

**Ministry of Higher Education and
Scientific Research
University of Babylon
College of Education for Human Sciences
Department of English**



A Socio-pragmatic Study of Sympathy in Selected English Movies

A Thesis

**Submitted to the Council of the College of Education for
Human Sciences, University of Babylon in Partial Fulfillment of the
Requirements for the Degree of Master in Education/ English language/
Language**

by

Israa Abbas Mohammed Al-moosawi

Supervised by

Asst. Prof. Dr. Sadiq Mahdi Kadhim Al-Shim'ary

September, 2023 A.D.

Safar, 1445 A.H.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(اِقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ * خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ * اِقْرَأْ وَرَبُّكَ الْأَكْرَمُ * الَّذِي عَلَّمَ بِالْقَلَمِ * عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ)

صدق الله العلي العظيم

(سورة العلق)

In The Name Of Allah, the Merciful, the Gracious

{Read in the name of thy Lord, Who created* Created man, out of a (mere) clot of congealed blood* Proclaim! And thy Lord is Most Bountiful * He who taught (the use of) the pen* Taught man that which he knew not}

Allah is Truthful

Surat Al-'Alaq (1: 5)

(Ali, Y. 2001)

The Supervisor's Declaration

I certify that this thesis which is entitled "**A Socio-pragmatic Study of sympathy in Selected English Movies**" written by Israa Abbas Mohammed under my supervision at the College of Education for Human Sciences/ University of Babylon in partial fulfilment of the requirements for the Degree of Master in Education/ English Language/ language.

Signature:

Supervisor: Asst. Prof. Dr. Sadiq Mahdi Kadhim Al-Shim'ary

Date: / / 2023

In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

Signature:

Name: Prof. Dr. Hussain Hameed Mayu'uf

Head of the Department of English

Date: / / 2023

The Examining Committee's Declaration

We certify that we have read this thesis which is entitled "A Socio-pragmatic Study of sympathy in Selected English Movies" written by Israa Abbas Mohammed and, as the Examining Committee, examined the student in its content, and that in our opinion, it is adequate as a thesis for the Master Degree in Education/ English Language/ language.

Signature:

Name: Prof. Dr. Riyadh Tariq Kadhim Al-Ameedi (Chairman)

Date: / / 2023

Signature:

Name: Asst Prof. Firas Abdul-Munim Jawad (Member)

Date: / / 2023

Signature:

Name: Asst. Prof. Dr. Hasan Hadi Mahdi Al-Kaabi (Member)

Date : / / 2023

Signature:

Name: Asst. Prof. Dr. Sadiq Mahdi Kadhim Al-Shim'ary (Member and Supervisor)

Date: / / 2023

Approved by the Council of the College of Education for Human Sciences

Signature:

Name: Prof. Dr. Mahmood Al-Shim'ary

Date: / / 2023

Dedication

I dedicate this thesis to my parents and my husband for nursing me with affections and love and their dedicated partnership for success in my life.

Acknowledgements

First and foremost, Praise be to the Almighty Allah, the Most Gracious, the Most Merciful for facilitating everything in front of me to have this work done the way it is done. Prayers and peace be upon our Prophet Muhammad and his family (PBUT).

I would like to express my sincere thanks and great gratitude to my supervisor, Asst. Prof. Dr. Sadiq Mahdi Kadhim Al Shammari, whose encouragement and advice add so much to me to overcome all difficulties. Without his assistance, support, and feedback, I would not really be able to have this study done.

All thanks and appreciation are due to the Head of the Department of English, Prof. Dr. Hussein Hameed Mayu'uf, and a big thank to the postgraduate course rapporteur, Asst. Prof. Dr. Wafaa Mukhlos, who had a great credit for me.

Many thanks and gratitude go to my professors in the M.A. courses: Prof. Dr. Salih Mahdi Al-Ma'mory; Prof. Dr. Ahmed Sahib; Prof. Dr. Qasim Obays; Prof. Dr. Qasim Abbas; Prof. Dr. Hussain Hameed Mayu'uf; Asst. Prof. Dr. Muneer Ali; Asst. Prof. Dr. Wafa'a Mukhlos; Asst. Prof. Dr. Nassem Mahdi Abdullah; and Asst. Prof. Dr. Firas Abdul-Munim Jawad for their assistance and support.

My thanks are also extended to my close colleagues, especially Maryem Hashem for the invaluable information they have given me during the study.

Abstract

The current study is concerned with the investigation and analysis of sympathy in English movies, namely in *Wonder* and *The Help* movies. This study is to an analysis of some situations that contain sympathy expressions. The choice of speech acts have a great role in showing sympathy especially the expressive speech acts . Thus, the influence of the social variables on the choice of speech acts and politeness is the main area of the field of sociopragmatics which reflects the way of dealing with the circumstances. The present study attempts to abide a gap in linguistic research as it aims at finding out the influence of the social variables on the speech acts and the politeness maxims which contribute to the occurrence of sympathy situations.

The aims of this study are described as follows: (1) Pinpointing out the forms of the speech acts used to express sympathy, (2) Identifying the politeness maxims associated with sympathy, (3) Revealing the appropriateness of using the sympathetic acts in terms of the target social variables, (4) Uncovering the most frequently used speech act, politeness maxims, paralinguistic acts, and social variables associated with the appropriate uses of sympathy in the selected English movies.

The present study hypothesizes that, (1) Different types of speech acts are used to express sympathy in the target data, especially the expressive and commissive types, (2) Most of the politeness maxims are associated with sympathy situations, (3) Sympathetic acts are appropriate to be used in terms of the target social variables that are chosen by the speaker, (4) The associated speech acts politeness maxims, paralinguistic acts, and social variable are the most frequently used forms with the appropriate uses of the sympathy in the selected English movies.

The conclusions show that, (1) The American movie writers tend to exploit representative and expressive speech acts in their effort of creating effective and moving sympathy situations. They rely also on using commissive and directive acts, although less frequently than the former types of acts, (2) Leech's theory of politeness has proved to be a powerful analytical method of analyzing the sympathy situations, particularly the sympathy maxim which has been concluded to be a fundamental requirement of appropriately expressing this language use, with occasional possibility of applying the other maxims.

Tabel of Abbreviations

Abbreviation	Full Form
CP	Cooperative Principle
H.	Hearer
PP.	Politeness Principle
PR.	Percentage
S	Speaker
SA	Speech Act
SEMs	Selected English Movies

List of Tables

No.	Topic	Page
Table1	Austin's 1962 Classification of Speech Acts	11
Table 2	Contextual Factors according to Hymes Model	60
Table 3	The Results of the Frequency of Each Speech Act Type Used in Wonder and The Help Movies	97
Table 4	The Results of Leech's Politeness Maxims in Wonder and The Help Movies	98
Table 5	The Results of the Social Variables Used in Wonder and The Help Movies	100

List of Figures

No.	Topic	Page
Figure 1	An Inductive Socio-Pragmatic Model of Sympathy in Some Selected English Movies	65
Figure 2	The Rates of the Speech Acts Types in the <i>Wonder</i> and <i>The Help</i> Movies	98
Figure 3	The Rates of Leech's Politeness Maxims in Wonder and The Help Movies	99
Figure 4	The Rates of the Social Variables Used in Wonder and The Help Movies	101

Table of Contents

Subjects		Page No.
Dedication		IV
Acknowledgements		V
Abstract		VI
List of Tables		IX
List of Figures		X
Table of Contents		XI
Chapter One: Introduction		
1.0	Introductory Remark	1
1.1	The Problem of the Study	1
1.2	The Aims of the Study	2
1.3	The Hypotheses of the Study	3
1.4	The Procedures of the Study	3
1.5	The Limits of the Study	4
1.6	The Value of the Study	4
Chapter Two: Literature Review		
2.0	Introductory Remark	6
2.1	Pragmatics	6
2.1.1	Speech Act Theory	8
2.1.1.1	Austin's Speech Acts Classification	9
2.1.1.2	Searl's Speech Acts Classification	12
2.1.1.3	Leech's Speech Classification	14
2.1.1.4	Direct and Indirect Speech Act	17

2.1.2	Context	18
2.1.3	Politeness	20
2.1.3.1	Politeness Features	23
2.2	Sociolinguistics	24
2.2.1	Scope of Sociolinguistics	26
2.2.2	Sociolinguistic Variables	27
2.2.2.1	Social Class	28
2.2.2.2	Ethnicity and Race	32
2.2.2.3	Position	31
2.2.2.4	Gender	32
2.2.2.5	Age	33
2.3	Socio-Pragmatics	34
2.4	The Concept of Sympathy	35
2.4.1	Verbal and Nonverbal Sympathy	37
2.4.2	Sympathy VS. Empathy	39
2.4.3	Function Of Sympathy	41
2.4.4	A World Without Sympathy	42
2.4.5	Ways and Formulas of Expressing Sympathy	44
2.5	Paralinguistic Acts	47
2.5.1	Proxemies	48
2.5.2	Eye Contact or Eye-gaze	49
2.5.3	Facial Expressions	51
2.5.4	Gestures	51
2.5.5	Tone	53
2.6	Previous Studies	54
Chapter Three: Methodology		
3.0	Introductory Remark	57

3.1	Research Design	57
3.2	Data Collection	57
3.3	Data Description	58
3.4	The Contextual Model	58
3.4.1	Setting and Scene	58
3.4.2	Participants	59
3.4.3	Ends	59
3.4.4	Act Sequence	59
3.4.5	Key	59
3.4.6	Instrumentalities	60
3.4.7	Norm	60
3.4.8	Genre	60
3.5	Criteria of Data Selection	62
3.6	The Model of Analysis	63
Chapter Four: Data Analysis		
4.0	Introductory Remark	66
4.1	The Qualitative Analysis	66
4.1.1	The Qualitative Analysis of the Wonder Movie	66
4.1.2	The Qualitative Analysis of The Help Movie	84
4.2	Statistical Results in Wonder and The Help Movies	97
Chapter Five: Conclusions, Recommendations, and Suggestions for Further Research		
5.0	Introductory Remark	103
5.1	Conclusions	103
5.2	Recommendations	104

5.3	Suggestions for further Research	104
5.4	References	106

CHAPTER ONE

INTRODUCTION

1.0 Introductory Remark

The aim of this chapter is to present the problem around which the study is revolved, the aims of the study, its hypotheses, the procedure followed to achieve its aims, in addition to the limits this study will abide by and finally its significance.

1. The Problem of the Study

As for the main concern of the present study which is the concept of sympathy, it is noticed that there is no total agreement about the best characterization of this language phenomenon because some theorists say that since it is one kind of feelings so it can be an expressive speech act as what has been stated by Searle (1969). Jerrold Sadock (1974), on the other hand, says that it is a separate language phenomenon and it can be impeded in other speech acts or as a separate act.

Based on the background of the study above, the current work tries to answer the following questions concerning the sympathy uses in the targeted data:

1. What are the speech acts used to express sympathy?
2. What are the politeness maxims associated with sympathy?
3. How do the social variables of age, gender, social class, position, and ethnicity affect the speakers' choices when using sympathy expressions?

4. Which choice of the associated speech acts, politeness maxims, paralinguistic acts, and social variable is the most frequently used with the appropriate uses of the sympathy in the selected English movies (SEMs).

1.2 The Aims of the Study

The study aims at:

1. Pinpointing out the forms of the speech acts used to express sympathy in the SEMs.
2. Identifying the politeness maxims associated with sympathy in the SEMs.
3. Revealing the appropriateness of using the sympathetic acts in terms of the social variables.
4. Uncovering the most frequently used speech acts, politeness maxims, paralinguistic acts, and social variables associated with the appropriate uses of the sympathy in the SEMs.

1.3 The Hypotheses of the Study

The study hypothesizes that:

1. Different types of speech acts are used in the targeted data to express sympathy especially the expressive and commissive ones.
2. Sympathy maxims are the most associated with sympathy use in that data.
3. Sympathetic acts are appropriate to be used in terms of the social variables that are chosen by the speaker.
4. Some associated speech acts, politeness maxims, paralinguistic acts, and social variable are the most frequently used when communicating appropriate uses of sympathy in the SEMs.

1.4 The Procedures of the Study

In order to answer the questions of the present study and to achieve its aims, the following procedures are followed:

1. Surveying the related literature of sympathy and providing a theoretical background about pragmatics, sociolinguistics, and sociopragmatics.
2. Designing an eclectic model that comprises both pragmatic and sociolinguistic dimensions upon which the empirical part of the study is based by adopting Searle's (1969) model for classifying the functions of speech acts, the maxims of Leech's theory (1983), and some social variables.
3. Providing qualitative and a quantitative analyses of the selected data according to the designed eclectic model of the study.
4. Drawing some conclusions on the basis of the data analysis, recommendations and suggestions for further research.

1.5 The Limits of the Study

The study is limited to :

1. The model according to which the study will be conducted is an eclectic model composed of pragmatic and sociolinguistic dimensions. For the pragmatic dimension, Searle's (1969) model is used. In addition, the politeness strategies will be conducted according to Leech's (1983) politeness maxims.
2. Investigating the sympathetic utterances in two English movies entitled "The Help" and "Wonder".
3. The social variables are limited to social class, position, gender, age, and ethnicity.

1.6 The Value of the Study

Theoretically, it can be of benefit to those who study linguistics and those who are interested or specialized in the fields of pragmatics, sociolinguistics, and sociopragmatics. Additionally, it can be invested by syllabus designers and textbooks writers. Practically, this study values at examining the influence of the social variables on the choice of SAs and politeness in dramatic texts—for they greatly reflect real life situations. Thus it is expected to be useful to authors of literary works particularly those written to be acted.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introductory Remark

This chapter presents a literature review about the main points concerning the field of the present study. First, pragmatics is presented by focusing on the theories of speech acts and politeness strategies which are provided with their details. It will then investigate sociolinguistics, socio-pragmatics, and the social variables such as power, position, and gender. Also this chapter presents a theoretical framework of sympathy. Finally, it will shed light on the relevant previous studies which have been conducted by other researchers.

2.1 Pragmatics

Pragmatics is the study of language from the users' perspective, focusing on the choices they make, the limits they face while using language in social interaction, and the effects their language usage has on the other participants in the act of communication (Crystal, 1992, p. 310).

Pragmatics is one of the three primary divisions of semiotics for which the name is traditionally employed (along with semantics and syntax). In modern linguistics, it has come to refer to the study of language from the perspective of its users, as described in the first paragraph. The field focuses on a "zone" between semantics, sociolinguistics, and extra-linguistic context; however, the boundaries with these other areas cannot be precisely defined at this time. Presently, there is no cogent pragmatic theory, mostly due to the wide range of topics it must account for, such as aspects of deixis, conventional implicatures, presuppositions, speech acts, and discourse structure (Crystal, 2008, p. 379).

According to Leech (1983, p. 5), meaning is generated from how utterances are used and how they connect to the context in which they are communicated, not from the formal qualities of words and structures. His notion of pragmatics is the study of what is most appropriate in a given circumstance. Accordingly, he asserts that pragmatics is an appropriateness theory. In addition, Levinson (1983, p. 5) defines pragmatics as the study of language usage, or, more specifically, the study of the link between language and context, which is crucial to any account of language comprehension. In this regard, language comprehension requires the ability to draw conclusions from the information presented by the speaker based on information that is either assumed by both parties or established via earlier dialogues. Each verbal communication is characterized by two purposes or meanings, according to pragmatics. The first is the "informational meaning" of the sentence, whereas the second is the "communicative meaning" or speaker's intent (Leech, p.1983). Therefore, pragmatics is the science that explains the context-appropriate use of language. As it tries to explain the interconnections of social language, it relates to the speaker's meaning and not the utterance's meaning.

Another definition of pragmatics can be found in Finch's work (2002, p. 150). According to him, the study of pragmatics focuses on the interpretation of utterances. He views it as focusing on what is implied rather than what is expressed directly, as well as how individuals understand utterances in situational contexts. Bowen, as well (2011, p. 8) defines pragmatics as the branch of linguistics that deals with the social uses of language (knowing what to say, how to say it, when to say it, and how to "be" with other people).

To summarize, pragmatics is the study of how language is utilized for the purpose of communication. It is concerned with how people use language within a context as well as the reasons behind why people using language in different ways.

2.1.1 Speech Act Theory

People do not put together random words, lexical elements, and grammatical expressions when attempting to communicate. They carry out activities in conjunction with these words. Consequently, activities conducted using utterances are commonly referred to as speech acts (henceforth SAs) (Yule, 1996, p.47). SAs are activities performed by a speaker in a specific context and under specific conditions, i.e., speech events (Mey, 2001, p.92).

Littlejohn (2003, p.77) asserts that the German philosopher Ludwig Wittgenstein was the first to assert that the meaning of a language relies on its actual application. For him, language is utilized like a game in everyday life since it comprises rules that, when adhered to, result in "doing" things. As with traditional games such as chess, each language game has its own set of rules, the execution of which yields a unique outcome. Speech act theory was conceived by philosophers, not linguists.

Despite Wittgenstein's foreshadowing of the speech act theory, it is commonly credited to the Oxford philosopher Austin in 1962. Thus, his student, the American philosopher John Searle, has polished, systematized, and expanded his theories (1969, 1975, 1977).

According to the American linguist Searle (1976), speaking a language is the execution of verbal activities, such as expressing statements, posing inquiries, issuing commands, and making promises. All linguistic transactions comprise numerous verbs. Specifically, verbs are the fundamental or minimum units of linguistic transmission. They are not as common or contrived as they may appear, but they are frequently essential to decoding the full statement and comprehending its correct meaning and context of performance. The speech actions are utilized in both ordinary dialogues and humorous or dramatic situations, for example.

Speech acts include 'explaining,' 'apologizing,' 'thanking,' 'congratulating,' etc., according to Searle (1976, p. 87), and "typically, a speaker performs one or more of these acts by uttering a sentence or sentences; however, the act itself should not be confused with a sentence or other expression uttered in its performance."

Birner (2013, p. 175) explains the same problem by stating that, in order to interpret a speaker's statement, one must ask, "How is it possible to determine the type of action the speaker wanted to execute by means of this speech?" This question is initially raised by J.L. Austin in his speech actions theory (1962).

Regarding sympathy, it is reflected through a variety of speech acts, which demonstrates that it is not restricted to a single speech act, therefore it can be demonstrated through a variety of communication-related behaviors and actions.

2.1.1.1 Austin's Speech Acts Classification

Austin (1975) initially distinguishes between "constatives" and "performatives" in order to give a concise overview. Some expressions—known as constatives—must refer to certain facts; performatives, on the other hand, are always used to achieve or act upon something. Moreover, performatives are referred to as being felicitous or infelicitous while constatives can be either true or untrue, but they cannot be both true and incorrect (Martinich and Sosa, 2001, p. 220).

The conditions that must be met for a SA to be successful or felicitous are termed as "Felicity Conditions." For a performative to be "felicitous" or successful, according to Austin, it must satisfy a set of requirements. For instance, one condition for the act of commanding is that the speaker has authority over the addressee, whereas another criterion for the act of promising is that the addressee desires the promise to be fulfilled. In other words, under felicity conditions, one can utilize a collection of words appropriately to carry out tasks. If the requirements are not met, the performance will be deficient (Huang, 2014, p. 124).

Austin (1962) states that language is employed to accomplish a variety of tasks, including invitation, request, promises, etc. The production of any utterance involves three connected activities based on word-forces, as in the following:

a-The locutionary act: the locution is what the words signify, which is considered the necessary foundation of the utterance in order to make a meaningful linguistic expression. In a similar spirit, Perrault and Allen (2002, P.169) explain that "a locutionary act is an act of speaking: it is the act of uttering sequences of words selected from the lexicon of a given language." Overall, the articulation of locutionary acts or the spoken words will not have a significant impact on the recipient.

b- The illocutionary act (also known as a speech act) is concerned with the communicative purpose of making the utterance, which asserts that the illocutionary act is to conduct actions by uttering specific words in particular contexts. Similarly, Alston (2000, p. 35) argues that the articulation of an illocutionary act requires specific conditions and regulations, such as the presence of appropriate individuals and settings. Expression of illocutions necessitates the ability to generate potent utterances with diverse communication impacts on addressees.

c- The perlocutionary act is contingent on having an additional effect on the listener. As in the case of "It's hot in here," the perlocutionary consequence of an utterance demands the hearer to open the window. Yule (1996, p. 48) argues that the primary reason for pronouncing illocutions is to observe their consequences on addressees.

Austin (1962, p. 150) says that stating something typically has multiple major consequences on the audience's and speaker's emotions and thoughts. Austin (1962, pp. 150-51) establishes a classification system in which he divides groups of verbs into five categories as illustrated in Table (1) below.

Table (1) Austin's 1962 Classification of Speech Acts

Illocutionary Acts	Definitions	Examples
Verdictives	are judicial acts; they refer to issues of truth and falsity. Thus, it is related with issuing a judgement decision.	characterize, diagnose, describe, and analyze.
Exercitives	deal with the giving of a decision in favour of or against a certain course of action, or advocacy of it.	appointing, voting, ordering, urging, advising, and warning.
Commissives	aim at committing the interlocutor to a certain action.	agree, pledge, engage, swear, favor, and plan.
Behabitives	concern with showing attitudes and social behavior.	apologizing, cursing, congratulating, commending, and challenging.
Expositives	perform in acts of exposition concerning the	reply, argue, concede, illustrate, assume, and postulate.

	expounding of views, conveying an argument, and emphasizing an idea.	
--	--	--

2.1.1.2 Searle's Speech Acts Classification

After launching speech act theory in 1962, Searle, Austin's student, develops this theory more. Searle actually proposes a totally different set of felicity conditions, a one-size-fits-all set. That is, unlike Austin, Searle's felicity conditions can match all kinds of speech acts that are performed in our speech (not only ritual or archetypal), and that is why his set (and the developments he made) overweighs Austin's and makes what is understood by the theory nowadays attributed to Searle not Austin. According to Mey (2009, p.1003), Searle (1965) first starts by taking Austin's felicity conditions and developing them as he assumes four types of conditions that govern how illocutionary acts are performed. If any of these conditions are not met, the infelicitous act occurs. These conditions are namely as follows:

- (a) Propositional content: is concerned with what the speech act is about.
- (b) Preparatory condition: states the real world prerequisites for the speech where the authority of the speaker and the circumstances of the speech act are appropriate to its being performed successfully.
- (c) Sincerity condition: the act is to be performed sincerely.
- (d) Essential condition: defines the act being performed in SAs in the sense that the speaker has the intention that his or her utterance will count as an act, and that this intention is recognized by the addressee.

Searle (1975, p. 355) suggests five functions of speech acts: declarations (e.g. appointing), representatives (e.g. asserting), expressives (e.g. thanking), directives (e.g. requesting) and commissives (e.g. promising). The principle according to which he classifies the five categories concerns the illocutionary force of the speech act. That is derived from the essential conditions of an act (the condition that defines what the act 'counts' as). Thus, the following is the classification of speech acts according to Searle (1969):

1-Declarations: speech acts that serve to change the world or a given reality via their utterance.

2-Representatives: speech acts that the speaker uses when he believes to be the case or not. Therefore, they convey statements, assertions, conclusions and descriptions.

3-Expressives: speech acts that state what the speaker feels (psychological states), for example, expressing pleasure, pain, likes, dislikes, joy, sorrow, etc. They can be caused by something the speaker does or the hearer does, but they are about the speaker's experience. In using an expressive the speaker makes the words fit the world (of feeling).

4-Directives: speech acts that when speakers use, they get someone else to do something. They express what the speaker wants, as orders, requests, commands, suggestions, etc. They can be either positive or negative. When using a directive, the speaker attempts to make the world fit the words (via the hearer).

5-Commissives: speech acts that speakers use to commit themselves to some future action. They can be uttered to express what the speaker intends to do, for example threats, promises and refusals. They are produced by the speaker alone or as a member of a group. When using a commissive, "the speaker undertakes to make the world fits the words (via the speaker)".

2.1.1.3 Leech's Speech Acts Classification

Leech (1983, p.104) proposes that the illocutionary acts are based on their functions. They depend on how illocutionary acts relate to the social goals or purposes of arranging and maintaining politeness (as will be explained in the upcoming sections). There are four types of illocutionary act functions suggested by Leech (1983):

1. Competitive

This type of speech act aims at competing with the social purposes, and it carries a kind of reducing disharmony and acquires more positive politeness such as "ordering, asking, demanding, and begging". It is intended to produce some effects through action by the hearer (Leech, 1983).

2. Convivial

Convivial is the function that the illocutionary goal coincides with the social goal. It aims to find opportunities for social communication. For instance: offering, inviting, greeting, thanking and congratulating (Leech, 1983).

3. Collaborative

Collaborative is the function that the illocutionary goal is indifferent to the social goal, that does not contain politeness, for which politeness is irrelevant. It aims at ignoring the social purposes like asserting, reporting, announcing, and instructing. It commits the speaker to the truth of the expressed proposition (Leech, 1983).

4. Conflictive

Conflictive is the function that the illocutionary goal conflicts with the social goal. This function does not contain elements of politeness at all, because the function basically aims at causing anger, such as threatening, accusing, and

reprimanding to relate how people can reflect impoliteness by using language (speech acts) (Leech, 1983).

With the help of Leech's theory of politeness, interpersonal rhetoric has been used to frame politeness. According to Leech, the major goal of the politeness principle (PP) is to create and preserve a sense of camaraderie among social group members. We can presume that our words are being cooperative because the PP controls the social equilibrium and amicable relations. Similar to Lakoff, Leech provides further justifications for establishing a PP in addition to a CP, namely, to provide an interpretation of conversational data when the CP alone seems to fail. The cost-benefit scale of politeness, which is related to both the speaker and hearer, is the core component of Leech's PP model. Minimizing expenses and boosting benefits to the speaker or listener are both components of being polite (Leech, 2014).

Leech lists seven maxims: tact, generosity, approbation, modesty, agreement, sympathy, and consideration. All of these are tied to the idea of cost and benefit. Minimizing expense while maximizing value to the hearer are key considerations intact. Being generous is educating others so that they can maximize the benefit of what they hear while minimizing their own. Approbation involves reducing criticism and increasing the listener's praise. Modesty includes reducing self-praise and increasing self-dispraise. Agreement includes reducing differences of opinion between oneself and another. The goal of sympathy is to increase sympathy between oneself and another while decreasing hostility. The final factor to take into account is how to maximize the hearer's comfort and minimize their discomfort.

According to Leech, the seven maxims share the same status as Grice's CP and are crucial in explaining how sense and force interact in human communication. These are the maxims' descriptions:

(1) The Tact Maxim:

- Minimize cost to the speaker.

- Maximize benefit to the hearer.

(2) The Generosity Maxim:

- Minimize benefit to self (benefit to the S).

- Maximize cost to self.

(3) The Approbation/Praise Maxim:

- Minimize dispraise of the H.

- Maximize praise of the H.

(4) The Maxim of Modesty:

- Minimize praise of self (S). .

- Maximize dispraise of self (S).

(5) The Maxim of Agreement:

- Minimize disagreement with the H.

- Maximize agreement with the H. .

(6) The Maxim of Sympathy:

- Minimize antipathy towards the H.

- Maximize sympathy towards the H.

(7)The Maxim of Consideration:

- Minimize the hearer's discomfort/displeasure. .

- Maximize the hearer's comfort/pleasure.

In addition, Leech recommends that each of the PP maxims must be applied along three scales of delicacy: cost/benefit, optionality, and indirectness. The Cost/Benefit Scale is concerned with the importance with which a speaker must balance the cost to herself/himself and the benefit her/his speech will bring to the listener. The optionality scale calculates how much the speaker's illocutions give the addressee a degree of option. The indirectness scale determines how much effort the listener expends to interpret the speech acts performed by the speaker (Watts, 2003, p. 68)

2.1.1.4 Direct and Indirect Speech Acts

The distinction Searle (1975) makes between direct and indirect SAs is one of the main contributions he has made to speech act theory. It has a real boost on speech act theory. Yule (1996, p. 54) states that Searle depends on a different approach to distinguishing types of speech acts which can be made on the basis of structure. He explains that there are three basic sentence types in English which are interrogative, imperative, and declarative that are typically associated with three basic communicative functions labeled question, command, request, and statement respectively. When an interrogative is used to ask a question, an imperative to issue a command/request or a declarative to make a statement, the resulting speech act is described as a direct speech act.

Another case in which speech acts are considered direct is when the sentences include verbs such as *request*, *apologize*, *complain*, *insist*, *advise*, etc. When utilized performatively, such verbs are called performative verbs because they name the speech act they are found in. So, whenever there is a direct relationship between a structure and a function, there will be a direct speech act. If, in contrast, a sentence form does not match the usual function it is associated with or it does not include a performative verb it is considered as an indirect speech act. Thus, a

declarative utilized to make a statement is a direct speech act, but a declarative utilized to make a request is an indirect speech act (ibid).

Searle (1999, p.151) says that one can perform one speech act indirectly by performing another speech act directly; he has concentrated his work on how a hearer perceives a particular utterance to have the force it has or as he calls it the 'uptake of an utterance'. How one performs acts rather than utterances.

Searle (1975) indicates categories of at least six ways in which one can give orders or make requests even indirectly, there are utterance's types that focus on the hearer's ability to do something ('can you pass me the salt?'. 'Have you got a dollar?'); those that focus on the speaker wish or desire that the hearer will do something (I would like you to go now); those that focus on the hearer's actually doing something ('officers will henceforth wear ties at dinner'); those that focus on the hearer's willingness or desire to do something, ('would you be willing to write a letter?'); those that focus on the reason for doing something ('you are standing on my foot'); those that embed one of the above types inside another ('I would appreciate if you could make less noise').

2.1.2 Context

Context is essential for analyzing language across disciplines. Current trends in linguistics are due to an increasing focus on context. Sociolinguistics and kindred social sciences describe the systematic links between social and cultural environments and language structure and function.

Because the meaning of a phrase relies on its surroundings, Yule refers to this as the "physical environment." Humans are helped to understand speech by context. If the context is disregarded, misunderstanding may result. Contexts differ. One kind is linguistic context. A lexical item's sentence or phrase context is known as co-text. Co-text affects how we interpret the sentence's meaning. The

word (bank) may signify a number of things. How can we figure out what a sentence means? How this term should be understood in its linguistic setting. The context of a word can be used to determine its meaning. The context alters our perspective if the word "bank" appears on a building's outside wall. People do not always perceive meaning better when given a physical setting. The related context is how we conceptualize what we physically interpret. A lot of what we read and hear has to do with how we think (Yule, 2006, p.114).

Another type of context is called social and interpersonal context. It is social since it includes a society's intentions, inner differences, and subgroupings. Considering language in a social context involves observing societal linguistic forms. It focuses on how society's features shape the form of spoken languages and how different attitudes regarding its variety affect the receiving community's internal dimensions and dynamics.

In pragmatics, discourse analysis, and conversational analysis, interpersonal context trumps social context. These disciplines do not study societal linguistic interaction. These ideas emphasize individual communication. Addresser and hearer, or reader and writer. Interpersonal context is crucial to the meaning of utterances or writings. A psychological context includes intentions, beliefs, and rationality (Yule, 2006, p.114).

According to Mey (2004, p. 39), context is "a dynamic process that permeates every communication." According to Horn and Yale (2006, p. 115), any speech or utterance with the correct meaning might be seen as a result of the time, location, and potential world context.

The interplay between an expression's context of utterance and the interpretation of its constituent parts is what pragmatic aspects of meaning refer to. Context is pragmatics' other face, (See elaboration on context in 3.2.1) . Overall, Hymes (1972, p. 198) proposes a theory of context using his illustrious

SPEAKING model, in which each letter denotes one of eight communicative situational factors.

Hymes (1972, p. 198) recognizes these communicative situation properties in order to indicate the fact that language users not only need to learn the rules of grammar or discourse, but they also need to know how to communicate correctly.

2.1.3 Politeness

When someone behaves in a nice manner, most people know exactly what they mean. They typically explain it by using instances of behavior that we would deem courteous. As an illustration, individuals display polite behavior when they respect their superiors, are consistently helpful, talk exceptionally well, or utilize respectful speech, etc. Using formulaic phrases like please, sorry, thank you, etc. or using indirect speech or respectful forms of address like Sir or Madam are examples of polite language in English (Brown and Levinson, 1987).

It is common to hear in daily discussions that someone's manners are nice or unpleasant, or even that certain manners are more polite than others, etc. What are the linguistic standards by which one may determine something is courteous or not? Do these judgments follow any theoretical principles? Being polite is the expression or conduct one uses to lessen a social contact. Different theories have tackled this topic during the last two decades. Models of linguistic politeness have been generated from a considerable number of empirical studies, like Lakoff's Theory (1975) , Leech's Politeness Principle Theory (1983) and Brown and Levinson's Theory (1987).

Different definitions are presented for politeness by linguistic scholars. Some definitions have been purely linguistic, others are of social or socio-cognitive roots. Lakoff (1975, p.64) defines politeness as "the form developed by societies in order to reduce friction in personal communication". Leech (1983, p.19) views politeness

as "strategic conflict avoidance" that can be measured in terms of the degree of effort put into the avoidance of a conflict situation. Brown and Levinson (1987, p.61) the linguistic model of politeness was put forward by Brown and Levinson. They define politeness as "forms of behavior used to maintain and develop communication between potentially aggressive partners". They maintain that positive and negative strategies are employed to minimize threat and to accomplish linguistic politeness.

In pragmatics, politeness explains the way individuals interpret each other's meanings. To be polite, the addresser tries and provides options, prevents imposition, and makes his interlocutor feel good (Lakoff, 1973; Leech, 1983).

Politeness as a linguistic phenomenon has constituted for years a grand area of studies and there are nonetheless heated debates and disagreements as to what the character of this perplexing idea is. Some researchers theorize it in phrases of conversational policies and maxims (Lakoff, Leech 1983; Fraser 1990) at the same time as others see it as preoccupied with face sensitivities (Brown and Levinson, 1987) or distinguishing among socially suitable, marked, or unmarked conduct, but others draw on affective communication or cultural specificity factors. Politeness may be described as a way of minimizing conflict in discourse- both the opportunity of disagreement happening at all, and the opportunity that a disagreement may be perceived as threatening (Lakoff, 1989, p. 102).

The socio-cultural view of politeness emphasizes the social context. More specifically, the emphasis is on both (or extra regularly each) social norms or the construction of participation (i.e. the notions which individuals use to recognize each other as opposed to which researchers use to recognize contributors). Regarding social norms, this view of politeness is well-summed up by Fraser (1990, p.220). Briefly stated, the socio-cultural view assumes that every society has a selected set of social norms, including more or less explicit rules that

prescribe certain conduct, a state of affairs, or a manner of thinking in context. A positive analysis (politeness) occurs when conduct of behaviour is in line with the norm, and a negative evaluation (impoliteness = rudeness) happens when the action is on the contrary (Fraser 1990, p.220).

Politeness phenomena are capabilities of language which serve to mediate norms of social behavior such as courtesy, rapport, deference, and distance. Such functions consist of the usage of unique sentence markers (e.g. please), suitable tones of voice, and perfect sorts of addresses (e.g. preference of intimate vs. remote pronouns, or first vs. closing names (Crystal 1992, p.307).

Lakoff (1973, p. 298) suggests three politeness rules:

Do not impose

Give options

Feel good, be friendly .

The explanation of Lakoff's rules of politeness is as follows :

The first one is "Don't impose (Distance)".

Distance here means how close our relationship is with the person we are talking to. This can be in terms of age, family relation, occupation, etc. This rule of politeness is usually applied when there is much social distance between the speaker and the hearer.

We shall not neither ask about her/his personal affairs nor tell her/him about ours. Besides , we tend to use formal expressions to convey the message to exclude personal emotion. For example, when a student wants to see her/his lecturer at the office, she/he uses the expression "I'm sorry to bother you, but may I come in to ask some questions about my paper?" (Lakoff, 1973).

This expression is used because it is more formal than “Can I come in?”

The second rule is “Give option (Difference)”.

In order to be polite, we can not insist on our command, desire, or request to other people. In other words, hesitancy is needed in a conversation. Therefore, we need to give options to our interlocutor in giving response either to refuse or accept. For instance, the use of declarative form which actually carries a command: “I wonder if you could possibly borrow me Lakoff’s book from the library because I lost my KTM”. In this sentence, there is also a clear option for acceptance or refusal which shows the speaker acknowledges the second maxim of Lakoff’s Politeness Principle (Lakoff, 1973).

The last one is “Make audience feel good”.

This principle emphasizes closeness between the speaker and the hearer. It is believed that being nice and friendly to our interlocutor is a sign of courtesy. Besides that, in (Rule 3) we tend to use informal expression to express feeling of solidarity between the speaker and the hearer. For example, someone asks her/his friend about her/his new outfit:

A : Do I look big in this?

B : No, it suits you .

(B) says that the outfit suits A though actually she/he thinks (A) looks fatter in it. However, in order to be polite (B) says something nice (in informal way), so A feels good (Lakoff, 1973).

2.1.3.1 Politeness Features

Politeness is used to reduce problems in interpersonal relationships (Yule, 1996, p.106). In this way, politeness indicates face awareness. Face is a person's public self-image or social identity that they expect others to respect. Brown and

Levinson divide the face into positive and negative (Goody, 1972, p.62). Negative face is not wanting people to interfere. The latter, optimistic face is everyone's desire to be understood. Others should respect these facial features.

Positive politeness resolves the listener's positive face threat. Positive politeness respects the hearer's wish to connect. This method involves expressing equality and group membership, attention to the hearer's needs or wants, avoiding conflict, employing humor and optimism, and offering offers and promises. Brown and Levinson outline 15 sub-strategies of positive face politeness.

In conclusion, pragmatics describes how people use language resources to make and evaluate meaning in interaction, and occasionally to modify relationships, as shown by Holmes, (2018). The field of sociolinguistics will be introduced, followed by a discussion of sociopragmatics, and the connection between sociolinguistics and pragmatics will be illustrated.

2.2 Sociolinguistics

Sociolinguistics is a branch of linguistics which studies all aspects of the relationship between language and society. Sociolinguists study such matters as the linguistic identity of social groups, social attitudes to language, standard and non-standard forms of language, the patterns and needs of national language use, social varieties and levels of language, the social basis of multilingualism, and so on. The study of dialects is sometimes seen as a branch of sociolinguistics and sometimes differentiated from it, under the heading of dialectology, especially when regional dialects are the focus of the study (Crystal, 2012, p.440).

Chaika (1982, p.2) proclaims that sociolinguistics is the investigation of how individuals use language to speak with one another, for example, when they talk to their family, companions, instructors, and even to outsiders. The sociolinguists see the significance of contemplating the language since it shows the social

stratification in a specific language. By looking at the language intently, it is simpler to watch the conditions, qualities, and convictions that have been moulded a specific gathering in the public arena.

Hudson (1996, p.1) argues that sociolinguistics can be defined as the investigation of language in connection to society, inferring that sociolinguistics is a piece of the investigation of language. In this way, the significance of sociolinguistics is that it sheds lights on the idea of language when all is said and done, or on the features of some specific language.

Holmes (2001, p.1) says that the relationship between language and society is studied in sociolinguistic terms. They clarify why people talk differently in various social settings, and they are associated with distinguishing the social role of language and the ways of conveying social meaning. Examining how individuals use language in various social settings presents a lot of information on how language works, as well as the social relationships within a group, and how people through their language communicate aspects of their social identity.

Spolsky (2003, p.3) adds that sociolinguists seek the relationship that ties language and society. He claims that the language of function is not only to convey meaning, but also to establish and maintain social relationships.

The distinction between macro- and micro-sociolinguistics is as follows, according to Coulmas (1997, p. 2) , on the one hand, micro-sociolinguistics aims to explore how social structure influences how individuals speak and how language variations and patterns of usage connect to social characteristics including social power, gender, and age. On the other hand, macro-sociolinguistics is interested in how societies use their languages, particularly attitudes and attachments that explain the functional distribution of speech forms in society, maintenance, language shift, and replacement, as well as the delineation and interaction of speech communities.

2.2.1 Scope of Sociolinguistics

The study of language and how it is utilized in society is the main goal of sociolinguistics (Coulmas, 1987, p.5). It also seeks to demonstrate the connection between language and society by examining pertinent questions on how language affects the growth of communities.

Language and society are the two components of civilizations that sociolinguistics is concerned with, therefore the phrases micro and macro are pertinent. The following succinctly describes the distinctions between micro- and macro-sociolinguistics: Micro- sociolinguistics is the study of language in relation to society, whereas macro- sociolinguistics is the study of society in relation to language. Macro-sociolinguistics focuses on social concerns, such as the relationship between dialects and language, the decline and stability of minority languages, and the emergence and stability of bilingualism in a particular society. Microsociolinguistics, also known as the sociology of language, aims to understand social structure through the study of language, such as how a linguist behaves in a conversation with other participants. Micro-sociolinguistics' goal is to understand the structure of language and how it is used in communication (Wardhaugh, 2010, p. 12).

Coulmas (1998, p. 5) defines micro-sociolinguistics as the study of how social factors like class, gender, and age impact people's speech patterns and the languages they speak. This definition may vary depending on the substitutional term used above. How individuals connect across social groups using their languages is one of the main areas of study in macro sociolinguistics.

2.2.2 Sociolinguistic Variables

Fasold (1990, p.223) states that the concept of the sociolinguistic variable is a set of alternative forms for saying the same thing, though the variations have social

significance. In particular, a sociolinguistic variable is a linguistic element which does not only co-vary with other linguistic aspects, but with various extra-linguistic factors like social class, age, sex, ethnic gathering or logical factors.

Gumperz (1992, p.vii) clarifies that sociolinguistic variables, "are themselves constitutive of social reality and can be treated as part of a more general class of indexical signs which guide and channel the interpretation of intent".

The significance of the social variables is that speakers must take into account their positions in relation to their interlocutors in order to properly communicate illocutionary acts. It is feasible to achieve this by taking into account their: (1) positions, such as their status and the roles they perform; (2) properties, such as their age and sex; (3) relationships, such as authority and dominance; and (4) functions, such as those of a teacher, friend, colleague, etc. (Van Dijk, 1977, p.221).

According to Meyer (2009, p.17), the importance of the social factors is demonstrated in many types of efforts speakers make when they ask an addressee for something, and these efforts are greatly influenced by the various kinds of social roles that addressees play: their social standing, including their sex, age, ethnicity, education level, and the social gap between them and the addressees.

According to Bluma-Kulka et al. (1989), there are two categories of social variables: the first provides individual variation, while the second creates situational variation. Individual variation, the first category, comprises elements like sex, education attainment, age, and employment. This group is not context-sensitive. It has fixed values that do not change when the context changes.

The second group, the situational variation, involves variables such as social power, social distance, degree of imposition, and offense. This group is context-

sensitive. The value of each variable an addressee has in a certain context most probably changes when the context changes (Bluma-Kulka et al., 1989).

This study attempts to show the influence of sociolinguistic variables on the sympathy to gain a better understanding of the socio-pragmatic nature of sympathy. The sympathizer determines the techniques that he uses in a specific context, depending on some social variables. Some social variables such as power, position, and gender are labeled in the present study. Therefore, concerning sympathy, the current study aims to analyze the effect of some social variables as mentioned.

The current sociolinguistics developmental approach reveals that any investigation of language variation would be impossible without locating the social elements that directly influence that variation. Several socioeconomic variables influence how languages differ, including the following:

2.2.2.1. Social Class

A social class (or, simply, class), as in class society, is a set of subjectively defined concepts in the social sciences and political theory centered on models of social stratification in which people are grouped into a set of hierarchical social categories, the most common being the upper, middle, and lower classes.

William Labov, in his classic work "The Social Stratification of English New York City," is credited with introducing social class as a social variable to the sociolinguistic field. Labov's initial research on what shaped the idea of a social class was questionnaire-based and conducted in the 1950s and 1960s. In his sociological studies, Labov in particular draws on Joseph Kahl's 1957 description of the American socioeconomic classes. Lower class, working class, lower middle class, higher middle class, and upper class are Kahl's five main divisions of American society. The former's assertion that each social class has a speech pattern

unique from other social classes can be used to defend Labov's adoption of Kahl's classification. Labov and his adherents contend that they can determine if a person belongs to the upper class or lower class by using language patterns (Block, 2015, pp.1-19).

Hence, social power is mostly an asymmetric relation that holds between the interlocutors: one is of a higher rank and the other is, as a result, of a lower rank. Nevertheless, the interlocutors, in some cases, might be of an equal rank. As such, the variable of social power produces three different types of role relationships between the speaker and the addressee, which are adopted in the empirical work of the present study. Olshtain and Cohen (1983) explain that there are three kinds of relations between the interlocutors; first, the addresser is in a high rank (that means the addressee is in a low rank); second, the addressee is in a high rank (that means the addresser is in a low rank); third, both the addresser and the addressee are in the same rank (indicates both are equal). The present study will consider the up mentioned three types of power in the practical chapter.

Thomas (1997, p. 124), regarding indirectness, maintains that speakers generally use a higher level of indirectness when talking to people of more power than to those of less power. She mentions that an employee would be more indirect about expressing annoyance to his employer about the latter's continual late arrival than expressing the same idea to his brother. The rationale behind this is the fact that an employer can influence his employee's career either positively or negatively. These two kinds of influence are recognized to generate two main types of power that are particularly evident in hierarchical situations. French and Raven (1959, p. 152) uses the term reward power for the positive influence and coercive power for the negative influence.

Additionally, French and Raven (1959, p. 155) identify the following three other types. The first one is the legitimate power which is observed when a person

has the right to prescribe or request certain things by virtue of their role, age, or power, like when a father asks his son (not) to do something. The second type is the expert power which is where someone may temporarily have power over another, just like the employer and the employee. The third and last type, there is the referent power which is observed in cases where a person has power over another who admires and wants to be like them in some respect, an obvious example is the top footballers.

2.2.2.2. Ethnicity and Race

Both ethnicity and race have potential definitions that have been examined from a variety of angles. The majority of studies on race and ethnicity recognize the crucial roles played by both one's own self-identification and others' views and attitudes in the formation of ethnic identity. The classifications of race and ethnicity are somewhat imposed by others and partially self-selected, as Smelser et al. note (2001, p. 3). It is easy to revert to the idealistic notion that a person's race or ethnicity is whatever he or she declares it to be in modern countries that strongly value self-determination and accept the ability of each individual to define themselves. Although this may be true on one level, one cannot be completely free on that level. Numerous references to the stated desire of community members to be able to classify people ethnically can be found in the literature (and in other ways). According to Omi and Winant (1994, p. 59), this is especially true for race: When we first meet someone, along with their sex, one of the first things we notice about them is their race. When we come across someone with whom we are unable to simply identify ethnically, such as someone who is racially "mixed," this truth becomes brutally vivid.

Race is a large family of people who share more or less vividly imagined ideas of what it is to live (Du Bois 1897/2000, p. 110). These people typically share shared blood and language, as well as common history, traditions, and impulses.

Omi and Winant (1994, p.55) defined race as "a concept which signifies and symbolizes social conflicts and interests by referring to different types of human bodies".

In other cases, race and ethnicity are consciously distinguished by some criteria, the most common of which are aspects of physical appearance: "Race" is a social category based on the identification of (1) a physical marker passed down through reproduction and (2) individual, group, and cultural characteristics linked to that marker.

Therefore, race is a type of ethnicity, but it differs from other types of ethnicity by being associated with distinctive physical traits that, among other things, make it harder for group members to change who they are (Smelser et al. 2001, p. 3).

The following definition from Bobo (2001, p. 267) connects these two terms: A common misconception about "race" is that it refers to physical characteristics like skin color, hair texture, eye shape, and other physical characteristics that are based on biological distinctions between human groups. On the other hand, "ethnicity" is more often connected to culture and refers to things like language, religion, and nationality. Bobo then adds that, "although perceived racial distinctions often result in sharper and more persistent barriers than ethnic distinctions, this is not invariably the case, and both share elements of presumed common descent or ascriptive inheritance".

2.2.2.3 Position

Social positions an individual may hold fall into the categories of occupation (medical doctor, academic lecturer), profession (member of associations and organisations), family (parent, sibling, etc.), hobby (member of various clubs and organisations), among others. An individual is likely to create a personal hierarchy

of such positions, where one will be a central position while the rest are peripheral positions (Stanley, 1994).

Social positions are visible if they require an individual to wear a uniform or some other kind of identifying mark. Often individual clothes or other attributes will advertise what social position one has at the moment. Non-visible social positions are called hidden. A position that is deemed the most important to a given individual is called central, others are peripheral. If a sequence of positions is required to obtain a given position, it can be defined as a career, and a change of position in this context is a promotion or demotion. Some social positions may make it easier for a given person to obtain others; in other cases, some positions may be restricted to individuals meeting specific criteria (Stanley, 1994).

Social position together with social role determines an individual's place in the social environment and social organisation. A group of social positions will create a social class and a social circle (Stanley, 1994).

2.2.2.4 Gender

Eckert and McConnell-Ginet (2003, p.10) state that sex is a biological categorization based chiefly on reproductive potential, whereas gender is the social elaboration of biological sex. Gender builds on biological sex, it exaggerates biological difference and, it certainly carries biological difference into domains in which it is completely irrelevant. There is no biological reason, for instance, why women should mince and men should swagger, or why women should have red toenails and men should not. Hence while we think of sex as biological and gender as social, this distinction is actually not clear-cut. People tend to think of gender as the result of nurture – as social and hence fluid – while sex is simply given by biology. However, there is no clear point at which sex leaves off and gender begins, partially because there is no single objective biological criterion for male or female sex. Hence, the definitions of the biological categories male and female,

and people's understanding of themselves and others as male or female, is fundamentally social.

Lakoff (1975) argues that men and women speak differently. She entails that there are differences and tendencies in what men and women do and say. Women's speech is full of hedges such "I suppose" and "I think." Lakoff (1975) indicates that hedges occur frequently in speech than in writing, a thought that has later been asserted "for many of the pragmatic particles she identified or 'at least in highly informal style.'" Lakoff (1975) suggests that "women are likely to use more forms expressing uncertainty and politeness than men." According to Holmes (1985, p. 59) they employ "more intensifiers or strengthening particles than men." Holmes (1990) then showed that there was a "tendency for women to use more hedges to women, while male–male transactions elicited fewest."

Tannen (1990, p. 23) argues that women and men have different linguistic styles and ways of communication. Women's style tends to be cooperative in character in that women can be involved in more than one activity such as listening to what women value, intimacy and solidarity, so they are more likely to insist on the commonality of their "skill", not its "uniqueness" in speaking. On the other hand, men tend to have many expressions peculiar to them which can be understood, but not said by women. Furthermore, women tend to have specific words and expressions which men never use, or would be laughable to them. Cameron (1998, p. 280) states that "men and women are members of cultures in which a large amount of discourse about gender is constantly circulating." They do not like to know and then automatically be able to reproduce ways of speaking appropriate to their own sex; they have a broader set of generated meanings that are put in rather complex ways to different ways of speaking. As such, they produce their own behavior in the light of these meanings which vary in the degree of politeness.

2.3 Socio-pragmatics

In order to evaluate the meaning of language in relation to the social environment in many factors such as age, gender, power, social class, status, and other social characteristics, Wardaugh (2006, P.13) describes socio-pragmatics as a blend of pragmatics and sociolinguistics. So, it can be claimed that socio-pragmatics is the proper field of study to comprehend language use in communication based on the social context. In the current investigation, this concept is used as an operational definition.

According to Yule (1996, p.3), pragmatics is the study of speaker meaning. Clearly, a number of things influence how individuals use language. People's language usage is influenced by a variety of social factors, including gender, socioeconomic class, age, particular social settings, etc. In doing study on the language phenomenon, it is necessary to comprehend not just the form and function of language, but also the social factors that influence language usage. In conversational analysis, it is necessary to comprehend not just the meaning of the speakers' utterances in conversation, but also the factors that impact how individuals employ a certain language style. Pragmatics is the right method for observing language forms and meaning, but sociolinguistics must also be applied when differences in social contexts, socioeconomic classes, and cultures influence the language use of individuals.

According to Wardaugh (2006, p.13) sociolinguistics is the study of the links between language and society in order to comprehend the structure of language and how language functions in communication. Therefore, a mix of pragmatics and sociolinguistics is required to analyze the social context-related meaning of language. Socio-pragmatics is the merging of sociolinguistics and pragmatics.

According to Leech (1983, p.10), socio-pragmatics is the sociological interface of pragmatics which is based on the language used in different cultures of language

communities in different social situations, among different social classes, gender, etc. He says that it is concerned with the analysis of significant patterns of interaction in particular social situations and in a particular social system. It emphasizes the interactive aspect and the acknowledgement of the social context. It means that people in their interaction use language differently based on different social contexts and situations. They consider that some aspects such as situation, place, with whom they talk to, and the accepted behaviors related to particular language rules in certain community influence the way they talk to others. In short, it can be said that socio-pragmatics is the appropriate study to understand the language use based on the social context in communication.

2.4 The Concept of Sympathy

The most frequent definition of sympathy is the sharing of feelings, particularly grief, with another person. Most people interpret this to indicate that they are sorry for them since they are in a negative situation. Sympathy is a feeling and display of concern for another person, frequently coupled by the desire for their happiness or well-being. An example of sympathy is being concerned after learning that someone has cancer and wishing that their treatment is successful (Boria, 2000, p.18).

Sympathy is sometimes used to mean compassion. The plural form sympathies refers to feelings of compassion, as in ‘We need to offer our sympathies for their loss’, or to support or loyalty, as in ‘The governor has earned the sympathies of the working class’ (Boria, 2000, p.18).

Sympathy, compassion, pity, and empathy all refer to the disposition, practice, or capacity to partake in the emotions of another, particularly their discomfort, grief, or unfulfilled desires. Sympathy is the broadest of these terms, signifying a general kinship with another's feelings, no matter of what kind: in sympathy with her yearning for peace and freedom; to extend sympathy to the bereaved.

Compassion implies a deep sympathy for the sorrows or troubles of another coupled to a powerful urge to alleviate the pain or distress or to remove its source: to show compassion for homeless refugees. Typically, pity implies a compassionate, but occasionally condescending, grief caused by the suffering or misfortune of others, frequently resulting in an act of mercy: tears of pity for war fatalities; to have pity on a robber motivated by hunger. Most commonly, empathy refers to a vicarious participation in the emotions, ideas, or opinions of others, the capacity to envision oneself in the state or dilemma of another: empathy with individuals attempting to improve their life; to feel empathy for Hamlet while watching the play (Dictionary. Com).

(2.1) I've experienced the same thing, so I have sympathy for them.

2.4.1 Verbal and Non-Verbal Sympathy

Verbal communication is one way individuals communicate feelings of sympathy. People can express sympathy by addressing the emotions being felt by themselves and others involved and by acknowledging the current environmental conditions for why sympathy is the appropriate reaction (DePaulo, 1992, p.203).

Examples of sympathy expressed verbally include:

Speaking to someone to say how sorry you are about their situation; and

Sending a card when someone has been bereaved.

<https://www.skillsyouneed.com/ips/sympathy.html>

When we talk about 'communication', we often mean 'what we say': the words that we use. However, interpersonal communication is much more than the explicit meaning of words, and the information or message that they convey. It also includes implicit messages, whether intentional or not, which are expressed through non-verbal behaviors.

Non-verbal communication includes facial expressions, the tone and pitch of the voice, gestures displayed through body language (kinesics) and the physical distance between the communicators (proxemics).

These non-verbal signals can give clues and additional information and meaning over and above spoken (verbal) communication. Indeed, some estimates suggest that around 70 to 80% of communication is non-verbal! (Wang, 2010, p.13).

Examples of sympathy expressed non-verbally include:

- Patting someone on the shoulder at a funeral;
- Dropping your tone of voice when you speak.

According to Wang , these examples of sympathy expressed non-verbally include patting someone on the shoulder at a funeral, and Speaking in a lowered tone of voice.

Non-verbal communication helps people to:

- **Reinforce or modify what is said in words.**

For example, people may nod their heads vigorously when saying “Yes” to emphasise that they agree with the other person. A shrug of the shoulders and a sad expression when saying “I’m fine, thanks” may actually imply that things are not really fine at all!

- **Convey information about their emotional state.**

Facial expression, tone of voice, and body language can often tell people exactly how the participants feel, even if they have hardly said a word. People often say “Are you OK? You look a bit down” because they know how people feel from their non-verbal communication.

- **Define or reinforce the relationship between people.**

A couple sitting talking tend to ‘mirror’ each other’s body language. They hold their hands in similar positions, they smile at the same time, and they turn to face each other more fully. These movements reinforce their relationship: they build on their rapport, and help them to feel more connected.

- **Provide feedback to the other person.**

Smiles and nods tell someone that the participants are listening and that they agree with what the other participants are saying. Movement and hand gestures may indicate that they wish to speak. These subtle signals give information gently but clearly.

- **Regulate the flow of communication**

There are a number of signals that language users use to tell people that they have finished speaking, or that they wish to speak. For example, an emphatic nod, and firm closing of the lips indicate that they have nothing more to say. For example, making eye contact with the chair of a meeting and nodding slightly will indicate that persons wish to speak (Hertenstein, 2009, p.566).

2.4.2 Sympathy Vs. Empathy

Some people use the word “sympathy” interchangeably or in overlapping ways with the word “empathy”, which is the ability or practice of imagining or trying to deeply understand what someone else is feeling or what it is like to be in their situation. Sympathy does not help to build deep connections with other people.

This is because sympathy only offers surface-level understanding. It does not allow you to see from someone else’s perspective. On the other hand, empathy lets the speaker walk in someone else’s shoes’. As a result, you can better provide what they really need (Better up, 2022)

However, others distinguish the two terms by emphasizing the importance of having empathy for others (feeling their pain) as opposed to having sympathy for them (feeling sorry for them). These two terms are often used interchangeably, but that is incorrect. Their difference is important. Sympathy is a simple expression of concern for another person's misfortune. Empathy, however, goes beyond sympathy. Empathy is the ability to actually feel what another person is feeling, like the saying "to walk a mile in their shoes." Taken to extremes, deep or extended feelings of empathy can actually be harmful to one's emotional health (Psychiatric Medical Care, 2003).

Wispé's (1986) studied of the difference between sympathy and empathy. She claims that whereas in sympathy speakers naturally (reflexively) know what it would be like to be the other person, in empathy they (stretch out) to that person. With empathy, they ponder what it would be like if they were the other person. Speakers are (affected) by the other in sympathy. As empathy pushes efforts to understand the other's awareness, sympathy pushes action to lessen the suffering of the other. Although empathy is a means of knowing, sympathy is a way of bonding. Language users can send sympathy cards as an action; they do not send empathy cards (Stein, 2009, p. 164).

When speakers relate with empathy, they give the other person space to own their emotions and feelings. They reflect on what others are feeling and provide a safe space for all emotions, even negative ones. They people relate with sympathy, they move into problem-solving mode. We have ideas and judgments about how the person feels and what they should do. This does not only minimize the person's problems, but it ignores their feelings.

Sympathy comes from speakers' ego. It is what they know they should do, and often, it is telling others what to do or feel as well. Empathy comes from the heart. It is feeling another's pain and sharing a human experience. Everyone wants to be

accepted and understood, and empathy fosters those feelings in the person sharing and the person listening.

Another main difference between empathy and sympathy is that empathy is an appropriate emotion at any time. Showing empathy will bring you closer to others no matter what the circumstances. Where sympathy is only exhibited during tough times, being empathetic is an attitude people can adopt at any time.

Finally, Both empathy and sympathy share the suffix pathy. This suffix comes from the Greek word pathos. Pathos can mean several things. It can mean “emotion” or “feelings”. However, it can also mean “suffering”. This means that both empathy and sympathy deal with emotions, yet, there is one big difference between empathy and sympathy. Empathy involves feeling what someone else feels, while sympathy does not. Sympathy instead involves understanding someone else’s emotions but from sympathized person’s perspective. For example, let’s look at empathy vs. sympathy in similar situations. First, imagine someone in your place of work was just reprimanded. As a result, they feel sad, nervous, and disappointed in themselves. If you were to express sympathy, you could tell them that you’re sorry that they’re going through this. However, this wouldn’t stop you from feeling judgment towards their situation. Perhaps you judge them for having been reprimanded. Some people might even say, “At least you still have your job!”. On the other hand, you wouldn’t say this if you were an empathy. With empathy, you feel the sadness, nervousness, and disappointment the other person feels. You care about their well-being. You can let them know they are not alone. You don’t need to find a solution to their problem. Instead, you can say something like: “I’m really sorry. I’m so glad you told me. I’m here for you.” You resist the urge to try to make it go away. Empathy is about connecting with the other person instead of trying to find an appropriate response (Shonna, 2022)

2.4.3 Functions of Sympathy

"Doing evil" has probably always received more attention than "doing good," so skepticism comes easily with regard to humanity's capacity for sympathy. Still, there are enough examples of beneficent behaviorist and present-to rebut any arguments against it. Sympathy is like headaches in that speakers have overwhelming prima facie evidence to support their existence. Whatever the fate of the term sympathy may be, it must always refer to something in sentient beings that makes them feel an anguished urge to help when they are exposed to the sights and sounds of suffering in others. What is called sympathy may be paradoxical and difficult to explain, but that is not sufficient reason to doubt its existence. Perhaps the best way to appreciate the importance of sympathy is to speculate about what the world would be like without it. Trying to show that such a world would be more terrifying than anything, and for this reason alone much should learn be learned about sympathy and nourish it wherever it appears. Because egoism is the natural enemy of sympathy, a consideration of egoism is a logical place to begin. There have been attempts before to describe an egoistic world. A world without sympathy would also be a world with more violence. This view, too, has been considered before (Feshbach,1978; Miller & Eisenberg, 1988), and also from an evolutionary perspective. The implication of the argument made by these authors is that human self-interest necessitates a counteracting mechanism that serves other human needs, especially for dependency and gregariousness. Sympathy is one of the human capacities that helps contain and mitigate the strife that inevitably results. Obviously, intelligence, the capacity for imagination, and the power of inhibition are also involved, but sympathy is the crux of humans' identification with others. The world has always been a violent place, but it would be far worse without sympathy (Lauren Wispe, p.1991).

2.4.4 A World without Sympathy

Egoism means that only one's self-interest provides reasons for acting. Reasons that are not in one's self-interest are of no concern to the egoist and, for practical purposes, do not exist. It follows that if I am concerned only about my self-interest, others are concerned only about theirs, and that if I am not interested in them, they are not interested in me. Under these conditions it is quite unreasonable for a pure egoist-if such a person exists-to ask for help. My reason for needing help does not provide anyone else with sufficient reason to help me. As Nagel (1970) put it, that someone else's toe is pained does not provide me with sufficient reason to remove my heel from it. Such non-helping is reciprocal, of course, so no one has any reason for helping anyone. From the standpoint of pure egoism, even the idea of pain as something that can be experienced by someone else is lacking. What does it mean for my pain to be similarly experienced by another person? What another person feels is irrelevant and inconsequential to me, as is what I feel to him. Therefore, even if aid were rendered, it is never on the basis of understanding the other person's need. To have it otherwise would be to open the way for a mutuality of feelings that would be antithetical to egoism. Nevertheless, there are two reasons for which people in an egoistic world might help one another: from a sense of duty, or from a norm of social reciprocity. Neither depends on sympathy or compassion for the plight of the other person, but on occasion both may be effective. Kant (1956) maintained that one has a duty to help others, and that only actions that derive from a sense of duty have genuine moral worth. He described the dutiful helper as one in whom nature has implanted little sympathy, who may be "cold in temperament and indifferent to the sufferings to others," but who "still had power to help those in distress, though no longer stirred by the needs of others because sufficiently occupied with his own . . . he tears himself out of this deadly insensibility and does the actions without any inclination for the sake of duty alone" (Paul Russell, 2016).

2.4.5 Ways and Formulas of Expressing Sympathy

The expressions of sympathy are used when somebody the speaker knows is going through a rough time, and these things that speaker can say to comfort a person, express his concern, or just express his sympathy. Speaker should make sure that they have the right words to comfort the addressee, they do not want to use something that can be potentially offensive. So it is very important that they pay attention to the context and that they say the right things (Interactive English, 2018).

So there are some kinds of expression used to appropriately express sympathy:

- **I hope things get better soon.**

These words are said for smaller losses or problems, it is not in credibly tragic. This expression is very general. It can literally apply to almost any problem that somebody is going through, for instance when they are having a rough patch in their relationship when the situation at home is not good. It just shows that the sympathizer cares and that he wants this person to be better.

- **I hope you feel better**

This formula, which deals with disease, is obviously a little bit more specialized. Someone who is suffering from a severe disease or chronic sickness should not be told this since it may not get better for them and it may be one of those situations when it is simply completely improper. It is used in cases of disease where a person's recovery is anticipated .

- **I am sorry for your loss**

This one is really typical and may also be highly formal. It can be applied to a coworker, a supervisor, or an employee who is experiencing a personal sorrow at work, such as a death.

- **You are in my thoughts, or I am thinking of you.**

When they are aware that the other person is also religious and would gain from using these formulations, religious individuals employ them. Additionally, they can say (you are in my prayers and thoughts).

- **Please accept my condolences**

This formula is only used in case of death, and that is the only time in which it is appropriate to use it.

- **I am saddened to hear about your loss.**

This form has to do with death also, and it can be interchangeable with the previous one.

- **My heart is with you in this time of loss.**

This one is just like the other ones; related to the loss of life.

A combination of these later expressions could be used:

- **I am so sorry for your loss. you are in my thoughts. Please accept my condolences .**

By using only one of these formats, the intended message—that you are thinking of those individuals while they are in need—will be successfully communicated. But the reality is that life may be unpredictable, and occasionally someone is going

through a difficult moment. And at this point, the terminology you've learned will be very, very helpful.

Everplans (2012) suggests some occasions and ways of expressing sympathy and others are inappropriately used:

- **My condolences.**

This is another safe option of showing sympathy. Other variations of this form include: "My deepest condolences" or "My condolences to you and your family."

S/he was a wonderful person.

I will miss him/her.

This must be so hard for you.

Acknowledging the pain and grief that the bereaved is feeling can be very consoling. Many people who experience a loss feel alone and isolated in their feelings, and by acknowledging the emotional difficulty of the situation, the speaker can help make the bereaved feel less alone.

- **I love you.**

When close enough, reminding a grieving person that they are beloved can be very powerful.

Everplans (2012) has also identified the following occasions and forms which would be inappropriately used for expressing sympathy:

- **Ignoring the person or the situation**

Avoiding the subject or ignoring those who are in need of sympathy would only make their suffering worse and may deteriorate one's connection with them.

- **Do not try to find the silver lining**

To find a silver lining is a saying that to discover something good or optimistic in a bad or depressing circumstance.

Avoid sayings like "I'm sure there's a good reason for this or something good will come out of this" when someone is mourning because they want to grieve and the greatest thing you can do for them is to stay by their side and support them through the process.

- **Do not give advice or try to solve an unsolvable problem.**

This one is tricky because it is important to avoid giving advice on how to grieve since there is no rule book for grief.

- **S/he is in a better place.**

It's possible that this comment will offend somebody. So, not being with me and our children is preferable to being dead? This is frequently used to console the grieving, particularly when a person is at a loss for words, but it can also have the opposite effect.

- **Now you can start moving on with your life.**

After a protracted or excruciating illness, passing away might feel like a relief. However, it should to be appear as though the loss of a loved one lifted a load. Particularly if they spent months or years caring for the deceased, a grieving person needs time and space to process the loss and go through the mourning process.

- **At least the death was quick so there wasn't pain.**

Death is incredibly difficult no matter the form it takes. Making an assumption like this can be taken the wrong way by a person consumed by grief.

- **At least you had a chance to say goodbye.**

This form is frequently seen as a good thing if the bereaved was present when their loved one went away, but in the great scheme of things, it can also be a minor consolation. 'Never start a statement with "at least"' is a useful tip to remember while showing sympathy.

2.5 Paralinguistic Acts

The study of communication that takes place outside the words themselves, such as the volume, pace, and intonation of a speaker's voice, as well as gestures and other non-verbal clues, is known as paralinguistics. In situations involving communication between cultures, paralinguistics is almost always to blame whenever there is misunderstanding or stereotyping as stated by Williams (2002) which is the operational point of view in the current study.

2.5.1 Proximity

The proximity between individuals during social interactions is the space they keep between one another. According to Hall's (1966) suggestion, this area might be divided into categories based on the reason for the contact. He identifies four categories: zones - intimate; personal; social or consultative; and public.

An intimate zone is a distance of 18 inches (45cm) or less. people only choose to get this close to others with whom they have a loving or intimate relationship. Each of them also has a personal space of between 18 inches. When they are conversing with friends or having a casual interaction, they frequently maintain this gap. Nearly all people experienced the uneasy sensation brought on when someone violates the rules by entering their personal space. This is even more threatening if a person trespasses into somebody else's intimate zone (William, 2002).

Distances greater than 12 feet (3.6m) are usually employed by public speakers, as a way of separating themselves from the audience. They may also try to achieve a difference in height, by raising themselves on a platform for example. Both distance and height increase the likelihood that all members of the audience will be able to see them (William, 2002).

Hall's categorization demonstrates how closely the individuals' relationships and distance are related. People that get along often stand or sit closer together. Distance also reveals information about the status of the relationships between individuals. Those with comparable positions or ranks stay in closer proximity to one another than those with unequal relationships (Zahn, 1991).

Sometimes these rules about personal space are broken, because the context of a social encounter also has an effect on the distance that individuals adopt. For instance, close bodily contact is tolerated between two strangers on a crowded train, but would seem inappropriate and unwelcome if these individuals were alone in an empty compartment.

Conventions about proximity also vary between cultures (Noesjirwan, 1978), and seem to be linked with how much bodily contact is the social norm. People who touch more, tend to stand closer. Distance may vary then because of the context, the role adopted, and/or the cultural background.

2.5.2 Eye-contact or eye-gaze

Eye-contact and eye-gaze are terms that people employ to describe a variety of gaze patterns. These include how often and how long a person looks at someone else and whether that gaze is returned. Looking is a form of communication, as well as a channel for collecting information. There is a need to look at someone to get feedback and to monitor their non-verbal behavior.

Eye-gaze also communicates information about attitudes (Argyle and Cook, 1976). For centuries, poets, artists and musicians have recognised the role of eye-contact in attraction. Research has confirmed this strong link between looking and liking (Argyle and Dean, 1965). People look more at people they like. The reverse of this is when too much looking becomes uncomfortable and threatening. A stare is hostile, and often precedes aggressive behaviour.

Gaze also has a role in regulating and controlling the flow of communication. It is an important signal for turn-taking in conversation. When a person finishes what he wants to say, she will look at the other person. The listener perceives this as a cue that it is turn to speak. If the speaker wants to pause but is not yet ready to relinquish the speaker role, he will look away.

Research has found that the amount people look at each other during conversation is different depending on whether they are speaking or listening. The listener looks more at the speaker and for longer amounts of time, than vice versa (Kleinke, 1986). The speaker's gaze is more intermittent, with the amount of eye-gaze decreasing as the complexity of the material increases (Gahagan, 1975).

The reason listeners spend a lot of time looking is linked to its function as a social reinforcer. One way of showing paying attention is to look at the other person. The old joke about the husband that hides behind his newspaper at breakfast illustrates the frustration created by a lack of eye-contact (Williams, 2002).

The amount of eye-gaze used by people varies between cultures. People tend to look more if they are from a culture that allows a lot of bodily contact during social encounters (Watson, 1970). There are also rules and conventions about the use of gaze. Many cultures discourage eye-contact. The gender of the participants seems to be an influencing factor in these rules. For instance in India it is viewed as provocative for a woman to look a man in the eyes (L'Armand, 1984).

Despite these differences Watson found that different patterns of gaze were interpreted in a similar way. Too much gaze was regarded as threatening or superior, whereas too little was viewed as inattentive or insincere. Individuals may change their normal gaze patterns if they suffer any disturbance of mood. Sad or depressed people tend to look less and to look down.

2.5.3 Facial expression

It is the face that reveals us how much two people like or are attracted to each other. Smiling, for example, is a very potent signal of positive feelings. Although Ekman and Friesen (1982) distinguish between smiles that are felt and those that are false or put on for the occasion, they found that false smiles do not involve the cheeks and eyes. During conversation, smiles act as a reinforce; encouraging the speaker to continue with a topic.

The face is also very important in expressing feelings. Ekman (1982) identified seven main facial expressions of emotion. These are happiness, sadness, surprise, fear, anger, disgust and interest, which are shown by various movements of the cheeks, mouth, nose and brow. The mouth, because of its role in speech, is the most mobile part of the face. Other expressions include shame (Izard 1977), interest, startle (Ekman 1985).

When these facial expressions are used by listeners, they provide the speaker with feedback. They shows not only whether the listener is interested, surprised or disgusted by what they hear, but whether they have understood as well. The speaker is able to monitor these reactions, and adapt their communication accordingly (William, 2002).

Facial expressions are usually a response to an external stimulus, although a person may deliberately use them as a signal - for example, the teacher who uses a frown to show disapproval. This ability to make a pose with the face means that it

is sometimes difficult to interpret a facial expression. People may attempt to hide their true feelings for a variety of reasons. The depressed host of a party may feel it is socially unacceptable to look sad, and therefore attempts to hide this by smiling. Other people are bound by cultural conventions that dictate how and when emotion is expressed. In Japan, for instance, negative emotions are usually hidden (ibid).

Sometimes people find it difficult to control their facial expression. The face may leak information about a person's true feelings. For instance, a person may look embarrassed when meeting someone with a disfiguring scar (ibid).

2.5.4 Gesture

Argyle (1988) has defined gestures as those bodily movements intended as a form of communication. These include movements of the head, hands and other parts of the body. They are distinguishable from posture (Lamb and Watson 1979), which involves the whole of the body. As well as these intentional gestures there are movements that occur as an involuntary response to an object, other people or a specific event. For example, a person reacting to a shock might place their hand across the mouth. Morris (1978) described voluntary movements as primary gestures, and involuntary movements as secondary gestures.

Primary gestures are voluntary movements that a person uses with the intent of communicating a message to another person. There are three main primary gesture types:

1. Emblems. These are gestures that have a direct verbal equivalent, for example, a wave of the hand during a parting means goodbye. Emblems tend to develop in situations where using speech would be impossible. Workers in the old cotton mills of northern England developed gestural systems of communication, because it was impossible to hear speech in the noisy machine rooms. Although some of these

gestural systems are elaborate, they are not to be confused with sign languages, which have a distinct grammar and vocabulary (Ekman and Friesen, 1969).

2. **Illustrators** (Ekman and Friesen 1969). These gestures are closely linked with speech, and serve to emphasise, clarify or add to the verbal content of the message. Illustrators are mainly made by movements of the hand (Ekman and Friesen, 1969). Argyle (1988) describes several different types of illustrator:

a. Batons - these movements emphasise the rhythm of speech. Bull and Connelly (1985) found that most points of stress in a sentence were accompanied by a movement of the head, hand or other part of the body. For example, a politician may stress key words in his speech by making a chopping movement with his hand.

b. Pointing - is a common gesture that infants as young as eighteen months are able to use (Murphy and Messer 1977). It is used to direct attention to either self or people, objects and events that are external.

c. Spatial movements or relationships - These gestures show either the movement or the position of objects and people. So a downward movement of the hands might accompany the sentence 'the balloon dropped like a stone.'

d. Pictographs - These gestures are used to show the shape of objects, a circular motion for a ball, a square for a box and so on.

e. Ideographs - These gestures are used to illustrate a line of thought.

f. Bodily actions - Gestures that are mimes of actual actions, for example – pretending to hit a ball with a cricket bat.

3. Reinforcers. These are gestures that help regulate the flow of conversation. For example, a nod of the head encourages the speaker to continue.

Secondary or incidental gestures are also important in communication even though they are not intentional. Gestures such as grooming the hair, fiddling or wringing the hands are all examples of involuntary gestures. Although they are not intended to communicate, Morris warns that they often send messages. This is termed 'leakage' - when our true feelings or attitudes are revealed despite what our overt signals are saying. So a young person may say 'I'm not worried about taking my driving test' whilst continually opening and closing his hands ((Morris, 1978).

2.5.5 Tone

The introduction of a small part of English intonation aims to determine the circumstances in which different tones are used in isolation of words like 'yes' and 'no'.

Fall \searrow **yes no**: The tone of a conversation is typically neutral, meaning that a response of 'yes' or 'no' indicates that the question is answered, indicating a sense of finality.

Rise \nearrow **yes no**: In a variety of ways, this tone conveys an impression that something more is to follow.

Fall-rise $\searrow\swarrow$ **yes no**: The fall-rise is used a lot in English and has some rather special functions. In the present context we will only consider one fairly simple one, which could perhaps be described as “limited agreement” or “response with reservations”.

Rise—fall $\nearrow\searrow$ **yes no**: This is used to convey rather strong feelings of approval, disapproval or surprise. It is not usually considered to be an important tone for foreign learners to acquire, although it is still useful practice to learn to distinguish it from other tones.

Level-yes-no: In English, a level tone conveys a sense of routine or boredom in single-syllable utterances. Teachers often use this tone when calling students' names, and students often respond with "yes" when asked routine questions. For example, when applying for insurance, one might reply with "no."

2.6 Previous Studies

Reviewing earlier research that is pertinent to the current investigation is the focus of this section. The objectives of the study, the analysis of data, the analysis model, and the study's findings and conclusions are all examined in relation to past studies. These are given in chronological order. The past research and their applicability to the current study will be discussed in a remark at the conclusion of this section.

New study concerned with the field of socio-pragmatic by Muntader Mohamed is entitled "A Socio-pragmatic Study of Expressive Speech Acts in Selected British and American Plays" in (2022). It investigates the effect that social power has on the selection of expressive speech acts and the frequency with which it occurs in both of the plays that were chosen. Additionally, it investigates whether or not there are significant differences between the ways that male and female characters use expressive speech acts and the strategies that they choose to employ.

The aforementioned study deals with different kinds of data from the current study, including American and British plays, while the current study deals with two American movies in particular. The study tackles the expressive speech act. However, this study deals with Searle's classification of speech acts, which are (representative, expressive, directives, declarations, and commissive). For the model of analysis, the study utilizes a different model from the model of the current study, which adopts Searle's (1969) model for classifying the function of speech acts, the maxims of Leech's theory, paralinguistic acts, and some social variables that influence the choice of sympathy.

Another study concerned with the concept of sympathy; it is titled "Adam Smith's concept of sympathy and contemporary research on empathy". It is by Stian Møller Opøien and supervised by Professor Christel Fricke. The study provided significant findings on sympathy from the disciplines of social psychology and behavioral biology in order to compare the two ideas. This contrast, the researcher contend, demonstrates that Smith's theory is congruent with contemporary scientific findings and a realistic picture of human psychology, which makes the moral theory even more appealing.

This study differs from that Adam's study because the latter is a comparative study as he made a comparison between sympathy and empathy, also his study reaches a conclusion that the different aspects of empathy describes the development of sympathy, and this aspect are beyond the limits of the present study.

CHAPTER THREE

METHODOLOGY

3.0 Introductory Remark

This chapter is devoted to providing an account of the research design, data description and collection. It is also dedicated to designing an eclectic socio-pragmatic model of sympathy to the data under scrutiny which basically depends on the literature reviewed in Chapter Two.

3.1 Research Design

Two methods of data analysis are adopted in this study: a qualitative sociopragmatic method and a quantitative statistical one. In terms of the former, the movies and their stages are investigated by a designed socio-pragmatic model as a fundamental tool befitting the data under analysis in an attempt to crosscheck the appropriate sympathy uses. The statistical analysis is performed by using some appropriate statistical techniques to substantiate the results of this study and test its hypotheses. The following sections are devoted to examining the socio-pragmatic aspects of the data under scrutiny and their statistics.

3.2 Data Collection

In the present study, two American movies are selected: Wonder and The Help. These movies will be analyzed according to the eclectic model of the current study.

The data is limited to some situations that limit themselves to the concept of sympathy chosen from these two American movies. Both of the movies are taken from the formal websites of scripts and scenes and the link is put in the references.

3. Data Description

The selected movies are **Wonder** and **The Help**. **The Help** was written by Kathryn Stockett in 2011, while **Wonder** was written by Jack Thorne and Stephen Conrad in 2017. The data of the present study is limited to some situations chosen from these two movies, and it focuses on discovering and analyzing sympathy through these movies.

The researcher intentionally selects (**The Help**) and (**Wonder**) because they typically involve sympathy in different situations from different places to see if there is a difference in showing sympathy from one place to another and in which way.

3.4 The Contextual Model

When it comes to data description, the essential characteristics of the data must be illustrated with the contextual factors that affect any communicative process. In general, some contextual factors serve as a representation of the social and situational background and influence the pragmatic strategies used in any communicative mode. These contextual factors can be examined by using Hymes' (1974) SPEAKING model, which consists of eight components: setting, participants, ends, act sequence, key, instrumentalities, norms, and genre.

1. Settings and Scene

According to Hymes (1974, p.55-6), setting refers to the time, location, occasion, and physical circumstances, while scene refers to the psychological or cultural setting, such as the formality and the seriousness of the situation in which participants are involved. Speakers make their linguistic choices in accordance with the context, which varies from location to location, time to time, and occasion

to occasion—the elements of place, time, and circumstance all have impact on the language used by a specific speaker.

2. Participants

Hymes (1974, p.45–55) categorizes participants according to the complexity of their contact into speaker, addressor, hearer, addressee, and audience.

3. Ends

Ends means the purpose of the conversation or the speech act being performed. What is the reason behind engaging in conversation, and the reason for communicating.

The end of the extracts chosen of the movies is to trigger the sympathy process and to have the final statement. Each character will face a lot of interrogations and challenges through the movie which should be answered and viewed through the speeches (Hymes, 1974).

4. Act Sequence

The act sequence identifies the form and content of a speaker's message in addition to the order in which the message is delivered (Hymes, 1974, p.57). In movies act sequence is manifested through the three strategies : sociolinguistics , pragmatics , and paralinguistics with their sub-stages.

5. Key

According to Hymes (1974), key is the indicator that determines the tone, manner, and spirit with which a speech act is performed. The term "key" may refer to any paralinguistic behavior the speaker may use such as altering intonation, pitch, or loudness to express a particular meaning. In other words, the meaning of "key" implies a particular intention behind what a speaker wants to say.

6. Instrumentalities

Hymes (1974: 58) defines instrumentalities as modes of transmitting a message or means used in communication, whether oral or written. Likewise, instrumentalities may convey the style and the form of the message (Hymes, 1974, p.59). Choosing a particular mode of communication plays a significant role in delivering the speaker's messages. The mode of data collection in this study is spoken; specifically, it is face-to-face interaction.

7. Norms

Norms refer to the social rules that govern a particular speech event and the participants' actions and attitudes (Hymes, 1974, p. 60).

8. Genre

Hymes (ibid, p.61) utilizes the term "genre" to refer to categories that denote the type of discourse employed to accomplish a particular speech event. The selected movies are intended to be analyzed sympathy in various situations within the acted scenes.

Table (2) summarizes the contextual factors according to Hymes as they are applied to the targeted data.

Table (2) Contextual Factors according to Hymes Model

Contextual factors	
Setting and scene	The help movie, the setting is 2011 in Jackson, Mississippi, where racial tensions simmer between African-American maids and their white employers at the dawn of the civil rights movement. Through cruel words and haughty gestures privileged white women

communicate disdain for their black help while the maids the casual insults delivered almost daily.

Wonder movie, The main setting is in a school called Beecher Prep in Beach, Coney Island, New York. The story starts with August entering school for the first time. This is crucial to the plot because if August had not started school, he would have never learned to be independent.

Participants

The participants of The Help movie are Aibileen, Minny, Skeeter, Hilly, Missus Walters, Elizabeth, and Celia.

The participants of Wonder movie are Isabel Pullman, Auggi Pullman, Via Pullman, Nate Pullman, Jack, Julian, and Charlotte.

End

The main purpose of The Help movie is to portray the racism that occurred during that time period as well as emphasize the resentment African Americans had toward Caucasians for their cruel treatment of them. However, there were some white Americans who sympathized with them, like Skeeter's character, who asked some colored people to help her in order to write a book about their suffering to improve their life.

The main purpose of Wonder movie has clear positive messages about choosing kindness, appreciating everyone for who they are (rather than what they look like), and true friendship; sympathy and perseverance are also strong themes.

Act sequence	Strategies according to the eclectic model .
Key	Realistic ,not formal , or formal
Instrumentalities	Spoken dialogues. Face to face interaction
Norms	Paralinguistic
Genre	Dialogues

3.5 Criteria of Data Selection

The following criteria are considered when selecting the data of the study:

1. The movies are selected because they are rich in sympathy.
2. They fit the study and, thus, fulfill its aims.
3. The data are composed of two American movies, but they are variable in order to show how sympathy is done differently.
4. Concerning time and place setting, the Wonder movie is set in 2017, whereas The help is set in 2011.
5. Thematically, both of the movies have the same themes, and since kindness is the main theme in both movies; it helps us realize that a simple act of kindness can make a big difference.
6. Dramatic situations are selected particularly because they reflect real-life situations, and drama, as described by Shakespeare, is the mirror of life. As a

result, these dramatic situations are best tackled to investigate the influence of social variables on the choice of sympathy.

3.6 The Elected Model of Analysis

In order to achieve the aims of the present study, an eclectic model that draws upon ideas and assumptions adopted from a set of paradigms that are introduced in the literature review is used for the sociopragmatic analysis of sympathy in the selected English movies. It has been designed attest to the findings of this study and to verify or reject its hypotheses.

The model will analyze the possible socio-pragmatic interpretations entailed by the statements of sympathy, adopting Searle's (1969) model for classifying the function of speech acts (representative, directives, expressive, declaratives, and commissives), the politeness maxims of Leech's theory (1983), and the social variables of age, gender, race, ethnicity, and social class.

The procedure of using the model that is adopted in the present study is that it follows an inductive bottom-up progressing. The analysis of the sympathy use is initiated by analysis of the speech acts, the associated politeness strategies and paralinguistic acts. These form the pragmatic dimension. That is to say, the situation supposed to include sympathy is identified and chosen according to the knowledge acquired by the study. Then it is analyzed starting from the form (utterances, speech act, etc. to function (sympathy). Then there will be the investment of the social variables to uncover the final appropriate (or occasionally) inappropriate uses of sympathy. Figure (2) represents the eclectic model designed by the present study.

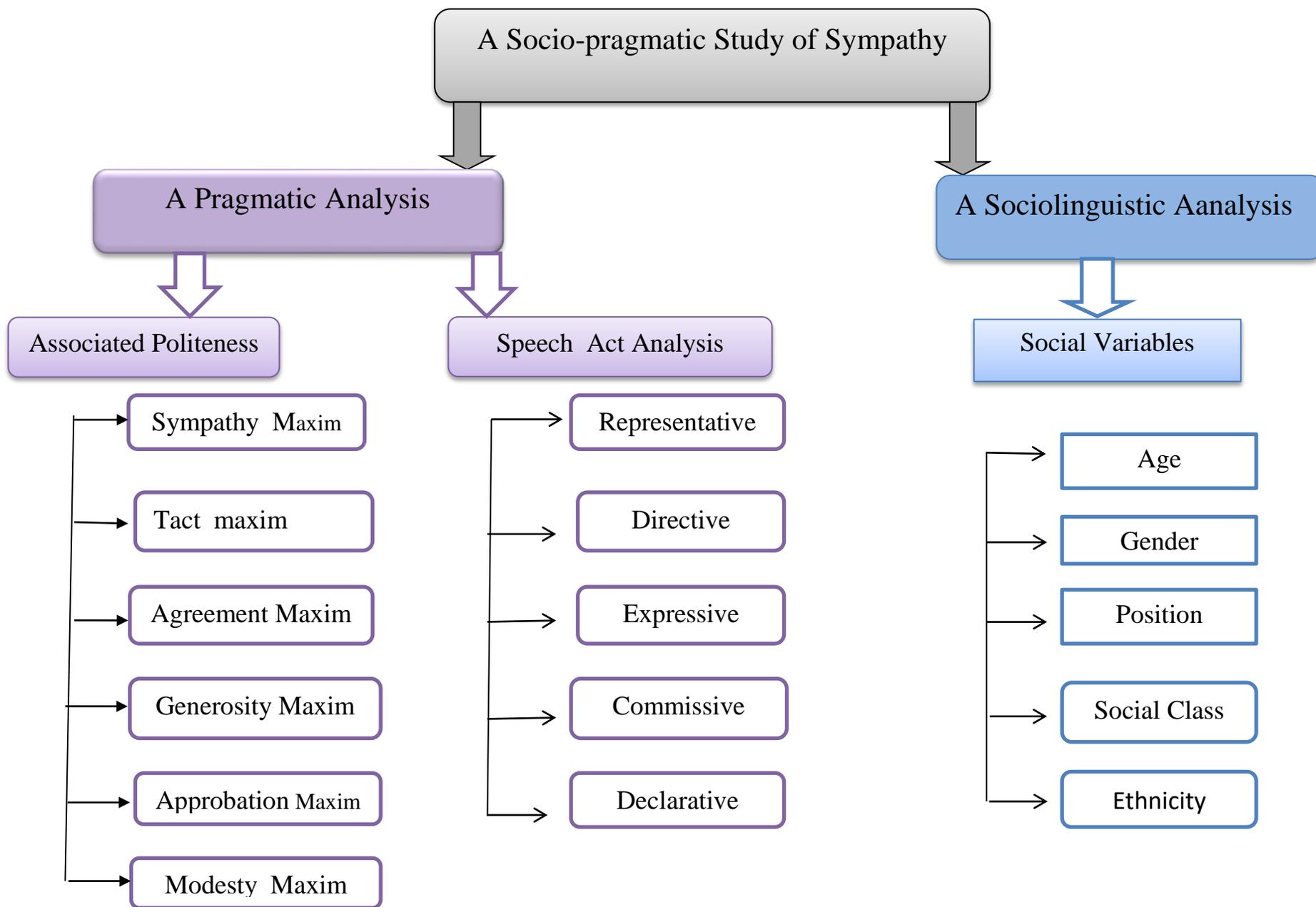


Figure (2) An Inductive Socio- Pragmatic Model of Sympathy in Some Selected English Movies

CHAPTER FOUR

DATA ANALYSIS

4.0 Introductory Remark

This chapter involves two types of analysis: qualitative and quantitative. A separate section is devoted to each one of these types. The first section includes two sub-sections, qualitatively analyzing the selected situations from the ‘wonder’ and ‘the help’ movies, respectively. As for the second section, it is used to quantitatively analyzing the identified uses of sympathy according to a mathematical treatment in terms of frequencies and percentages.

4.1 The Qualitative Analysis

4.1.1 The Qualitative Analysis of the Wonder Movie

Extract 1

NATE:

Okay, well, he's gonna

be the only new kid

that looks like him, Isabel.

for just one second

and please listen?

It's like leading

a lamb to the slaughter.

And you know it

The extract above is taken from Wonder Movie. It takes place in the house, in Nate's room, in the daytime. In the existing scene Nate is talking to his wife (Isabel) and Auggie hears them. The purpose of the speech was arguing the expenses of sending Auggie to school. The extract is a description and assertion to the state of Auggie when he is going to be sent to school. The tone is ris-fall because it starts with a description and request to show a kind of sympathy with the condition that Auggie will be on. The speech was led by a face-to-face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract involves some **representative** and **commissive** speech acts. The surface meaning of the speech, that is delivered by Nate, is a statement that asserts the unordinary circumstance that Auggie has and the pain of being unable to keep on bearing the abuse of the kids around him. The speaker (Nate) is talking to his wife about the result of sending such a kid like Auggie to school. The intended meaning that the speaker intends to deliver is that he is sympathizing Auggie's condition when he is sent to school and the result of that condition would be just like slaughtering a lamb. Both, the assertion statement and the intended meaning work together to give rise to the sympathy speech act because the extract works at sympathizing Auggie's state and that kind of sympathy appeared clearly in the use of 'It's like leading a lamb to the slaughter' which is an example of **expressive speech act**.

➤ Associated Politeness

Sympathy maxim

Nate, Auggie's father, is talking to Isabel, Auggie's mother, about sending Auggie to school. In this utterance, Nate expresses his sympathy towards his son's

state when he faces the social abuses and this an example of **sympathy maxim** that is used to maximize sympathy between Nate and his son .

The other maxims have not been identified in this Extract .

2. Sociolinguistic Analysis

This situation can be interpreted through various social variables, which are age, gender, race and ethnicity, and social class. These variables can impact how individuals perceive and experience societal pressure to conform or express their individuality.

Age

Nate who is the father is feeling pity and sympathy towards his son Auggie who is a kid of a ten years old. The utterance provides a clear indication of age through the words that are uttered by Nate. These words depict the variation in bearing the reaction of the children against Auggie who can not bear the massive abuse of them because of his childhood.

Gender

The utterance shows the gender variation between the male who is the father and the female who is the mother. This variation is reflected clearly on the way of thinking and dealing with the state of their son and this variation shows the amount of sympathy for both of them; the sympathy of the father toward his son because of the abuse that his son would face in joining the school and the sympathy of the mother towards her son reaction if he does not join the school.

Social Class

The utterance shows that there is a social class distinction between Auggie , the defected child, and the students who abuse the child . As it is described by the father 'Nate' it's just like sending him to the slaughter.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

Nate as a father shows his sympathy with his son who would be under the expense of students abuse because of his physical defect. For this reason a great sympathy is paid directly and indirectly to the extent he symbolizes his son's reaction by a slaughtered lamb. That is why three kinds of speech act are identified that are representative, commissive and expressive which have a balance with the sympathy maxim to raise the sympathy meaning.

In the social variables age , gender and social class are involved. All of these principles are used to present a sympathetic feeling for Auggie.

Extract2

CHARLOTTE:

This is the room of science

I don't know why.

Got any other questions?

JULIAN:

Actually, I've got

a question for Auggie.

What's the deal

with your face?

I mean were you

in a car crash or something?

What? Tushman said we could
ask questions if we wanted to.

Besides, he was born
like that, Mr. Tushman said.

Yeah, I know. I just thought
maybe he was, like,
in a fire, too.

JACK:

Hey, Julian, shut up.

JULIAN:

You shut up!

CHARLOTTE:

Why don't we all shut up?

The extract above is taken from Wonder Movie. It takes place in the school in the daytime. In the existing scene **CHARLOTTE** is talking to his colleagues Julian, Jackwill and Auggie and showing Auggie the parts of the school building. The purpose of the speech was showing Auggie the parts of the school as Mr Tushman asked (the principle of the school). The extract is a description to the different parts of the school but it ends with a kind of abuse and that abuse results a direct sympathy. The tone is fall-rise because it starts with a normal conversation and then it turns to a hard conversation after the massive question of Julian to Auggie about his defect. This hard question is directly followed by the sympathy statement of Jackwill. The speech was led by a face to face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

It is noticed that several speech acts have contributed to the occurrence of the sympathy situation in extract (2). The current extract involves a number of **representative** and **directive** speech acts. The surface meaning of the speech, that is said by Charelotte, is a statement that asserts the knowing of the school different parts by all of the colleagues other than Auggie because he is new to this place and this is a clear example of the **representative speech act**. The use of the order “shut up” is a clear example of the **directive speech act**, While the utterances of Jackwill, ‘Shut up Julian’, addressing Julian is showing Jack’s feeling of sympathy toward Auggie, who has been abused by Julian, when Julian asked Auggie about his face defect which is a direct example of the **expressive speech act**.

➤ Associated Politeness

Tact Maxim

Minimizing the cost of effort on the part of the speaker, Julian, that is done by Jack and maximizing the cost to the hearer, Auggie, which is done by Jack is a clear example of the tact maxim, Jack refuses the question of his friend Julian who asks about Auggie’s defect.

Sympathy maxim

Jackwill feels sympathy with Auggie because of Julian’s question which represents a kind of abuse to Auggie.

The other maxims have not been identified in this Extract .

2. Sociolinguistic Analysis

In the current utterances a lot of social variables are involved to enrich the sympathy situation as the following:

Age

In extract 2, there is a clear variation of age between the students who are still children and Mr Tushman who is the headmaster of the school.

Gender

In extract 2, there is a gender variation between males ,who are Julian, Jackwill and Auggie, and the female, Charelotte. This variation is reflected clearly on the way of thinking and dealing with the defected kid. This variation is depicted in a way of abusing a male, Julian, against the defected child and the silence of the female, Charelotte, as if she was sympathizing with him.

Social Class

Extract 2 shows that there is a social class distinction between Auggie, the defected child, and the student who abuses him. This variation is shown clearly in the words of Jack when asks Julian To shut up.

Position

The utterance shows a variation of position between the position of the principle, Tushman, and the students as in the speech of Julian ‘ Mr. Tushman said we could ask questions if we wanted to’ which shows that he has a high position to give the students such permission.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

This extract contains **representative, directive and expressive speech acts** and these speech acts parallel with the **tact maxim** and the **sympathy maxim** to give sense of sympathy towards the victim of Julian's abuse which appeared clearly in the reaction of Jack. Jack will shows his sympathy with Auggie who is under the expense of Julian's abuse because of his physical defect. For this reason a great sympathy is paid directly and indirectly to the extent Jack will asks Julian to shut up. Four social variations are used that are **age, gender, social class and position** to show the way of dealing and reacting with the social phenomenon and one of them is the sympathy with the defected people.

Extract 3

VIA:

Did someone say something?

AUGGI:

Someone always says something!

I heard JackWill talking

about me behind my back .He said he'd kill himself if he looked like me. ...Jack Will?

VIA:

Isn't he the nice one?

There are no nice ones!

AUGGI:

I wish I'd never gone

to school in the first place!

But you were liking school.

I know you were.

I hate it, okay? I hate it.

VIA:

Auggie, I'm sorry,

but you're not the only one

who has bad days.

AUUGI:

Bad days?

Do people avoid touching you?

When a person

accidentally touches you,

do they call it "the plague"?

VIA:

No.

AUUGI:

So just don't compare

your bad days

at school to mine, okay?

VIA:

Okay.

Did you notice that Miranda
doesn't come around any more?

What?

You didn't. Shocker.

Yeah she went away
she doesn't like me anymore.

Why? Because school sucks.

And people change.

So if you wanna be
a normal kid, Auggie,
then those are the rules.

So let's go trick-or-treating.

Okay?

Because right now
we're each other's
best friends.

AUUGI:

Really?

VIA:

Yes. So come on.

I'll let you have

all my Halloween candy.

The extract above is better TO be taken as a whole because each word of it completes the meaning of the other. It takes place in the Auggie's room in the daytime. In the existing scene Via (Auggie's sister) is talking to Auggie and Auggie is reacting to her. The purpose of the speech was to find out the reason of Auggie's anger. The extract is a description and assertion to the state of Auggie when he comes back home after school. The tone is rise-fall because it starts with a hard speech and ends with a kind of sympathy with the condition that Auggie is on. The speech was led by a face to face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract is an example of **representative** and **commissive** speech acts. The surface meaning of the speech, that is delivered by Via and Auggie, is a statement that asserts the unordinary life that Auggie lives in at school time, the pain of being cheated by his close friend Jackwill and the result of that cheating is an abuse against Auggie which is an example of **representative speech act**. The intended meaning that the speaker intends to deliver is that Auggie is suffering severely and she is sympathizing with him which is the clear example of **commissive** speech act. Auggie's feelings and that kind of sympathy appeared clearly in Via's speech which is an example of **expressive speech act**. All the three types of speech acts are raised to serve the sympathy meaning that Via wants to show.

➤ Associated Politeness

Tact Maxim

Via tries to show that she is feeling pity and sympathy towards Auggie's condition and what happens to him is the same as what happens to her when she says 'Miranda goes away and she doesn't like me anymore'. But she is totally neglecting what happens to her and she is just caring to what happens to Auggie.

Sympathy maxim

Via is talking to Auggie about the changing of people's nature and how they are affected by the world around by saying that 'school sucks and people change'. After all Via expresses her sympathy towards Auggie's state when he faces the social abuses especially the words that are said by Jack that he would kill himself if his shape became the same as Auggie's and this is a clear example of **sympathy maxim** that is used to maximize sympathy between Via and Auggie.

The other maxims have not been identified in this extract .

2. Sociolinguistic Analysis

The following social variables have been identified to supply the sympathy situation in Extract 3:

Age

Via, who is older than Auggie is feeling pity and sympathy towards Auggie who is a kid of a ten years old. The utterance provides a clear indication of age through the words that are uttered by Via. These words depict the variation in bearing the reaction of the children against Auggie who cannot bear the massive abuse of them because of his childhood.

Gender

The utterance shows the gender variation between the female who is Via and the male who is Auggie. This variation is reflected clearly on the way of thinking and dealing with the state of bad nature of people. This variation shows the amount

of sympathy paid by the sister to her brother because of the abuse that he faces in joining the school.

No other social variations are found in this Extract.

3. Socio-pragmatic Analysis

This extract contains **representative , commissive and expressive speech acts** and these speech acts parallel with the **tact maxim** and the **sympathy maxim** to give sense of sympathy towards Auggie which appeared clearly in the reaction of his sister. Via, the elder sister, shows her sympathy with Auggie who is under the expense of his close friend abuse and the strange looking of the students around. For this reason, a great sympathy is paid directly and indirectly to the extent the Via shows Auggie the massiveness of the people nature. However two social variations are used that are **age, and gender** to show the way of dealing and reacting with the social phenomenon and one of them is the sympathy with the defected people.

Extract 4

JULIAN:

Uh, Ms. Petosa?

I know we're supposed to be

in pairs,

but Jack, Amos and I had

this science fair project idea

that we wanted

to work on together..

Uh, no.

Sorry?

No, um, it's okay.

JACK:

I'll stay with who I've got.

I'll stick with Auggie.

The current extract is taken from Wonder Movie. It takes place in the classroom in the daytime. In the existing scene, Ms. Petosa asked the students to be in pairs and Julian says that he wants Jack to join them but Jack refuses and prefers to stay with Auggie. The purpose of the speech was to show Jack's regret and sympathy towards Auggie. The extract is a description and assertion to the state of Auggie isolation and Jack sympathy with Auggie. The tone is rise because it shows the reaction of Jack against those who abuse Auggie. The speech was led by a face to face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract is an example of **representative** and **commissive** speech acts. The surface meaning of the speech, that is delivered by Jack, asserts Jack sympathy, regret with Auggie's isolation and his regret about his last speech about Auggie which is an example of **representative speech act**. The intended meaning that the speaker intends to deliver is that Jack's intention of being with Auggie forever and rejecting all the attempts of leaving Auggie stay in isolation which is the clear example of **commissive** speech act. Jack's feelings of sympathy and regret towards Auggie is an example of **expressive speech act**. All the three types of speech acts are raised to serve the sympathy meaning that Via wants to show.

➤ Associated Politeness

Tact Maxim

Jack tries to show that he is feeling pity and sympathy towards Auggie's isolation and he feels regret about the words said by him against Auggie. That is why he refuses the request of Julian and decides to stay with Auggie.

Sympathy maxim

Jack is talking to Ms. Petosa and his colleagues about his decision to stay in pairs with Auggie. In this speech he expresses his sympathy towards Auggie's state when faces the social abuses especially the words that are said by him that he would kill himself if his shape became the same as auggie's and this is a clear example of **sympathy maxim** that is used to maximize sympathy between Jack and Auggie.

The other maxims have not been identified in this Extract .

2. Sociolinguistic Analysis

This situation can be interpreted through various social variables, which are age, gender, race and ethnicity, and social class. These variables can impact how individuals perceive and experience societal pressure to conform or express their individuality.

Age

Ms. Petosa who is a teacher is older than the students who are ten years old. The utterance provides a clear indication of the age factor.

Gender

The utterance shows that gender variation between the female who is the teacher and some of the students and the male who are the rest of the students.

Position

This utterance shows a variation of position between the teacher who has a higher position and the students who have a lower position.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

This extract contains **representative, commissive and expressive speech acts** and these speech acts parallel with the **tact maxim** and the **sympathy maxim** to give sense of sympathy towards Auggie which appeared clearly in the reaction of his friend. Jack shows his sympathy with Auggie who is under the expense of his friends' abuse and the strange looking of the students around. For this reason a great sympathy is paid directly and indirectly to the extent that Jack refuses the request of Julian to join them. However, three social variations are used that are **age, gender, and position** to show the way of dealing and reacting with the social phenomenon and one of them is the sympathy with the defected people.

Extract 5

MR. TUSHMAN:

So I think I can imagine

what started the fight.

While nothing justifies

striking another student

I know good friends

are worth defending.

So, after your

2-day suspension

your scholarship

will be waiting for you.

Just keep up the good work.

And keep being the fine boy

we all know you to be.

Sincerely, Mr. Tushman

Extract 5 has been taken from Wonder Movie. It takes place in the school in the daytime. In the existing scene, Mr. Tushman is talking to Jack's father after the struggle that has happened between his son and Julian because of Auggie. The purpose of the speech was to show Tushman's sympathy towards Jack and tell his father about what has happened. The extract is a description and assertion to the state of Tushman sympathy. The tone is a falling . The speech was conversation.

1. A Pragmatic Analysis

➤ **Speech Acts Analysis**

The current extract includes some **representative** and **expressive** speech acts which led to the occurrence of the sympathy language use. The surface meaning of the speech, that is delivered by Mr. Tushman, asserts Jack struggle with Julian which is an example of **representative speech act**. Mr. Tushman's feelings of sympathy towards Jack because of his great work of defending his friend Auggie but still he is guilty and this guilt may make him lose his scholarship is an example of **expressive speech act**.

➤ **Associated Politeness**

Modesty Maxim

Mr. Tushman tries to show his humble to Jack's father by using a very polite speech and he praises Will's son without any mentioning to his status as a headmaster.

Sympathy maxim

Mr Tushman is talking Mr. Will about his son's problem with Julian. In this speech he expresses his sympathy towards Jack because he would lose his scholarship if he made any problem and this is a clear example of **sympathy maxim** that is used to maximize sympathy between Mr Tushman and Jack .

The other maxims have not been identified in this Extract .

2. Sociolinguistic Analysis

The following social variables have been involved associating sympathy situation in Extract 5:

Age

Mr. Tushman who is the principle of the school is older than Mr Will and his son Jack and that is why his utterance provides a clear indication of age .

Position

This utterance shows a variation of position between the Principle who has a higher position and Jack who has a lower position.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

This extract contains **representative and expressive speech acts** and these speech acts parallel with the **modest maxim** and the **sympathy maxim** to give a sense of sympathy towards Jack which appeared clearly in the reaction of Tushman. Tushman shows his sympathy with Jack. For this reason a great

sympathy is paid directly and indirectly, while two social variations are used, which are **age, and position** to show the way of dealing and reacting with the social phenomenon and one of them is the sympathy.

4.1.2 The Qualitative Analysis of *the Help* Movie

Extract 1

ELIZABETH:

SHE DOES NOT!

Aibileen turns the corner in the hall and stops.

HILLY:

Wouldn't you rather them take their

business outside?

Skeeter sees a reflection of Aibileen listening off of a picture in the hall. Skeeter tries to change the subject.

SKEETER:

Did y'all see the cover of "Life"

this week? Jackie's never looked

MORE REGAL-

The extract above is taken from *The Help* movie. It takes place in Hilly's house in the daytime. In the existing scene Hilly tells Skeeter that she does not allow the colored people to use the bathroom and Skeeter feels sympathy towards them because Aibileen is listening. The purpose of the speech was arguing the prevention of the coloured people from using the bathroom. The extract is a

description and assertion to the prevention of Hilley. The tone is rising because it is a description and assertion. The speech was led by a face-to-face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract involves some **representative** and **commissive** speech acts. The surface meaning of the speech, that is delivered by Hilley, is a statement that asserts the prevention of the black people from using the white's bathrooms and the listeners are Skeeter and Aibileen. This assertion is an example of **representative speech act**. The intended meaning that Skeeter intends to deliver is that she is sympathizing the colored people and that is why she tries to change the subject which is a clear example of a **commissive speech act**. Both the assertion statement and the intended meaning work together to give rise to the sympathy which is clearly set by the reaction of Skeeter's speech which is an example of **expressive speech act**.

➤ Associated Politeness

Sympathy maxim

Skeeter expresses her sympathy towards the colored when she tries to change the subject so this is an example of **sympathy maxim** that is used to maximize sympathy between Skeeter and the colored people .

The other maxims have not been identified in this extract .

2. Sociolinguistic Analysis

This situation can be explained by various social variables, that are age, gender, race and ethnicity, and social class. These variables can affect how individuals perceive and experience societal pressure to conform or express their individuality.

Age

Hilly and Skeeter are of different age. Then, both of them have a more different age than that of Aibileen. The utterance provides a clear indication of age through the words that are uttered by all of them .

Social Class

The extract shows that there is a social class distinction between Hilly and Skeeter, who is abused because of her shape, on one side and between both of them and Aibileen who is a maid.

Position

The talk exchange shows that there is a variation of position between Hilly and Skeeter who is the owners of the house and Aibileen who is a maid.

Ethnicity

The conversation shows that there is an ethnic discrimination based on color variation which is clearly shown between Hilly who is white and Aibileen who is black.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

The extract contains **representative, commissive and expressive** speech acts which give raise to the sympathy maxim. Concerning the sociolinguistic variables, age, social class, position and ethnicity are clearly used. All these principles are used to give sympathy in the extract.

Extract 2

HILLY:

As a disease preventative bill that
requires every white home to have a

separate bathroom for the colored

help. I've even notified the

Surgeon General of Mississippi.

I'll pass.

Skeeter again glances at Aibileen. Their eyes meet.

SKEETER:

Maybe we ought to just build you a

bathroom outside, Hilly.

The room grows eerily quiet.

The extract above is taken from The Help movie. It takes place in Hilly's house in the daytime. In the existing scene, Hilly tells Skeeter that colored people carry some diseases and these might transfer to them when they use the same bathroom and Skeeter feels sympathy towards them because Aibileen is listening. The purpose of the speech was arguing the prevention of the coloured people from using the bathroom. The extract is a description and assertion to the prevention of Hilly. The tone is rising because it is a description and assertion. The speech was led by a face to face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract is a clear example of **representative**, **commissive** and **expressive** speech acts. The surface meaning of the speech, that is delivered by Hilly, is a statement that asserts the prevention of the black people from using the white's bathrooms and the listeners are Skeeter and Aibileen. This assertion is an example of **representative speech act**. The intended meaning that Skeeter intends

to deliver is that she is sympathizing with the colored people and that is why she tries to change the subject which is a clear example of a **commissive speech act**. Both, the assertion statement and the intended meaning work together to give rise to the sympathy speech act which is clearly set by the reaction of Skeeter's speech when she requests to build a separate bathroom for the colored people which is an example of **expressive speech acts**

➤ **Associated Politeness**

Tact Maxim

Since Skeeter cares a lot to the colored and she reduces the cost to herself so it is an apparent example of the tact maxim.

Sympathy maxim

Skeeter again expresses her sympathy towards the colored state when she requests to build a bathroom for them so this is an example of **sympathy maxim** that is used to maximize sympathy between Skeeter and the colored people .

The other maxims have not been identified in this extract .

2. Sociolinguistic Analysis

The following social variables have been employed to enrich sympathy situation in Extract 2

Age

Hilly and Skeeter are of different age. Then, both of them have a more different age than that of Aibileen. The utterance provides a clear indication of age through the words that are uttered by all of them.

Social Class

The utterance shows that there is a social class distinction between Hilly and Skeeter, who is abused because of her color, on one side and between both of them and Aibileen who is a maid.

Position

The utterance shows that there is a variation of position between Hilly and Skeeter who is the house owner and Aibileen who is a maid.

Ethnicity

The utterance shows that there is an ethnic discrimination based on color variation which is clearly shown between Hilly who is white and Aibileen who is black.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

The extract contains representative, commissive and expressive speech acts which give rise to the sympathy maxim. Concerning the sociolinguistic variables, age, social class, position and ethnicity are clearly used. All these factors contribute to the occurrence of that appropriate use of sympathy in the extract.

Extract 3

SKEETER:

Thank you, Aibileen. I plan on
splitting the pay with you, too.

{Aibileen doesn't respond. She grabs a basket of rolls.}

SKEETER (CONT'D)

Listen...all that talk in there

today. Hilly's talk I mean...I'm

sorry you had to hear that.

{Aibileen quickly turns her back to Skeeter. A gospel choir

begins singing on the radio }

The extract above is taken from The Help Movie. The conversation takes place in Hilly's house in the daytime. In the existing scene, Skeeter talks to Aibileen about dividing the letters and about what Hilly has said about the colored people. In this extract Skeeter's sympathy was in the form of listening and reacting. The purpose of the speech was sympathizing with colored people. The extract is a description. The tone is falling because it is a description. The speech was led by a face to face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract is a clear example of **commissive** and **expressive** speech acts. The intended meaning that Skeeter intends to deliver is that she is sympathizing the colored people which is a clear example of a **commissive speech act**. Both, the intended meaning and Skeeter's feeling work together to give raise to the sympathy speech act which is clearly set by the reaction of Skeeter's speech when she feels sorry about Aibileen who is one of the colored people which is an example of **expressive speech act**.

➤ Associated Politeness

Tact Maxim

Since Skeeter cares a lot to the colored and she reduces the cost to herself so it is an apparent example to the tact maxim.

Sympathy Maxim

Skeeter again expresses her sympathy towards the colored state when she feels sorry for them so this is an example of **sympathy maxim** that is used to maximize sympathy between Skeeter and the colored people .

Modesty Maxim

Skeeter feels sorry for the black people which means minimizing the cost to herself and maximizing the cost to the listener who is Aibileen.

The other maxims have not been identified in this extract .

2. Sociolinguistic Analysis

The following social variables have been identified associating sympathy situation in Extract 3:

Age

Aibileen and Skeeter are of different ages because Aibileen is older than Skeeter. The utterance provides a clear indication of age through the words that are uttered by all of them.

Social Class

The utterance shows that there is a social class distinction between Aibileen and Skeeter.

Position

The utterance shows that there is a variation of position between Skeeter who is the house owner and Aibileen who is a maid.

Ethnicity

The utterance shows that there is an ethnic discrimination based on color variation which is clearly shown in the speech of Skeeter when she feels sorry for it.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

The extract contains commissive and expressive speech acts which give rise to the tact maxim, modesty maxim and sympathy maxim. Concerning the sociolinguistic variables, age, social class, position and ethnicity are clearly used. All these principles are used to give sympathy in the extract.

Extract4

SKEETER:

Yes. When I got home from school

last week, Momma said she had quit.

Back in March to go live with her

people up in Chicago. She didn't

leave me a note or anything.

Aibileen turns and resumes wiping the tray.

SKEETER (CONT'D)

Could you do that to Mae Mobley?

Aibileen slowly turns back to Skeeter.

The extract above is taken from The Help movie. It takes place in Hilly's house during the daytime. In this scene, Skeeter talks to Aibileen about the maid they have in their house who is one of the coloured people. In this extract Skeeter is

feeling sorry for the maid who raised her up and left without leaving any note behind. The purpose of the speech was sympathizing colored people. The extract is a description. The tone is falling because it is a description. The speech was led by a face to face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract includes some **representative**, **commissive** and **expressive** speech acts. The surface meaning of the speech, that is delivered by Skeeter, who is talking with Aibileen, is a statement that asserts the racial discrimination against the black people. This assertion is an example of **representative speech act**. The intended meaning that Skeeter intends to deliver is that she is sympathizing with the colored people that is why she feels sad which is a clear example of a **commissive speech act**. Both, the assertion statement and the intended meaning work together to give raise to the sympathy speech act which is clearly set by the words of Skeeter who has painful feelings for the maid that grown her up. After all this is an example of **expressive speech act**.

➤ Associated Politeness

Tact Maxim

Since Skeeter cares a lot to the colored and she reduces the cost to herself, so it is an apparent example of the tact maxim.

Sympathy Maxim

Skeeter again expresses her sympathy towards the colored state when she feels sorry for them so this is an example of **sympathy maxim** that is used to maximize sympathy between Skeeter and the colored people.

Modesty Maxim

Skeeter feels sorry for the black people which means minimizing the cost to herself and maximizing the cost to the listener who is Aibileen.

The other maxims have not been identified in this extract .

2. Sociolinguistic Analysis

The following social variables have been identified associating sympathy situation in Extract (4):

Age

Aibileen and Skeeter are of different ages because Aibileen is older than Skeeter. The utterance provides a clear indication of age through the words that are uttered by all of them.

Social Class

The utterance shows that there is a social class distinction between Aibileen who is a maid and Skeeter who is a house owner.

Position

The utterance shows that there is a variation of position between Skeeter who is the house owner and Aibileen who is a maid.

Ethnicity

The utterance shows that there is an ethnic discrimination based on color variation which is clearly shown in the speech of Skeeter when she talks about her maid who has been fired because of her colour.

No other social variations are found in this extract.

3. Socio-pragmatic Analysis

The extract contains commissive and expressive speech acts which give rise to the tact maxim, modesty maxim and sympathy maxim. In the paralinguistic acts, a lot of gestures, eye contact, facial expressions and tone are used in the utterance. Concerning the sociolinguistic variables, age, social class, position and ethnicity are clearly used. All these principles are used to give sympathy in the extract.

Extract 5

SKEETER:

I don't believe you.

{Skeeter looks to her mother who immediately busies herself
with scooping up more broth. }

SKEETER (CONT'D)

Mother, did you...fire her

CHARLOTTE:

You wouldn't understand. Not until
you've hired help of your own.

SKEETER:

She raised me!

Charlotte slaps the table and stands.

The extract above is taken from The Help movie. It takes place in Skeeter's house in the daytime. Skeeter talks to her mother (Charlotte) about the maid they have in their house who is one of the colored people and has been fired by her mother. Skeeter is feeling sorry for the maid. The purpose of the speech was

sympathizing colored people. The extract is a description. The tone is rising because it is a description. The speech was led by a face to face conversation.

1. A Pragmatic Analysis

➤ Speech Acts Analysis

The current extract is a clear example of **representative**, **commissive** and **expressive** speech acts. The surface meaning of the speech, that is delivered by Skeeter, who is talking with her mother, is a statement that objects to the racial discrimination against the black people. This assertion is an example of **representative speech act**. The intended meaning that Skeeter intends to deliver is that she is sympathizing with the colored people that is why she feels sad which is a clear example of a **commissive speech act**. Both, the assertion statement and the intended meaning work together to give rise to the sympathy speech act which is clearly set by the words of Skeeter who has a painful feelings because of the maid whom raised up. This is an example of **expressive speech act**.

➤ Associated Politeness

Tact Maxim

Since Skeeter cares a lot of the colored and reduces the cost to herself, so there is an apparent use of the tact maxim.

Sympathy Maxim

Skeeter again expresses her sympathy towards the colored state when she feels sad for firing the maid who raised her so this is an example of **sympathy maxim** that is used to maximize sympathy between Skeeter and the colored people.

The other maxims have not been identified in this extract .

2. Socio-pragmatic Analysis

The extract contains commissive and expressive speech acts which activate to the tact maxim ,modesty maxim and sympathy maxim. Concerning the sociolinguistic variables age and ethnicity are clearly used. All these factors are used to generate appropriate sympathy in that situation.

4.2 Statistical Results in *Wonder* and *The Help* Movies

This section presents the statistical results of the socio-pragmatic analysis of sympathy in the *Wonder* and *The Help* movie.

Table (3) The Results of the Frequency each Speech Act Type used in **Wonder** and **The Help** Movies

Type of speech act	Freq.	Perc.
Representative	9	31%
Expressive	10	34.4%
Commissive	9	31%
Directive	1	3.4%
Declaration	0	0%
Total	29	100%

As shown in Table (3), the results of the study have shown that the expressive speech act is the most frequent one because is used (10) times which makes (34.4%) of the whole percentage. While the representative and commissive speech acts are used (9) times and make a (31%) of the whole percentage, while the

directive speech act is only used one time which makes (3.4%), The other speech acts types have not been used. Figure (2) graphically illustrates this.

Figure (2) The Rates of the Speech acts Types in **Wonder** and **The Help** Movies

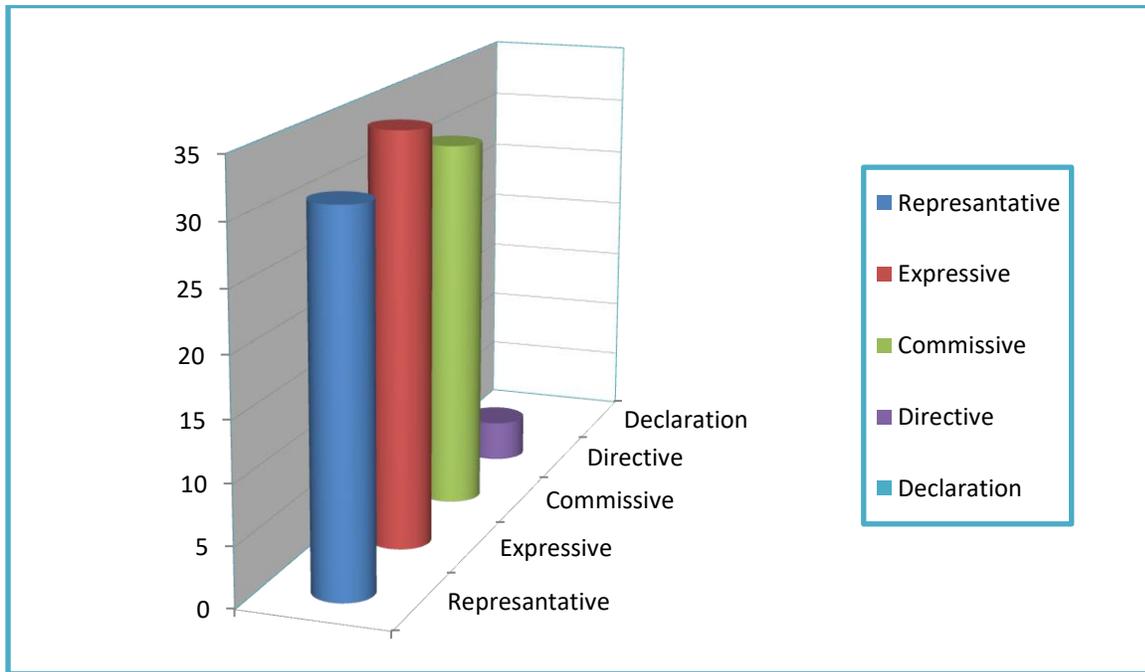


Table (4) The Results of Leech’s Politeness Maxims in **Wonder** and **The Help** Movies

Leech's Politeness Maxims	Freq.	Perc.
Sympathy Maxim	10	47.6%
Tact Maxim	7	33.3%
Modesty Maxim	4	19%

Agreement	0	0%
Generosity maxim	0	0%
Approbation maxim	0	0%
Total	21%	100%

As for Leech's maxims of politeness, the results of the study have proved that the Sympathy maxim is employed more frequently than the other maxims. The percentage of occurrence of the Sympathy maxim represents (47.6%) and the Tact maxim represents (33.3%). Finally, The Modesty maxim makes (19%) of the frequency of occurrence. No other maxims are involved.

Figure (3) The Rates of Leech's Politeness Maxims in **Wonder** and **The Help** Movies

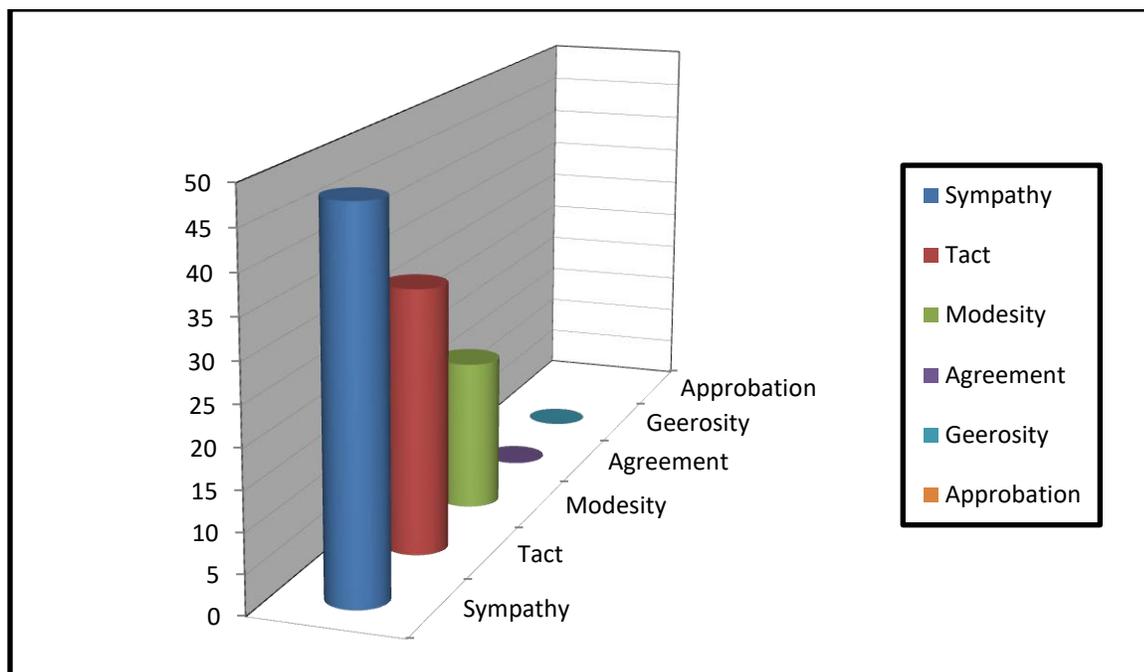
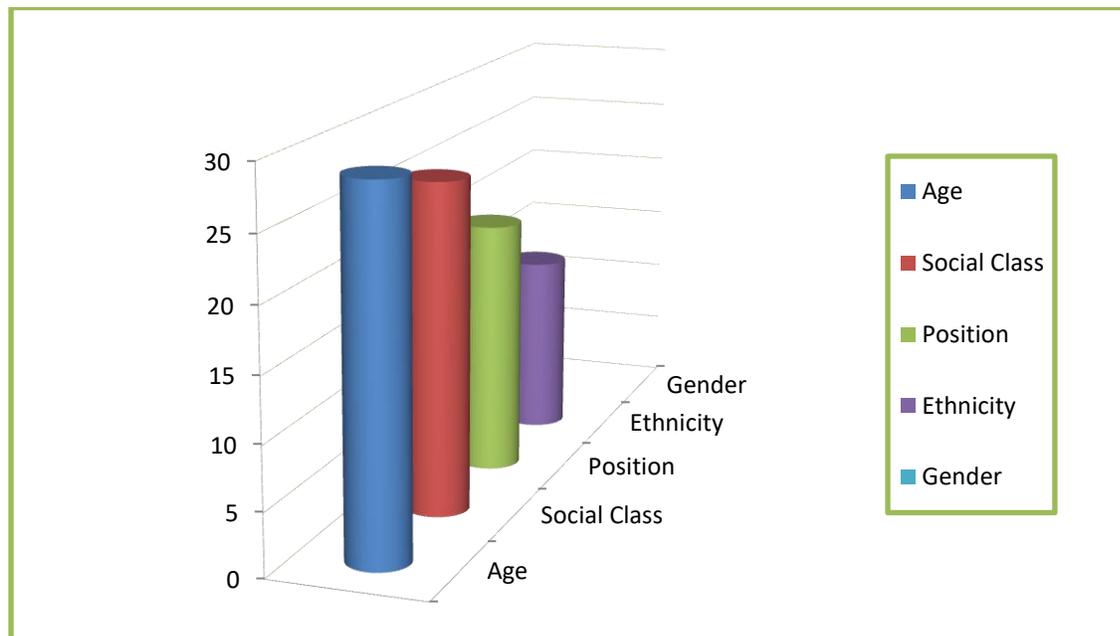


Table (5) The Results of the Social Variables Used in **Wonder** and **The Help** Movie

The Social Variables	Freq.	Perc.
Age	10	28.5%
Social Class	9	26%
Position	7	20%
Ethnicity	5	14.2%
Gender	4	11.4%
Total	35	100%

Concerning the social variables, the variable of **age** is the most frequent variables used in the extracts which makes (28.5%) for each of the whole percentage. Then comes the social class ; it makes (26%) for each percent of the whole percentage. The position takes an 20%, and the ethnicity takes 14%, while the gender makes an 11.4%.

Figure(4) The Rates of Occurrence and Percentage of the Social Variables in **Wonder** and **The Help** Movies



4.5 Findings and Discussions

1. Concerning the speech acts, in the Wonder movie they are used (15) times from four different types that are(Representative, Expressive, Commissive, and Directive) and the most frequent ones are the representative and expressive. In The Help movie, speech acts are used (14) times from three different types that are(representative, expressive and commissive) while the most frequent type is the expressive and commissive speech acts. This means that the first hypothesis is verified.
2. Concerning the Politeness maxims, in the Wonder movie they are used (9) times from three maxims that are (Sympathy maxim, tact maxim, and modesty maxim). The most Frequent one is the sympathy maxim. In The Help movie, maxims of politeness are used (12) times. They are consisted from three maxims that are(Sympathy maxim, tact maxim and modesty

maxim) and the most frequent maxim is sympathy maxim. This means that the second hypothesis is verified.

3. Concerning the social variables, they are used (15) times from four types that are (age, gender, social class and position). And the most frequent one is the age variable in the Wonder movie. In The Help movie, social variables are used (18). They are consisted from four variables that are (age, social class, position and ethnicity) and the most frequent variables are age and ethnicity. This means that the third hypothesis is totally verified.
4. All the above mentioned findings work together to give the most appropriate use of sympathy. This means that the fifth hypothesis is verified.

Chapter Five

Conclusions, Recommendations, and Suggestions for Further Research

5.0 Introductory Remark

This chapter presents the conclusions of this study with some recommendations and suggestions for further studies.

5.1 Conclusions

Depending on the analysis done in Chapter Four of the current study, the study reaches the following conclusions:

1. The American movie writers tend to exploit representative and expressive speech acts in their effort of creating effective and moving sympathy situations. They rely also on using commissive and directive acts, although less frequently than the former types of acts.
2. Leech's theory of politeness has proved to be a powerful analytical method of analyzing the sympathy situations, particularly the sympathy maxim which has been concluded to be a fundamental requirement of appropriately expressing this language use, with occasional possibility of applying the other maxims.
3. Effective and appropriate sympathy acts are highly influenced by the surrounding social variables like age, gender, ethnicity, position, and the like, although according to different degrees. Elder people, for instance, tend to sympathize with younger ones who undergo difficulties more apparently than the youngers.
4. Sympathy expressions and uses are highly affected by the participants' social and cultural backgrounds, hence sympathy uses could be

inappropriately used when such factors are intentionally or unintentionally ignored or misused.

5.2 Recommendations

According to the findings of the analysis and the conclusions of the current study, it is pedagogically recommended that:

1. Teachers of linguistics should help and teach their students how the English movies data are sociopragmatically analyzed.
2. Students must be able to express sympathy appropriately. They must take into consideration social class, gender, age, ethnicity, and the other social variables when expressing such language use.
3. The pragmatic strategies of SAs, politeness strategies, felicity conditions, leechs' maxims, cooperative principle, etc. should be introduced to the undergraduate students in different contexts to enhance their pragmatic competence that facilitates recognizing these strategies in different contexts.
4. The students need to be informed of politeness and how they can be polite when they want to express their SAs.
5. Sympathy is a positive act; therefore, students should apply their sympathy to others that need it, which will minimize the antipathy between them.

5.3 Suggestions for Further Studies

The following are suggestions for future studies:

1. A Socio-pragmatic Study of Complex Sympathy in Literary Texts.
2. A Socio-pragmatic Analysis of Sympathy in the Schools' Students Reactions.
3. A Socio-pragmatic Study of Expressive Speech Acts in Selected British and American Political Interviews.

4. A Socio pragmatic Analysis of Sympathy and Empathy Expressions in Movie Manuscripts.

References

- Alston, W. P. (2000). *Illocutionary acts and sentence meaning*. Cornell University Press.
- Austin, J. (1975). *How to do things with words*. Oxford University Press.
- Barnett, Michael; Duvall, Raymond. (2005). Power in International Politi. *International Organization*. 59 (1): 39–75.
- Birner, B. J. (2013). *Introduction to pragmatics*. Blackwell.
- Bowen, C. (2011). *Information for Families: Semantic and Pragmatic Difficulties*.
- Brown, P., and Levinson, S. (1987). *Politeness: Some universals in language usage*, Vol. 4. Cambridge University Press.
- Cameron, D. (1998). Gender, language, and discourse: A review essay. *Signs: Journal of Women in culture and society*, 23(4), 945-973.
- Chaika, E. (1982). *Language , the social mirror*. Newbury House.
- Coulmas, F. (1997). *The handbook of sociolinguistics*. Blackwell
- Crystal, D. (1992). *An encyclopedic dictionary of language and languages*. Blackwell.
- Crystal, D. (2012). *A dictionary of linguistics and phonetics*. Blackwell Pub.
- DePaulo, B. M. (1992). Nonverbal behavior and self-presentation. *Psychological Bulletin*, 111(2), 203–243.
- Du Bois, W. E. B. (2000). The Conservation of Races. In *The Idea of Race*, edited by Robert Bernasconi and Tommy Lee Lott, 108–17. Hackett.
- Eckert, P., & McConnell-Ginet, S. (2003). Constructing, deconstructing and reconstructing genre. *Language and gender*, 9-51.

- Eisenberg, N., McCreath, H., Ahn, R. (1988). Vicarious emotional responsiveness and prosocial behavior: Their interrelations in young children. *Personality and Social Psychological Bulletin*, 14, 298-311.
- Fasold, R. W. (1990). *The sociolinguistics of language* (Vol. 2). Blackwell Pub.
- Fasold, R. W. and Conner, J. (2006). *An Introduction to Language and Linguistics*. CUP.
- Feshbach, N. (1978). Studies of empathic behavior in children. In B. Mahen (Ed.), *Progress in experimental personality research*, 8, 1-47. Academic Press
- Finch, G. (2002). *Linguistic terms and concepts*. Macmillan press.
- Fraser, B. (1990). Perspectives on Politeness. *Journal of Pragmatics*.
- French, J., & Raven, B. (1959). The bases of social power. In: D. Cartwright (Ed.), *Studies in Social Power*. University of Michigan, 150-67.
- Goody, E. (1972). Greeting, Begging and the Presentation of Respect. In: *The Interpretation of Ritual: Essays in Honour of AI Richards*. Tavistock.
- Grant, J. Andrew. (2001). *Routledge encyclopedia of international political economy: entries A-F*. R.J. Barry (Ed.). Taylor & Francis, 161.
- Green, Dr. (2003). *Psychiatric Medical Care*.
- Gumperz and D. Hymes (Eds.). *Directions in sociolinguistics: the ethnography of communication*, 35-71. Holt, Rinehart and Winston.
- Gumperz, J. (1992). *The Contextualization of Language*. Amsterdam; Philadelphia : J. Benjamins.
- Herbert. (1996). *Using language*. Cambridge University Press.
- Hertenstein, M. J., Holmes, R., McCullough, M., & Keltner, D. (2009). The communication of emotion via touch. *Emotion*, 9(4), 566-573

- Hertenstein, M. J., Holmes, R., McCullough, M., Keltner, D. (2009). The communication of emotion via touch. *Emotion*, 9(4), 566–573.
- Holmes, J. (1990). Hedges and boosters in women's and men's speech. *Language and Communication* (10), 185-205.
- Holmes, J. (2001). *An introduction to sociolinguistics*. Longman.
- Holmes, J. (2018). Sociolinguistics vs pragmatics. *Pragmatics and its Interfaces*, 294(11), 11-32.
- Huang, Y. (2014). *Pragmatics*. Oxford University Press.
- Hudson, R. A. (1996). *Sociolinguistics*. Cambridge University Press.
- Hymes, D. (1972). *Models of the interaction of language and social life*.
- Hymes, D. (1974). *Foundations in sociolinguistics: An ethnographic approach*. Philadelphia. University of Pennsylvania Press, 53-62.
- Interactive English. (2020, September 18). Polite ways to express sympathy in the event of a tragedy [Video]. You Tube. <https://youtu.be/doIOwBbWmlU>
- Jackson, A., & Boal, A. (2013). *The rainbow of desire: The boal method of theatre and therapy*. Routledge.
- Kant, E. (1956). *Groundwork of the metaphysics of morals, in the moral law*. H. J. Paton (tran.). Hutchinson. (Original work published 1785).
- Lakoff, G. and Mark T. (1989). *More than cool reason: A field guide to poetic metaphor*. The University of Chicago Press.
- Lakoff, R. (1973). The logic of politeness: Or, minding your p's and q's. In *Proceedings from the Annual Meeting of the Chicago Linguistic Society*, 9(1), 292-305. Linguistic Society.
- Lakoff, R. (1975). *Language and women's place*. Clark.

- Lakoff, R. (1989). The Limits of Politeness. *Multilingual*, 8: 101-29.
- Lauren Wispe. (1991). *The psychology of sympathy*. Springer.
- Leech, G. (1983). *Principles of Pragmatics*. Longman.
- Levinson , S. (1983) . *Pragmatics* . Cambridge University Press.
- Littlejohn, S. (2003). *Theories of Human Communication*. Tsinghua University Press.
- Martinich, A. P., & Sosa, D. (2001). *A companion to analytic philosophy*. Blackwell Publishing.
- Mey, J. (2004). *Pragmatics: An Introduction*. Blackwell.
- Mey, J.(2009). *Concise encyclopedia of pragmatics*. Elsevier Ltd.
- Meyer, C. (2009). *Introducing English Linguistics*. Cambridge: CUP.
- Miller, P. A., & Eisenberg, N. (1988). The relation of empathy to aggressive and externalizing/antisocial behavior. *Psychological Bulletin*, 103(3), 324.
- Mohammed, M. (2022). *A socio-pragmatic study of expressive speech acts in selected British and American plays (Unpublished Master Thesis)*. University of Babylon.
- Nagel, T. (1970). *The possibility of altruism*. Clarendon Press.
- Olshtain, E., & Cohen, A. (1983). Apology: A speech act set. *Sociolinguistics and Language Acquisition*, 18-35.
- Omi, M., & Winant, H. (1994). *Racial Formation in the United States: From the 1960s to the 1990s*. Routledge.
- Pandey, R. (2008). *Speech act and linguistic communication*. Concept Publishing Company.

- Perrault, R., & Allen, J. (2002). A plan-Based analysis of indirect speech acts. *Computational Linguistics*,6, 233- 235.
- Roach, P. (2009). *English phonetics and phonology*. Cambridge University Press.
- Sadock, Jerrold M. (1974). *Toward a Linguistic Theory of Speech Acts*. Academic Press.
- Searle, J. (1969). *Speech act: An essay in the philosophy of language*. Cambridge University Press.
- Searle, J. (1975). A taxonomy of illocutionary acts. *Language, Mind, and Knowledge, Minneapolis Studies in the Philosophy of Science*,7, 344- 369.
- Searle, J. R. (1999). The future of philosophy. *Philosophical Transactions of the Royal Society of London. Series B: Biological Sciences*, 354(1392), 2069-2080.
- Searle, J.R. (1976). *Speech acts*. Cambridge University Press.
- Seifer A., & Abby S. (2012). *Everplans professional*.
- Shonna. (2022). *Better up*.
- Shoshana, B. K., House, J., & Kasper, G. (1989). *Cross-cultural pragmatics: Requests and apologies*. *Grazer Linguistische Studien*.
- Speak confident English. (2020, April 8). Express kindness, comfort, and sympathy in english [video]. You Tube. <https://youtu.be/aM5JVun4Ed4>
- Spolsky, B. (2003). *Language policy (Key topics in sociolinguistics)*. Cambridge University Press.
- Stein Jane. (2009). *Interpersonal skills in nursing: Patient and person*. 4th ed. Luisa Cecott.

- Tannen, D. (1990). Gender differences in topical coherence: Creating involvement in best friends' talk. *Discourse processes*, 13(1), 73-90.
- Thomas, J. (1997). *Meaning in interaction: An introduction to pragmatics*. Routledge.
- Van Dijk, T. (1977). *Text and context: Explorations in the semantics and pragmatics of discourse*. Longman.
- Wang, R., & Quekf. (2010). Touch and talk: contextualizing remote touch for affective interaction. *Proceeding of the fourth international conference on Tangible, Embedded, and Embodied interaction*.
- Wardhaugh, R. (2006). *An introduction to sociolinguistics*. Blackwell Publishing Ltd.
- Wardhaugh, R. (2010). *An Introduction to Sociolinguistics*. Blackwell. Waters.
- Wasserman, S., & Faust, K. (1994). *Social network analysis: Methods and applications*. Cambridge University Press, p. 348.
- Watts, R. J. (2003). *Politeness: Key topics in sociolinguistics*. Cambridge University Press.
- Wharton, T. (2016). *The Routledge Handbook of Pragmatic*. Routledge.
- Williams, D. R., Smelser, N., Wilson, W. J., & Mitchell, F. (2001). Racial variations in adult health status: Patterns, paradoxes and prospects. *America Becoming: Racial Trends and Their Consequences, Volume II*.
- Yule, G. (1996). *Pragmatics*. Oxford University Press.
- Yule. (2006). *The study of language*. Cambridge University Press.

Web Sources

<https://youtu.be/doIOwBbWmlU>

<https://youtu.be/aM5JVun4Ed4>

<https://www.skillsyouneed.com/ips/sympathy.html>

<https://youtu.be/5NtcL0CryWA?si=HYmRYwRV6FvVbiSv>

<https://youtu.be/RP0vQnUny7Y?si=AjHOOy54KjNWTcHR>

المستخلص

تهتم الدراسة الحالية بتحقيق وتحليل التعاطف في الأفلام الإنجليزية وتحديدًا في فلما (الاعجوبة) و(المساعدة). تقتصر هذه الدراسة على تحليل بعض المواقف التي تحتوي على تعبيرات التعاطف. ولاختيار الأفعال الكلامية دور كبير في إثارة التعاطف وخاصة الأفعال الكلامية التعبيرية. ومن ثم فإن تأثير المتغيرات الاجتماعية على اختيار أفعال الكلام والتأدب هو المجال الرئيس في مجال علم اللغة الاجتماعي الذي يعكس طريقة التعامل مع الظروف. تحاول الدراسة الحالية سد فجوة في البحث اللغوي إذ تهدف إلى معرفة تأثير المتغيرات الاجتماعية على الأفعال الكلامية وقواعد التأدب التي تساهم في حدوث مواقف التعاطف.

تتلخص أهداف هذه الدراسة فيما يأتي: (١) تحديد أشكال أفعال الكلام المستخدمة للتعبير عن التعاطف، (٢) تحديد قواعد التأدب المرتبطة بالتعاطف، (٣) الكشف عن مدى ملاءمة استخدام الأفعال العاطفية من حيث المتغيرات الاجتماعية المستهدفة، (٤) الكشف عن الأفعال الكلامية الأكثر استخدامًا، وقواعد التأدب، والمتغيرات الاجتماعية المرتبطة بالاستخدامات المناسبة للتعاطف في الأفلام الإنجليزية المختارة.

تفترض الدراسة الحالية أن (١) أنواع مختلفة من أفعال الكلام تستخدم للتعبير عن التعاطف في البيانات، وخاصة الأنواع التعبيرية والتوصيلية، (٢) ترتبط معظم قواعد التأدب بمواقف التعاطف، (٣) تعتبر الأفعال العاطفية مناسبة لاستخدامها من حيث المتغيرات الاجتماعية المستهدفة التي يختارها المتحدث، (٤) تعد أفعال الكلام المرتبطة بقواعد التأدب، والمتغير الاجتماعي هي الأشكال الأكثر استخدامًا مع الاستخدامات المناسبة للتعاطف في الأفلام الإنجليزية المختارة.

وأما جمع البيانات فتتضمن الدراسة فلما باللغة الإنجليزية. أما بالنسبة لتحليل البيانات، فقد اعتمدت الدراسة نموذج سيرل (١٩٦٩). علاوة على ذلك، سيتم تنفيذ أفعال الخطاب التنبيهي وفقًا لقواعد التأدب التي اقترحها ليتش . (1983)

تظهر الاستنتاجات ما يأتي: (١) يميل كتاب السينما الأمريكية إلى استغلال الأفعال الكلامية التمثيلية والتعبيرية في جهودهم لخلق مواقف تعاطفية مؤثرة. ويعتمدون أيضًا على استخدام أفعال التوسل والتوجيه، على الرغم من أنها أقل تكرارًا من الأنواع السابقة من الأفعال، (٢) أثبتت نظرية ليتش أنها طريقة تحليلية قوية لتحليل مواقف التعاطف، ولا سيما مبدأ التعاطف الذي تم التوصل إليه يكون مطلبًا أساسيًا للتعبير بشكل مناسب عن هذا الاستخدام اللغوي، مع إمكانية تطبيق المبادئ الأخرى في بعض الأحيان.



وزارة التعليم العالي والبحث العلمي

جامعة بابل

كلية التربية للعلوم الانسانية

قسم اللغة الانكليزية

دراسة تداولية اجتماعية للتعاطف في أفلام إنجليزية مختارة

رسالة

تقدمت بها الى مجلس كلية التربية للعلوم الانسانية, جامعة بابل

جزءاً من متطلبات الحصول

على شهادة الماجستير في اللغة الانجليزية / علم اللغة

الطالبة

اسراء عباس محمد الموسوي

بإشراف

الأستاذ المساعد الدكتور صادق مهدي كاظم الشمري

ايلول ٢٠٢٣ م

صفر ١٤٤٥ هـ