an app), contrasting Sharum's approach with a rational one, which adds depth to their dynamic and underscores the story's contemporary setting.

بابابا! چونکہ میرے پاس واٹس ایپ ہے، مجھے اس کی ضرورت نہیں ہے۔"
/haːhaːhaː/ /tʃʊnke mere paːs waːʈs æp heː, mʊdʒe ɪs ki zʊˈruːrət nəˈhiː heː/
"Hahah! Since I have WhatsApp, I have no need of it."

Sharum's laughter and retort are expressive acts, using humor to deflect Adil's suggestion and diffuse any tension. The claim that WhatsApp suffices justifies Sharum's reliance on the platform, reinforcing the playful tone of the exchange.

This act exemplifies how humor serves as a social lubricant in peer interactions. By laughing off Adil's advice, Sharum maintains autonomy while acknowledging the critique, ensuring the interaction remains lighthearted and cooperative.

The humorous deflection reinforces Sharum's characterization as a carefree, witty individual, enhancing the narrative's comedic appeal and highlighting the strength of their friendship.

VISUAL REPRESENTATION OF DIALOGUES

The dialogue can be visualized as a sequence of illocutionary acts that navigate misunderstanding, resolution, and relational maintenance:

- **Adil**: Directive (request for clarification) → Representative (fact presentation) → Declarative + Directive (judgment + advice)
- **Sharum**: Commissive (evasion) → Expressive (apology + explanation) → Expressive (humor)

Figure 1 *Representation of Dialogues Uttered by Characters of Soda Salaf Kay Lafray in Part 1*
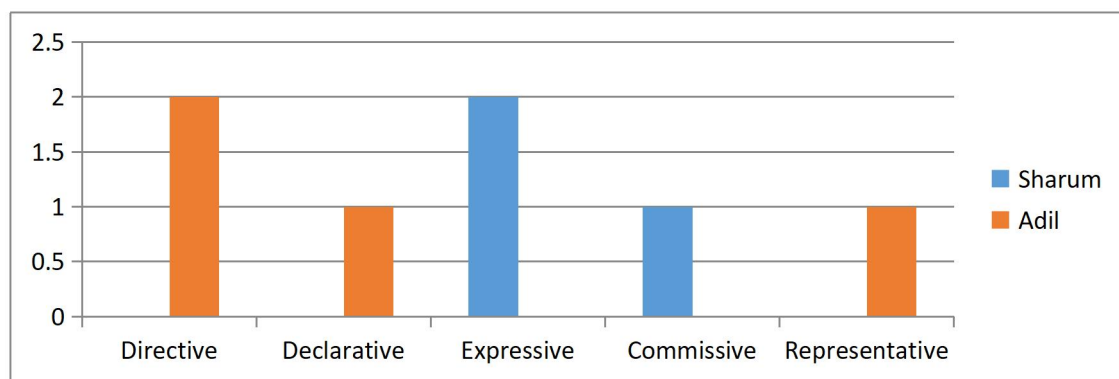
This conversation shows how, among friends, expressives and commissives are used to preserve solidarity and save face; directions and representations help to mediate misunderstandings and offer answers. The general informality and mutual respect in these exchanges emphasize the need of preserving excellent social ties, which is a value pertinent to the relevance of the research.

The analysis of this interaction aligns with the research objectives by demonstrating

how Searle's illocutionary categories can classify conversations in *Sharum Ki Sketchbook*, identify the dominant speech act, and elucidate its role in shaping meaning and social dynamics. The following discussion links the findings to the broader field of sociolinguistics and the research rationale.

The interplay of directives, commissives, representatives, declaratives, and expressives illustrates how speech acts mediate misunderstandings and negotiate power in a digital context. Directives (e.g., Adil's request for clarification) and representatives (e.g., listing items) drive the resolution of confusion, while expressives and commissives (e.g., Sharum's apology and evasion) prioritize relational maintenance over strict accountability. The informal tone and affectionate address ("darling," "buddy," "sweetheart") underscore mutual respect, aligning with sociolinguistic theories of politeness (Brown & Levinson, 1987) that emphasize face-saving strategies in close relationships. In the digital environment, where misunderstandings can escalate without nonverbal cues, these acts collectively ensure clarity and cooperation, highlighting language's role in controlling social dynamics.

SECOND PART: PARENT-CHILD INTERACTION

The dynamic shifts when the focus switches to the home. Directives and declaratives, such "Write properly next time" and "This house runs on lists," predominate in the mother's tongue. These current observations highlight what is authoritative about the speaker and the accompanying implication of obedience. The answers to the questions show Sharum respects the power of his mother, as the conversation is structured hierarchically, and he limits him to short presentations or interventions.

The discussion is then transferred to the parent-child relationship in Sharum Ki Sketchbook, which gives a different dynamic to the peer interaction that was discussed first. Taking place in a domestic realm, the conversation follows a hierarchical pattern: the speech acts of the mother are featured by the sign of authority and family standards; the responses of Sharum are characterized by the submissiveness and compliance. Using Searle (1969) model of expressives, directives, commissives, representatives and declarations of illocutionary speech acts, this paper breaks down the conversation to find the meaning conveyed, the social roles defined, and the family order solidified. The results correspond to the research objectives, which imply the categorization of conversations, the identification of the most

common illocutionary type, and the investigation of its pragmatic role in the establishment of relationships and social interactions in the context of the digital storytelling venue. These analyses are put into perspective in a comprehensive discussion, which enhances the rationale and contributions of the study.

<div dir="rtl">"اگلی بار ٹھیک سے لکھنا۔"</div>

/ˈəgli: baːr ˈʈʰiːk se: lɪkʰna/

"Write properly next time."

The mother's command is a directive, instructing Sharum to improve his writing behavior in future communications (likely referring to lists or messages). The imperative tone underscores her expectation of obedience, aiming to correct Sharum's careless habits and instill discipline. The phrase "next time" implies a recurring issue, positioning the directive as part of ongoing behavioral guidance.

This act establishes the mother's authority within the family hierarchy. By issuing a direct command, she asserts control over Sharum's actions, reinforcing her role as the primary enforcer of household standards. The directive also serves as a face-threatening act, as it critiques Sharum's prior behavior, yet its brevity and focus on improvement mitigate potential conflict.

In *Sharum Ki Sketchbook*, this directive sets up the mother as a figure of order and discipline, contrasting with Sharum's carefree demeanor in peer interactions. It advances the narrative by highlighting the domestic context's structured environment, which shapes Sharum's behavior.

<div dir="rtl">"یہ گھر فہرستوں پر چلتا ہے۔"</div>

/jeː gʰər ˈfeːrɪstõ pər tʃəlˈtaː heː/

"This house runs on lists."

The mother's statement is a declarative, asserting a fact about the household's operational structure. It emphasizes the centrality of organization (via lists) to the family's functioning, implicitly justifying her directive to "write properly." The declarative reinforces the mother's authority by framing her expectations as non-negotiable household norms.

This act solidifies the mother's role as the arbiter of family order. The list-making principle is an underlying cultural rule of Sharum household, and a rule that he is supposed to adhere to. The declarative, therefore, serves not only as an effective

instruction to put any necessary list but as a tool of socializing Sharum into the common value system of the family, thus making his actions more consistent with collective duties. The statement also places the domestic context in a larger narrative context of why Sharum made this previous error in distributing a grocery list to his brother Adil unknowingly.

The commanding voice of the mother brings to fore the structural reliance of the household to structural coordination, which provides the wider context of authority that defines Sharum and her actions within and beyond the walls of the household. The following answers of Sharum, short remarks or rapid representations, have a representative role, being brief statements of recognition of the instructions of his mother and statements. His understanding and desire to obey are proven in such phrases as "Okay, Ammi" or "I will try" without describing or explaining anything, as it will provoke resistance. This deference communicated in such answers is an indication of Sharum being aware of the hierarchical relationship and an indication of how Sharum understands that practicing filial respect is the way to maintain harmony and meet the cultural requirements. This orientation contrasts significantly with the self-controlled, play-like interactions that are seen in peer situations, and demonstrates that the linguistic behavior of Sharum is a product of the contextual situation.

His subservient answers further establish Sharum as a submissive son in the domestic domain, which makes him a multifaceted character in a single dimension. They also keep the comic pace of the story by contrasting the controlled atmosphere within the family with the free interchanges witnessed among the same-aged people.

**Figure 2: Visual Representation of Dialogues**

Turning to the oral discourse, it is possible to think of the exchange as one-directional transaction of power. The speech acts of the mother can be considered the main directive in this construct whereas the reactions of Sharum are the mechanism of the reinforcement of this power:

- **Mother**: Directive (instruction to improve) → Declarative (assertion of household norms)
- **Sharum**: Representative (brief affirmation/compliance)

The current sequence clearly shows a hierarchical power relation: pronouns and lexical decisions place interlocutors on different levels, deference is performed by the

conversationalists. Thus the internal hierarchy of the family is evoked and reinforced.

Figure 2 Representations of Dialogues Uttered by Characters of Soda Salaf Kay Lafray in Part2
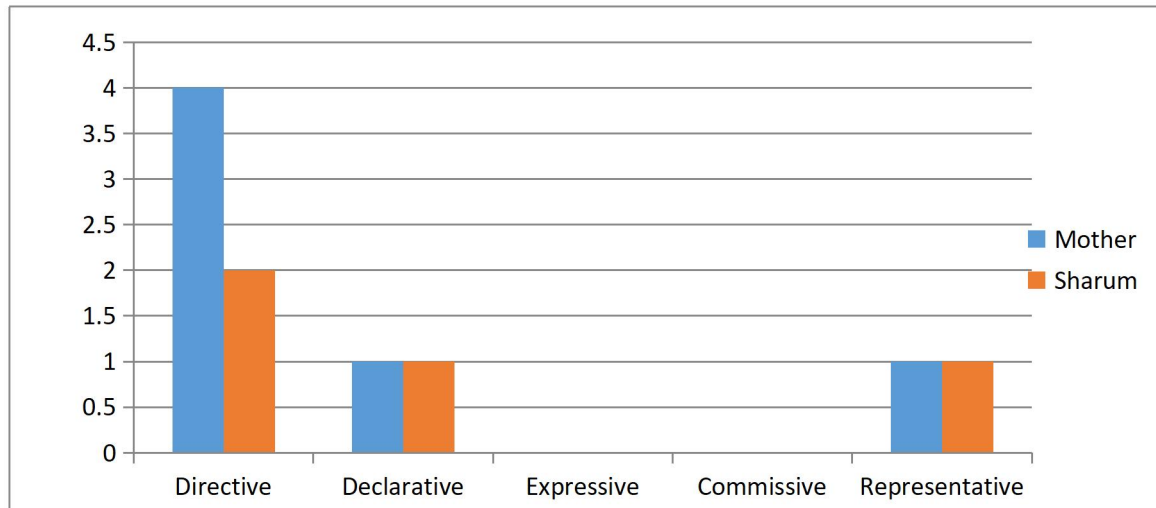
The research question that has attracted scholarly focus is how speech act conveys intended meanings that promote positive behavior and social norms especially in the familial setting. There is an obvious trend where directives and declaratives are used to create order, discipline and sense of duty in the family unit.

In order to examine this trend, the following analysis will utilize Searle (1975) to categorize parent-child interaction into one of his defined illocutionary categories, determining which illocutionary category is dominant, and how that illocutionary category influences pragmatic meaning and social interaction. The results are a direct response to the research question of how speech acts are communicated to deliver intended meanings that affirm positive behavior and social norms, and this aspect contributes to the sociolinguistic relevance of the study.

The interaction between directives, declaratives and representatives puts forward the language in power negotiation and the upkeep of social order. The directives and declaratives of the mother claim her authority by presenting herself as the key decision-maker in the home. Such acts are consistent with sociolinguistic theories of power and politeness (Brown & Levinson, 1987), according to which power speakers use direct speech to induce compliance, but which also face threats as they hedge these by appealing to the context of familial expectation. In comparison, the son, characterized by brief and subservient answers, indicates his embrace of this order, which fulfills the cultural requirement of respect to the elderly. Such a dynamic

juxtaposes to the egalitarian, humour-driven peer interaction as a way of illustrating how the context influences the pragmatic functions of speech acts. The nonverbal cues in the digital environment are even more irrelevant, making the explicit linguistic strategies, directives, and declaratives more important as means of upholding authority and order.

The parent-child interaction analysis in Sharum Ki Sketchbook demonstrates the importance of the illocutionary speech acts namely the directives and the declaratives to transmit the authority, social norm enforcement, and hierarchical arrangement in a digital storytelling context. The use of the directives and declaratives by the mother serves a purpose of creating order and socializing Sharum into family roles and the representative reply by him is a sign of respect and submission. This pattern presents a direct answer to the research question because it shows the extent to which social norms and positive behavior are facilitated through speech acts thus leading to cohesion in a family. In addition, the analysis is consistent with the goals of the study: the classification of conversations, the determination of their prevailing speech acts, and their pragmatic purposes, therefore, strengthening the relevance of the study in the field of sociolinguistics. This paper provides theoretical, practical, and interdisciplinary insights, which give it a worthy place in literature as it adds knowledge to the role of language in shaping digital interactions.

PART 3: FAMILY RELATIONSHIPS

The third analytic section examines a domestic exchange that is very complex, and known as Sharum Ki Sketchbook in which the mother Dabir, and the younger siblings of the family go together to do a joint activity which is grocery shopping. This conversation unfolds in the domestic space, and reveals complex family relationships with a clear hierarchical structure visible: the mother is in a position of control, Dabir is in the intermediate position between the siblings and mother, and the younger siblings are mostly put into the passive position. Using the framework of illocutionary speech acts presented by Searle (1969) that distinguish between expressives, directives, commissives, representatives, and declarations, the analysis dismantles the fourteen utterances by demonstrating how the act of speech builds the meaning, as well as reaffirming the social roles and negotiating power relations in the context of digital storytelling. The results answer the research questions posed by categorizing

conversational moves and defining the most frequent illocutionary category and the pragmatic role it plays in the creation of meaning and the formation of social dynamics, thereby defining relationships, structures of authority, and interactional roles. An extensive discussion places the current analysis in the sociolinguistic research, which supports its validity and theoretical input.

In Part 3, the family connection gets more complicated. Dabir contributes both directions and representatives ("Just rewrite it" and "The system works"), the mother continues her dictatorial manner ("Note down every item!"), while the younger siblings participate hardly. With 14 utterances, mostly instructions, the mother's control is obvious. She is organizing the talk and stressing her conventional role in housekeeping, While the younger children reflect the age-based hierarchy inside the family, Dabir's mixed use of speech acts suggests his mediating posture between the mother and younger siblings. (Gernez, 2022).

"ہر چیز نوٹ کر لو"

/hər tʃiːz noːʈ kər loʊ/

"Note down every item!"

The mother's command, "Note down every item!", is a directive, explicitly instructing family members to meticulously record grocery items. The imperative tone and the word "every" emphasize precision and compliance, reflecting her intent to maintain order and efficiency in household management. This act is part of her broader pattern of issuing instructions, with the data indicating she contributes the majority of the 14 utterances, predominantly directives.

This directive reinforces the mother's authoritative role as the household's primary organizer. By controlling the task of list-making, she asserts her dominance in the family hierarchy, expecting immediate compliance from others. The directive is a face-threatening act, as it demands action without negotiation, yet its alignment with her established role mitigates potential resistance.

In *Sharum Ki Sketchbook*, this act underscores the mother's characterization as a disciplinarian, consistent with her portrayal in the parent-child interaction (Part 2). It advances the narrative by highlighting the structured domestic environment, where grocery shopping becomes a microcosm of familial order.

"بس اسے دوبارہ لکھ دو۔"

/bəs ɪsɛ dʊˈbaːrə lɪkʰ doʊ/

"Just rewrite it."

Dabir's instruction, "Just rewrite it," is a directive aimed at correcting or refining the grocery list, likely addressing a younger sibling or Sharum. The use of "just" softens the command, presenting it as a simple, reasonable request, which contrasts with the mother's more forceful tone. This act positions Dabir as a mediator, facilitating the task while aligning with the mother's goal of accuracy.

Dabir's directive reflects his intermediate role in the family hierarchy. As an older sibling or a figure with some authority, he supports the mother's agenda but adopts a less authoritarian approach, bridging the gap between her control and the younger siblings' passivity. This act demonstrates his pragmatic flexibility, balancing compliance with the mother's expectations and guidance for the younger family members.

Dabir's directive adds nuance to the family dynamic, portraying him as a cooperative yet distinct voice within the narrative. It reinforces the comedic tone by highlighting the ongoing challenge of list-making, a recurring motif in *Sharum Ki Sketchbook*.

"نظام اس طرح کام کرتا ہے۔"

/nɪˈzaːm ɪs t̪əˈɽaːʍ kɑːm kərˈtɑː heː/

"The system works like this."

Dabir's statement, "The system works," is a representative act, asserting the efficacy of the family's organizational method (likely the mother's list-based approach). This act validates the mother's directives, reinforcing the household's normative structure. It serves to reassure others, reducing potential frustration and encouraging continued adherence to the system.

By affirming the system, Dabir aligns himself with the mother's authority, strengthening her position while subtly asserting his own role as a supporter of family norms. The fifth act of *The Tragic Tale of the Sandman* can be said to play a pedagogical role in that the conflict between the siblings is resolved through their father, thus neutralizing any latent opposition on the part of younger siblings who most times undermine adult authority.

The text toned down the tension in the interaction by showing the restoration of the

structure in the form of a victory by the father, who restores the structure, which gives emphasis to the importance of the structure on the family, as it can be related by the audience based on its portrayal of things that are common to the family. At the same time, it enriches the character of Dabir, who is a practical, conciliator figure.

SPEECH ACTS BY YOUNGER SIBLINGS

According to documentary evidence, younger children can hardly be involved in family discourse, and their contribution consists of occasional, insignificant speech acts. Their input is most commonly limited to short representatives, usually, "Okay", "Got it" or expressive vocalizations like murmurs of consent. This form of brevity or silence goes in line with their subordinate status in the age-based hierarchy where they are supposed to be silent and listening to what is being said by the speaker but not control or influence the interaction.

The ensuing inactivity of junior siblings not only supports the existing hierarchical order but also points to their submission to maternal authority as well as the role of the elder son in mediation. The trend highlights a socialization process within the family settings, whereby children are taught their roles with the least amount of verbal communication.

The silence of the younger siblings also serves a narrative purpose as it highlights the authority of the mother and mediating power of Dabir. This lack of contributions forms a comical contrast to the active dialogue between mother and son thus unveiling a hierarchical and collaborative family structure.

VISUAL REPRESENTATION OF DIALOGUES

The bar graph in Figure 3 separates the distribution of the speech acts in the 14 utterances with the directives given by the mother being the majority. An appropriate visualization could be a chronological horizontal bar chart with each bar corresponding to an utterance that will be coded by speaker and act type.:

- **Mother**: High frequency of directives (e.g., "Note down every item!"), with potential declaratives reinforcing norms.
- **Dabir**: Mix of directives ("Just rewrite it") and representatives ("The system works"), reflecting his mediating role.
- **Younger Siblings**: Minimal utterances, likely representatives or expressives, indicating passivity.

This distribution highlights the mother's control, Dabir's supportive role, and the younger siblings' subordination, aligning with the hierarchical family structure.

Figure 3: Representation of Dialogues Uttered by Characters of Soda Salaf Kay Lafray in Part 3
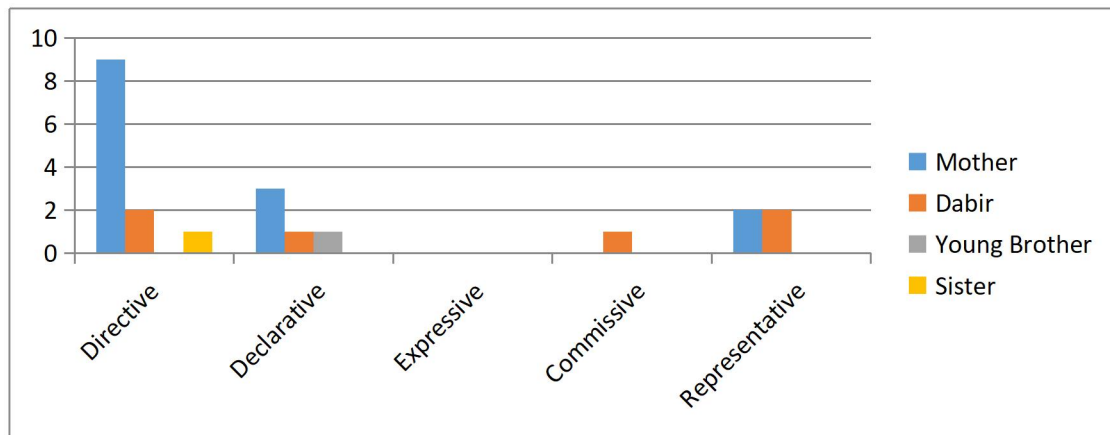
Proceeding to explain how family members interact, this study aims to clear up the existing ambiguity by using the framework introduced by Searle (2011), the most common illocutionary category (directives) is determined and its pragmatic role in the meaning construction and social communication is discussed. It also illustrates that speech acts portray relationships, authority and interactional roles in response to its research question which is how it conveys meanings that foster positive behavior and social norms. The conclusions are placed in the context of sociolinguistics, specifically, the ideas of Gernez (2022) about family hierarchies, and consistent with the reasoning behind the research.

In the 14 utterances, the directives of the mother comprise the majority. Instances like the one, which states, Note down all the things!, are used to streamline the grocery-buying activity, to maintain accuracy, and to maintain household efficiency. Practically, instructions exercise control, socialize the family members to be disciplined, and guarantee accomplishment of tasks. When a lack of nonverbal signals is noticed in the digital story telling setting, they are recompensed by the clarity and the number of instructions, and the mother has a stronger control over the interactions. This frequency highlights the part of directives in strengthening the traditional role of the mother as a housekeeper, as stated by Gernez (2022) of the existence of age-related hierarchies in family communication.

The interaction between a mother (Directives) and her son, Dabir (Representatives),

and the actions of Dabir and his younger siblings (Minimal Acts) can be regarded as the examples of how the language can negotiate power relationships and stabilize social order in a digital communicative environment. The instructions given by the mother make her the authoritative figure, who organizes the communication and further proves her position of a house manager. The trend compliments sociolinguistic descriptions of power relations (Fairclough, 1989), directive speech acts recreate and reinstitute hierarchical domination. Dabir uses directives as well as the representatives that place him as the mediator: he promotes the agenda of the mother but dilutes her power by using more conciliatory style. The family organizational norms are justified by his representative utterance, the system works which strengthens cohesion and represses any possible resistance. The involvement of the younger siblings is minimal, which demonstrates their subordinate status among other family members, which is consistent with the cultural norms of respecting elders and siblings (Gernez, 2022). Cumulatively, the exchanges exhibit the use of language to socialize younger members of the family toward conformity with ideals of order and responsibility.

In the realm of the Internet, this overdependence on the clarity of words implies the increased need to be clear in the online communication where no visual cues are provided and confusion can easily be triggered. The domination of the mother in the discussion resembles the ones in the traditional family environment, but the digital representation increases the strategic significance of the linguistic strategies in maintaining authority and coordination. The mediating role of Dabir brings in a practical aspect, which is a middle ground between authority and cooperation, hence, increasing the effectiveness and harmony of interactions.

FINDINGS

A view of Sharum Ki Sketchbook using the classification of illocutionary speech acts of Searle (1969) helps in deciphering the nature of peer, parent child and family communication. The objectives of the research are therefore fulfilled to a great extent. Sharum Ki Sketchbook is an anthology of illustration-like stories that describe the situations of the everyday life of schoolchildren, their parents, and relatives. The stories are focused on the communication behaviours of these people in these social settings.:

- **Peer Interaction (Part 1)**: In the transcript, the sharing of Sharum and Adil is

marked by the co-occurrence of expressive, directive, commissive, representative, and declarative speech. There are high levels of expressive utterances indicating a spirit of solidarity and face saving behavior that is typical of egalitarian friendships.

- **Parent-Child Interaction (Part 2)**: The mother's speech is characterized by directives ("Write properly next time") and declaratives ("This house runs on lists"), while Sharum's responses are submissive representatives (brief affirmations). Directives are prevalent, enforcing authority and discipline.

- **Family Interaction (Part 3)**: The mother's 14 utterances, mostly directives ("Note down every item!"), dominate, with Dabir contributing directives ("Just rewrite it") and representatives ("The system works"), and younger siblings offering minimal representatives or expressives. Directives are the most frequent, reinforcing hierarchical control.

Directives emerge as the most frequent across interactions, particularly in hierarchical contexts (Parts 2 and 3), with expressives prevailing in peer interactions (Part 1). Directives enforce authority, ensure task completion, and socialize family members into norms of discipline and responsibility in domestic settings. Expressives in peer interactions maintain solidarity, mitigate conflict, and build emotional resonance. Both categories shape meaning by clarifying intentions and control social dynamics by negotiating power (hierarchy in family, equality in friendship) in the digital storytelling environment.

Expressives and commissives depict an egalitarian friendship between Sharum and Adil, with humor and affection balancing accountability and autonomy. Roles are fluid, with Adil as a rational initiator and Sharum as a playful responder. Directives and declaratives establish the mother's authority and Sharum's deference, depicting a hierarchical relationship rooted in respect and duty. The mother is the disciplinarian, and Sharum is the compliant son. Instructions are used to define the mother as a household organiser, Dabir as the mediating point between the authority and subordination, and the younger siblings in their passive role in the age-based hierarchy. Relationships are thus a manifestation of collaboration in a hierarchical dynamic with linguistic behaviors supporting traditional family roles.

The results of this episode can help to understand the variety of speech in everyday

use and the way in which language both reflects and shapes social relations. The fact that the directions (especially given by the mother) are most of the time is quite indicative of the importance of task management and hierarchy in family life. On the other hand, informality and expressiveness which are characteristic of peer contact show that there were changes taking place in the social standards among the youths and their main concern should be to maintain harmony and mutual respect. These dynamics are also complicated by the introduction of technology into normal interactions that supply convenience and new forms of friction.

This discussion of Sharum Ki Sketchbook is therefore not limited to the typology of speaking acts; it reveals a complex relationship between family ties, cultural norms, and generational squabbles in Pakistani families. The research proves how the lives of the characters like Sharum, Dabir and their mother incorporate larger truths about society by exploring emotional layers, power structures, and the process of negotiating traditional and modern values in their conversations.

CONCLUSION

A review of illocutionary speech acts in Sharum Ki Sketchbook provides useful information on the linguistic processes upon which digital storytelling is based and in line with the aims of sociolinguistic studies, and it has made a significant contribution to the field. The paper classifies the conversations against the Searle (1969) categorisation, which shows the flexibility of speech acts in different social situations, e.g. peer friendships, parent-child interpersonal relationships, and complicated family interactions within a virtual storytelling setting. The emphasis of the dominance in hierarchical environments of directives (Parts 2 and 3) and expressives, in egalitarian ones of Part 1 reinforces the pragmatic differentiation of language, its flexibility in the digital communication context where nonverbal cues are not present.

The most common type of family interaction, directives, are powerful tools of exercising control, socializing behavior, and making the household efficient. They express explicit expectations, e.g. being able to make a list perfectly, which aid positive behaviors, e.g. being disciplined and responsible, and buttress familial norms of order and duty. On the contrary, expressives in peer feelings promote solidarity, reduce confusion, and establish emotional bonds, thus showing how language helps to achieve a harmonious relationship. Such results help us understand how speech acts

regulate social interaction, where directives are used to enforce hierarchies and expressives to encourage equality, in the construction of meaning that is harmonious with the cultural and comedic timbre of Sharum Ki Sketchbook.

A consideration of relationships and social functions in terms of speech acts adds significant meaning to an interpretive scheme of digital narratives. The egalitarianism of Sharum and Adil, their communication through humour and respect, stands out as an explicit contrast to the dominance of the mother over Sharum and to the overall hierarchical nature of the family. The mediating role of Dabir and the passivity of the younger siblings demonstrate subtle family structures with language being the negotiator of power, cooperation, and socialisation. These descriptions unite sociolinguistics and narrative theory in showing how language use creates social life in digital stories and reflects cultural beliefs in the real world, including filial piety and collective responsibility.

The implications of the research to the sociolinguistics are many-fold. In theory, it applies the reasoning of John Searle to virtual situations and provides a model that can analyze pragmatic approaches to digital environment. In practice, it influences the creation of digital platforms on which it is possible to interact clearly and cooperatively, such as family-focused applications and storytelling interfaces. Interdisciplinarily, it creates a discourse between sociolinguistics, digital humanities and cultural studies, which can lead in future study of language in new digital genres. The research proposes a critical point of social dynamics, identity, and meaning-making in virtual environments by filling a gap in the study of digital storytelling.

The study's findings support the ability of Sharum Ki Sketchbook's illocutionary speech acts to portray relational roles, encourage positive behaviour, and convey intended meanings. The results provide a strong framework for comprehending digital communication and highlight the importance of directives and expressives in negotiating hierarchy and solidarity. Making a significant contribution to sociolinguistics and beyond, this research offers a critical lens for examining language's role in virtual narratives as digital platforms increasingly influence social interactions.

Beyond just being a cartoon, Sharum Ki Sketchbook is a microcosm of Pakistani family life, where love, annoyance, and cultural change converge. In a culture that is

juggling tradition and modernity, the mother's orders, Sharum's avoidances, and Dabir's deflections are more than just acts of communication; they are survival tactics. By making these conversations more intimate, we see how language becomes a struggle for independence, a generational bridge, and a window into collective concerns. Future research could improve this strategy by examining how visual cues—like the mother's worn-out facial expressions or Dabir's careless phone use—amplify these themes or how recurring themes—like the "grocery list"—reflect broader social instability. The cartoon now acts as a potent reminder that cultural change is significant even in everyday conversations.

A generational divide is exemplified by the tension between "recording the breakfast list" and relying on "WhatsApp." Pen-and-paper lists represent tradition and control to the mother, but they represent outdated inefficiency to Sharum. This conflict is a reflection of Pakistan's larger struggle to balance cultural preservation with technological advancement. The mother's mistrust of mobile phones ("can run out of battery") is not technophobia; rather, it represents her fear of losing control over a family that is becoming more and more split by technological distractions.

The cartoon's humour often hides deep emotional undertones. Dabir's avoidance ("What happened, Mama?") and Sharum's apology ("I apologise, dear") are strategies meant to preserve family unity while avoiding accountability. Adil's impatience ("that's insane") and the mother's sarcasm ("O tricker!") serve as pressure valves, releasing pent-up frustrations in ways that are acceptable in their culture. The maid's remark, "Ask him to bring a broom as well," is revealing. Despite playing a supporting role, she subtly criticises class structures and draws attention to the vital but unseen work of domestic workers.

Gender and Authority: By giving direct orders ("Shut up and bring copy and pencil"), the mother challenges stereotypes of submissive female communication and becomes the de facto head of the household. Because she relies more on emotional labour ("Your father will come with an empty stomach") than on institutional power, her control is shaky.

Youth Agency: A generational shift towards indirect defiance is demonstrated by the way younger characters interact with authority through humour and avoidance. Their reluctance to make commitments is indicative of a broader cultural ambivalence

regarding adulthood in an uncertain economic climate.

Technology is a two-edged sword: although "WhatsApp" and "online classes" signify progress, they also alienate generations. In an increasingly digital world, the mother's emphasis on handwritten lists reflects a desire for a physical connection.

In addition to estimating speech act usage, this study uses Searle's method to show how authority, solidarity, and resistance are related in contemporary peer and family interactions. These insights enable us to view language as a dynamic, context-dependent tool for navigating social interactions and fostering the development of morally upright values in young people.

According to the Sharum Ki Sketchbook study, directions are the most frequently used speech act, especially in familial settings where they serve to uphold social norms and provide guidance and education. Declaratives and representatives play important roles in establishing facts and creating shared knowledge, even though expressives and commissives aid in maintaining harmonic links. By showing how speech acts are used to convey intended meanings and support the development of positive social values in contemporary digital and familial contexts, the findings directly address the research questions and objectives.

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