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**Scientific Research**

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**College of Education for Human Sciences**

**Department of English**



# **A Socio-Pragmatic Analysis of Speech Acts of Criticizing and Complimenting in Selected English Movies**

**A Thesis**

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Fulfilment of the  
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English Language/Linguistics**

**BY**

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**2021 A.D.**

**1443 A.H.**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَمَنْ أَرَادَ الْآخِرَةَ وَسَعَىٰ لَهَا سَعْيَهَا وَهُوَ مُؤْمِنٌ فَأُولَٰئِكَ كَانَ سَعْيُهُمْ مَشْكُورًا ۝ كَلَّا نُمَدِّهُ هُوَآءِ

وَهُوَآءِ مِنْ عَطَاءِ رَبِّكَ وَمَا كَانَ عَطَاءُ رَبِّكَ مَحْظُورًا ۝

صدق الله العلي العظيم

(سورة الإسراء: الايتين 19-20)

**19. Those who do wish for the (things of) the Hereafter, and strive therefor with all due striving, and have Faith,— they are the ones whose striving is acceptable (To God). 20. Of the bounties of thy Lord we bestow freely on all— these as well as those : the bounties of thy Lord are not closed (to anyone).**

(Al-Isra 19-20)

(Ali : 2002)

## **Supervisor's Certification**

I certify that this thesis entitled (**A Socio-pragmatic Analysis of Speech Acts of Criticizing and Complimenting in Selected English Movies**) written by **Raaid Jabbar Kurji Al-Kilabi** has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, as a partial fulfillment of the requirements for the degree of Master in English Language/Linguistics.

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To my Family

To the Sacrificed Heroes who Offer their Souls to Keep  
us Live in Peace

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## **Abstract**

This study addresses socio-pragmatically the use of criticizing and complimenting in the two English movies the British (Duchess) and the American (Wonder). More specifically, it tackles the direct and indirect strategies of issuing criticizing and complimenting, complex complimenting-criticizing, and the strategies of responding to them in the two English movies. Consequently, it attempts to accomplish the following aims: (1) Identifying the contextual factors of the targeted acts in the selected English movies. (2) Pinpointing the pragmatic strategies for expressing the targeted acts in the selected English movies. (3) Finding out the frequently used strategies in issuing the targeted acts in the selected English movies. (4) Manifesting the differently used strategies in responding to the targeted acts in the selected English movies. (5) Revealing the strategies of adopting complex complimenting-criticizing in the selected English movies.

To achieve the aims of the current study, it is hypothesized that: (1) There are suitable contextual factors that available in issuing the targeted acts in the selected English movies. (2) Direct and indirect pragmatic strategies could be used for expressing targeted acts in the selected English movies. (3) There are strategies used more frequently than others in issuing targeted acts in the selected English movies. (4) Verbal and nonverbal strategies can be used in responding to the targeted acts in the selected English movies. (5) Complex complimenting-criticizing strategies could be adopted in the selected English movies.

To test the validity of these hypotheses, the following procedures have been followed: (1) Presenting a theoretical background that: surveys the literature on the relevant field of socio-pragmatics the speech acts of criticizing, complimenting, the complex complimenting-criticizing strategies as well as the strategies of expressing and responding to them ; (2) collecting data from the two selected English movies ; (3) developing a model to analyze the two targeted acts socio-pragmatically, and

(4) Discussing the results of the socio-pragmatic analysis to come up with certain conclusions.

The study arrives at various conclusions, the most important of which are (1) The contextual factors are suitable to be contextual factors of criticizing and complimenting in the two selected English movies. (2) The British movie tends to use the direct strategies of complimenting and the indirect strategies of criticizing more than the American movie does. Moreover, the British movie prefers to use the complex complimenting-criticizing strategies more than the American one. (3) It is found that the three basic acts occur at dissimilar rates in the total selected data, discovering that the (criticizing speech act) has comparatively greater use than the other two speech acts found in selected English movies. (4) It is worth mentioning that complimenting and criticizing can be used together to form one act which can be interpreted as an approval or disapproval attitude towards the addressed person. (5) It is found that the (Offer of Repair) and (Return of Criticizing) are the highest strategies used to respond to criticizing. It is presented that the *verbal and nonverbal* speech act of thanking (i.e. Appreciation Token strategy) has greater than fifty per cent among the total compliment responses strategies found in the selected data.

## List of Abbreviations

ECs	Essential Conditions
FCs	Felicity Conditions
H	Hearer
IFID	Illocutionary Force Indicating Devices
IA	Illocutionary Act
LA	Locutionary Act
PA	Perlocutionary Act
PCs	Preparatory Conditions
PCCs	Propositional content conditions
SCs	Sincerely Conditions
S	Speaker
SAT	Speech Act Theory
SAs	Speech Acts

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# CHAPTER ONE

## INTRODUCTION

### 1.1 The Problem

Fasold (1996:50) identifies that language is a guide to social actuality. Language can be used to keep communication among or between individuals since there is no man who is getting hurt because of the language used in the interaction.

According to Yule (1996:4), it is essential to study language via pragmatics since it facilitates people to understand people's implied meanings, assumptions, purposes or goals, and the kinds of actions they are doing when they speak in daily interaction. They use language in all ways to reach goals, such as criticizing, complimenting, even manipulating others.

A criticizing is defined as an illocutionary act whose illocutionary force is to pay negative evaluation directly or indirectly on the hearer's actions, behaviors, words, and products for which he/she could be held responsible. A criticizing act is employed in the hope of influencing hearer's future actions for the better for his or her own benefit as noticed by the speaker (Nguyen 2005: 7-8).

A complimenting, on the other hand, is characterized as a speech act that explicitly or implicitly attributes credit to someone other than the speaker. Usually, the person is addressed for some good (possession, character, skill, etc.), and it is positively valued by the addresser and addressee (Holmes 2003:177).

In this regard, the current study relies on socio-pragmatic, which is defined by Leech (1983:11) as "the sociological interface of pragmatics",

pointing to the social perceptions that underlie members' understanding and production of expressive action. To the best knowledge of the researcher, there is no elaborately empirical study extensively accounts of such phenomena, especially the complex complimenting-criticizing act. For that reason, this study aims at filling this gap by answering the following questions:

- 1- What are the contextual factors used for criticizing and complimenting in (Duchess) and (Wonder) movies?
- 2- What are the pragmatic strategies used for expressing criticizing and complimenting in the two selected movies?
- 3- Which strategies are most frequently used in issuing criticizing and complimenting in the two selected movies?
- 4- What are the different strategies used in responding to criticizing and complimenting in the two selected movies?
- 5- What are the complex complimenting-criticizing strategies used in the two selected movies?

## **1.2 Aims of the Study**

The present study aims at:

1. Identifying the contextual factors for criticizing and complimenting in the two selected movies.
2. Pinpointing the pragmatic strategies for expressing criticizing and complimenting in the two selected movies.
3. Finding out the most frequently used strategies in issuing criticizing and complimenting in the two selected movies.
4. Manifesting the different used strategies in responding to criticizing and complimenting in the two selected movies.

5. Discovering the complex complimenting-criticizing strategies used in the two selected movies.

### **1.3 The Hypotheses**

It is hypothesized that:

1. There are contextual factors of criticizing and complimenting in the two selected movies.
2. Specific direct and indirect pragmatic strategies are used for expressing criticizing and complimenting in the two selected movies.
3. There are strategies that are used more frequently than others in issuing criticizing and complimenting in the two selected movies.
4. Verbal and nonverbal strategies can be used in responding to criticizing and complimenting in the two selected movies.
5. Complex complimenting-criticizing strategies could be used in the two selected movies.

### **1.4 The Procedures**

To fulfil the objectives of this study and verify its hypotheses, the undermentioned procedures are followed:

1. Presenting a theoretical background that:
  - a) surveys the literature on the relevant field of socio-pragmatics.
  - b) reviews the literature about the speech act of criticizing, complimenting and the complex complimenting-criticizing strategies of expressing and responding to them.

2. Developing a model to analyze the two targeted acts socio-pragmatically.
3. Fifty extracts are intentionally collected from the two selected movies.
4. Discussing the results of the socio-pragmatic analysis to come up with certain conclusions.

## **1.5 The Limits**

The current study is limited to:

1. Analyzing criticizing and complementing and the complex complimenting-criticizing and the strategies of expressing and responding to them socio-pragmatically in two English movies entitled "**The Duchess**" (2008) and "**Wonder**" (2017). Fifty extracts are selected to be analyzed.

2. Concerning the sociolinguistic analysis, it depends on contextual factors proposed by Hymes (1974:55-9) "SPEAKING" model. Pragmatically, Searle's speech acts (1979) are adopted to analyze the data. To analyze the data of this study precisely, Nguyen's (2005) direct and indirect strategies of criticizing, Herbert's (1997) direct complimenting and Ren, Ying & Helen's (2013) indirect strategies of complimenting, Herbert's (1997) the " twelve complimenting responses" and Higara and Turner's (1996) criticizing responses are found suitable to be used.

## **1.6 The Value**

This study is hoped to be important in the fields of pragmatics and socio-pragmatics. Teachers, students, and textbook writers can make use of the findings of the present study as it sheds light on the socio-pragmatic side of expressing and responding to both criticizing and complimenting, which involve some important aspects of the real life.

# **CHAPTER TWO**

## **THEORETICAL BACKGROUND**

### **2.0 Introduction**

This chapter presents a literature review about the main points concerning the field of the present study. First, the study starts with some aspects which are relevant to the present study concentrating on the contextual factors associated with the two targeted acts. Second, as they are the primary concern of the current study, speech act and felicity conditions theory of pragmatics will be concentrating on the related aspects to the targeted acts. Finally, this chapter sheds light on expressive acts, namely; complimenting, criticizing, the strategies of expressing them, whether direct or indirect, the strategies of responding to them, and complex complimenting-criticizing acts.

### **2.1. Sociolinguistic Aspects of Criticizing and Complimenting**

It is stated by Wardhaugh (2010:10-13) that sociolinguistics is the study of language in relation to society. Sociolinguistics also focuses on how a language is used, so it (language) could play its function well. It investigates how social structures influence the way people talk and how language varieties. It means that sociolinguistics is the study of the way people use language in social interactions. It is clear now that the role of sociolinguistics is to bring a language as it functions in the society, or in other words, to bring a language as a means of communication in the society.

As they are aspects of social interaction, complimenting and criticizing need factors for being expressed and responded to. Those factors have been designated by Dell Hymes (1977:55); they are speakers (senders, addressers, spokesman), listener (receivers, addressees, interpreters), instrumentals,

settings, message forms, topic of conversations, and speech event. Moreover, complimenting and criticizing have numerous functions in social interaction since they express approval and disapproval respectively.

## **2.2. Scope of Sociolinguistics**

Coulmas (1998:5) states that sociolinguistics is concerned with describing language use as a social phenomenon. It aims to establish causal links between language and society, pursuing the complementary questions of what language contributes to making community possible. It is not surprising that there are two centers of gravity known as micro-sociolinguistics and macro-sociolinguistics or alternatively sociolinguistics in the narrow sense and sociology of language.

On the one hand, micro-sociolinguistics investigates the relationships between language and society to understand better language structure and how languages function in communication. However, the equivalent goal in the macro-sociolinguistics or language sociology is an attempt to discover how social structure can be better realized through the study of language, e.g., how certain linguistic features aid on characterizing specific social arrangements (Wardhaugh, 2010:12).

According to Holmes (2003:8), the setting or social context (e.g. home, work, school) is generally a relevant factor. The interaction (informative, social) may be necessary issue. Certain social factors are relevant in accounting for the specific variety used. Some relate to the language users– the participants; others unrelated with its uses–the social setting and purpose of the interaction. " Who is talking to whom" (e.g. wife-husband, customer-shop keeper, boss-worker) is an essential factor. On the other hand, not all factors are relevant in any particular context, but they can be grouped in ways that are

helpful. In any situation, linguistics choice will generally reflect the influence of one or more of the following factors:

1. **The participants:** who is speaking and who are they speaking to?
2. **The setting or social context of their interaction:** where are they speaking?
2. **The topic:** what is being talked about?
3. **The function:** why are they speaking?

These social factors will prove the importance of describing and analyzing all kinds of interaction. They are fundamental components in sociolinguistic explanations of why speakers do not all speak the same way and why they do not all speak in the same way all of the time.

### **2.2.1. Speech Community**

According to Fasold (1990: 62), speech community refers to a group of people who share the same rules and patterns for what to say, when, and how to say it. Spolsky (1998: 24-25) defines speech community as all the people who speak a single language (like English or French or Amharic). They develop the notion of the same or different in phonology or grammar. Speech community includes any group of people, wherever they are; however, remote it is, yet, all using the same language. A small social network (such as regular patrons of a coffee shop), large metropolis, a country, a region, or communication networks (like the internet) form a speech community. The goal of sociolinguistics study of such a community is to relate the significant language varieties to the considerable social groups and situations. In his turn, Charles Hockett ( cited in Hudson, 1998: 24) states that Each language defines a speech community: the whole sets of people who communicate with each other, either directly or indirectly, via the common language.

### **2.2.2. Units of Interactions**

Fasold (1990: 43) argues that in order to study the communicative behavior within a speech community, it is necessary to work with units of interaction. Hymes (1974: 51) defines that the nested hierarchy of units called the speech situation, speech event, and speech act. The three units (speech situation, event and act) are a nested hierarchy in the senses that speech acts are either part of speech events and, in turn, it is a part of speech situations. The three units include the following:

#### **A. Speech situation**

It is a situation associated with (or marked by the absence of) speech. Some examples are ceremonies, fights, hunts or lovemaking. According to Hymes (ibid), speech situations are not purely communicative. They may be composed of both communicative and other kinds of events. Speech situation is not subject to the rules of speaking itself, but it can be stated to by rules of speaking as context.

#### **B. Speech event**

As stated by Hymes (ibid: 52), a speech event is both communicative and governed by rules for the use of speech. A speech event occurs within a speech situation and is composed of one or more speech acts. For example, a joke might be a speech act that is a part of a conversation (a speech event) that occurs at a party (a speech situation).

#### **C. Speech act**

A speech act is distinguished from the sentence and is not identified with any unit at any level of grammar. Yet, the speech act takes its status from the social context, grammatical form and intonation (ibid).

## **2.3 The Contextual Factors**

Hymes (ibid:55-9) has proposed the contextual factors SPEAKING. Hymes' model will be invested in the analysis of data (See Chapter Four).

### **2.3.1 Situation**

Situation includes the setting and the scene. The setting refers to the concrete physical circumstances where speech takes place, including the time and place. Scene refers to the abstract psychological setting or cultural definition of the occasion. It could be formal or informal, serious or festive. For instance, the seating arrangement of a meeting room, whether it is in straight rows or in a circle, may signal the suitable level of formality. The situation within a communicative event is one of the important aspects to determine the function of the speech act. For example, the statement, “you are so kind” which is interpreted as admiration in a certain situation, may be interpreted as an expression of gratitude in another situation (ibid).

### **2.3.2. Participants**

The participants include combinations of the speaker-listener, the addresser-addressee, or the sender-receiver. They generally fill a certain specific role. This factor deals with to whom they are speaking. Their presence in the communicative event may influence what is said and how it is said. Each of them has his/her own behavior toward language and language choice according to the social and cultural factors. Moreover, the relationship between the participants in the communicative event will affect the appropriate type of topic complimented; for example, the superior would give a compliment to the subordinate person on his/her ability in a formal situation, such as in a meeting. The description of the participants comprises not only their characteristics but even their background information such as age, gender, social class, status, background, etc. The dressing style of the participants may also be a determiner

of their communicative behavior. For example, people would formally talk to one wearing a formal dress than to one in a sporty dress (ibid).

### **2.3.3. Ends**

Ends of a speech event are divided into outcome and goal. Outcome represents the purpose of the event from a cultural point of view, e.g. trade, business, contract, interview, etc, while goal refers to the purpose of the individual participants. For example, the goal of the seller in bargaining event is to maximize the price, while the customers want to minimize it. The purpose of communicative events of the participants also has an important part in affecting the choice of languages. For example, a salesman having the purpose of persuading a customer to buy his merchandise would choose polite lexical in expressing his compliment (ibid).

### **2.3.4. Act Sequence**

Act sequence discusses the messages of an event. It comprises the message form and message content. The message form refers to how a thing is said by the participants. Meanwhile, the message content deals with what participants talk about; it is simply called as the topic of a conversation. The topic of a conversation can determine the closeness of the participants to each other. For example, an individual does not normally ask strangers their age, marital status or salary in the first meeting in America or English. Both message form and message content involve communicative skills that are various from one culture to another. The speakers should know how to formulate speech events, and speech acts in their culture appropriately (ibid).

### **2.3.5. Key**

Key refers to the tone, manner, or spirit in which a speech act is performed, whether serious, mocking, sarcastic, etc. Key also refers to the feeling, atmosphere, and attitude. Keys play critical parts to affect the use of language.

For example, one might show his/her annoyance by speaking with swearing in a high tone and bad manner (ibid). Moreover, key also can be marked with nonverbal action such as wink, smile, gesture, or posture.

Nonverbal communication originates in various forms. Four kinds of nonverbal communication are kinesics, proxemics, paralanguage, and chronemics (Hickson, 2010: 48). Lunenburg (2010: 33) explains that **kinesics** is body movements that involve gestures, facial expressions, eye contact, touching, and other movements of the limbs and body. People have a tendency to gesture more when they are enthusiastic, excited, and energized. Facial expressions deliver a wealth of information. The certain look on a person's face and the way a person's head nods provide reliable clues such as approval, disapproval, or suspicion. Eye contact is a powerful nonverbal cue that functions some purposes in communication Touching is an influential vehicle for conveying diverse emotions as warmth, comfort, agreement, approval, reassurance, and physical attraction. Generally, the amount and frequency of touching reveal closeness, familiarity, and liking degree. **Paralanguage** refers to variants in speech, such as voice quality, volume, tempo, pitch, non-fluencies (for example, uh, um, ah), smiling, yawning, and so on (ibid).

### **2.3.6. Instrumentalities**

Instrumentalities refer to the channel and the form of speech. The channel means the way a message travels from one person to another. Probably, the most commonly used channels are oral or written transmission of a message. Message can also be transmitted via telegraph, semaphore, smoke signals, or drumming. Meanwhile, the form of speech refers to language and its subdivision, dialect, codes, varieties, and register (ibid).

### **2.3.6. Norms**

Norms include norms of interaction and those of interpretation. The former refers to non-linguistic rules of when, how, and how often speech occurs in the community. The culture of the community determines norms of interaction, and they are different in each community. Norms of interpretation implicate the belief system of a community. Interpretation involves trying to understand what is being conveyed beyond and what is in the actual words used (ibid: 22).

### **2.3.7. Genre**

Genre refers to communicative events such as poems, myths, jokes, lectures, sermons, editorials, etc. Genre is performed for specific purposes in the specific places with particular participants. For example, the lecture as a genre is typically identified with a specific place in a course. The lecturers and the students may be involved in serious or humorous effect in other situations (ibid).

#### **2.3.7.1 Movie Genres**

House Kernerman Webster's College Dictionary describes the "*Movie*" as a recorded series of film or video images displayed on a screen with sufficient rapidly to create the illusion of motion and continuity. It may be created by recording the pictures, image or videos by adding some musical background. For recent years, movie or film considered being an essential art form, and now movie becomes an important source of education. Learned education from movies is potential because of many messages that movie implicates. Mainly, movies convey moral values, educational values and other values.

Longford (2003: 54-233) categorizes some genres of movie. Those genres are the western, the musical, the war/combat, the horror, the science fiction,

and the action blockbuster. The selected movies in the current study are dramatic in nature.

### **A. Drama Movies**

Dramas are serious, plot-driven presentations, portraying realistic character, settings, life situations and involving intense character development and interaction. Usually, there are not focused on special effects, comedy, or action. Dramatic films are probably the largest movie genre with many subsets (ibid).

## **2.4. Pragmatics**

Aitchison (1999:11) illuminates that all ordinary humans can produce and understand any number of new words and sentence. Humans use multiple preferences of language, often without thinking.

Lyons (1977: 30) points out that numerous distinguishable theories of meaning are introduced, among which one might mention the referential theory, the behaviorist theory, the meaning-in use theory, and the truth-conditional theory. Crystal (1980:243) indicates that pragmatics is concerned with factors that govern someone's choice of language when he/she speaks or writes. Concerning the realm of pragmatics in language study, Levinson (1983: 1) demonstrates that the modern usage of the term pragmatics is attributable to the philosopher Charles Morris, who was concerned with outlining the general shape of the science of signs or semiotics. Accordingly, Levinson (1983:5-7) presents a different view regarding the definition of pragmatics. He suggests the definition of the "study of language usage" and ends with the "study of deixis, implicature, presupposition, speech acts, and aspects of discourse structure".

The origin of the term pragmatics can be traced back to the ancient Greeks and Romans. Wales (1989: 368) reports that, etymologically, the word "pragmatics" is derived from the Greek word "pragma", which refers to activity, deed and affair. The concept of pragmatics has been expanding; many linguists pay great effort to study this field of knowledge.

As a notion within language, its roots lie in the work of many linguists whose researches contributed to this field's development. Mey (1993: 42) for instance, views pragmatics as the study of conditions of human uses as these are governed by the social context. Thomas (1995:1) avows that pragmatics is concerned with meaning, adding that the most common definition of pragmatics is meaning in use or meaning in context. Yule (1996: 2) states that pragmatics is centered on the study of meaning as encoded by a speaker (or writer) and decoded by a listener (or reader).

Finch (1998: 231), for example, states that pragmatics as "the study of the situational and interpersonal factors which affect the meaning of the utterances." This definition has been elaborated by Crystal (1997:379) who proposes that pragmatics is the study of language from the user's viewpoint, particularly, of the options they make, the restraints they encounter in language use through social interaction and the effects they use of language has on the contributors in the act of communication.

Turner (1999: 44) indicates that there has been extreme interest in the formal systems of analysis, often derived from mathematics and logic, for a long period in language study. Thus, several accounts of meaning within the natural language are presented. These accounts are different because of dissimilar perspectives deriving from philosophy, linguistics, sociology, psychology, etc.

A simplified way of thinking about pragmatics is to know that language needs to be kept interesting. Therefore, all linguists approve that the noticeable role of pragmatics is to study the use of language in context and in terms of the behavior of the speaker and hearer. Thus, human beings strive to find linguistic means to make the speech, perhaps shorter, more interesting, more relevant, more purposeful, where pragmatics allows this.

### **2.4.1. Speech Act Theory (SAT)**

When taken in its strict sense, the idea of SAT has been emerged to indicate a bundle of theories growing out of Austin's (1962) *How to Do Things with Words*. Searle's (1969) *Speech Acts* is undoubtedly one of the most conspicuous contribution to SAT.

SAT has received a great deal of consideration among psychologists, literary critics, anthropologists, philosophers and linguists (Levinson, 1983: 226). SAT treats an utterance as an act performed by a speaker in a context with respect to an addressee (Traugott and Pratt, 1980:229). Austin (1962: 1) observes that it had long been the assumption of philosophers that the business of a statement can only be defining some state of affairs or to state some facts, which must be either true or false. Austin reformed all that; he made it abundantly clear that there are all categories of SAs besides statements. The dissatisfaction with the traditional concentration directs Austin away from the study of the sentence-meaning to the study of the utterance-meaning (Leech, 1981: 32).

As an attempt to develop the SAT, Searle presents the already existed thoughts more systematically, adding further concepts such as indirect speech acts to the original ones. Searle (1979: 30) discusses the possibility that SAs could perform some other acts in addition to their explicit illocutionary force; he describes this class of SAs as "that in which the S utters a sentence, means

what he utters, but also means something more". SAT systematically classifies types of SAs and how they can succeed or fail.

Several linguistic philosophers, such as Austin (1962), Searle (1969) and Grice (1975) were influential in the study of language as social function revealed in SAT and the formulation of conversational maxims (McCarthy, 1991: 5). Those philosophers tried to find out the relation between the semantic meaning of words and their pragmatic meaning. They concentrate on the pragmatic theory that explains how a language is used to enable any S to communicate with any H. Hence, Grice's (1975: 377 - 86) view of pragmatic meaning is based on two dimensions: The S's meaning and the setting up of maxims of behavior to illuminate the cooperative nature of language. For him, an ultimate meaning could be reduced to matters of S's intentions. Austin states that there are undoubtedly more language functions can be exercised. Accordingly, SAT is considered the most elaborate and satisfactory theory. For many linguists, such as Bach and Harnish (1979) and Levinson (1983), SAT is a fundamental part of pragmatics.

Searle (1969: 18) is regarded as an essential figure in developing the concept of SA. He describes SA as "the meaning function of the sentence in for which the utterance is performed". Trosborg (1995: 16) and Mey (1993: 236) point out that Austin (1962) isolates three basic senses to clarify that when someone is saying something, he is really doing something; hence three kinds of acts are simultaneously performed: LA, IA, and PA.

Austin continues the work and differentiates between constative and performative utterances. Constative utterances are statements: their function is to describe an event, process or state of affairs, and they have the property of being either true or false. Performative utterances, by contrast, have no truth – value; they are used to do something, rather than to say that something is or not

the case (Lyons, 1977: 726). Leech (1983: 199) briefly defines them in this way:

- a. Locutionary act:** It is performing an act of saying or writing something.
- b. Illocutionary act:** It is an act performance of saying something.
- c. Perlocutionary act:** It is performance of an act via doing something.

The LA can be viewed as a mere uttering of some words in certain language, while the IAs and PAs convey a more complicated message for the H. An IA communicates the S's intentions behind the locution and a PA reveals the effect the S wants to exercise over the H. This can be demonstrated through a simple example:

*(1) Would you close the door, please?*

The surface form and the LA of this utterance are questions with explicit content "close the door". The IA conveys a request from the part of the S, and the PA expresses the S's desire that the H should close the door.

SAs are intended to achieve something, whether the straightforward acts of informing and requesting, or the further complex ones of giving pleasure and warning. IAs are acts performed through the medium of language, as opposed to LAs acts which are those speakers perform by the mere speaking fact (Finch, 1998: 168).

Kearns (1999: 50) describes a SA as an intentional, meaningful act performed by language users. She uses SAs and linguistic acts interchangeably, whereas Mey (1993: 111) views them as "actions happening in the world, that is, they bring about a change in the existing state of affairs".

It is proposed that SAs have a social function. Linguists denote that a SA is an action that one person performs through speech. It can be labelled by a

noun that names the act. The S intends to perform the act whose intention is recognized by the H (Fasold and Conner, 2006:173). Similarly, Dijk and Kintsch (1983: 84) state that SA is "the social action that is performed by an S when producing an utterance in a specific context". In the same path, Hudson (1988: 110) admits the social nature of SA; thus, he considers SA as a bit of speech produced as part of social interaction.

Crystal (2003:427) states that the term of SA is derived from the philosopher J.L. Austin's work and now used widely in linguistics to refer to a theory that investigates the role that utterances play in relation to the behavior of S and H in interpersonal communication. He also adds that it is not an 'act of speech' but a communicative activity, defined with reference to speakers' intentions while speaking and the effects they achieve on hearers.

As a general tenet, SAs are acts of communication. To communicate is to express an attitude, and the types of SA being performed correspond to the kind of attitude being acted. For example, a statement could be expressed to signify a belief, a request expresses a desire, and an apology expresses regret. As an act of communication, a SA succeeds if the audience identifies the attitude being expressed in accordance with the S's intention.

#### **2.4.1.1 Classification of Speech Acts**

In the first place, proponents of SAT attempt to list various possible SAs which a S might attempt to perform - statements, commands, apologies, and so on. The lists differ from writer to another, though the overall core tends to be alike (Aitchison, 1999: 99).

Schmitt (2002: 78) reports that Austin's initial insight was that people do not simply make statements that can be judged as 'true' or 'false'; rather, they use language to perform actions that impact the world in a particular way. Both

Austin and Searle tried to classify SAs into different categories and to identify the FCs that enable a SA to be performed successfully.

#### **2.4.1.2.1 Searle's Taxonomy of SAs**

Searle (1975: 1 - 29), in fact, starts with a distinction between what he calls regulative and constitutive rules. The former, as he puts it, merely standardize antecedently existing forms of behavior. For instance, the rules of polite table behavior regulate eating, but eating itself exists independently of these rules. On the other hand, some rules do not merely restrict; they also create or define new forms of behavior (i.e. constitutive). The rules of chess create the possibility of engaging in the type of activity that is called playing chess. The latter is just acting following the given rules.

Many linguists, such as Searle (1979) and Leech (1983), have their own remarks on Austin's classification of IA. For example, Searle (1979: 8-19) criticizes Austin's taxonomy; he argues that not all the verbs that are listed in the taxonomy are illocutionary verbs because some of them are not performative verbs such as the verb "intend."

An alternative taxonomy of SAs has been offered by Searle distinct from that proposed by Austin. Searle (1969: 24) identifies three separate acts as:

- a) An utterance act is the production of speech sounds, words, and sentences.
- b) A propositional act refers to an entity and predicting some properties of that entity.
- c) An illocutionary act is simply the making of statements, promise, apology, etc.

Searle (1979:12) presents a list of the basic categories of IAs. He recognizes five types of SAs:

a) **Representatives:** the purpose of this type is to commit the S (in varying degrees) to something which is being the case. They have a word-to-world direction of fit; they express S's belief that the propositional content of the utterance is factual, e.g., report, assert, etc.

b) **Directives:** are those forms of speech acts that indicate an attempt by S to get H to do something, e.g., commands, requests, questions, etc.

c) **Commissives:** they are committing the S to some future course of action, therefore they show world-to-word fit, and the sincerity condition is intended, e.g., promise, vow, swear, etc.

d) **Expressives:** they express the psychological state of the S about a state of affairs, they have no direction of fit, and the truths of the expressed proposition are presupposed, e.g., thank, apologize, congratulate, etc.

e) **Declaratives:** they are characterized by, first; the illocutionary point is to bring into existence the state described in the proposition, second; the direction of fit is both word-to-world and world-to-word, and finally, the propositional content corresponds to reality (world). Declarations require to take note of new information about the S's intended course of action, e.g., declare, appoint, name, etc.

## **2.5. Direct and Indirect Speech Acts**

Searle's (1969) addition to his theory of speech act is represented by the distinction he makes between direct speech acts (DSAs) and indirect speech acts (ISAs).

This approach is to distinguish types of speech acts that can be made on the basis of the structure of the utterance, provided by the three basic sentence types in English which relate to the three general communicative functions and structures (statement/declarative) (question/interrogative), (commend /imperative), as mentioned in Yule (1996:54):

- "You wear a seat belt." (statement/declarative)
- "Do you wear a seat belt?" (question /interrogative)
- "Wear a seat belt." (commend/imperative)

Whenever there is a direct relationship between a structure and a function, there is a direct speech act. And whenever there is an indirect relationship between structure and function, there is an indirect speech act (ibid.). Accordingly, direct speech acts are those acts that indicate that the utterance explicitly stands by its felicity conditions (primarily the structural ones). In contrast, indirect acts count more on the context in order to reconstruct the underlying speech act performed.

## **2.6. Expressive Speech Acts**

Expressive acts are distinguished from other kinds of illocutionary acts by the types of psychological conditions they express. Norrick (1978: 279) points out that expressions do not express beliefs or intentions, but emotions arise in response to given states of affairs.

According to the Searlean approach, the illocutionary point of this class is to express "psychological state specified in the sincerity condition about the state of affairs specified in the propositional content (Searle, 1979:15).

Expressives are those kinds of speech act that express the speaker's psychological attitude or state, such as joy, sorrow, and likes/dislikes.

Paradigmatic cases include apologizing, blaming, congratulating, praising, criticizing, complimenting and thanking. There is no direction of fit for this type of speech act.

Here are examples of expressive speech acts:

- a. I'm really sorry!
- b. Congratulations!
- c. We certainly appreciate what you did for us.

Example (a) utterance belongs to expressive as an apologizing. Example (b) utterance belongs to expressive as appreciation/congratulation. To sum up, using an expressive, the speaker makes word to fit a world of feeling. Example (c) can be used to thank or to appreciate someone. In using an expressive, the speaker makes word fit the world (of feeling) (Austin 1962:26).

Based on Searle's (1979:12) statement, the use of the expressive speech act can be direct or indirect.

The direct speech act is the one that expresses the word literally and communicates directly. Thus, the statement expressed in a declarative form, question expressed in an interrogative, while command and request expressed imperatively when speakers do not know something and ask someone to provide the information such as "*Can you ride a bicycle?*" (ibid).

Indirect speech act, oppositely, is the one expressed in a sentence mode. The meaning is contrary to the purpose that it is expressed, even though the meaning of the words is arranged in accordance with what the speaker intended, for example: "*sorry, you left the door open*". It means that the addresser wants the addressee to close the door. (ibid)

- a. The direct illocutionary in "Can you pass the salt, please?" is an enquiry about the addressee's capability to pass the salt. The indirect illocutionary is a request that the addressee passes the salt. (Yule 2006:52)
- b. "Why don't we go to England this summer?" The direct illocutionary of this statement is asking why the speaker and hearer do not go to England this summer. In contrast, the indirect illocutionary here is a "suggestion" that the speaker and the hearer go to England this summer (ibid).
- c. The direct illocutionary of "Let me declare immediately that I endorse the chairman's ruling" is an ordering hearer to permit the speaker to say that he/she endorses the chairman's ruling, but the indirect illocutionary is a chairman's ruling endorsing (ibid).
- d. "I believe you may have been looking for me." The direct illocutionary is stating that the speaker believes that the hearer may have been looking for the speaker, and the indirect illocutionary is "an asking" whether hearer has been looking for the speaker. The direct illocution of "I must ask you to leave" is "an asserting" that speaker is obliged to ask the hearer to leave, and the indirect illocution is "an asking" the hearer to leave (ibid).

## **2.7. Felicity Conditions**

There are specific anticipated or appropriate circumstances, technically known as felicity conditions (henceforth FCs), for the performance of a speech act to be acknowledged as intended. These conditions are necessary to the success of a SA. They take their names from a Latin root - "Felix" or "happy" (Mifflin, 2000: 173).

Levinson (1983: 230) declares that "performative verbs achieve their corresponding actions because there are specific conventions linking the words to institutional procedures." The institutional procedures are not always

identical; they differ noticeably in different historical periods and cultures. Hurford and Heasley (1996: 251) add that the FCs of an IA are "conditions that must be fulfilled in the situation in which the act is carried out if the act is said to be carried out properly, or felicitously."

Searle (1969: 57-60) offers a further classification of FCs into five classes: general conditions, content conditions, preparatory conditions, sincerity conditions, and essential conditions. Working on initially Searle's classification, Yule (1996: 50) concludes that general conditions presuppose the participant's knowledge of the language being used and his non-playacting. Content conditions deal with the appropriate content of an utterance. Preparatory conditions concern differences of various IAs (e.g. those of promising or warning). Sincerity conditions present speaker's intention to carry out a particular act. And essential conditions with a specification of what must be in the utterance content, the context and the speaker's intention, for a specific act to be appropriately (felicitously) performed.

Mey (2009:1003) mentions Searle's FCs classification:

- (a) ***Propositional content conditions***: henceforth PCCs are dealing with what the speech act is about.
- (b) ***Preparatory conditions***: PCs indicate the real world prerequisites of the speech act.
- (c) ***Essential conditions***: ECs define the act being performed in the sense that the S has the intention to perform an act, so that this intention will be recognised by the H.
- (d) ***Sincerity conditions***: SCs those conditions must be satisfied when the speech act is performed sincerely.

## **2.8. The Speech Act of Criticizing**

According to Tsui (1994:143), criticizing is a type of appraisal that contains negative judgment or evaluation of certain people, events, or objects. It is usually addressed to their unfavorable conditions or bad qualities. Hence, this kind of act is sensitive since it can threaten others' face and may become personal harassment of others.

The acts of criticizing do not only occur in everyday human life but also in a movie since the movie is believed to be a reflection of real life. Thus, it is really possible to find the act of criticizing in fiction movies as the characters of the movies are given attitude, gesture, statement, motivation and appearance based on the social roles.

Yule, in his turn, (1996:47) elucidates that in an attempt to express something; people do not only produce utterances containing grammatical structures and words, but they also perform actions via those utterances, which is called a speech act. According to him, expressives are kinds of speech acts that state what the speaker feels, e.g., statements of pleasure, like and dislike, pain, joy and sorrow. It functions to express the speaker's psychological states.

### **2.8.1. Felicity Conditions of Speech Act of Criticizing**

The following felicity conditions of the SA of criticizing are stated by Nguyen (2005: 111):

#### **A-Propositional Content Condition**

The hearer's behavior is seen as unsuitable based on a number of principles and norms.

#### **B-Preparatory Condition**

The speaker claims that this unacceptable behavior or actions may have negative effects.

### **C- Sincerity Condition**

The speaker is disappointed with the wrong behavior of the hearer and wills to share his / her viewpoint verbally.

### **D- Essential Condition**

1- The speaker believes that his / her critique affects the future actions or behavior of the hearer.

2-The speaker assumes that the hearer's situation is going to be changed by his/her criticizing.

## **2.8.2. Criticizing as an Expressive Act**

Among those five types of speech act classification proposed by Searle (1979:12), criticizing is included as an expressive act. It is because criticizing itself is an act that tries to express negative evaluation toward the hearer's condition.

It is worth noting that Ss use language to perform different speech acts/language functions, such as promising, threatening, apologizing, criticizing, etc. Nguyen (2005: 112), for example, defines criticizing as an act used by Ss to negatively evaluate what the H has said or done with an intention to improve the hearers' words and actions. Similarly, Tracy et al. (1987: 57) argue that criticizing involves providing "a negative evaluation of a person or an act for which he/she is deemed responsible". They also state that a good criticizing should contain a positive message, and the critic needs to use a positive manner and positive language. In addition, they suggest that a critic should not violate the relationship with the hearer. In conclusion, criticizing is

used by the speaker to provide negative feedback to the hearer with an intention to improve the addressee's actions, behavior, words, attitudes, works, etc. Unlike complaints, criticizing involves a constructive attitude as it is used to benefit the hearer or the general public rather than that of the speaker.

### **2.8.3. The Strategies of Speech Act of Criticizing**

Wierzbicka (1987:51) agrees that criticizing aims at expressing disapproval with what the hearer has done for the betterment and/or benefit of the hearer or for the benefit of the public. In this regard, Nguyen (2005 :95) suggests several strategies for expressing criticizing:

#### **2.8.3.1. Direct Criticizing Strategies**

Direct strategies refer to the strategies used explicitly to point out the problem with the hearer's choice, action, work, etc. These strategies include: 'negative evaluation', 'disapproval', 'identification of problem', 'consequences', 'expression of disagreement', 'threats', and 'severe criticizing ' (ibid).

##### **A. Negative Evaluation**

In this strategy, the speaker expresses his / her disapproval of what the H says or does by using evaluative adjectives with negative meaning or evaluative adjectives with positive meaning plus negation.

- (1) "She is not really smart".
- (2) "He is an idiot student" (ibid).

##### **B. Disapproval**

The second direct strategy is 'disapproval' in which the speaker expresses his/her negative attitude towards the hearer's behavior, saying or action.

- (3) "What a foolish thing you've done!"
- (4) "Can't you clean your room? , what a mess!"

(5) "You are so rude, how could you say that, backhead?" (ibid).

### **C. Identification of problem**

In this strategy, people state directly the mistakes or the problems found with the hearer's actions, work, appearance, words, etc. (ibid).

(6) "You look more gruesome with that unfitted dress."

### **D. Consequences**

This strategy is intended to warn the hearers of negative consequences or negative effects of their actions, behaviors, words, etc. (ibid).

(7) "Smoking again! You are going to kill yourself, I am afraid."

### **E. Expression of Disagreement**

Through this strategy, the speakers usually express disagreement with the hearers (Nguyen, 2005:96).

(8) "That's completely incorrect, John".

### **F. Statement of Difficulty**

The speakers use this strategy to express how difficult it is to understand what the hearers have done or said (ibid).

(9) Oh my God, I can't believe you have just said that trite words about your best friend!

### **G. Threats**

In this strategy, the speakers inform the hearers that they will be punished or hurt if they do not do something, as in the following example:

(10) "If you don't study, I will beat you." (ibid)

## **H. Severe Criticizing**

Severe criticizing refers to the use of insults or vulgar language.

(11) "You are more ignorant (stupid) than him" (ibid).

### **2.8.3.2. Indirect Criticizing Strategies**

According to Nguyen (ibid: 97), indirect strategies refer to the strategies that are used indirectly to point out the problem with the hearer's choice, action, work, etc. The indirect criticizing strategies are:

#### **A. Correction**

Using this strategy, speakers provide alternatives or solutions to the hearer's choice with intention to fix errors.

(12) "You'd better study instead of playing." (ibid).

#### **B. Preaching**

To preach is to state guidelines to the hearer, with an implication that the hearer is incapable of making correct choices.

(13) "May God bless you and keep you! Clearing the road from harmful objects is charity" (ibid).

#### **C. Indicating Standard**

Speakers use this strategy to criticize others by referring to a rule, a proverb or a saying (ibid).

(14) "You are not permitted to use the phone" (a rule).

#### **D. Advice about Change**

In this strategy, speakers usually inform the hearers what they should to overcome a problem found in the hearers' behavior, words, etc. This strategy is usually expressed via the performative:

(15) "You are a good student, but I advise you to concentrate more in writing" (ibid).

### **E. Demand of Change**

To demand something is to ask others to do something as a must

(16) "We need to conduct a feasible study before we move the restaurant to another place!" (ibid:98).

### **F. Request for Change**

In this strategy, the speaker usually asks the hearer to do something better.

(17) "Excuse me, could you pick up what you have dropped?" (ibid).

### **G. Suggestion for Change**

To suggest something is to put forward an idea for consideration.

(18) "Your article is good, but if you add to it some examples." (ibid).

### **H. Expression of Uncertainty**

Speakers in this strategy express their uncertainty to raise the hearer's awareness of the inappropriateness of the hearer's actions (ibid).

(19) "I'm not sure, but if the sound effects were used, it would be better."

### **I. Asking/ Presupposing**

According to this strategy, the speakers tend to use rhetorical questions to raise the hearer's awareness of the inappropriateness of his or her actions.

(20) “Would you like to be treated as you treat your brother?” (ibid)

### **J. Say Nothing (Avoidance)**

Instead of producing verbal Criticizing , some people prefer doing things. Speakers may believe that taking action is sometimes politer and more powerful than producing words. This strategy is taken from Brown and Levinson’s model (1987: 69) who argued that the most indirect way to be polite and indirect is by “not performing an FTA” (say nothing) .

(21) “I will correct his spelling mistakes and I won’t criticize him!”

### **K. Other Hints**

Other hints include certain kinds of hints that do not belong to any of the above, such as implication, sarcasm, and irony (ibid).

(22) “Tomorrow on the test day, the video games will answer for you, right?” (Sarcastically).

## **2.8.5. Criticizing Responses**

The present study adopts Higara and Turner's criticizing responses (1996: 66). These responses are considered as a perlocutionary act of criticizing:

### **2.8.5.1. Total Acceptance:**

According to Higara and Turner (1996: 66), there are different strategies of total acceptance:

#### **a. Agreement**

It means that the addressee accepts the act of criticizing towards his/her actions, words, behaviors, etc.

(23) “Yeah, that’s right”,

(24) "yeah I haven't paragraphed it" (ibid).

**b. Offer of repair**

It means that the addressee accepts the act of criticizing and offers to repair his attitude in the future. The act of apologizing could be used in employing this strategy.

(25) "I am sorry; I won't do that next time"

(26) "I'll pay attention to it"

(27) "I'll make it more simple" (ibid).

**c. Seeking help**

In this strategy, the addressee accepts the act of criticizing and asks the addresser to suggest an opinion, advice or idea to overcome his/her mistaken action

(28) "How would you change it if you were me?"

(29) "What is the best way to reorganize?"

(30) "Can you give me some advice?"

(31) "What you would have done differently?" (ibid).

**d. Admission of difficulty**

The addressee accepts the criticizing act confessing his/her failure to fix his/her unsuitable attitude.

(32) "I didn't know what to write then"

(33) "I've never been good at that" (ibid).

**e. Explanation**

Trying to justify his/her mistakes, the hearer explains the motives that lead to do his/her action.

(34) "I am just trying to make it to the word limit. I have used all I have required to say, yet still have not reached the word limit. So I have to add in words to make up for it" (ibid).

#### **f. Complimenting**

The addressee does not only accept the act of criticizing towards her/him, but more she/he pays the act of complimenting to the addresser.

(35) "You know, when I talk about my own ah ... my own writing I think we should be ah (.) I would have used a kind of opposing thoughts, that is in the case because I can LEARN this from your ah your own writing" (ibid).

#### **2.8.5.2. Partial Acceptance:**

According to Higara and Turner (1996: 67), the following strategies are used by the hearer to show his/her partial acceptance of the criticizing act:

##### **a. Agreement with one part & disagreement with another**

The addressee accepts one part of the criticizing act but refuses the other.

(36) "I think sometimes my essay lacks linking words, but as a whole my essay is coherent" (ibid).

##### **b. Offer of alternatives to the critic's suggestions**

The addressee accepts one part of the criticizing act but refuses the other through offering of substitutions to the critic's suggestions.

(37) "But I think I must use general instances, not specific instances" (ibid).

### **2.8.5.3. Total Resistance**

Higara and Turner (1996: 76) claim that the following strategies characterize the total resistance of criticizing:

#### **a. Disagreement**

The addressee totally rejects the act of criticizing towards his/her attitude.

(38) "Well, regarding this point, I don't think adding something about my own experience would really increase the value of my argument" (ibid).

#### **b. Return of Criticizing**

The addressee does not only reject the act of criticizing towards his/her attitude, but further returns the criticizing force to the first speaker.

(39) "As we talk about structures I also want to say that you used only

(40) "That" structure. That, that, that, that all the time

#### **c. Justification**

The recipient justifies his/her attitude by stating his/her bona fide to do such an action.

(41) "I thought that putting in those points were relevant as they explained my argument further".

#### **d. Seeking evidence**

The addressee totally rejects the act of criticizing by asking the speaker's evidence that prompts him/her to express the act of criticizing .

(42) "Could you point out where?"

(43) "In what way did I wander off track?" (ibid).

#### **e. Opting out**

The addressee shows his/her rejection of the act of criticizing by changing the subject or showing his/her carelessness.

(44) Anything else? (ibid).

### **2.9. The Speech Act of Complimenting**

Kodma (1996: 59) defines compliment as "an intricate combination of positive evaluation, displayed good feelings, implicit friendliness, and half-admitted desire to please". Wierzbicka (1987: 201) deals with the notion of speech act theory from the second language acquisition perspective, suggesting the following illustrations:

- (1) I perceive something good about your Y.
- (2) I'd like to say a good thing about you because of that.
- (3) I say something good about X and X's Y.
- (4) I feel something good when thinking about it.
- (5) I say this because I want to affect you to know that I am thinking something good about you.
- (6) I assume that you will feel something good because of that.

From this perspective, Wierzbicka has tried to show the differences between complimenting and other related acts such as praising, approving and boasting. For example, although complimenting and praising both require positive judgements, complimenting has to apply to the addressee; One can praise, but not compliment, someone who is absent (ibid).

From the applied linguistics perspective, Wolfson (1983:89) defines compliments as “social lubricants” whose main function is “to create or to maintain solidarity between interlocutors.” Such a definition does not accurately describe the idea being defined; it explains what a compliment does in interaction (only one of the functions) instead of focusing on the essential features of the term.

Holmes (1988: 446) adds that the complimenting is a speech act which explicitly or implicitly attributes credit to someone other than the speaker; usually, the addressee, for some good (possessions, characteristics, skills, etc.) which the speaker and hearer positively value. Two basic concepts are implied in this definition. The first one is that there is an act performed through the use of compliment. Thus, it is considered as a speech act. The second one is that this speech act differs from one culture to another. Like other speech acts, the compliment is used to indicate specific functions. This is in agreement with Austin's speech act in which he said that there is an action performed through saying an utterance, i.e. the addresser makes "the locutionary act" for the performed utterance in addition to its reference and sense. Moreover, he makes "an illocutionary speech act". Surely, these acts affect the addressee's performance, feelings, attitudes and behaviors which are named as "perlocutionary acts". Thus, a compliment could be seen as an utterance performed with a certain reference and sense of approval, admiration, and evaluation (Mustapha, 2012: 223).

Additionally, Austin's two classes, i.e., performatives and constatives, could be mixed into one, i.e. utterances having similar properties "truth/falsity and felicitous/infelicitous". Austin's two classes require judging their truth/falseness as well as their felicity/infelicity (Schiffrin, 1998:54).

Broadly speaking, a compliment lacks performative verbs though in minor cases, such verbs might be used:

(45) "I compliment you on your nice tie" (Mustapha, 2012: 223).

This makes compliment differ from other speech acts such as request or promise which have evident performative verbs.

### **2.9.1.1. Compliment as an Expressive Act**

Searle and Vanderveken (1985:19) state that a 'compliment' is an expressive force of the form. Moreover, Searle (1979: 15) relates the convivial class to his class of expressive acts. Therefore, 'compliments', belong to the expressive category. 'Compliments' are also related to the expressive acts identified by Gorgis (1992). Hence, they are classified as polite formulaic speech acts (Al-Rassam, 1999: 6).

### **2.9.1.2. The Felicity Conditions of the Speech Act of Complimenting**

Jacob et al. (1993:6) provide the following felicity conditions for the speech act of complimenting:

**A. The Propositional Conditions:** The S must indicate a positive value for an attribute, state, or event.

**B. The Preparatory Conditions:** The S must have positive value, the attribute must be noteworthy, and the H must be able to take credit for the attribute.

**C. The Sincerity Condition:** The S must approve the attribute; state or event being mentioned.

**D. The Essential Conditions:** The utterance counts as a recognition and approval of the attribute, state, or event credited to the hearer.

## **2.9.2 Compliment Topics**

Compliment topics are one of the major variables in the study of compliments. Holmes (1986: 496) claims that for a SA to be considered a compliment, an utterance must refer to something highly valued by the participants and attributed to the addressee. It means that an infinite number of possible topics would serve as compliment topics. Then she argues that in spite of introducing a broad range of topics in some studies, there are minimal topics that account for the majority of compliment topics. Holmes (1988: 454-5) classifies compliment topics into a few broad topics: appearance, ability or performance, possessions, and some aspects of personality or friendliness, and assumes that the first two account for the majority of her data.

### **A. Appearance**

The addressee's general appearance is complimented.

(46) I like your haircut (ibid).

### **B. Ability/Performance**

The speaker pays his/her complimenting act towards the addressee's capability or performance.

(47) You were acting very well today.

(48) That's an excellent performance (ibid).

### **C. Possession**

The addresser pays his/her complimenting act towards something that the addressee owns.

(49) What a lovely house! (ibid).

## **4. Personality/Friendship**

The complimenting act is employed to show the speaker's approval towards the addressee's personality or friendship.

(50) You're such a kind person.

(51) You're a good friend (ibid).

### **2.9.3 Strategies of Speech Act of Complimenting**

According to Herbert (1997), explicit or direct compliments refer to compliments outside of context, being realized by a small set of conventional formulae. On the other hand, implicit compliments are those in which the value judgment is presupposed and/or implicated by Gricean maxims. Therefore, there are two types of complimenting strategies explicit and implicit:

#### **2.9.3.1 Explicit (direct) Complimenting Strategy**

The following examples simplify the direct complimenting strategies:

(52) That is a cool cell phone.

(53) Nice dress (ibid).

In the above examples, "cool" and "nice" could be coded as a direct compliment because the word "cool" carries a positive value (ibid).

Boyle (2000:18) clarifies that direct compliments are linguistically realized by declarative sentences that can be affirmative or exclamative. There is a restricted lexical choice of verbs (e.g., **love**, **like**) and adjectives (e.g., **beautiful**, **nice**, **lovely**).

Moreover, Mustapha (2012: 222) asserts that the direct compliment can be realized through using forms expressing compliment or approval directly and these forms include certain adjectives and verbs such as (**good**, **fine**, **nice**,

**admire, like, love, etc.**). The use of these forms makes compliment easier to be identified.

Furthermore, (Holmes, 1988, 455; Golato: 2005: 83; and Yu, 2005: 113-4) assert that the direct or explicit compliment can be expressed by using three sets of utterances:

1. The addresser's utterances that express good features in the addressee:

(54) "Your blouse is gorgeous".

2. The addresser's utterances that express the good performance of the addressee:

(55) "You sang very well."

3. The addresser's utterances in which he explains positive attitude towards certain traits in the addressee:

(56) "I enjoyed your presentation."

### **2.9.3.2 Implicit (indirect) Complimenting Strategies**

Ren, et al. (2013:35), state that the following strategies permit the complimenter to express the speech act of complimenting implicitly and indirectly:

#### **a. Admiration**

This strategy is used to show the speaker's admiration by setting the addressee as a learning target or a model.

(57) ‘Wow! You did an excellent presentation today. *If possible, I’d like to learn how to do it [presentation skill] from you* (ibid).

### **b. Assumption**

The speaker’s assumption regarding the addressee’s past efforts to produce good performance.

(58) ‘Wow! I think your presentation was very good. *You must have spent much time preparing for it*’ (Ren, etal. 2013:35)

The speaker’s assumption regarding the future good outcome based on the addressee’s performance.

(59) ‘John, brilliant! *You will definitely get the first prize.*’ (in the Talent Show situation) (ibid).

### **c. Contrast**

It is to identify the contrast between the addressee and others.

(60) ‘*Others ran so hard to barely pass the test. You got a full mark without much effort*’ (ibid).

The contrast could be between the speaker and the addressee as well,

(61) ‘You played the piano so well. *I like playing the piano too, but I don’t have that talent. I can’t do it*’ (ibid).

### **d. Evaluation**

It is adopted to give a complimentary evaluation to assure the addressee’s past efforts to overcome the difficulties.

(62) ‘Your performance was really awesome. *All the hard work paid off*’ (ibid).

### **e. Explanation**

The addresser can use the current strategy to describe the good aspects of the addressee's appearance/performance.

(63) 'Your presentation was very good. *You were not nervous at all* (ibid).

### **f. Joke**

It is used to express the speaker's positive intentions towards the addressee's general features in a jokey way:

(64) 'Wow! You look so beautiful. [You are] a pretty girl. *There must be a lot of men who have a crush on you* (ibid).

### **g. Request**

This strategy is applied to ask the addressee for his/her opinion, advice or experience. Moreover, the speaker could request the addressee to do something, for instance, to teach the him/her some skills.

(65) 'Your presentation was very good. You were not nervous at all. *Could you teach me how to give such a good presentation?* (ibid).

### **h. Want statement**

in this strategy the speakers like to show their want, wish or interest in the complimented topic.

(66) 'Your handbag is really pretty. *I would like to buy one as well* (ibid).

## **2.9.4 Compliment Responses**

According to Herbert (1996:334), there are twelve classification strategies of the compliment responses. The following responses will represent the perlocutionary act of complimenting in the current study:

**a. Appreciation Token**

It is a verbal or nonverbal acceptance of the compliment. The speech act of thanking could be highly used as a conventional response to complimenting.

(67) A: That's a great cake.

B: Thank you (or by showing gesture such as: smiling) (Herbert 1996:334).

**b. Comment Acceptance**

The addressee accepts the complimentary force and offers a relevant comment on the complimented topic.

(68) A: You have such a nice house.

B: It's given us a lot of pleasure (ibid).

**c. Comment History**

The addressee offers a comment on the object complimented.

(69) A: I love that suit.

B: I got it at Boscov's (ibid).

**d. Praise Upgrade (often sarcastic)**

The addressed person accepts the compliment and asserts that compliment force is insufficient:

(70) A: I really like this soup.

B: I am a great cook (ibid).

**e. Praise downgrade**

The addressee disagree that the object complimented is not worthy to be highly praised.

(71) A: Super chip shot

B: **It's gone rather high of the pin** (ibid).

f. **Reassignment**

The addressee agrees with the compliment but the complimentary force is transferred to some third person or to object itself.

(72) A: You're really a skilled sailor.

B: This boat virtually sails itself (ibid).

g. **Return**

The complimentary force is returned to the first speaker. The addressee could use a strategy of complimenting to respond to the addresser's complimenting act.

(73) A: You sound perfect today.

B: I'm just following your lead (ibid).

h. **Request Interpretation**

The addressee consciously or not, interprets the compliment as a request rather than a simple question.

(74) A: I like those pants

B: you can borrow them anytime (ibid).

i. **Question** (Query or challenge)

The addressee questions the sincerity or the appropriateness of the speaker's complimenting act.

(75) A: That's a pretty sweater.

B: Do you really think so? (ibid).

#### **j. Qualification**

It is weaker than disagreement in which the addressee merely qualifies the original assertion, usually with *though*, *but*, etc.

(76) A: Your report came out very well.

B: But I need to redo some figures (ibid).

#### **k. Disagreement**

The addressee asserts that the object complimented is not worthy of praise; the first speaker's assertion is in error.

(76) A: Your shirt is smashing.

B: Oh, it's far too loud (ibid).

#### **l. No Acknowledgment**

The addressee does not give any indication of having heard the compliment. The addressee either responds with an irrelevant comment by shifting the topic or giving no response.

(77) A: You're the nice person

B: Have you finished that essay yet? (ibid).

### **2.10. Complex Complimenting-Criticizing Strategies**

It is worth mentioning that the study suggests that complimenting and criticizing can be used together by a speaker to perform an indirect act which can be interpreted as an approval or disapproval attitude towards the addressed person. These strategies are called complex by the present study 'Complex Complimenting-Criticizing Strategies'.

### 2.10.1 An Ironic Criticizing via a Mock Compliment and an Ironic Compliment via a Mock Criticizing

When a verbal irony is used, typically utter something different from what actually want to express. For example, uttering an opposite of what is meant or using counterfactual assertions, oftentimes to communicate a critical attitude (Garmendia, 2014; Haverkate, 1990). Characteristically, expecting the listener to get the intended meaning of what is said nonetheless (Groeben & Scheele, 2003: 88). The category of verbal irony usually involves positive evaluations of negative circumstances (**an ironic criticizing via a mock compliment**) as well as negative evaluations of positive circumstances (**an ironic compliment via a mock criticizing**), with the latter being observed as less prototypical for verbal irony (Kreuz & Link, 2002: 101).

Though a single example has to fall short of demonstrating verbal irony in its variety, it might be demonstrating to take a look at the following example provided by Gibbs (1986: 8):

*“Gus just graduated from high school and he didn't know what to do. One day he saw an ad about the Navy. It said that the Navy was not just a job, but an adventure. So, Gus joined up. Soon he was aboard a ship doing all sorts of boring things. One day as he was peeling potatoes he said to his buddy, **“This sure is an exciting life.”**”*

Here, the reader is anticipated to grasp Gus’ intention to state that his life as a soldier is boring (with the potential subtext of a critical attitude toward the false promise made by the advertisement as a meta-message).

Dews, Kaplan, and Winner (1995: 200) define humour along with status elevation, aggression, and emotional control as a social function of irony and found ironic criticizing and compliments could be rated as funnier than their literal counterparts.

In one of the few studies evaluating irony production, Matthews et al. (2006: 112) found considerable inter-individual variance: when their participants had to choose between a literal and ironic communicative response to eight situations, on average about half of the criticizing and one-fourth of the compliments were conveyed ironically, that is, by mock compliments and mock criticizing, respectively.

Likewise, irony can be used when putting down others derisively or sarcastically. Hence, as a third possible interpretation, gelotophobes may have experienced traumatizing events with ridicule delivered by ironic compliments and thereupon –with a paranoid tendency to anticipated ridicule view others as likely to address them with sarcasm. Hence, it is assumed that gelotophobia affects verbal irony detection, specifically when dealing with ironic compliments expressed via a mock criticizing and also when dealing with literal compliments (in terms of a false positive irony detection) (Platt, Ruch, Hofmann, & Proyer, 2012: 50).

Ironic criticizing and an ironic compliment can be distinguished as two basic types of verbal irony. The two types are structurally analogous to each other as both include mock evaluations of situations with a valence opposite to the speaker's true appraisal. As the distinctive difference between the two, ironic compliment is characterized by a negative valence in what is said and a positive valence in the speaker's proper appraisal of circumstances while in ironic criticizing the converse is true (Kreuz and Link, 2002: 88).

To illustrate, it could be imagined that a circle of friends is watching a football match and some of the attendees support **Team A** while other attendees support **Team B**. An instance of ironic criticizing would be if one of the supporters of Team A said “**Terrific shot! You're handing us a resounding defeat!**” when a player of Team B tries but fails to score a goal in the match

(for example when the speaker wants to ridicule the arrogant prediction made by one of the fans of Team B that “their” Team B would win at a canter). In contrast, if one of the fans of Team A said “**Terrible shot! We don’t stand the slightest chance!**” when a player of Team A scores a goal, this would be an instance of ironic compliment (for example when the speaker wants to ridicule one of the fans of Team B for his or her arrogant expectation that Team A would lose the match in a sad spectacle of defeat) (ibid).

### 2.10.2 Sandwich Compliment

A sandwich compliment is a strategy of sandwiching a piece of negative feedback between two pieces of unrelated positive feedback in between two compliments (Burkus 2018).

The idea of sandwich compliment is that people would be more receptive to constructive criticizing if it were sandwiched between two compliments. Never mind that compliments play the role of the bread and not the middle of the sandwich, which is usually what is been called sandwiches after (ibid).

As a matter of fact, for most people, the compliment sandwich does not actually make them more receptive to criticizing. It just leaves them confused. Think about your own response. One minute they are saying nice things about the addressee, the next they are insulting you, then back nice things again. The hearer does not know if he is about to get fired or if he is going to get a promotion (ibid).

### 2.10.3 A Backhanded Compliment

A backhanded compliment is really not a compliment at all; it is usually a criticizing masquerading as a compliment. For instance, the speaker might pay a backhanded compliment if he says, “*That sweater takes away from your pale complexion; it makes you look less washed out*” (it compliments the color of

the sweater but criticizes the person's complexion) or "*Looks like you've finally lost a few pounds, am I right?*" (It compliments a slimmer appearance but declares the person's being overweight) (DeVito 2018).

One of the reasons why the above compliment did not succeed as a compliment is the cultural incompatibility of normative expectations between the non-American speaker and the American receiver. The non-American did not think much of giving such a compliment because in her own country, such things may be routinely said about Americans with no second thought as to whether it is a fair generalization. In the U.S., on the other hand, such things are known to be spoken either in jest or to insult but not as praise. One of the key defining features of the cryptoseme is the socio-normative acceptability of the statement as a legitimate compliment. To be simplified the "backhanded compliment" in the utterance "That dress is so slimming on you!" Even if this utterance is delivered in a structure and tone that convey praise and positive intention, basic logical analysis of the message tells a different story: the compliment is aimed at the dress, as opposed to the wearer who, on the contrary, is dealt an insult. In fact, the dress is praised at the expense of its wearer (i.e. the implication that she is overweight and in need of "slimming" garments). This particular "compliment" has been, for some time, socially flagged as "backhanded" (Malyk, 2014: 25).

#### **2.10.4 Sweeteners Compliment**

Nguyen (2005:9) clarifies that when delivering criticizing and criticizing responses, the participants employed modifiers to show respect to their interlocutors' face. One of these modifiers is characterized according to their relative locations within the criticizing and criticizing responses. An example of a modifier would be a "compliment" paid to the hearer either before or after a criticizing is delivered to compensate for the offensive act (*sweeteners*), or

hedges that reduce the degree of severity of a criticizing such as “sort of”, “kind of”, and so on. For example: “*There are quite good relevant ideas that you presented (.) ah but ..*” Here the S tried to pay to H either before or after a criticizing to compensate for the attacking act.

## 2.11. Previous Studies

A number of studies tackled the speech act of criticizing or complimenting pragmatically and socio-pragmatically, as follows:

1- Nguyen (2005) investigated two speech acts: criticizing and responding to Criticizing employed by a group of Vietnamese EFL learners. The sample of the study comprised 36 Vietnamese English as a Foreign Language (EFL) learners (12 high beginners, 12 intermediate learners, and 12 advanced learners), 12 Vietnamese native speakers and 12 Australian native speakers. The researcher used a written questionnaire and a role play to collect the data. The study's major findings showed that the Vietnamese EFL criticized and responded to criticizing in a very different way compared to the native speakers of English in Australia. Additionally, the study argued that proficiency had little influence on the use of these two speech acts. Next, the study found that pragmatic transfer affected the learners' production. The interviews with learners highlighted four primary resources of influence on their pragmatic decision-making, namely insufficient L2 pragmatic knowledge, transfer of communication and learning, processing difficulty, and learning experience.

2- Sallo (2009) studied the phenomenon of compliments in Iraqi Arabic. The study was based on the analysis of compliments collected through social participation and personal observation of everyday interaction in our speech community. The paper was mainly based on the sociolinguistic analysis of one hundred forms of questionnaires given to Translation students

at Mosul University. The linguistic part contains the lexical, semantic and syntactic considerations of compliments. The sociolinguistic part investigates the influence of some sociolinguistic variables on complimenting (i.e., “topic”, “setting” and “participants” including their age, sex, education, urban vs. rural, solidarity vs. power, and intimacy vs. formality). The study also encompassed: (i) a comparison between compliments and other speech acts (ii) the functions of compliments in Iraqi Arabic. (iii) developing socio-pragmatic competence of foreign learners of Iraqi Arabic, and (iv) cross-cultural differences of compliments. The findings were expected to reveal that compliments in Iraqi Arabic are formulaic in nature. That implies semantic and syntactic regularity. The study concluded that the most differences between Iraqi Arabic and other languages are cross-cultural. Most of the differences are related to topics that may be socially appropriate in culture while unsuitable in other cultures. In addition, the most common topics of compliments for males in Iraq might not be the same ones for the English males and the same supposition might be true of females in the two communities.

3- Darweesh (2011) investigated the speech act of criticizing in Arabic journals. The study aimed at showing the linguistic strategies used by Arabs to overcome the impact of criticizing. The results of the study achieved that the Arab used indirect strategies (541 cases, accounting for 83%) more than direct strategies (111 cases, accounting for 17%).

4- Mustapha (2011) analyzed 1200 compliment exchanges from 10 participants using Herbert's theory. After conducting the research, Mustapha found that 73% of the responses showed implicit acceptance response, while 11% showed explicit acceptance. It showed that Nigerian English speakers prefer to accept compliment.

5- Allami and Montazeri's (2012) used Discourse Completion Test (DCT) method to gather the data. Their research found that gender and

education levels had a significant influence on how people respond to a compliment.

6- Abdullah (2013) explored the realization of two face-threatening speech acts: criticizing and responding to criticizing performed by Egyptian English as a Foreign Language (EFL) speakers. The data were gathered using an open-ended questionnaire from 40 native English-speaking Americans living in the USA and 40 EFL-speaking Egyptians living in Egypt. After collecting the data, the two languages were compared in terms of strategies, semantic formulas, modifiers, and amount of speech. The study results uncovered several similarities and differences between the Americans' and the Egyptians' realizations of the two speech acts under investigation.

As they are mentioned above, previous works have only focused on examining the two types of speech acts named speech act of complementing and speech act of criticizing in isolation. Therefore, the present study tends to cover a different area in another way. It deals with the two targeted acts together. Moreover, one of the fundamental concerns of the existing study is to investigate the complex complimenting-criticizing strategies. Some English movies are selected to be the data for the study. The selected movies have different scenarios and have acted through different years. To the best knowledge of the researcher, the current study is the first one that deals with both acts i.e. complimenting and criticizing together in that genre of English TV movies.

# CHAPTER THREE

## METHODOLOGY

### 3.0 Introductory Remarks

The current chapter is concerned with the model of analysis, which is gathered by the present study to analyze the selected data. The present study's data are fifty extracts from two selected movies named **The Duchess (2008) and Wonder (2017)**. The components of the model are shown in figures (1). Concerning the methods, the data will be qualitatively and quantitatively analyzed.

### 3.1 The Techniques of Data Collection

The techniques for collecting the data are as follows:

- A. Watching the movie repeatedly.
- B. Reading some related sources for discovering the theoretical data and required information.

### 3.2 The Data of the Study

Concerning the purpose of the selected movies to be the data of the current study, is that because the movie reflects the eternal human search for truth, a process where both cause and effect can be discussed. Besides, movies have much influence on man's outlook about everyday life, which has an essential impact on observation ability. A good audience could see many things that are secreted from other ordinary people. Cinema has been one of the most momentous effects in human's modern life, and it is also a kind of art, the seventh art, photography, architecture, literature, play, painting, and music.

## **A-The Duchess (2008)**

The movie presents the marriage, relationships, and passions of 18th era aristocrat Georgiana, Duchess of Devonshire. The 17-year-old Georgiana (Kierra Knightly) is pleased to have excited the notice of the much older Duke of Devonshire (Ralph Fiennes) and marries him among high personal and family prospects. Unfortunately for Georgiana, the Duke is an unemotional and tight-lipped man who is far more interested in his dogs than to know his new wife. He does nothing to lighten her wedding night fears and does his husbandly responsibility with few words and a clear lack of sympathy. He makes it obvious at the outset to both Georgiana and her mother, Lady Spencer (Charlotte Rampling), that Georgiana has to bear him a male heir soon.

Though esteemed by the people, the Duchess of Devonshire is not content to sit as a pretty figurehead. Determined to be an important performer in state affairs, she rises to the lead of the Whig Party and supports usher in reform in late-1700s England. The one thing it looks she cannot do is to win the heart of her husband.

Shortly after Georgiana weds the Duke, he has a young daughter brought to live with them. Firstly, shocked by his admission that the child is his illegal daughter, Georgiana soon represents as the child's mother. In the period in-between, Georgiana gives birth to two daughters but fails to provide the Duke with the anticipated male heir. The Duke endures having relationships with other women.

## **B- Wonder (2017)**

*Wonder*, a story about a ten-year-old boy who lives in Manhattan and has a rare physical deformity, was published in February 2012 and was author *R.J. Palacio*'s first novel. In October 2017, it was announced that *Wonder* had been picked up for a movie adaptation, with John Krokidas signed on to direct.

"Auggie" Pullman, a ten-year-old child living in New York City, was born with a facial imperfection that has made it challenging for him to make friends. He lives with his mother, father, his older sister Via, and his dog Daisy. He has been homeschooled up until his fifth class, then his parents have decided that it is time to study in a real school.

By the last stages of the novel, almost everybody has at last warmed up to him and wishes to be his friend. Things become looking up: the Pullmans get a new pet, and Auggie learns from Mr. Tushman that Julian will not return to Beecher Prep the next year. Graduation about to arrive; Auggie wins a special award for courage and kindness. He realizes how far he has come since the start of school, and he now has a solid group of friends and feels happy with who he is. The novel finishes with his mother whispering in his ear, calling him a "wonder."

### **3.3 The Model of the Study**

An eclectic socio-pragmatic model is employed for the analysis of the data of the present study. The sociolinguistic analysis depends on contextual factors proposed by Hymes (1974:55-9) "SPEAKING" model. Pragmatically, Searle's speech acts (1969) will be adopted to analyze the data. To analyze the data of this study precisely, Nguyen's (2005) direct and indirect strategies of criticizing, Herbert's (1997) direct complimenting and Ren, Ying & Helen's (2013) indirect strategies of complimenting, Herbert's (1997) the "twelve complimenting responses" and Higara and Turner's (1996) criticizing responses are found suitable to be used.

According to Searle's (1979) model, speech acts are classified into five macro speech acts of representatives, directives, commissives, expressives and declarations. The present study is limited to the expressive speech acts that represent this study's main point, namely, complimenting and criticizing. The Figures (1) illustrates the model of study:

# A Socio-Pragmatic Analysis of Speech Act of Criticizing and Complimenting in Selected English Movies

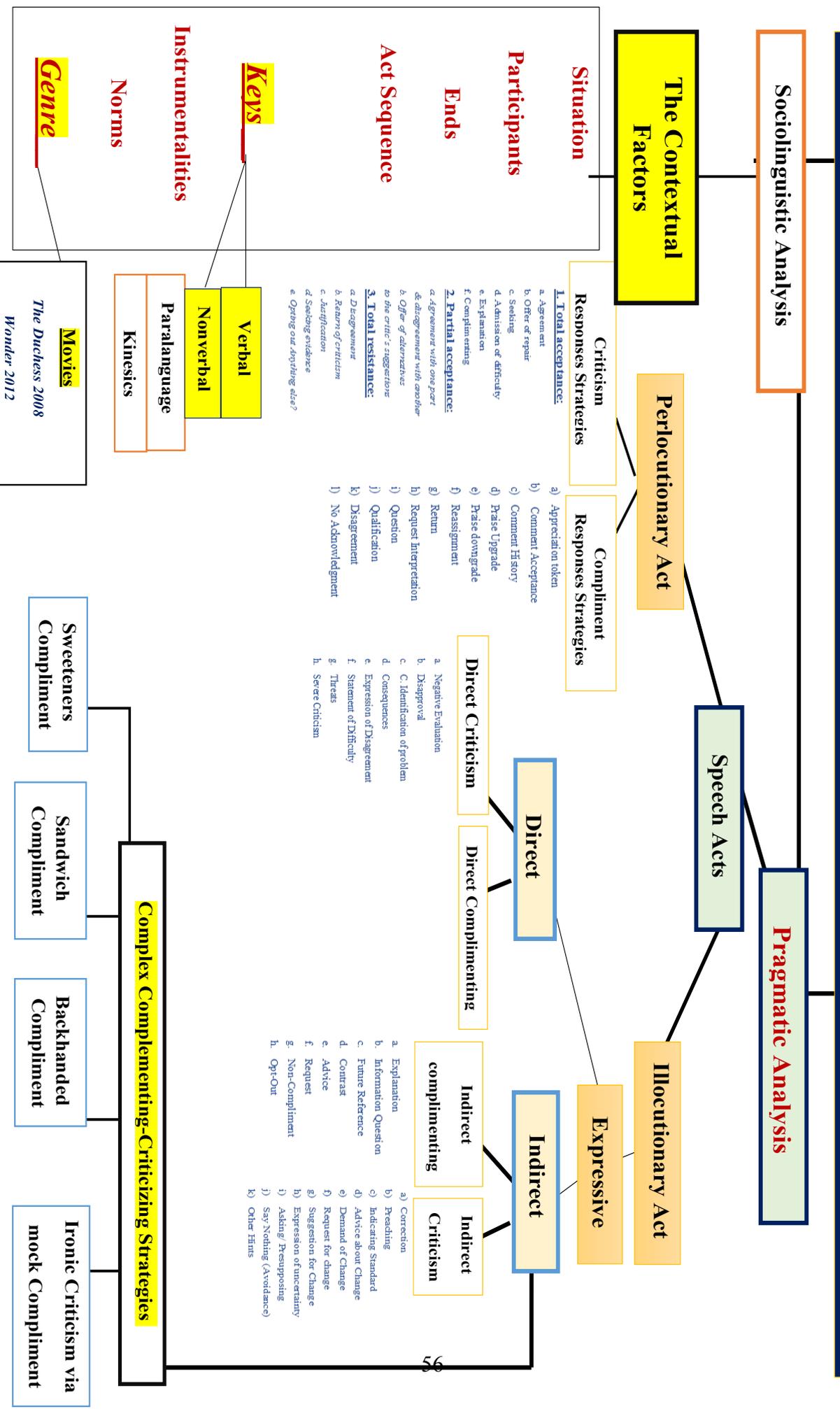


Figure (1) The Socio-Pragmatic Eclectic Model of the Study

### **3.4 Methods of Data Analysis**

In analyzing data, qualitative and quantitative analyses are adopted. Strauss and Corbin (1990: 17) define a qualitative analysis as "any kind of research that produces findings not arrived at employing statistical procedures or other means of quantification". As Silverman (2006) sees, a quantitative analysis is a typically identical procedure, attempting to "measure certain social phenomena by numbers and testing hypotheses through fixed variables".

## CHAPTER FOUR

### DATA ANALYSIS, RESULTS AND DISCUSSION

#### 4.0 Introductory Remarks

The present chapter is specialized to be the practical part of the current study. Fifty extracts contain criticizing acts types, complimenting acts types, and complex complimenting-criticizing strategies that will be analyzed socio-pragmatically according to the model of the present study. The extracts are the researcher's transcriptions of the targeted speeches within the films *The Duchess* (2008) and *Wonder* (2017), which are retrieved from <https://www.scripts.com/script>.

#### 4.1 Data Analysis

##### 4.1.1 Analysis of the Speech Act of Criticizing

###### Extract 1

**LADY SPENCER**

**Try not to be too hard on his Grace, G.** He is merely intent on fulfilling his duty. As for talking to him - **whatever is there to talk about, my dear?**

**GEORGIANA**

**No, you're right. How foolish of me to think that I should be able to converse with my husband.**

##### 1- A Sociolinguistic Analysis

The conversation above is extracted from *The Duchess* Movie as the genre. Identifying the setting and scene of the selected extract, it occurs in Devonshire House in the daytime. Georgiana (the Duchess) and Lady Spencer (Georgian's mother) are the participants. Concerning the ends, Georgiana sits

with Lady Spencer playing the cards and talking about Georgian's harmony with Duck William (Georgiana's husband). It is clear that Lady Spencer tries to justify shifting the subject about the Duck using (*He is merely intent on fulfilling his duty.... whatever is there to talk about, my dear?*). The norms used in the selected extract can be simply interpreted, where Lady Spencer sighs and looks at her spirited daughter when talking to her, but Georgians' eyes like to say something.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

In her speech, Lady Spencer uses an indirect speech act of criticizing twice. First, Lady Spencer applies the (***Preaching***) strategy when she tries to preach to her daughter with the implication that (***You are too hard on your husband***). Second, when she uses the rhetorical question to raise Georgiana's awareness of the appropriateness of her action by saying (***whatever is there to talk about, my dear? = certainly, you have other topics and you have to change the subject.***); therefore, the (***Asking/Presupposing***) strategy is appointed.

### **B- Perlocutionary Act**

Using a total resistance policy, Georgiana prefers to use double Criticizing responses strategies. First, the (***Disagreement***) strategy is used when Georgiana completely disagrees with her mother, saying (***No, you are right***), she absolutely proposes the opposite. Second, Georgiana employs the (***Return of Criticizing***) strategy using an ironic criticizing toward her mother's idea of presenting such excuses to justify the Duck's carelessness.

## **Extract 2**

### **GEORGIANA**

Is anything the matter? **You just left?**

**DUKE**

Well... I had done eating. And **those damn speeches** bore me to distraction.  
**We have to ban them in the future.**

**GEORGIANA**

**But you are the Whigs main Supporter!**

**DUKE**

**I have no problem with politics, it's the rhetoric I can't stand.**

### **1- A Sociolinguistic Analysis**

The conversation genre above is taken out from The Duchess Movie. Specifying the setting and scene of the selected dialogue arises in Devonshire House's corridor in the nighttime. As the ends of the occasion, the Whigs make a dinner party in Georgiana's honour. Here, the Act sequence is a political member of the Whigs speechifying a rhetorical political discourse using specific prestigious terms. Georgiana and The Duck are the participants of the extracted conversation. Breaking the standard norms, the Duck seems in no mood for another speech and resolutely gets up and leaves. The entire company, including the man about to make a speech, look puzzled at one another. Georgiana, too, is surprised and does not know what she should do, so she stands too and goes after the Duck. The whole stares interpreted the meaning that the Duck does something totally against the norms.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

In fact, several strategies of the speech act of criticizing are used in the situation above. First, the stares of the Whigs convey an indirect criticizing

strategy. Instead of producing verbal criticizing, the Whigs, including Georgiana, use the most indirect strategy to express their Criticizing i.e. the (*Say Nothing*) strategy. Second, Georgiana uses another indirect strategy called the (*Asking/ Presupposing*) strategy asking the Duck puzzlingly (*You just left?*), tending to raise the Duck's attentiveness of his inappropriate behavior or action. Moreover, another indirect strategy is adopted by Georgiana named (*Indicating standard strategy*), where Georgiana expresses her critique towards the Duck by referring to a rule "*But you are the Whigs main Supporter!*" it means the Duck has just done something against the norm.

### **B- Perlocutionary Act**

Using a loud voice quality plus vulgar expressions, the Duck applies diverse strategies to respond to criticizing acts. First, with total resistance, the Duck uses the (*Return of Criticizing*) strategy by presenting double direct speech acts of criticizing, which are called (*Severe Criticizing*) and (*Threats*) strategies. Second, the Duck uses the (*Agreement with One Part & Disagreement with Another*) strategy to show his partial acceptance, claiming he agrees with part of politics in general, but he refuses the part of the rhetoric that is included.

### **Extract 3**

**THE DUKE**

This is Charlotte. She will be staying with us.

**GEORGIANA**

**Why...?**

**THE DUKE**

**Because her mother is dead. She has no other place to go.**

## **1- A Sociolinguistic Analysis**

The extract is picked from The Duchess Movie. About the setting and scene; it happens in the dining room of Devonshire House in the daytime. In the existing scene, Georgiana and the Duck are the participants. They sit together in a gigantic dining room at a very long table. As one of the palace norms, a musician quietly plays the harpsichord providing a low background ambience in the corner. Nanny (a maid) enters holding a little three-year-old girl whom the Duck is fathered, Charlotte. The girl looks very nervous. The Duck looks at them, then at Georgiana. Georgiana astonishingly stares at the little girl and at the Duck, who remains absolutely quiet. The end of the extract is to satisfy Georgiana let Charlotte lives in Devonshire House.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

In the extracted situation above, Georgiana shockingly looks at the little girl; then, she looks at the Duck. By saying "*Why?.....*" with the nonverbal reaction of refusing, Georgiana uses an indirect expressive speech act of criticizing. Thus, the (*Expression of Uncertainty*) strategy has been used by Georgiana to express her uncertainty to raise awareness of the Duck's unfortunate behavior. The adopted strategy is usually used to inform the addresser that his/her performed action was not agreed upon before, which makes the addressee wonder about what the speaker has done.

### **B- Perlocutionary Act**

With a total resistance tone, The Duck uses the (*Justification*) strategy to answer Georgiana's criticizing vindicating that Charlotte has no place to live in and even has nobody to care for her. The adopted strategy is usually used to justify or explain the reasons that motive the hearer has done a particular action.

## **Extract 4**

**GEORGIANA**

**Have you fathered that child?!**

**THE DUKE**

**It's only a little girl, Georgiana, hardly the end of the world?!**

### **1- A Sociolinguistic Analysis**

Regarding the setting and scene, it happens in the dining room of Devonshire House in the daytime. Georgiana and the Duck are the participants in the current scene. The Duck continues having his lunch, but Georgiana breaks the norms of the palace and stops eating. Nanny (a maid) takes Charlotte out of the dining room. Georgiana shockingly looks at the Duck does not know what she has to do. The end of the extract is that the Duck insists that Charlotte must live in Devonshire House. Concerning the act sequence the Duck still repeats that Charlotte is only a little girl and will not do any troubles. The extract is chosen from the Duchess Movie.

### **1- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Concerning the extracted conversation above, Georgiana takes the (*Asking/Presupposing*) as an indirect strategy of the speech act of criticizing to pay the Duck's attentiveness of the unsuitability of raising another kid, despite they will have a baby soon. Concerning the strategy that Georgiana used, a rhetorical question is usually used to inform the hearer that she has information about the Duck's decision; thus, she intends to raise awareness of the Duck's unfortunate attitude.

#### **B- Perlocutionary Act**

The Duck replies loudly using double total resistance strategies. In the first part of his response, he employs the (*Justification*) strategy vindicating that Charlotte is only a little girl. In the second part of his response, the Duck applies the (*Seeking Evidence*) strategy asking Georgiana to state the reasons for that serious problem of only raising a little girl.

### **Extract 5**

**GEORGIANA**

**I am pregnant with your child. Surely you are not expecting me to look after her?**

**THE DUKE**

**We have a house full of vacant rooms, G. She need not trouble you.**

**As a matter of fact, she may even be of use; you can practice your motherhood on her... (gesturing at her stomach) ...until our son arrives.**

#### **1- A Sociolinguistic Analysis**

The setting and scene occur in the dining room of Devonshire House in the daytime. Georgiana and the Duck are the participants in the current scene. The Duck pushes the dish of mutton away and stops having his lunch, and Georgiana sits unpleasantly waiting for The Duck's judgment about Charlotte's issue. Disregarding the norms, Georgiana unfriendly stares at the Duck criticizes his pronouncement. The end of the extract is that the Duck declares that Charlotte must stay in one room of Devonshire House persuading Georgiana (gesturing at her stomach) that Charlotte can be of use to practicing motherhood on her until a baby comes. Concerning the act sequence the Duck still repeats that Charlotte will not trouble Georgiana. The extract is chosen from The Duchess Movie.

## 2- A Pragmatic Analysis

### A- Illocutionary Act

The selected extract includes an indirect expressive speech act of criticizing strategy, where Georgiana uses the (*Request for Change*) strategy to imply her indirect request to the Duck to assign someone to look after Charlotte because Georgiana herself is pregnant and she cannot take care of her. The cause of adopting such a strategy is to inform the addressee whether to change his attitude or find another accepted solution.

### B- Perlocutionary Act

The Duck makes Georgiana accept the idea smoothly. The Duck reacts with a total acceptance tone using the (*Explanation*) strategy that Charlotte can be an appropriate opportunity for practicing motherhood by Georgiana to be ready when a baby comes. The Duck satisfies Georgiana that the house full of vacant rooms, and Charlotte need not trouble Georgiana; besides, she may even be suitable for Georgiana to practice her motherhood.

### Extract 6

#### GEORGIANA

I may not have the authority **to remove you from this house**, but **I can at least order you out of my room.**

#### BESS

**Won't you please let me explain?**

## 1- A Sociolinguistic Analysis

The extract above is chosen from The Duchess Movie. Georgiana and Bess (Georgian's friend who becomes the second wife of the Duck) are the participants of the selected situation. About the setting and scene of the

extracted situation, it happens in the bedroom of Georgiana in Devonshire House in the daytime. The end of the situation is that Georgiana accuses Bess for her disloyal situation by marrying the Duck. As an act sequence Georgiana states that she has partial authority in Devonshire House, and Bess is not welcomed in this house anymore. Attempting to follow the standards, Bess quietly enters Georgian's room trying to apologize to Georgiana. Concerning the nonverbal expressions she uses, Georgiana's facial expressions express her disapproval attitude towards Bess. Georgiana talks with a tone of threatening.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Using the (*Disapproval and Threats*) strategies together, Georgiana expresses her negative attitude towards Bess's betrayal using a direct expressive speech act of criticizing . Georgiana uses this utterance (*to remove you from this house*) as a (*Disapproval*) strategy to state that she has authority in the house and Bess is not welcomed in this house anymore. Additionally, her verbal utterance (*I can at least order you out of my room*) with the nonverbal expressions she uses, Georgian informs Bess that she will be hurt if she does not leave the room at present. Thus, the (*Threats*) strategy is applied.

### **B- Perlocutionary Act**

To make Georgian calm down, Bess responds with a total acceptance respecting Georgian's reaction. Bess applies (*Offer of Repair*) strategy as an attempt to fix the problem and justify her negative behavior. The addressee usually uses the mentioned strategy above to express his/her intention to repair the mistaken behavior, words or action in future.

### **Extract 7**

#### **GEORGIANA**

**There is nothing to explain. I trusted you, I made you my confidante, and you repaid me by stealing what is mine.**

**BESS**

**This is my only chance of ever seeing my children again. The Duke is the most powerful peer in England. He is my only chance.**

### **1- A Sociolinguistic Analysis**

The extract above is from The Duchess Movie. Georgiana and Bess are the participants of the selected situation. The setting and scene is that the current conversation happens in the bedroom of Georgiana in Devonshire House in the daytime. The end of the situation seems obvious when Georgiana employs the expression (*stealing what is mine*) to state that Bess betrays the trust and marries the Duke. As an act sequence Georgiana uses the term (*There is nothing to explain*) to identify that Bess will not be her friend again and cannot accept any excuses anymore. Following the standards, Bess expresses her bona fide with a calm tone to justify her action. Nonverbally, Georgiana becomes furious and shouts at Bess; she turns her back and looks out of the window to inform Bess that the speech is over and Bess should keep her dignity and leave.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

A direct expressive speech act is allotted. Georgiana employs the (*Identification of Problem*) strategy as a direct expressive speech act of criticizing to identify the mistaken action found with Bess's behavior and action. The aim of adopting one of the direct strategies of criticizing act is to state unambiguously that the fault that the addressee has committed is so big.

#### **B- Perlocutionary Act**

Stating her bona fide, Bess justifies her action by adopting the (*Seeking Help*) strategy to persuade Georgiana that the only opportunity to see her children again is to ask the Duck's assistance since the Duck is the most powerful peer in England as she claims. Thus, to apply such a strategy, the addressee asks either the speaker's forgiveness or his/her assistance.

### **Extract 8**

**DUKE**

**Then I must warn you. This will be the mistake of your life.**

**GEORGIANA**

**No, I made that many years ago. I trust you can let yourself out.**

#### **1- A Sociolinguistic Analysis**

The extract above is from The Duchess Movie. The setting and scene can be described that the current dialogue occurs in the hall of Georgian's rented house in Foyer in the daytime. Georgiana and The Duck participated in the conversation. Concerning the norms, The Duck waits by the front door, then Georgiana exits the dressing room and walks toward him as it is one of the standards of the palace that the Duchess has to dress herself appropriately when meeting the Duck. The end here is that The Duck asks Georgina about the future of their marriage, but Georgiana refuses to be a wife for him anymore and leaves. The key is nonverbally presented that the Duck sends Georgiana an icy stare; the Duck conveys all the meanings of threatening and warning towards Georgiana's decision.

#### **2- A Pragmatic Analysis**

##### **A- Illocutionary Act**

A direct expressive speech act of criticizing is presented. The Duck directly warns Georgiana of her negative consequence and future effect of the action she has done and her unsuitable behavior. Thus, the Duck articulates his message using the (*Consequences*) strategy. When the addresser assists in adopting one of the direct strategies of criticizing act, he/ she states clearly that the fault that the addressee has committed is so big.

### **B- Perlocutionary Act**

With a carelessness of the Duck's point of view using a total resistance tone, Georgiana answers the Duck employing two criticizing responses. In the first part of her response, Georgiana uses the (*Disagreement*) strategy to clarify that the mistake of her life is that she married the Duck. In the second part, the (*Return of Criticizing*) strategy is allotted using the (*Disapproval*) as a direct expressive strategy of criticizing to state her negative attitude towards the Duck. Thus, Georgiana intends to return the critical force to the Duck.

### **Extract 9**

**GREY**

**I have written a dozen times a day, and there is nothing from you! What has happened?! Do you love me no longer?!**

**GEORGIANA**

**My personal feelings remain unaltered... I cannot risk my children.**

### **1- A Sociolinguistic Analysis**

The extract above is from The Duchess Movie. The setting and scene is that the present dialogue occurs in the Devonshire House at the entrance hall in the nighttime. Georgiana enters to see Grey at the foot of the stairs, surrounded by footmen trying to stop him get further. As an act sequence, Grey and Georgiana talk about "their love" using terms related to the main subject. The

keys of the extract are verbally and nonverbally presented. Verbally, Grey loudly yells at Georgian. Nonverbally, Grey seems so wild and entirely oblivious to the footmen. In this regard, Georgiana tries to maintain calm, and Georgiana tries to steel herself. Abandoning the norms of the palace, Grey shouts at Georgiana and steps forward, leaving no much physical space to take Georgian's arm, but Georgiana steps back, then the footmen stop Grey.

## 2- A Pragmatic Analysis

### A- Illocutionary Act

Grey unpardonably expresses his direct expressive speech act of criticizing; he seeks answers for the difficult situation that he has suffered. Grey uses the (*Statement of Difficulty*) strategy to state how difficult it is to understand Georgiana's disregarding and leaving him even without any response to his letters.

### B- Perlocutionary Act

Two strategies of criticizing responses are used together. First, Georgiana's expression (*My personal feelings remain unaltered*) implies the meaning that (*I still love you*). Hence, Georgiana appoints the (*Complimenting*) strategy as a total acceptance tone with Greys' sentiments. Second, with another total acceptance tone, the (*Admission of Difficulty*) strategy is customized to inform Grey that it is so difficult to be away from her children.

### Extract 10

**Grey** stares at Georgiana with wide, angry, tortured eyes. He feels sad and weak, **nothing left to argue.**

### **GEORGIANA**

This is a sacrifice I am forced to make...but I have given you up

for them only. And in so doing I have lost my heart and soul.

### **1- A Sociolinguistic Analysis**

The extract above is from The Duchess Movie. The participants of the selected scene are Grey and Georgiana. The setting and scene is that the present dialogue occurs in the Devonshire House at the entrance hall in the nighttime. As an act sequence Georgiana expresses her attitude using terms related to "opting out". Concerning the end of the present extract is that Grey and Georgiana are about to leave each other. The keys of the extract are nonverbally presented; Grey stares at Georgiana with wide, angry, tortured eyes conveying the meaning of sadness, weakness and beating. Georgiana, on the other hand, stands firm, her eyes glisten and still looks at Grey.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Instead of producing verbal Criticizing , Grey prefers to use the most expressive indirect strategy of speech act of criticizing . Grey nonverbally expresses his Criticizing using the (*Say Nothing*) strategy as he stares at Georgiana with wide, angry, tortured eyes feeling sad and weak, entailing that there is nothing left to argue.

#### **B- Perlocutionary Act**

The underlined statement in Georgian's speech clearly conveys that Georgiana has given Grey up for her children. Thus, Georgiana uses the (*Opting Out*) strategy as a criticizing response. The mentioned strategy is often used to express that the hearer has nothing more to say or even to do, thus, he/she decides to leave.

### **Extract 11**

**Julian**

We have Mr. Browne. My mom says **he's a little weird.**

So this is the cafeteria. The food here is okay for school food. **Or do you eat special food?**

**Auggie stares unpleasantly, comprehending the message.**

### **1- A Sociolinguistic Analysis**

The extract above is from Wonder Movie. The participants of the selected scene are Auggie (A child who born with a facial birth defect) and Julian (one of Auggie's schoolmates). The setting and scene is that the present dialogue occurs in the school when three schoolmates take Auggie a tour around the school in the morning. As an act sequence, Julian uses unkind expressions criticizing towards Auggie's appearance. Concerning the end of the present extract is that Julian tries to criticize and refuse Auggie's existence in his school. The keys of the extract are verbally and nonverbally presented. Julian employs direct verbal and nonverbal expressions towards Auggie's appearance, expressing his disapproval attitude. Auggie, on the other hand, prefers nonverbal reactions to respond to Julian's criticizing. Julian neglects the general norms using disrespected verbal and nonverbal expressions.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

A direct expressive speech act of criticizing is identified. Julian duplicates his criticizing using two direct strategies of criticizing. Julian uses the (*Negative Evaluation*) strategy to express his disapproval using an evaluative adjective with a negative meaning towards Auggie's appearance. Julian's second direct strategy is the (*Severe Criticizing*) strategy intending that Auggie looks like an abnormal human eating exceptional food.

#### **B- Perlocutionary Act**

Using total resistance stares, Auggie employs the (*Return of Criticizing*) strategy applying the (*Saying Nothing*) strategy to respond to Julian's criticizing. Auggie prefers to be politer than Julian to use the most indirect way to reply nonverbally towards Julian's unkind way of criticizing.

### **Extract 12**

**Jack**

**Get out of the way, so he can check it out, Okay?**

**Julian**

**Okay, I'm just saying.**

#### **1- A Sociolinguistic Analysis**

The extract above is from Wonder Movie. The participants of the selected scene are Jack (Auggie's best friend) and Julian. The setting and scene are that the present dialogue occurs in the school when three schoolmates take Auggie on a tour around the school in the morning. As an act sequence, Jack defeats Auggie using a tone of threat towards Julian who uses unkind expressions criticizing against Auggie. Concerning the end of the present extract is that Jack tries to protect Auggie, threatening unkind way of Julian to try Auggie. The keys of the extract are verbally and nonverbally presented. Jack shouts at Julian employing direct verbal and nonverbal expressions of threat towards Julian's attitude. Auggie, on the other hand, tries to explain his attitude claiming that he just likes to communicate with the new mate. Breaking the general standards of the school, Jack and Julian use a loud tone towards each other.

#### **2- A Pragmatic Analysis**

##### **A- Illocutionary Act**

In the extract above, a direct expressive speech act of criticizing is allotted. Jack presents the (*Threat*) as a direct strategy to inform Julian that he will be hurt if he does not get out of Auggie's way to explore the school himself. Jack uses this strategy as a reaction toward Julian's negative attitude and unkind expressions used to express Auggie's appearance.

### **B- Perlocutionary Act**

Responding to Jack's direct criticizing, Julian totally accepts the attitude using the (*Explanation*) strategy to state his excuses claiming that he tries to communicate with his new mate. The nonverbal expressions denote that Julian realizes that he is very mistaken; therefore, he tries to explain his intention behind doing his action.

### **Extract 13**

#### **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?** I know. **I just thought maybe it was, like, in a fire, too.**

#### **Auggie**

**No, I wasn't in a fire.** And you said that "science is *supposably* really hard". The word's "supposedly." With a "D." **Maybe my mom can home school you, too.**

### **1- A Sociolinguistic Analysis**

The extract above is from Wonder Movie. The participants of the selected scene are Auggie and Julian. The setting and scene are that the present dialogue occurs in the library of the school in the daytime. As an act sequence, Julian insists on his criticizing towards Auggie's appearance; Julian asks Auggie using sarcastic expressions. Concerning the end of the present extract is that Auggie

stops Julian's criticizing and defends himself with a total resistance technique. Moreover, Auggie responds and identifies Julian's mistake using an indirect way of criticizing. The keys of the extract are verbally and nonverbally presented. Julian uses verbal and nonverbal expressions of sarcasm, aiming to state his disapproval attitude towards Auggie's appearance. Julian neglects the general norms of respecting other's appearance.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Applying a direct expressive speech act of criticizing, Julian expresses his criticizing adopting two direct strategies. First, the (*Severe Criticizing*) strategy is presented when Julian insists on the use of insult and vulgar language in a very sarcastic way. Twice, Julian designates Auggie's face using an adjective with a negative meaning. Thus, the (*Negative Evaluation*) strategy is applied as a direct expressive speech act of criticizing.

### **B- Perlocutionary Act**

With a total resistance manner, Auggie noiselessly answers Julian's criticizing by using two strategies. In the first part, Auggie uses the (*Disagreement*) strategy to refuse Julian's direct criticizing. The second part, the (*Return of Criticizing*) strategy is applied, as Auggie identifies the pronunciation mistake using the (*Correction*) strategy as an indirect way of criticizing.

### **Extract 14**

**Auggie's mother**

**That is not the way we leave the table.**

**Auggie**

**I'm sorry.**

### **1- A Sociolinguistic Analysis**

The extract above is from Wonder Movie. The participants of the selected scene are Auggie and his mother. The setting and scene are that the present dialogue occurs in Auggie's home when the family have their lunch in the evening. As an act sequence, Auggie's mum criticizes Auggie because he storms off to his room, neglecting the general standards. Concerning the end of the present extract, Auggie's mum indicates that Auggie neglects the standards of leaving the table. Presenting a speech act of apologising, Auggie responds with a total acceptance tone using a breaking voice to imply that he will not do that next time. The keys of the extract are verbally and nonverbally presented. Auggie's mother uses verbal and nonverbal expressions to criticize Auggie's behavior. Verbally, she shouts at Auggie and nonverbally; she uses eyes contact and hand gestures to assure her criticizing attitude towards Auggie's action. Auggie neglects the general norms of respecting table standards, storming off directly to his room.

### **3- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Following an indirect expressive speech act of criticizing, Auggie's mother prefers the (*Indication Standard*) as a strategy to criticize Auggie's behavior. The mother criticizes Auggie because he breaks the standard and leaves the table in an unsuitable way. The strategy that Auggie's mum adopted is usually used when the addressed person does not follow the general ethics of doing a particular action.

#### **B- Perlocutionary Act**

Auggie's response is presented by the use of a speech act of apologising with a total acceptance tone to imply the use of the (*Offer of Repair*) strategy to answer his mother's criticizing. Auggie uses this strategy to accept that his behavior is inappropriate and will be repaired in the future.

### **Extract 15**

**Summer**

You don't have to get mad. I don't like being accused of things, okay?

**Auggie**

Okay. I'm sorry.

### **2- A Sociolinguistic Analysis**

The extract above is from Wonder Movie. The participants of the selected scene are Auggie and Summer (his new friend). The setting and scene are that the current dialogue occurs in the school's main cafeteria when Auggie has just finished his breakfast in the morning. As an act sequence, Auggie thinks that the headmaster (Mr. Tushman) sends Summer to be a friend of Auggie because he is alone all the time. Summer refuses what Auggie claims by using direct criticizing. Concerning the end of the present extract is that Summer indicates that Auggie should not generalise his bad judgment towards all his schoolmates. Presenting a speech act of apologising, Auggie responds with a total acceptance tone using a breaking voice to imply that he will not do that next time. The keys of the extract are verbally and nonverbally presented. Summer uses verbal and nonverbal expressions to criticize Auggie's behavior. Verbally, she shouts at Auggie, refusing Auggie's inappropriate claim and nonverbally, she uses eyes contact and hand gestures to warn Auggie to leave such thoughts. Auggie uses the general norms of respecting Summer's point of view using a speech act of criticizing.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

In the above extract, Summer presents the direct expressive speech act of criticizing employing two direct strategies. Concerning the first part of her criticizing act, Summer uses the (*Negative Evaluation*) strategy to express her disapproval of what Auggie has just claimed. Summer uses the (mad) as a negative evaluative adjective. Questioning by the word (*okay?*) at her conversation, Summer directly warns Auggie of the negative consequences and effects of his generalized unsuitable opinion towards all his schoolmates. Thus, she adopts the (*Consequences*) strategy as a direct speech act of criticizing in the second part.

### **B- Perlocutionary Act**

Auggie's response comes in the form of a speech act of apologizing with a total acceptance tone implying the use of the (*Offer of Repair*) strategy to answer his Summer's criticizing. Auggie uses this strategy to accept that his behavior is inappropriate and will repair it in the future.

### **Extract 16**

**Auggie**

**You're lying. You just don't want your fancy high school friends to know your brother's a freak, huh?**

**Auggie's mother**

Auggie, **that's not true!**

## **3- A Sociolinguistic Analysis**

The current conversation above is from Wonder Movie. The participants of the selected scene are Auggie, Via (Auggie's sister) and his mother. The

setting and scene are that the current dialogue occurs in the kitchen when the mother prepares the lunch in the evening. As an act sequence, Auggie accuses Via assuming that she does not prefer his existence in the theatre during presenting her performance. Auggie's mother refuses what Auggie presumes by using total resistance to defend Via's attitude. Via, on the other hand, keeps silent and prefers to say nothing towards Auggie's criticizing. Concerning the end of the present extract is that Auggie suspects and accuses his sister directly and severely. The keys of the extract are verbally and nonverbally presented. Auggie uses verbal and nonverbal expressions to criticize his sister. Verbally, he uses direct vulgar expressions and nonverbally uses eye contact, a loud voice and hand gestures to criticize Via. Auggie breaks the general norms of respecting his elder sister, accusing her severely with no evidence.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

In the above extract, Auggie applies a direct expressive speech act of criticizing employing the (*Severee Criticizing*) strategy. Auggie uses direct vulgar expressions as a direct speech act of criticizing to accuse and criticize Via. Moreover, he supports his criticizing act toward Via by presenting nonverbal gestures like shouting, impolite staring and raising his hand in an unsuitable way.

### **B- Perlocutionary Act**

Two strategies are used to respond to Auggie's criticizing. First, Via prefers to keep silent using the (*Return to Criticizing*) strategy by adopting the most indirect nonverbal strategy of criticizing, which is named the (*Say Nothing*) strategy. Thus, Via expresses her criticizing by using critical stares at Auggie, conveying the meaning of refusing Auggie's accusing. Second,

Auggie's mother takes the (*Disagreement*) strategy using a total resistant tone to defend Via's attitude.

### **Extract 17**

**Merinda**

**Are you supposed to be in the girls' dressing room?**

**Justine**

**Just wanted to wish you good luck. You'll be great tonight.**

#### **1- A Sociolinguistic Analysis**

The current dialogue above is from Wonder Movie. The participants of the selected scene are Justine and Merinda (Via's friend). The setting and scene are that the current dialogue occurs in the girl's dressing room of the theatre. As an act sequence, Merinda indirectly criticizes Justine's existence in the girl's dressing room. Justine totally accepts Merinda's criticizing. Concerning the end of the present extract is that Merinda informs Justine about unsuitable behavior. Merinda uses verbal and nonverbal expressions to criticize Justine. Verbally, she presupposes that Justine's attitude is inappropriate, and nonverbally she uses eyes contact and hand gestures to criticize Justine. Justine breaks the general norms of respecting women's privacy.

#### **2- A Pragmatic Analysis**

##### **A- Illocutionary Act**

In the above-selected extract, Merinda employs an indirect expressive speech act of criticizing. Merinda chooses the (*Asking/presupposing*) strategy as an indirect strategy to express her criticizing of Justine's attitude. She uses a rhetorical question to pay Justine attention to the inappropriateness of his action as he neglects the standards by exciting in a place specialized for girls only.

## **B- Perlocutionary Act**

Justine responds to Merinda's criticizing with a total acceptance reaction adopting two strategies of criticizing responses. In the first part of his response, Justine specifies the (*Explanation*) as a strategy to explain that the reason for his existence in the girl's room is simply to wish Merinda good luck. Additionally, Justine uses the (*Complimenting*) strategy to raise Merinda's self-confidence.

### **Extract 18**

**MR. TUSHMAN to Julian and his parents in the office:**

We take bullying very seriously at this school. **There is zero tolerance.**

**Julian's Mum:**

Excuse me, can you explain what's going on here?

### **1- A Sociolinguistic Analysis**

The current conversation above is from Wonder Movie. The participants of the selected scene are Mr. Tushman and Julian's mother. The setting and scene is that the current dialogue happens in Mr. Tushman's office as Julian bullies his schoolmate Auggie. As an act sequence, Mr. Tushman indirectly criticizes Julian's behavior identifying that bullying is not accepted at school. Julian's mum seeks proof about the situation. Concerning the end of the selected extract is that Mr. Tushman informs Julian's mum that Julian's action is against the school standards. Mr. Tushman uses verbal expressions to criticize Julian's attitude. On the other hand, Julian's mum nonverbally defends her son using refusal facial expressions and shouts at Mr. Tushman. Julian breaks the school's standards to use bullying on his schoolmate, and his mother neglects the norms of respecting by refusing and shouting at Mr. Tushman.

### **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

An indirect expressive speech act of criticizing is allotted in the selected extract. Mr. Tushman prefers the (*Indicating Standard*) as an indirect strategy of criticizing. He criticizes Julian's behavior by referring to one of the most essential rules of school that Julian breaks.

### **B- Perlocutionary Act**

Justine's mum responds to Mr. Tushman's criticizing with a total resistance reaction specifying the (*Seeking Evidence*) strategy to defend her son. Julian's mum uses such a strategy to inform Mr. Tushman that she refuses any accusing toward her son, claiming that she has no idea about what Julian has done.

### **Extract 19**

**JULIAN'S DAD:**

**You wrote that, Julian?**

**Julian**

**Yes, sir.**

### **1- A Sociolinguistic Analysis**

The current extract above is from Wonder Movie. The participants of the selected scene are Julian and his dad. The setting and scene are that the current dialogue occurs at Mr. Tushman's office after Julian breaks standards bullying his schoolmate. As an act sequence, Julian's dad indirectly criticizes his son using a rhetorical question. Julian totally accepts his dad's criticizing. Concerning the end of the present extract is that Julian's dad informs Justine about inappropriate behavior. Julian's dad uses verbal and nonverbal expressions to criticize Julian. Verbally, Julian's dad presupposes that Julian's attitude is inappropriate and nonverbally uses sharp stares to criticize him.

Julian, in the same regard, uses a breaking voice accepting his dad's criticizing. Confessing his unsuitable action, Julian respects the norms and talks politely, calling his dad (sir).

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Presupposing that Julian writes the message of bullying on Auggie, Julian's dad identifies the (*Asking/presupposing*) as an indirect strategy of the speech act of criticizing. To use such a strategy, Julian's dad employs a rhetorical question to raise Julian's awareness of the inappropriateness of his behavior towards his schoolmate.

### **B- Perlocutionary Act**

Julian confesses his unsuitable action adopting the (*Agreement*) strategy to respond to his dad criticizing. Julian uses the given strategy to inform his dad that he totally accepts the criticizing towards him. Further, Julian uses a breaking voice to show his apology for what he has written.

## **Extract 20**

**EDDIE:**

More little freaks?

**AMOS**

What you call us, **hick**?

## **1- A Sociolinguistic Analysis**

The current extract above is from Wonder Movie. The participants of the current scene are Eddie (a preparatory student) and Amos (A schoolmate of Auggie). The setting and scene are that the current dialogue occurs on the trip of Auggie's school in the woods in the daytime. As an act sequence, Eddie

directly and severely criticizes Auggie and his partner, describing them as "freaks". Auggie's partner totally resists expressing his reaction by adopting another direct criticizing. Concerning the end of the present extract, Eddie and Amos use direct insult to express their criticizing. Both Eddie and Amos use verbal and nonverbal expressions to criticize each other. Verbally, they use vulgar direct negative adjectives "freaks and hick" and nonverbally use sarcasm stares, gestures, and facial expressions to criticize and insult each other. Eddie and Amos break the general norms to use such disrespected expressions towards each other.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

A direct expressive speech act of criticizing is identified. Eddie criticize s Auggie and Amos directly and severely adopting the (*Severe Criticizing*) as a direct strategy of criticizing. Such strategy to be used, the speaker insults the hearer employing negative direct vulgar expressions.

### **B- Perlocutionary Act**

The verbal and nonverbal expressions refer that Amos totally resists using the (*Return to Criticizing*) strategy. In his turn, Amos employs a strategy to criticize Eddie, adopting a direct expressive speech act of criticizing against Eddie's saying. Amos applies the (*Negative Evaluation*) strategy to express his disapproval of what Eddie says by using an evaluative adjective (hick) with a negative meaning to insult Eddie directly.

## **4.1.2. Analysis of The Speech Act of Complimenting**

### **Extract 1**

**GEORGIANA**

**Well done Mr. Grey.**

## **GREY**

### **And my reward?**

#### **1- A Sociolinguistic Analysis**

As a genre, the conversation above is extracted from The Duchess Movie. Concerning the setting and scene of the extract above, it occurs on Althorp Gardens in the daytime, when six young men on the field are preparing for a running race. On the lawn, a similar-sized group of young women stand across from them. Behind is a tent and a table with the remains of an outdoor picnic. The participants of the selected extract are Georgiana (before being The Duchess) and Grey (an aristocratic young man who falls in love with Georgiana). The act sequence is that Georgiana cheerfully talks face to face to Grey. Considering The ends of the extract above, Georgina directly compliments Grey's performance because he wins the running race. Assigning the keys used in the current dialogue, Grey verbally and nonverbally does not indicate that he has comprehended the compliment shifting the topic to talk about the reward. Accordingly, it is the norm of the selected extract. Neglecting the general norms, Grey shifts the topic depreciating Georgian's complimenting act.

#### **1- A Pragmatic Analysis**

##### **A- Illocutionary Act**

In the extracted conversation above, Georgiana uses a direct expressive speech act of complimenting. She directly compliments Grey's performance for winning the running race by using a direct complimenting strategy employing explicit conventional formula (*Well done*). The direct expressions that convey the meaning of approval are often adopted to compliment a specific topic in the addressee.

## **B- Perlocutionary Act**

As a response to Georgiana's utterance, Grey shows no indication of having realized the compliment. Grey responds with an irrelevant comment trying to shift the topic by asking Georgian about the reward he should get instead of returning the complimenting force to Georgiana. Thus, Grey applies the (*No Acknowledgment*) strategy to respond to Georgian's complimenting act.

### **Extract 2**

**LADY SPENCER**

That I shall very soon be addressing my daughter as Her Grace, the Duchess of Devonshire.

**GEORGIANA**

Is it true, Mama?

### **1- A Sociolinguistic Analysis**

As a genre, the conversation above is extracted from The Duchess Movie. The participants of the selected extract are Georgiana (before being The Duchess) and Lady Spenser. Concerning the setting and scene of the extract above, it occurs in Althorp House in the daytime, when Lady Spenser happily and proudly tells Georgiana about The Duck's decision to marry Georgian. The act sequence is that Georgiana's mother cheerfully tells Georgiana to be the Duchess of Devonshire soon. Considering The ends of the extract above, Georgina's mother indirectly compliments Georgiana's personality to be selected as a Duchess of Devonshire. About the keys used in the current dialogue, Georgiana expresses her response verbally and nonverbally. Verbally, she employs the question to examine the sincerity of the compliment. Nonverbally, she uses surprisingly facial expressions of happiness.

Accordingly, it is the norm of the selected extract. Lady Spenser follows the suitable norms by expressing whole respect and pride towards Georgiana's personality.

## **2- A pragmatic Analysis**

### **A- Illocutionary Act**

An indirect expressive speech act of complimenting has been used. Lady Spenser expresses her compliment using an indirect speech act of complimenting. She prefers the (*Assumption*) as a strategy to state Georgiana's bright future because of the personality that Georgiana gets to be rewarded as the Duchess of Devonshire.

### **B- Perlocutionary Act**

Georgiana pleasantly and astonishingly replies to her mother's complimenting act, employing the (*Question*) strategy. Georgiana questions the sincerity of her mother complimenting by stating her reaction verbally and nonverbally.

## **Extract 3**

### **FOX**

A political party, in my definition, consists of **men of honour**, entertaining similar principles that may be more successfully pursued by the force of mutual support and, not to forget, **the unfailing generosity of his Grace the Duke of Devonshire**

The DUKE **nods cordially.**

## **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Fox (one of the biggest men of the Whig) and The Duck are the participants of the

extracted conversation. Specifying the setting and scene of the selected dialogue, it arises in the meeting hall of Devonshire House in the nighttime. As the ends of the occasion, the Whigs make a dinner party in Georgian's honour. The Act sequence here is that Fox speechifies a rhetorical political discourse using specific prestigious terms to compliment the Duck's personality. The keys are verbally and nonverbally presented. Fox expresses his direct compliment verbally. The Duck, on the other hand, accepts Fox's complimenting by nodding his head with a smile. Both Fox and the Duck follow the norms of the palace to show respect to each other.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

A direct expressive speech act of complimenting is allotted. Fox specifies the direct strategy of complimenting using direct positive adjectives to express his approval attitude towards the Duck. The conventional expressions like (*Honor and unfailing generosity*) that Fox employs, stating that he compliments the Duck's personality directly and explicitly.

### **B- Perlocutionary Act**

Using nonverbal expressions, the Duck nods his head cordially. The Duck uses the (*Appreciation Token*) strategy to respond to Fox's complimenting. This strategy is usually used to express that the hearer accepts the compliment, whether verbally or nonverbally.

### **Extract 4**

**MACARONI**

**Excellent speech, Mr. Fox, splendid.**

**FOX**

**I thank you.** However, it is always easy to address a congregation of Friends.

### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Macaroni (one of the men of the Whig) and Fox are the participants of the extracted conversation. Identifying the setting and scene of the selected dialogue, it arises in the meeting hall of Devonshire House in the nighttime. As the ends of the occasion, Marconi uses a direct compliment toward Fox's performance. The Act sequence here is that Macaroni employs direct evaluative terms to compliment Fox's performance. The keys are verbally and nonverbally presented. Macaroni expresses his direct compliment verbally. On the other hand, Fox accepts Macaroni's complimenting by using cheerful facial expressions and appreciating what Macaroni declares. Both Macaroni and Fox follow the general norms of the Whig to show respect to each other.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

A direct expressive speech act of complimenting is presented. Macaroni prefers the use of the direct strategy of complimenting using direct positive evaluative adjectives to express his approval attitude towards Fox's performance. The conventional expressions like (*Excellent and Splendid*) that Macaroni identifies state that he compliments Fox's performance directly and explicitly.

#### **A- Perlocutionary Act**

Using both verbal and nonverbal expressions, Fox expresses his acceptance of Macaroni's compliment. With cheerful facial expressions, Fox

applies the (*Appreciation Token*) strategy to respond to Macaroni's complimenting by using a speech act of thanking.

### **Extract 5**

**DUKE**

**You look very beautiful tonight. Fascinating fabric. Is this dress your design?**

**GEORGIANA**

**Yes, it is. Thank you.**

#### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. The Duck and the Duchess are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it occurs in the Devonshire House in the nighttime. As the ends of the occasion, the Duck asks for more information about the dress in addition to the direct evaluative positive adjective. The Act sequence here is that the Duck employs direct evaluative terms to compliment Georgiana's appearance in the first part of his utterance and uses an indirect compliment toward her ability and performance. The keys are verbally and nonverbally presented. The Duck expresses his direct and indirect complimenting verbally and nonverbally. Verbally, he uses direct verbal positive expressions to compliment Georgiana and nonverbally, and he stares at Georgian using a calm respected tone. Both the Duck and the Duchess follow the general norms declaring total respect to each other.

#### **2- A Pragmatic Analysis**

##### **A- Illocutionary Act**

Both a direct and indirect expressive speech act of complimenting is presented. In the first part of his utterance, the Duck expresses the direct strategy of complimenting using direct positive evaluative adjectives to express his approval attitude towards Georgiana's appearance. The conventional adjective like (*Beautiful*) states that the Duck compliments Georgiana's appearance directly and explicitly. In the second part, the Duck indirectly compliments Georgiana's ability by adopting (*Explanation*) strategy when asking for more information about the dress.

### **B- Perlocutionary Act**

Georgiana expresses her acceptance to the Duck's complimenting verbally and nonverbally. With proud facial expressions, Georgiana uses the (*Appreciation Token*) strategy to respond to the Duck's complimenting by using a speech act of thanking.

### **Extract 6**

**GEORGIANA**

I always felt you would do well, Mr. Grey.

**GREY**

Thank you.

### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Georgiana and Grey are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it occurs in the nighttime in the Drury Lane Theatre. As the ends of the occasion, Georgiana indirectly compliments Grey's ability referring to his bright future. The Act sequence here is that Georgiana uses terms that Grey understands them as complimenting so that he responds with a speech act of thanking. The keys are that Georgiana uses stares

of complimenting toward Grey's ability. Both Georgiana and Grey follow the general norms presenting complete respect to each other.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Georgiana employs an indirect expressive speech act of complimenting toward Grey's ability. To express her approval, Georgiana uses the (*Assumption*) strategy to offer her assumption regarding Grey's bright future outcome based on his capabilities.

### **B- Perlocutionary Act**

Grey expresses his acceptance of Georgiana's complimenting. Using complete respect towards Georgian's approval. Grey uses the (*Appreciation Token*) strategy to respond Georgiana's complimenting by using a speech act of thanking.

## **Extract 7**

### **DUKE**

**I am not particularly adept at expressing myself when it comes to matters of a more personal nature, but I shall endeavor to try.** Well I do not wish for you to undergo any further suffering. Indeed, I would like our life to return to a calm normality.

### **GEORGIANA**

**Thank you William.**

## **1- A Sociolinguistic Analysis**

The conversation above is picked out from The Duchess Movie. Georgiana and The Duck are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it happens in

Devonshire House in the evening. As the ends of the occasion, the Duck indirectly aims to compare the way of self-expressing intending Georgiana's ability to do so in a kind way. The act sequence here is that the Duck uses terms attempting to compliment Georgiana's ability to express herself kindly so that Georgiana responds with a speech act of thanking to state that she understands the message of complimenting. The keys are that the Duck expresses his compliment by using stares of pride towards Georgiana's ability. Both Georgiana and the Duck follow the general norms offering total respect to each other.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

The Duck prefers to use an indirect expressive speech act of complimenting. He employs the (*Contrast*) strategy to express his complimenting act stating that Georgiana has the ability to express herself in a very kind way. The Duck seems to compare his self-expressing ability with Georgiana's.

### **A- Perlocutionary Act**

Georgiana expresses her acceptance of the Duck's complimenting. Using total respect towards the Duck's approval, Georgiana employs the (*Appreciation Token*) strategy to respond to his complimenting act by paying a speech act of thanking. By doing so, Georgiana asserts that the Duck aims to compliment her ability.

## **Extract 8**

### **LADY SPENCER**

I had hoped not to part with you until 18 at the soonest, but **with such a fine match it would be selfish of me not to let you go.**

GEORGIANA

**He loves me?**

### **1- A Sociolinguistic Analysis**

The conversation above is extracted from The Duchess Movie. The participants of the selected extract are Georgiana and Lady Spenser. Concerning the setting and scene of the extract above, it occurs in Althorp House in the daytime, when Lady Spenser happily and proudly tells Georgiana about The Duck's decision to marry Georgian. The act sequence is that Georgiana's mother compliments Georgiana indirectly by assuring her past efforts. Lady Spenser optimistically tells Georgiana to be the Duchess of Devonshire soon. Considering The ends of the extract above, Georgina's mother indirectly compliments Georgian's personality to be selected as a Duchess of Devonshire. About the keys used in the current dialogue, Georgiana expresses her response verbally and nonverbally. Verbally, she employs the question as request the sincerity of the compliment. Nonverbally, she uses surprisingly facial expressions of happiness. Accordingly, it is the norm of the selected extract. Lady Spenser follows the suitable norms expressing the whole respect and pride toward Georgiana's personality.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Lady Spenser applies an indirect strategy of the speech act of complimenting. Lady Spenser gives a complementary evaluation to assure Georgiana's past efforts she spent to build her great personality. Thus, the (*Evaluation*) strategy is employed in the extract above.

#### **B- Perlocutionary Act**

Georgiana satisfyingly and astonishingly responds to her mother's complimenting act by employing the (*Question*) strategy. Georgiana questions the sincerity of her mother complimenting by stating her reaction verbally and nonverbally.

### **Extract 9**

#### **GEORGIANA**

**I hope you haven't lost your sense of humour since entering politics.**

#### **GREY**

**Not that I am aware.**

### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Georgiana and Grey are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it occurs in the nighttime in the Drury Lane Theatre. As the ends of the occasion, Georgiana lightheartedly compliments Grey's personality. The Act sequence here is that Georgiana uses terms to express her positive intention towards Grey's personality. The keys are that Georgiana uses staves of complimenting to state her positive meaning towards Grey's personality. Both Georgiana and Grey follow the general norms of positive friendship relation.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Georgiana expresses her complimenting act by adopting an indirect speech act of complimenting. In a jokey way, Georgiana uses the (*Joke*) strategy to state her positive intention towards grey's personality that includes the sense of humour.

## **B- Perlocutionary Act**

Grey uses one of the complimenting responses strategies that can be used ironically to respond to the speaker's speech act of complimenting. He prefers the (*Praise Upgrade*) strategy to answer Georgiana's complimenting to show his acceptance and assert that compliment force is sufficient.

### **Extract 10**

**SHERIDAN**

Pardon us. I do not mean to be rude, **but I have an entire cast dying to meet the Duchess.** I shall return her in a moment, promise.

**GEORGIANA proudly smiles.**

### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Sheridan, Georgiana and Bess are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it occurs in the nighttime in the Drury Lane Theatre. As the ends of the occasion, Sheridan lightheartedly compliments Georgiana's personality. The Act sequence here is that Sheridan uses terms to express his total positive intention towards Georgiana's personality. The keys are that Sheridan cheerfully expresses his positive intention using explicit facial expressions of pride towards Georgiana's personality. Georgiana understands the speech act of complimenting and accepts it using a nonverbal reaction using a proud smile. Both Georgiana and Sheridan follow the general norms of a positive friendship relation presenting total respect to each other.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Using an indirect strategy of complimenting, Sheridan expresses his expressive act by adopting the (*Joke*) strategy to state his positive intention towards Georgiana's lovely personality. Sheridan uses the exaggerating expression (*an entire cast dying to meet the Duchess*) to state the people's respect and love towards Georgiana's personality positively in a jokey way.

### **B- Perlocutionary Act**

A nonverbal acceptance is presented when Georgiana proudly smiles, adopting the (*Appreciation Token*) strategy. To show a nonverbal gesture like smiling, the complimentee declares that the speech act of complimenting is totally accepted and decoded.

### **Extract 11**

**Via**

Well I think it's great, Mom.

**Via's Mum**

Maybe. Thank you.

### **1- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Via and her mother are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it occurs in the kitchen in the daytime. As the ends of the occasion, Via directly compliments her mum's ability in cooking. Here, the Act sequence is that Via employs terms to express her total direct approval towards her mum's ability. The keys are that Via satisfyingly expresses her positive approval using clear facial expressions of convention towards her mum's ability in cooking. Via's mother accepts the speech act of complimenting using a speech act of thanking. Both Via and mum

follow the general norms of a harmonious family relation through presenting total respect to each other.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

A direct expressive speech act of complimenting is assigned. Via directly and explicitly compliments her mother's ability in cooking. To use a declarative sentence including words like (**great**) which carries a positive value, means that Via directly expresses her approval to compliment her mum's ability.

### **B- Perlocutionary Act**

Via's mother, in her turn, accepts Via's act of complimenting by adopting the (*Appreciation Token*) strategy. The speech act of thanking is used to represent the conventional response to the act of complimenting in general.

## **Extract 12**

**Via**

Miranda! Wow. Look at you. How did you do your hair?

**Merinda**

Do you like it?

## **1- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Via and her friend "Merinda" are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it occurs in the college in the morning. The end of the extracted scene is that Via, in addition to her direct compliment towards Merinda's appearance, requests Merinda's to train her to do hair in such a style. The Act sequence here is that Via employs direct terms to express her total direct approval towards Merinda's appearance, then

indirectly requests the way of doing Merinda's style. The keys are that Via astonishingly expresses her positive approval using the paralinguistic expression (wow) to assert her compliment towards Merinda's appearance. Via's mother accepts the speech act of complimenting by questioning the sincerity of the compliment. Both Via and Merida follow the general norms presenting a harmonious friendship relation towards each other.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

An indirect strategy of complimenting is applied in addition to the direct positive adjectives. Via uses the (*Request*) strategy to employ her act of complimenting toward Merinda's appearance. This type of strategy is applied to ask the addressee for his/her opinion, advice or experience, or even to request to teach or train the speaker some skills. Thus, Via uses the mentioned strategy to request Merinda to teach her how to do such a hairstyle.

### **B- Perlocutionary Act**

Presenting her full of pride facial expression, Merida pleasantly replies Via's complimenting act by employing the (*Question*) strategy. Merida questions the sincerity and appropriateness of her friend's complimenting act.

### **Extract 13**

**The photographer**

Hey, hey. What's your name?

**Auggi**

Auggie. **Nice boots.**

**The photographer**

Great. **Thanks.**

## **1- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Auggie and a photographer are the participants of the selected conversation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's school when he stands with his class to take the photo of the year in the morning. The end of the extracted scene is that Auggie directly compliments the photographer's possession. Here, the Act sequence is that Auggie employs direct terms to express his direct approval towards the photographer's possession. The keys are that Auggie uses a special facial gesture raising his eyebrow with a big smile to assert his direct compliment towards the photographer's possession. The photographer totally accepts Auggie's complimenting, applying a speech act of thanking. Both Auggie and the photographer present the general norms presenting total respect to each other.

## **3- A Pragmatic Analysis**

### **A- Illocutionary Act**

A direct expressive speech act of complimenting is applied. Auggie directly and explicitly compliments the photographer's possession. Uttering a declarative sentence including words like (**nice**) which conveys a positive value, asserts that Auggie directly presents his total approval to the photographer's possession.

### **B- Perlocutionary Act**

In his turn, the photographer accepts Auggie's act of complimenting by adopting the (*Appreciation Token*) strategy. The speech act of thanking is usually used to represent the conventional response to the act of complimenting in general.

## **Extract 14**

## **Via's grandmother**

You are everywhere. And you are my favourite Via.

## **Via**

You're my favorite, too, Grams.

### **1- A Sociolinguistic Analysis**

The conversation above is taken from Wonder Movie. Via and her grandmother are the participants of the selected extract. Concerning the setting and scene of the selected dialogue, it occurs next to the beach in the evening. The end of the extracted scene is that Via's grandmother presents her complimenting act to assert Via's kind personality. Via's grandmother shows her interest in Via's personality. The Act sequence here is that Via's mother employs terms to express her interest in Via's personality. The keys are that Via's grandmother uses a sympathetic facial gesture wishing that Via has an answer. Thus, Via returns her complimentary force to her grandmother. Both Via's grandmother and Via present the general norms presenting a sympathetic reaction towards each other.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Via's grandmother employs an indirect strategy to show her expressive act of complimenting. She uses the (*Want Statement*) strategy to express her total interest in Via's personality. Via's grandmother kindheartedly regards Via as the favorite person for her.

#### **B- Perlocutionary Act**

Exchanging her grandmother the same feeling, Via respectfully adopts the (*Return*) strategy to respond to her grandmother's act of complimenting. The

selected strategy is usually used to state that the complimentary force is returned to the complimenter.

### **Extract 15**

#### **Jack's mother**

You're a good egg. And I'm actually really proud they thought of you for this.

#### **Jack**

Mom, enough with the guilt.

### **1- A Sociolinguistic Analysis**

The conversation above is taken from Wonder Movie. Jack and his mother are the participants of the selected extract. Concerning the setting and scene of the selected dialogue, it occurs in Jack's house in the morning when his teachers elect him as a school representative of the next trip. The end of the extracted scene is that Jack's mother compliments Jack's suitable personality to be chosen as the school representative of the next trip. The Act sequence here is that Jack's mum employs terms like a good egg (a likeable person) to express her assumption regarding Jack's past efforts and the future good outcome. The keys are that Jack's mother uses a proud facial towards her son, but Jack, unfortunately, seems to minimize the force of his mum complimenting. Jack neglects the general norms of appreciating his

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Jack's mother prefers the (*Assumption*) as an indirect strategy of the speech act of complimenting. She presents her assumption regarding Jack's past efforts to be selected as a representative of his school and the future good outcome based on his personality.

## **B- Perlocutionary Act**

Using unfortunate strategy to respond to his mum's act of complimenting, Jack employs the (*Disagreement*) as a strategy to minimize the force of his mum's complimenting act. The applied strategy is usually used to show that the complimentee asserts that the object complimented is not worthy to be high praised, and the complimenter's assertion is in error.

### **Extract 16**

#### **Via's Dad**

Oh, my God! **That was incredible!**

#### **Via**

**It was just a play.**

### **1- A Sociolinguistic Analysis**

The conversation above is taken from Wonder Movie. Via and her father are the participants of the selected extract. Concerning the setting and scene of the selected dialogue, it happens at the theatre gate in the evening when Via's family is waiting for Via to get out. The end of the extracted scene is that Via's dad compliments Via's great performance in the play regarding her past efforts to present a complicated role that she played. The Act sequence here is that Via's father employs terms like "*Oh, my God!.....incredible!*" to express his pride, surprise and compliment towards Via's performance. The keys are that Via's dad uses strong sympathetic gesture like crying tears of joy, showing his big pride and complimenting force towards Via's performance. Both Via's father and Via present the general norms presenting a sympathetic harmony and towards each other.

### **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Crying his tears of Joy, Via's dad chooses the (*Evaluation*) as an indirect strategy of the speech act of complimenting. He pays his complimentary evaluation by assuring Via's past efforts to present such a great performance despite the complexity of the role she played.

### **B- Perlocutionary Act**

Via, in her turn, shows her humble reaction by using the statement "*it was just a play*", claiming that the object complimented is not worthy to be high praised. Thus, Via applies the (*Praise Downgrade*) strategy to respond to her father's act of complimenting.

### **Extract 17**

**Amos**

You know, **it was cool how you stood your ground, little dude.**

**Auggie nonverbally smiles, appreciating the message.**

### **1- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Amos and Auggie are the participants of the selected extract. Concerning the setting and scene of the extracted dialogue, it happens in the woods when Auggie participates in protecting his friends against the gang. The end of the extracted scene is that Amos compliments Auggie's incredible performance in defending his friends against the gang. The Act sequence here is that Amos employs terms like "*it was cool how you stood your ground, little dude*" to admire Auggie's performance regarding Auggie as a loyal friend to learn from him. The keys are that Amos uses a gesture of gratification to express his complimenting force towards Auggie's performance. Auggie accepts Amos's compliment with a

smile of appreciation to show his understanding of the complimenting force. Both Amos and Auggie present the general norms of friendship loyalty.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Expressing his gratitude towards Auggie's performance, Amos uses an indirect speech act of complimenting. He considers Auggie a model of friendship loyalty by employing the (*Admiration*) strategy to compliment Auggie's performance. Amos aims to show his admiration by setting his friend Auggie as a loyal friend to learn from.

### **B- Perlocutionary Act**

Showing the smile of appreciating, Auggie nonverbally adopts the (*Appreciation Token*) strategy to respond to Amos's act of complimenting. To respond by using the mentioned strategy, the addressee can nonverbally accept the complimenting act by showing gesture such as smiling.

## **Extract 18**

**Auggie's dad**

Looking sharp.

**Auggie**

**Thanks, Dad.**

## **2- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Auggie and his dad are the participants of the selected conversation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's house when he and his

father are preparing in the morning to go to Auggie's graduation party. The end of the extracted scene is that Auggie's father directly compliments his son's appearance. The Act sequence here is that the father employs the direct term (*sharp*) to express his direct approval toward Auggie's appearance. The keys are that Auggie's dad uses a gesture of smiling to assert his direct compliment towards Auggie's appearance. Auggie totally accepts dad's complimenting, applying a speech act of thanking. Both Auggie and his father apply the general norms presenting total respect to each other.

### **3- A Pragmatic Analysis**

#### **A- Illocutionary Act**

A direct expressive speech act of complimenting is applied. Auggie's father directly and explicitly compliments Auggie's appearance. Expressing a declarative sentence including words like (**sharp**) which conveys a positive value, emphasizes that Auggie's dad directly presents his total approval to Auggie's appearance.

#### **B- Perlocutionary Act**

In his turn, Auggie accepts his dad's act of complimenting by adopting the (*Appreciation Token*) strategy. The speech act of thanking is usually used to represent the conventional response to the act of complimenting in general.

#### **Extract 19**

Hey! Ah, you look good, too. **I think it's safe to say the Pullman men are crushing it today.**

Auggie: **Yeah.**

#### **1- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Auggie and his dad are the participants of the selected conversation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's house when he and his father are preparing in the morning to go to Auggie's graduation party. The end of the extracted scene is that Auggie's father compliments his son's appearance in a jokey way. The Act sequence here is that the father employs an indirect statement (*I think it's safe to say the Pullman men are crushing it today*) to express his approval towards Auggie's appearance. The keys are that Auggie's dad uses a gesture of smiling and pride to assert his act of compliment towards Auggie's appearance. Auggie lightheartedly accepts dad's complimenting. Both Auggie and his father follow the general norms presenting total respect to each other.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Auggie's dad expresses his complimenting act by adopting an indirect expressive speech act of complimenting. In a jokey way, the father employs the (*Joke*) as an indirect strategy to state his positive intention towards Auggie's appearance. He states that Auggie could represent the appearance of the Pullman family in general.

### **B- Perlocutionary Act**

Auggie uses one of the complimenting responses strategies that can be used lightheartedly to respond to the speaker's speech act of complimenting. He prefers the (*Praise Upgrade*) strategy to answer his dad's complimenting act. Auggie prefers the selected strategy to show his acceptance and assert that compliment force is sufficient.

### **Extract 20**

**Dad**

Auggie, I am proud of you for sticking it out.

**Auggie**

You didn't think I would, did you?

### **1- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Auggie and his dad are the participants of the current conversation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's house when he and his father are preparing in the morning to go to Auggie's graduation party. The end of the extracted scene is that Auggie's father compliments his son's ability to overcome the difficulties. The Act sequence here is that the father uses the statement (I am proud of you *for sticking it out*) to evaluate Auggie's ability to overcome his difficult times. The keys are that Auggie's dad uses a gesture of pride to assert his act of complimenting Auggie's ability. Auggie offers a comment on the topic complimented to answer his dad's compliment. Both Auggie and his father follow the general norms presenting a total respect to each other.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Auggie's father applies an indirect strategy of the speech act of complimenting. She gives a complementary evaluation to assure Auggie's past efforts to build his confident personality, which enables him to overcome the difficulties. Thus, the (*Evaluation*) strategy is employed in the extracted speech act of complimenting above.

#### **3- Perlocutionary Act**

Confidently, Auggie responds to his dad's complimenting act using the (*Comment History*) strategy by presenting a comment on the efforts that he spent to be able to overcome all the difficult times he has encountered. The addressee usually applies the mentioned strategy to reconsider all his past struggles that could be taken as lessons to overcome the future ones.

### **4.1.3 Analysis of Complex Complimenting-Criticizing Speech Acts**

#### **Extract 1**

**FOX**

**In which particular section of the speech did the message elude your Grace?**

**GEORGIANA**

**Well, I have great sympathy with your sentiments in general, but fail fully to comprehend how far we - the Whig party, that is – are fully committed to the concept of freedom.**

**FOX**

We would like to see the vote extended.

#### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Fox (one of the biggest men of the Whig) and Georgiana are the participants of the extracted conversation. Specifying the setting and scene of the selected dialogue occurs in the meeting hall of Devonshire House in the nighttime. As the ends of the occasion, the Whigs make a dinner party in Georgian's honour. The Act sequence here is that Georgian uses a complimenting act following directly by an act of criticizing in order to soften the attacking act against Fox's

face. The keys are verbally and nonverbally presented. Georgiana expresses clearly her complimenting act verbally, but she nonverbally presents an act of criticizing. On the other hand, Fox totally resists Georgiana's criticizing, justifying that he aims to see the vote extended. Georgiana follows the social norms of the palace to show respect to Fox's face.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Complex complimenting- criticizing strategy is allotted. Georgiana uses a speech act of complimenting followed by a speech act of criticizing in order to soften the attacking act and present respect to Fox's face. Thus, Georgiana delivers her complimenting act following by a criticizing act, by applying the (*Sweeteners Compliment*) strategy to reduce the degree of severity of criticizing act.

### **B- Perlocutionary Act**

Understanding the message as a criticizing act towards him, Fox responds by using the (*Justification*) strategy with a total resistance tone. Fox justifies his attitude claiming that his primary purpose is to see the vote extended.

## **Extract 2**

**SHERIDAN**

**An inch more, and I do believe your Grace will explode.**

**Georgiana smiles, comprehending the message.**

## **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Sheridan and Georgiana are the participants of the extracted situation. Regarding the setting and scene of the selected dialogue, it takes place in the festivals hall of

Devonshire House in the nighttime. As the ends of the occasion, the Duck makes a party preparing to receive his first heir. Here, the act sequence is that Sheridan verbally uses a negative evaluation of positive circumstances to pay his complimenting act. The keys are verbally and nonverbally presented. Sheridan expresses his complimenting act verbally with a fake criticizing . Georgiana nonverbally presents her acceptance of complimenting by smiling. Georgiana and Sheridan follow the general norms of the positive harmony of their friendship.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Sheridan employs a complex complimenting- criticizing strategy. He uses verbal irony entails a negative evaluation of a positive circumstance applying the (*Ironic Compliment via a Mock Criticizing*) strategy. Thus, Sheridan pays his speech act of complimenting by using a fake act of criticizing to describe Georgiana's appearance. As such a strategy to be used, the speaker aims to show a consistent positive relationship with the addressee.

### **B- Perlocutionary Act**

Assuring that a message is a complimenting act towards her, Georgiana nonverbally shows her acceptance of complimenting act by using a smile as a gesture to respond to Sheridan's complimenting act. Accordingly, Georgiana prefers the (*Appreciation Token*) as a complimenting response strategy.

### **Extract 3**

**FOX (*jealously*)**

**Sheridan certainly knows how to pay a compliment.**

**SHERIDAN stares at Fox angrily.**

## **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Fox and Sheridan are the participants of the extracted situation. About the setting and scene of the selected dialogue, it happens in the festivals hall of Devonshire House in the nighttime. As the ends of the occasion, the Duck makes a party preparing to receive his first heir. The Act sequence here is that Fox jealously uses terms that appear as a compliment, but they convey the meaning of criticizing in disguise. The keys are verbally and nonverbally presented. Talking with a murmuring tone, Fox expresses his complimenting act verbally, but he paralinguistically shows the opposite. Sheridan nonverbally presents his total resistance by staring angrily at Fox. Fox breaks the general norms as he hides the sincerity of what he intends.

## **3- A Pragmatic Analysis**

### **A- Illocutionary Act**

Fox uses a complex complimenting- criticizing strategy. He employs a criticizing act masquerading as a complimenting act. In other words, Fox verbally specifies expressions that seem like a compliment, but they are actually a criticizing in disguise based on the murmuring tone he uses to pay his speech act. Consequently, Fox adopts the (*Backhanded Compliment*) strategy to criticize Sheridan.

### **B- Perlocutionary Act**

Sheridan nonverbally shows that the disguised criticizing act is totally delivered by staring angrily at Fox. Sheridan applies the (*Return of Criticizing*) strategy with a total resistant tone by adopting the most indirect strategy of criticizing (*Say Nothing*) to be a suitable response toward Fox's criticizing act.

#### **Extract 4**

**BESS**

Yes, G speaks of you all the time.

**LADY SPENCER**

**Well that is nice to hear. My daughter's letters have become so short of late that finally they do not exist at all.**

**GEORGIANA**

**I do apologize Mama.**

#### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Bess (Georgiana's friend) Georgiana and her mother are the participants of the extracted conversation. Specifying the setting and scene of the selected dialogue occurs in Lady Spenser's house in the daytime. As the ends of the occasion, Georgiana visits her mother to her about her pregnancy. The Act sequence here is that Georgian's mum uses a complimenting act following directly by an act of criticizing in order to reduce the degree of disapproval. The keys are verbally and nonverbally presented. Lady Spenser expresses clearly her complimenting act verbally, but she nonverbally presents an act of criticizing by turning her face away from Georgiana's. On the other hand, Georgian totally accepts her mum's criticizing by presenting a speech act of apologizing. Georgiana's mother follows the social norms by reducing the degree of disapproval towards Georgiana's attitude.

#### **2- A Pragmatic Analysis**

##### **A- Illocutionary Act**

Complex complimenting- criticizing strategy is presented. Georgiana's mother uses a speech act of complimenting followed by a speech act of criticizing in order to minimize the degree of disapproval toward Georgiana's attitude. Thus, Georgiana's mother delivers her complimenting act following by a criticizing act by applying the (*Sweeteners Compliment*) strategy to reduce the degree of severity of criticizing act.

### **B- Perlocutionary Act**

Understanding the message as a criticizing act towards her, Georgiana responds by using the (*Offer of Repair*) strategy with a total acceptance tone. She prefers the act of apologizing as a response toward her mother's criticizing act. As a result, the addressee could use a direct speech act of apologizing to confess his unsuitable attitude and ask the speaker's remission as well.

### **Extract 5**

#### **GREY**

Well, in this one you are proud and strong, which is very good.... In this one you are fair and gentle... **and in this one you seem to have only one**

**eyebrow!**

**GEORGIANA** (*laughs, trying to snatch the image out of his hands*)

**Oh, you politicians know nothing of fashion.**

### **1- A Sociolinguistic Analysis**

The conversation above is taken out from The Duchess Movie. Grey and Georgiana are the participants of the selected situation. Concerning the setting and scene of the selected dialogue, it occurs in Devonshire House in the daytime. As the ends of the current occasion, Grey attempts to declare his admiration toward Georgiana's appearance throughout surfing her photos. The

Act sequence here is that Grey verbally uses a negative evaluation of positive circumstances to pay his complimenting act. The keys are verbally and nonverbally presented. With chuckling, Grey expresses his ironic complimenting act by paying a fake criticizing. Georgiana verbally returns the complimentary force to Grey by adopting the same strategy he employs. Georgiana and Grey follow the general norms of the positive harmony of their friendship.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

The underlined statement above refers that Grey uses the complex complimenting- criticizing strategy. Stoking a laugh in his throat, Grey employs a verbal irony entails a negative evaluation of a positive circumstance applying the (***Ironic Compliment via a Mock Criticizing***) strategy. Thus, Grey pays his speech act of complimenting by using a fake act of criticizing to describe Georgiana's appearance. As such a strategy to be used, the speaker aims to show a consistent positive relationship with the addressees.

### **B- Perlocutionary Act**

Adopting the same strategy of complimenting, Georgiana verbally shows her acceptance of complimenting act by using the (***Return***) strategy to respond Grey's compliment. She returns the complimentary force towards Grey's act of complimenting.

## **Extract 6**

### **DUKE**

You must know that **I am greatly pleased that we have come to an arrangement. It's not good for little ones to be without their mother for too long.**

## GEORGIANA

### My life for theirs.

#### 1- A Sociolinguistic Analysis

The conversation above is taken out from The Duchess Movie. The Duck and Georgiana are the participants of the extracted dialogue. Specifying the setting and scene of the selected dialogue, it occurs in Devonshire House in the daytime. As the ends of the occasion, Georgiana changes her mind and returns home. The Act sequence here is that the Duck uses complimenting expressions following directly by an act of criticizing in order to reduce the attacking degree of disapproval. The keys are verbally and nonverbally presented. The Duck expresses clearly his complimenting act verbally, but he nonverbally presents an act of criticizing by murmuring and shaking his head unpleasantly. On the other hand, Georgian totally accepts her husband's criticizing by offering to fix her attitude. The Duck follows the social norms by reducing the degree of disapproval towards Georgiana's attitude.

#### 2- A Pragmatic Analysis

##### A- Illocutionary Act

Complex complimenting- criticizing strategy is allotted. The Duck uses a speech act of complimenting followed by a speech act of criticizing in order to decrease the degree of disapproval toward Georgiana's attitude. By doing so, Georgiana's husband pays his complimenting act followed by a criticizing act by applying the (*Sweeteners Compliment*) strategy to reduce the degree of severity of criticizing act.

##### B- Perlocutionary Act

Accepting the message as a criticizing act toward her, Georgiana responds by employing the (*Offer of Repair*) strategy with a total acceptance tone. She

prefers to use the above-underlined expression to ask for forgiveness tone stating that she will present her life for their kids.

### **Extract 7**

**Mum pleasantly**

**You do?**

What changed your mind?

**Auggie (smiling and joking)**

**Well, they have a really good science elective. And I need a better science teacher.**

**Mum nods her head and smiles.**

#### **1- A Sociolinguistic Analysis**

The conversation above is selected from Wonder Movie. Auggie and his mum are the participants of the selected situation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's room in the daytime. As the ends of the occasion, Auggie attempts to declare his admiration towards his mother's ability in teaching him science. The Act sequence here is that Auggie verbally uses a negative evaluation of positive circumstances to pay his complimenting act in a jokey way. The keys are verbally and nonverbally presented. Trying to stock his smile in the throat, Auggie pays an ironic complimenting act by presenting a fake criticizing. Auggie's mother nonverbally accepts the complimentary force by showing a gesture of smiling. Auggie and his mum follow the general norms of the positive harmony of their family relationship.

#### **2- A Pragmatic Analysis**

##### **A- Illocutionary Act**

The underlined statement above refers that Auggie adopts a complex complimenting- criticizing strategy. Holding his smile, he employs a verbal irony that entails a negative evaluation of a positive circumstance applying the (***Ironic Compliment via a Mock Criticizing***) strategy. Thus, Auggie pays his speech act of complimenting by using a fake act of criticizing to describe his mum's ability. As such a strategy to be adopted, the speaker aims to show a consistent positive relationship with the addressee.

### **B- Perlocutionary Act**

Auggie's mother prefers to show her acceptance of the complimentary force by presenting her smile as a nonverbal gesture. Auggie's mum employs the (***Appreciation Token***) as a strategy to respond to Auggie's act of complimenting.

### **Extract 8**

**Via talking with self:**

**Mum is still great at drawing. I don't know if she even realizes that she makes Auggie the center of every universe she draws. Miranda used to joke that my house was like the Earth. It revolved around the son. Not the daughter. That doesn't change the fact that my mother has a great eye.**

### **1- A Sociolinguistic Analysis**

The conversation above is taken out from Wonder Movie. Via and her mother are the participants of the extracted conversation. Specifying the setting and scene of the selected dialogue, it occurs in Pullman's house (Via's family house) in the daytime. As the ends of the occasion, Via talks to herself, asking her mother's compassion and care towards her. The Act sequence here is that Via sandwiches her negative feedback between two pieces of unrelated positive feedbacks. Via compassionately looks at her mother's face for a long time. The

keys are nonverbally presented. Via silently expresses her criticizing act sandwiched between two complimenting acts. Her mum, on the other hand, looks understood the message using a gesture of smiling and a clear sympathetic motherhood stare at Via's face. Via, here, follows the general norms by keeping silent because she does not like to hurt her mum's feeling.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Complex complimenting- criticizing strategy is applied. Talking to herself, Via nonverbally sandwiches her negative feedback between two pieces of unrelated positive feedbacks to respect her mother's face, and she does not like to hurt her mother's feeling. Thus, Via delivers her criticizing act followed and preceded by a complimenting act applying the (*Sandwich Complimenting*) strategy to reduce the degree of severity of criticizing act.

### **B- Perlocutionary Act**

Understanding the message as a criticizing act towards her, Via's mother sympathetically prefers to apply the (*Complimenting*) strategy with a total acceptance tone. She prefers to show a gesture of smiling and a clear sympathetic motherhood stare at Via's face as an act of complimenting to respond to her daughter's criticizing act.

## **Extract 9**

### **MR. TUSHMAN writing to Jack**

One thing I've learned in 20 years in education is that there are two sides to every story. **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.

**Jack**

**I'm very sorry for punching Julian. It was wrong of me to do that. I know you may need to expel me, but I'd still rather not say why I did what I did.**

It might get Julian in trouble, too, and that's not fair.

Sincerely, Jack Will.

### **1- A Sociolinguistic Analysis**

The conversation above is taken out from Wonder Movie. Mr. Tushman and Jack are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it happens when Mr. Tushman sends a private letter to Jack in the daytime. The instrumentality is characterized by the use of a written channel when Mr. Tushman sends a letter in a formal language. As the ends of the occasion, Mr. Tushman applies the school's rules by suspending Jack's existence for two days despite the noble situation that Jack does. The act sequence here is that Mr. Tushman sandwiches his negative feedback between two pieces of positive feedbacks. Both Mr. Tushman and Jack follow the social norms presenting total respect to each other.

### **2- A Pragmatic Analysis**

#### **A- Illocutionary Act**

Complex complimenting- criticizing strategy is applied. Mr. Tushman sandwiches his negative feedback between two pieces of unrelated positive feedbacks in order to respect Jack's face, and he does not like to hurt Jack's feeling. Thus, Mr. Tushman delivers her criticizing act followed and preceded by two

complimenting acts applying the (*Sandwich Complimenting*) strategy to reduce the degree of severity of criticizing act.

### **B- Perlocutionary Act**

Two strategies of criticizing responses are adopted. First, Jack confesses his unsuitable action adopting the (*Offer of Repair*) strategy using the direct speech act of apologizing to show his total acceptance of the criticizing act. Second, he uses another strategy with a partial acceptance tone that is named (*Offer of alternatives to the critic's suggestion*) to state his bona fide that would make Mr. Tusman minimize or change his act of criticizing .

### **Extract 10**

#### **Via to her parents**

You know, **you've been really good at leaving me alone my whole life**. So why are you suddenly so interested, huh? Are you bored now that Auggie's in school? Your thesis not going well?

**Her parents looking at her sympathetically presenting clear facial gestures of apologizing.**

#### **1- A Sociolinguistic Analysis**

The conversation above is taken out from Wonder Movie. Via and her parents are the participants of the extracted situation. Regarding the setting and scene of the selected dialogue, it happens in Via's room in the morning. As the ends of the occasion, Via breaks her silences and criticizes her parents' carelessness towards her. The act sequence here is that Via verbally uses terms like (really good) which appear as a compliment, but they mean entirely the opposite based on the tone, stares and facial expressions of anger she presents. The keys are verbally and nonverbally presented. Via expresses her complimenting act verbally, but she actually means the opposite by staring

angrily and shouting at her parents. Nodding their heads down, Via's parents nonverbally present their total acceptance through looking at her sympathetically presenting clear facial gestures of apologizing. Via neglects the general norms as she angrily shouts and stares at her parents.

## **2- A Pragmatic Analysis**

### **A- Illocutionary Act**

Via uses a complex complimenting- criticizing strategy. She employs a criticizing act masquerading as a complimenting act. In other words, Via verbally specifies expressions that seem like a compliment, but they are actually a Criticizing in disguise based on the loud tone and angry stares she presents to pay her speech act. Consequently, Via adopts the (*Backhanded Compliment*) strategy to criticize her parents.

### **B- Perlocutionary Act**

Via's parents nonverbally show that the disguised criticizing act is totally delivered by staring sympathetically at Via. Using total acceptance gestures, Via's parents apply the (*Offer of Repair*) strategy by nodding their heads down to be exemplified the speech act of apologizing.

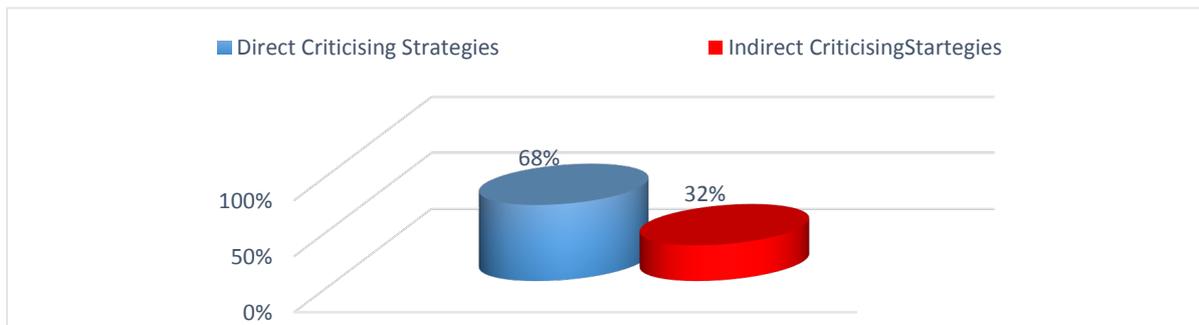
## 4.2 Results

### 4.2.1 Direct and Indirect Strategies of Speech Act of Criticizing

It is found that direct strategies of the speech act of criticizing are heavily adopted in the selected English movies. Table (1) and figure (2) present in detail the frequencies, percentages and the rates of direct and indirect strategies of the speech act of criticizing in the selected English movies.

**Table (1) Frequencies and the Percentages of Direct and Indirect Strategies of Speech Act of Criticizing in the Selected English Movies**

Speech Act of Criticizing Strategies	The Frequency	The Percentage%
<b>1. Direct Strategies</b>	27	68%
<b>2. Indirect Strategies</b>	13	32%
<b>Total</b>	40	100%



**Figure (2) Rates of the Frequencies of Direct and Indirect Strategies of Speech Act of Criticizing in the Selected English Movies**

Table (1) and figure (2) show that the direct and indirect strategies of the speech act of criticizing occur (40) times in the selected data. The direct strategies are found higher than the indirect ones occurring in (27) extracts, scoring 68% of the total rates of the direct and indirect strategies of the speech act of criticizing in selected English movies. The indirect strategies, on the other hand, come in

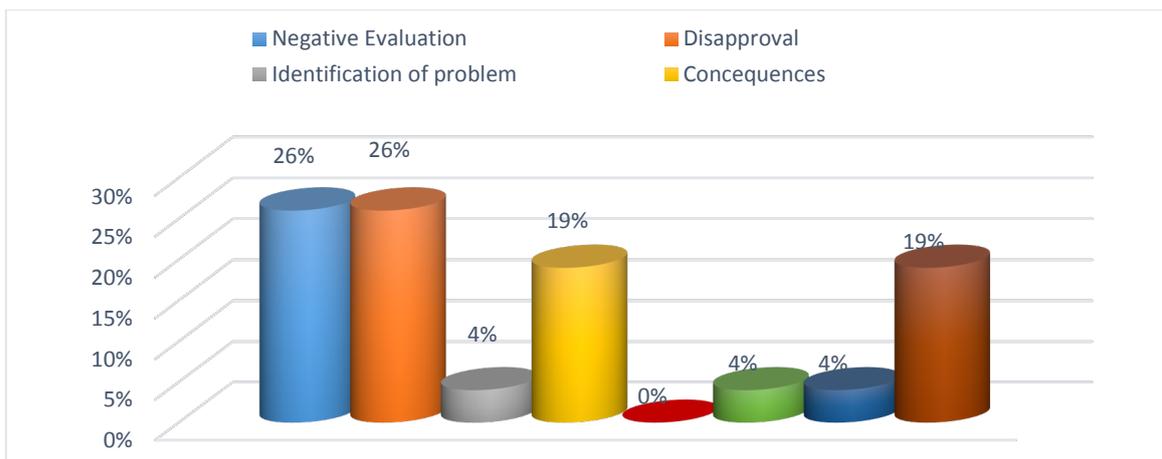
a smaller amount occurring in (13) extracts, recording only 32% of the total rates of the direct and indirect strategies of the speech act of criticizing in selected English movies.

#### 4.2.1.1 The Direct Strategies of Speech Act of Criticizing

It is found that the direct strategies of the speech act of criticizing are heavily used, especially the two strategies named *Negative Evaluation* and *Disapproval*. Table (2) and Figure (3) display the frequencies, percentages and the rates of using the direct strategies of the speech act of criticizing.

**Table (2) Frequencies and the Percentages of the Direct Strategies of Speech Act of Criticizing in the Selected English Movies**

Speech Act of Criticizing Strategies	The Frequency	The Percentage%
<b>1. Direct Criticizing Strategies</b>	27	100%
A. Negative Evaluation	7	26%
B. Disapproval	7	26%
C. Identification of Problem	1	4%
D. Consequences	5	19%
E. Expression of Disagreement	0	0%
F. Statement of Difficulty	1	4%
G. Threats	1	4%
H. Severe Criticizing	5	19%



**Figure (3) Rates of the Frequencies of the Direct Strategies of Speech Act of Criticizing in the Selected English Movies**

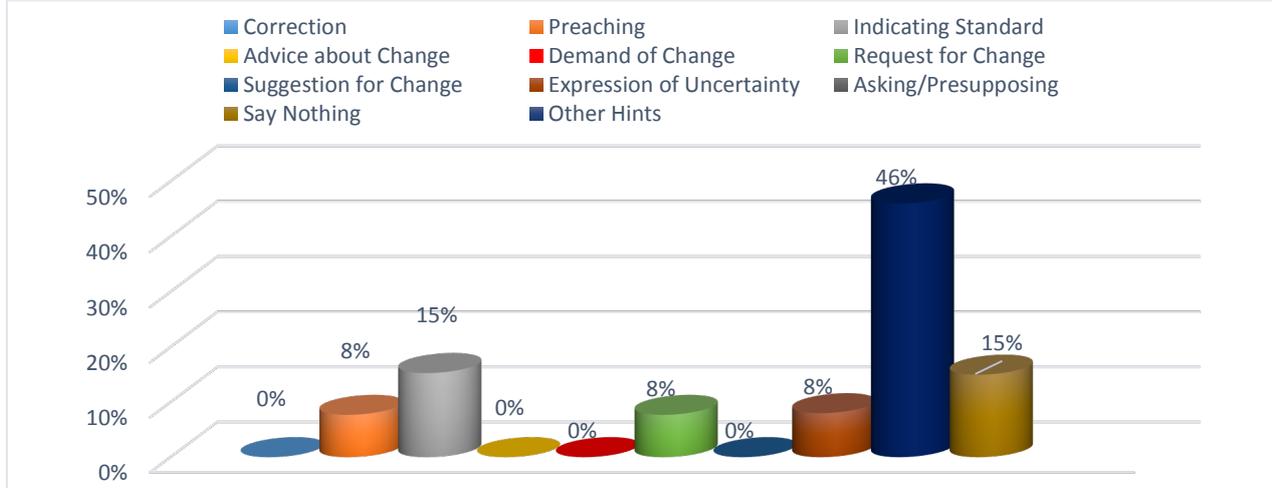
Table (2) and figure (3) show that the (Negative Evaluation) and (Disapproval) are the highest strategies; used (7) times, scoring 26% for each, with respect to other direct strategies used in the selected English movies. (Consequences) and (Severe Criticizing) come in the second place (5) times, scoring 19% for each. Concerning the other strategies like (Identification of Problem), (Statement of Difficulty) and (Threats) are rarely used (1), scoring only 4% for each. Finally, (Expression of Disagreement) is not employed at all in the selected data.

#### **4.2.1.2 Indirect Strategies of Speech Act of Criticizing**

It is revealed that the indirect strategies of the speech act of criticizing are relatively lesser used than the direct ones. Table (3) and Figure (4) display the frequencies, percentages and the rates of using the indirect strategies of the speech act of criticizing.

**Table (3) Frequencies and the Percentages of the Indirect Strategies of Speech Act of Criticizing in the Selected English Movies**

Speech Act of Criticizing Strategies	The Frequency	The Percentage%
<b>2. Indirect Criticizing Strategies</b>	13	100%
A. Correction	0	0%
B. Preaching	1	8%
C. Indicating Standard	2	15%
D. Advice about Change	0	0%
E. Demand of Change	0	0%
F. Request For Change	1	8%
G. Suggestion for Change	0	0%
H. Expression of Uncertainty	1	8%
I. Asking/Presupposing	6	46%
J. Say Nothing	2	15%
K. Other Hints	0	0%



#### **Figure (4) Rates of the Frequencies of the Indirect Strategies of Speech Act of Criticizing in the Selected English Movies**

Table (3) and figure (4) show that the (Asking/Presupposing) strategy is the highest strategy used (6) times, scoring 46% with respect to other indirect strategies used in selected English movies. (Indicating Standard) and (Say Nothing), on the other hand, record the second place (2) times, scoring 15% for each. About the other strategies like (Preaching), (Request for Change) and (Expression of Uncertainty) are infrequently used (1) time, scoring only 8% for each. Finally, (Correction), (Advice about Change), (Demand of Change), (Suggestion for Change) and (Other Hints) have no occurrence in the selected data.

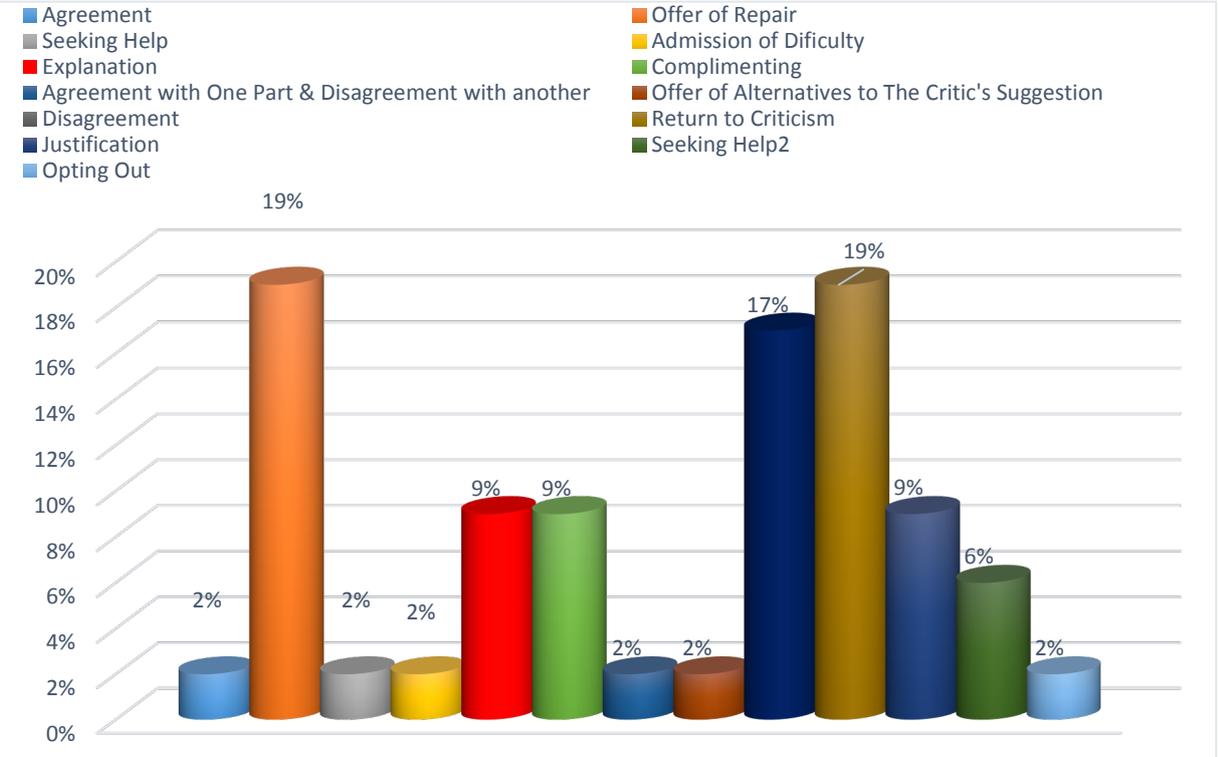
#### **4.2.1.3 Criticizing Responses**

It is highlighted that the criticizing responses strategies are all adopted but at different rates. Table (4) and Figure (5) present the frequencies, percentages and the rates of using the criticizing responses strategies in the selected data.

**Table (4) Frequencies and the Percentages of Criticizing Responses Strategies in the Selected English Movies**

<b>Criticizing Responses Strategies</b>	<b>The Frequency</b>	<b>The Percentage%</b>
A. Agreement	1	3%
B. Offer of Repair	9	19%
C. Seeking Help	1	2%
D. Admission of Difficulty	1	2%
E. Explanation	4	9%

F. Complimenting	4	9%
G. Agreement with One Part & Disagreement with Another	1	2%
H. Offer of Alternatives to The Critic's Suggestion	1	2%
I. Disagreement	8	17%
J. Return of Criticizing	9	19%
K. Justification	4	9%
L. Seeking Evidence	3	6%
M. Opting Out	1	2%
Total	47	100%



**Figure (5) Rates of the Frequencies of Criticizing Responses Strategies in the Selected English Movies**

Table (4) and figure (5) display that the (Offer of Repair) and (Return of Criticizing) are the highest strategies used to respond to criticizing, occurring (9) times, scoring 19% for each, with respect to other criticizing responses strategies found in selected English movies. In the second place, the (Disagreement) strategy occur (8) times, scoring 17%. About the third place of the strategies used, the (Explanation), (Complimenting) and (Justification) are found (4) times, scoring 9% for each. Concerning the (Seeking Evidence) strategy, it is comparatively lesser-used (3) times, scoring 6%. As a final place, (Agreement), (Seeking Help), (Admission of Difficulty), (Agreement with One Part & Disagreement with Another), (Offer of Alternatives to The Critic's Suggestion) and (Opting Out) have only (1) occurrence, scoring only 2% for each, among the total responses criticizing strategies used in the selected data.

#### **4.2.2 Speech Act of Complimenting**

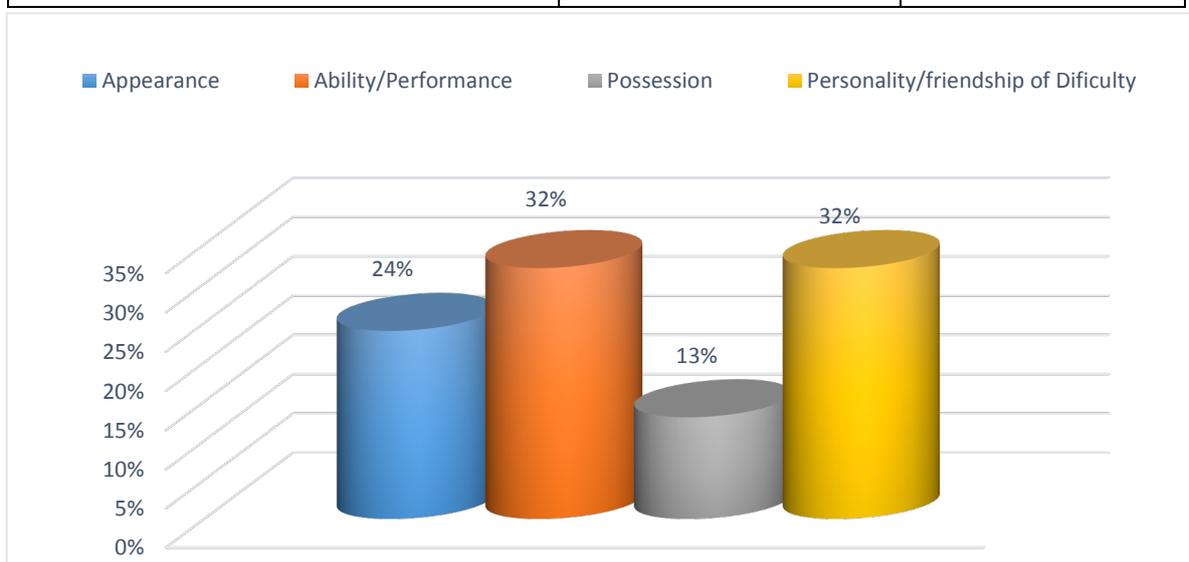
The following part will present in detail the topics, direct and indirect strategies, and the speech act's responses strategies of complimenting that are used in the selected English movies.

##### **4.2.2.1 Compliment Topics**

Concerning the compliment topics, it is identified that the two topics named (Ability/performance) and (Personality/Friendship) are heavily used in the selected data. Table (5) and Figure (6) demonstrate the frequencies, percentages and rates of using the compliment topics found in the selected English movies.

##### **Table (5) Frequencies and the Percentages of Compliment Topics in the Selected English Movies**

Compliment Topics	The Frequency	The Percentage%
A. Appearance	9	24%
B. Ability/ Performance	12	32%
C. Possession	5	13%
D. Personality/ Friendship	12	32%
Total	38	100%



**Figure (6) Rates of the Frequencies of Compliment Topics in the Selected English Movies**

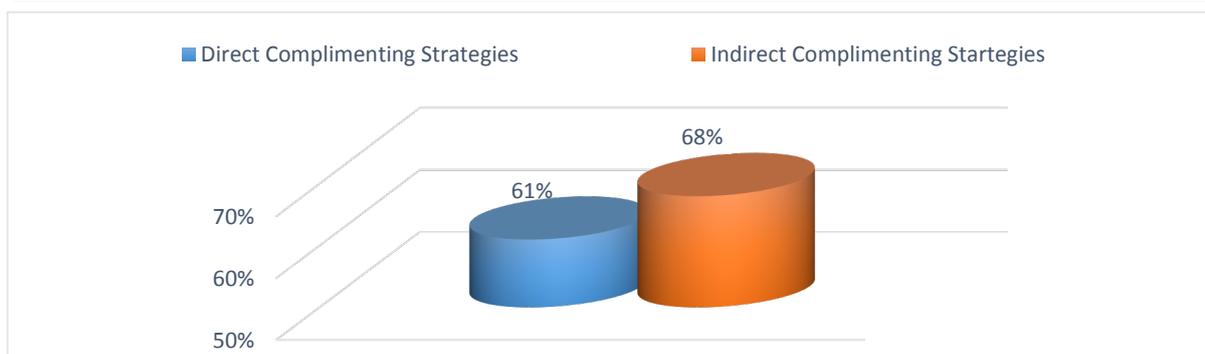
Table (5) and figure (6) clarify that the (Ability/ Performance) and (Personality/ Friendship) are the most frequent topics used in the selected data, occurring (12) times, scoring 32% for each. Concerning the (Appearance) compliment topic, it is comparatively lesser-used (9) times, scoring 24%. Finally, (Possession) is the least topic used only (5) times, scoring only 13% among the total compliment topics found in the total selected data.

#### 4.2.2.2 Direct and Indirect Strategies of Speech Act of Complimenting

Concerning the strategies of the speech act of complimenting, the direct strategies of complimenting are found comparatively higher than the indirect ones. Table (6) and figure (7) exhibit the frequencies, percentages and the rates of using the direct and indirect strategies of complimenting speech acts found in the selected English movies.

**Table (6) Frequencies and the Percentages of Direct and Indirect Strategies of Speech Act of Complimenting in the Selected English Movies**

Speech Act of Complimenting Strategies	The Frequency	The Percentage%
<b>3. Direct Strategies</b>	23	61%
<b>4. Indirect Strategies</b>	15	39%
<b>Total</b>	38	100%



**Figure (7) Rates of the Frequencies of Direct and Indirect Complimenting Strategies in the Selected English Movies**

Table (6) and figure (7) make clear that the (direct strategies of complimenting) has higher existence than the indirect ones, occurring (23) times, scoring 61%.

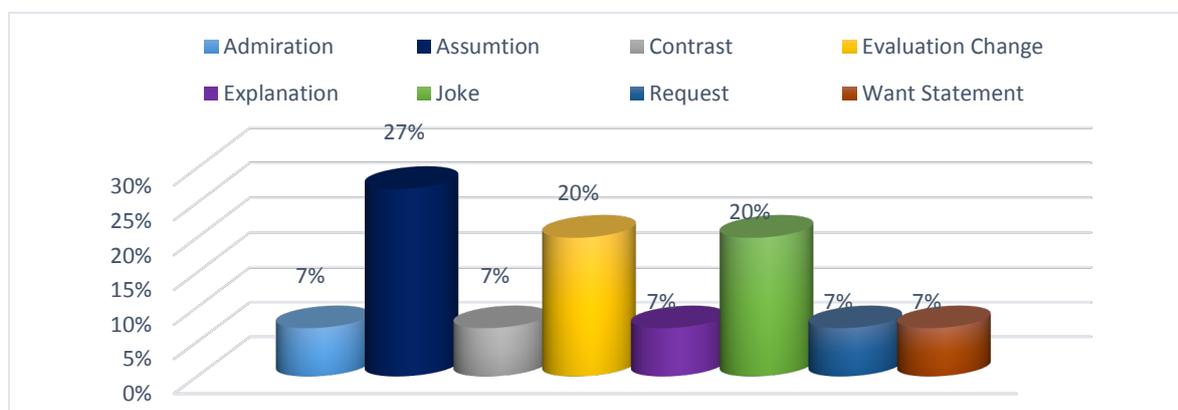
The direct strategies of the speech act of complimenting, on the other hand, take place (15) times, scoring 39% in the total selected data.

#### **4.2.2.3 Indirect Strategies of Speech Act of Complimenting**

It is shown that the indirect strategies of complimenting occur comparatively at different rates. Table (7) and figure (8) exhibit the frequencies, percentages and the rates of using the indirect strategies of complimenting speech act found in selected English movies.

**Table (7) Frequencies and the Percentages of Indirect Strategies of Speech Act of Complimenting in the Selected English Movies**

<b>Speech Act of Complimenting Strategies</b>	<b>The Frequency</b>	<b>The Percentage%</b>
<b>1. Indirect Strategies</b>	15	100%
A. Admiration	1	7%
B. Assumption	4	27%
C. Contrast	1	7%
D. Evaluation	3	20%
E. Explanation	1	7%
F. Joke	3	20%
G. Request	1	7%
H. Want Statement	1	7%



**Figure (8) Rates of the Frequencies of Indirect Complimenting Strategies in the Selected English Movies**

Table (7) and figure (8) display that the (Assumption) is the highest strategy of complimenting used, occurring (4) times, scoring 27%, with respect to other complimenting strategies found in the selected English movies. Concerning the (Evaluation) and (Joke) strategies, they are comparatively lesser-used (3) times, scoring 20% for each. As a final place, (Admiration), (Admiration), (Contrast), (Explanation), (Request) and (Want Statement) have only (1) occurrence, scoring only 7% for each, among the total indirect complimenting strategies used in the selected data.

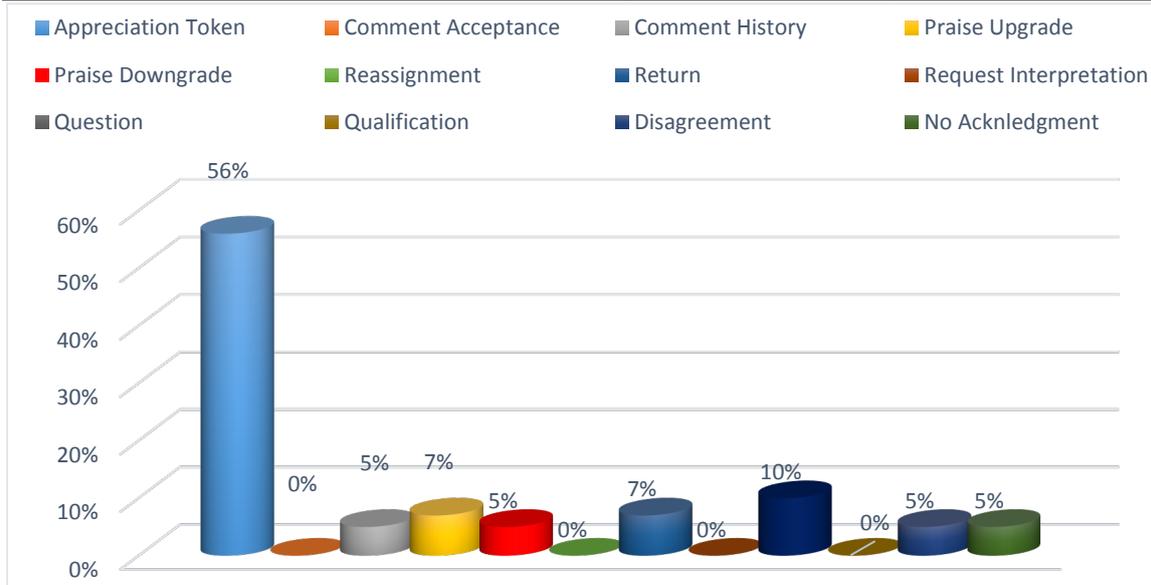
#### 4.2.2.4 Compliment Responses Strategies

It is found that the indirect strategies of complimenting occur relatively at different rates. Table (8) and Figure (9) exhibit the frequencies, percentages and the rates of using the responses strategies to complimenting speech acts found in selected English movies.

**Table (8) Frequencies and the Percentages of Compliment Responses Strategies in the Selected English Movies**

Compliment Responses Strategies	The Frequency	The Percentage%
A. Appreciation Token	23	56%
B. Comment Acceptance	0	0%

C. Comment History	2	5%
D. Praise Upgrade	3	7%
E. Praise Downgrade	2	5%
F. Reassignment	0	0%
G. Return	3	7%
H. Request Interpretation	0	0%
I. Question	4	10%
J. Qualification	0	0%
K. Disagreement	2	5%
L. No Acknowledgment	2	5%
Total	41	100%



**Figure (9) Rates of the Frequencies of Compliment Responses Strategies in the Selected English Movies**

Table (8) and figure (9) display that the (Appreciation Token) has greater than fifty per cent among the total compliment responses strategies found in the selected data, occurring (23) times, scoring 56%, with respect to other compliment responses strategies used in selected English movies. The (Question) strategy comes at the second place, occurs (4) times, scoring 10%. Third, the (Praise Upgrade) and (Return) occur (3) times, scoring 7% for each.

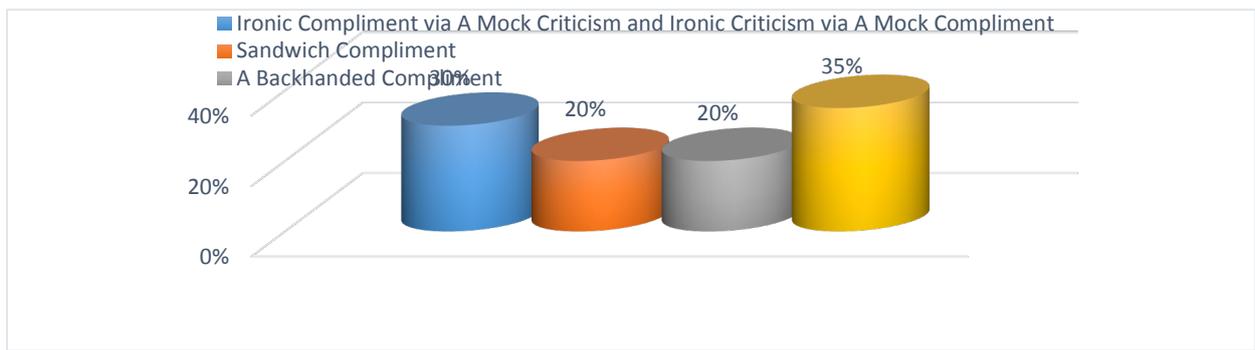
Other strategies like (Comment History), (Praise Downgrade), (Disagreement) and (No Acknowledgment) have only (2) occurrence, scoring only 5% for each. Finally, (Comment Acceptance), (Reassignment), (Request Interpretation) and (Qualification) are the strategies that have zero existence, among the total compliment responses strategies used in the total selected data.

#### 4.2.3 Strategies of Complex Complimenting-Criticizing

It is discovered that complimenting and criticizing can be used together to form one act which can be interpreted as an approval or disapproval attitude towards the addressed person. Table (9) and figure (10) show the frequencies, percentages and the rates of using the strategies of complex complimenting-criticizing acts found in the selected English movies.

**Table (9) Frequencies and the Percentages of Strategies of Complex Complimenting-Criticizing in the Selected English Movies**

<b>Strategies of Complex Complimenting-Criticizing Acts</b>	<b>The Frequency</b>	<b>The Percentage%</b>
A. Ironic Criticizing via A Mock Compliment and An Ironic Compliment via A Mock Criticizing	3	30%
B. Sandwich Compliment	2	20%
C. A Backhanded Compliment	2	20%
D. Sweeteners Compliment	3	30%
<b>Total</b>	<b>10</b>	<b>100%</b>



**Figure (10) Rates of the Frequencies of Strategies of Complex Complimenting-Criticizing in the Selected English Movies**

Table (9) and figure (10) display the ten extracts that include the acts of complex complimenting-criticizing strategies used in the selected data. It is shown that the two strategies named (Ironic Criticizing via A Mock Compliment and an Ironic Compliment via A Mock Criticizing) and (Sweeteners Compliment) have comparatively higher used than the other two strategies found in selected English movies, occurring (3) times, scoring 30% for each. The (Sandwich Compliment) and (A Backhanded Compliment) strategies, on the other hand, occur (2) times, scoring only 20% for each.

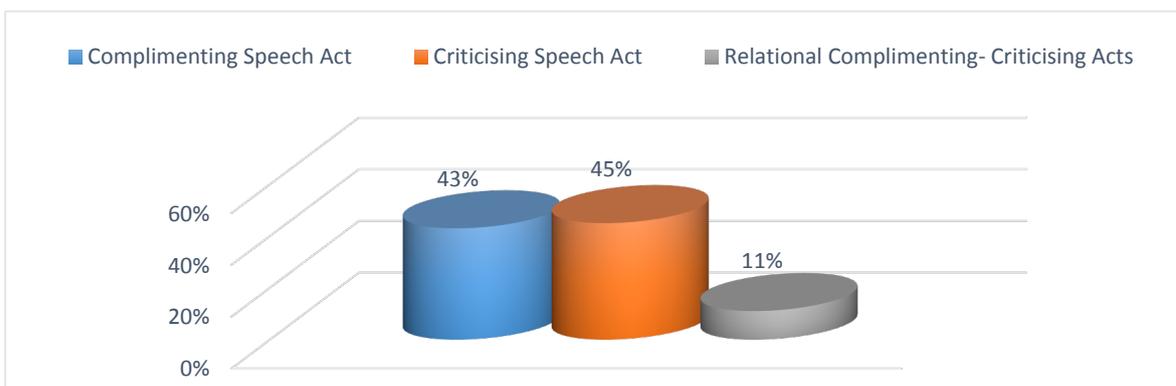
#### 4.2.4 The Final Comparison of the Three Basic Acts

This current part presents the final comparison between the three basic acts (i.e. Criticizing, complimenting and Complex complimenting-criticizing) used in the current study. Based on the mentioned results above, it is found that the three basic acts occur at dissimilar rates in the total selected data.

**Table (10) Frequencies and the Percentages of the Final Comparison of the Three Basic Acts in the Selected English Movies**

The Basic Three Acts Used in The Study	The Frequency	The Percentage%
A. Complimenting Speech Act	38	43%

B. Criticizing Speech Act	40	45%
C. Complex Complimenting-Criticizing Acts	10	11%
Total	88	100%



**Figure (11) Rates of the Frequencies of Strategies of the Final Comparison of the Three Basic Acts in the Selected English Movies**

Table (10) and figure (11) display basic acts (i.e. Criticizing, complimenting and Complex complimenting-criticizing strategies) used in the current study. It is shown that the (criticizing speech act) has comparatively higher used than the other two speech acts found in selected English movies, occurring (40) times, scoring 45% for each. The (complimenting speech act), on the other hand, is somewhat slighter used than the criticizing speech act, occurring (38) times, scoring 43%. Finally, the (complex complimenting-criticizing strategies) has the minor existence in the current study, occur only (10), scoring only 11% among the total extracts found in the present study.

#### **4.2.5 A Sociolinguistic Investigation of the Two Movie Used in The Current Study**

The two movies in the present study are not randomly selected, but they are actually identified in terms of their sociolinguist bases. The (**Duchess 2008**) is a British movie, whereas the (**Wonder 2017**) is an American one. It is

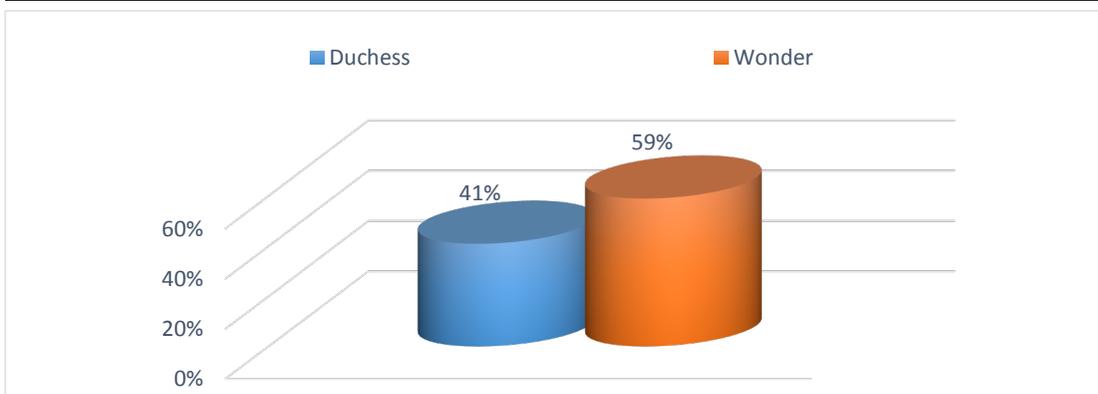
highlighted that the American and British societies employ the three speech acts at different rates.

**A. On the use of the direct speech acts of criticizing in the two selected movies**

It is found that the direct strategies of criticizing speech acts in the (Wonder) movie are higher than those used in the (Duchess) movie. Table (11) and figure (12) show the frequencies, percentages and the rates of using the direct speech acts of criticizing in the two selected movies.

**Table (11) Frequencies and the Percentages of the Direct Speech Acts of Criticizing in the two Selected Movies**

Movies	Direct Criticizing Acts	The Percentage%
A. The Duchess	11	41%
B. Wonder	16	56%
Total	27	100%



**Figure (12) Rates of the Frequencies of the Direct Speech Acts of Criticizing in the two Selected Movies**

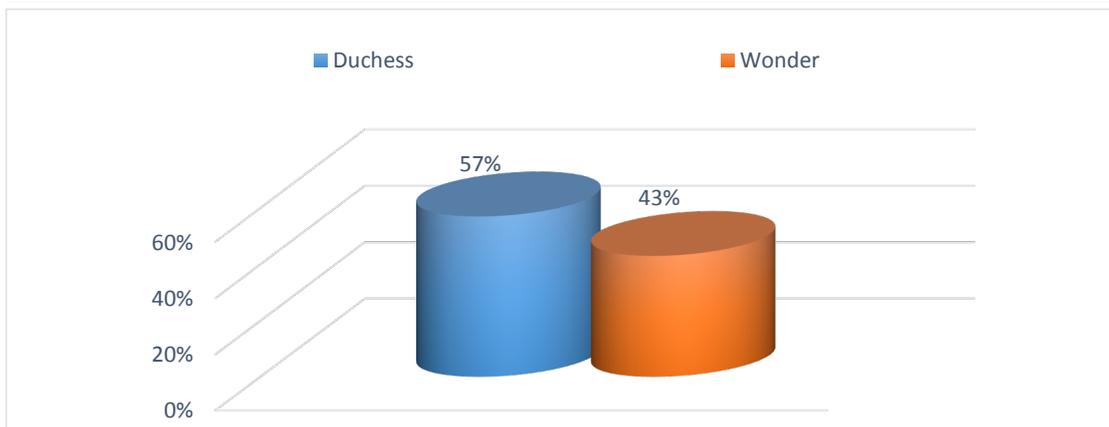
**B. On the use of the direct speech acts of complimenting in the two selected movies**

It is highlighted that the direct strategies of complimenting speech acts in the (Duchess) movie are higher than those used in the (Wonder) movie. Table

(12) and Figure (13) show the frequencies, percentages and the rates of using the direct speech acts of criticizing in the two selected movies.

**Table (12) Frequencies and the Percentages of the Direct Speech Acts of Complimenting in the two Selected Movies**

Movies	Direct Complimenting Acts	The Percentage%
C. The Duchess	13	57%
D. Wonder	10	43%
Total	23	100%



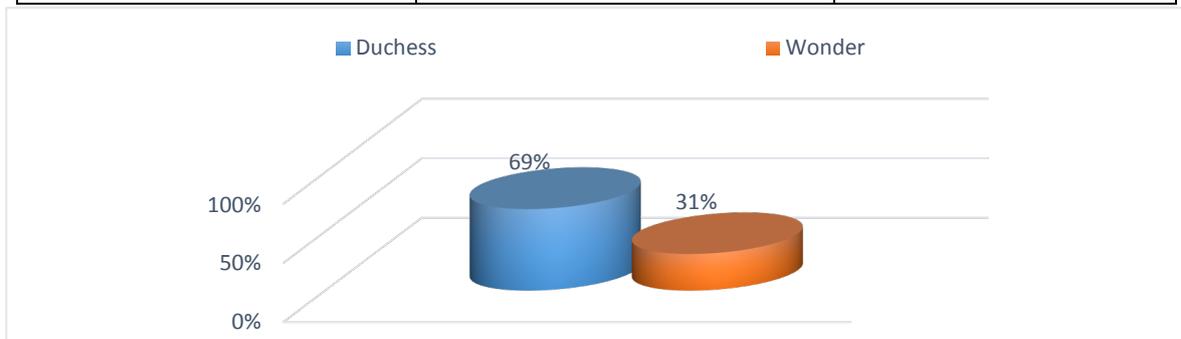
**Figure (13) Rates of the Frequencies of the Direct Speech Acts of Complimenting in the two Selected Movies**

***C. On the use of the indirect speech acts of criticizing in the two selected movies***

It is shown that the indirect strategies of criticizing speech acts in the (Duchess) movie are greater than those used in the (Wonder) movie. Table (13) and figure (14) show the frequencies, percentages and the rates of using the direct speech acts of criticizing in the two selected movies.

**Table (13) Frequencies and the Percentages of the Indirect Speech Acts of Criticizing in the two Selected Movies**

Movies	Indirect Criticizing Acts	The Percentage%
A. The Duchess	9	69%
B. Wonder	4	31%
Total	13	100%



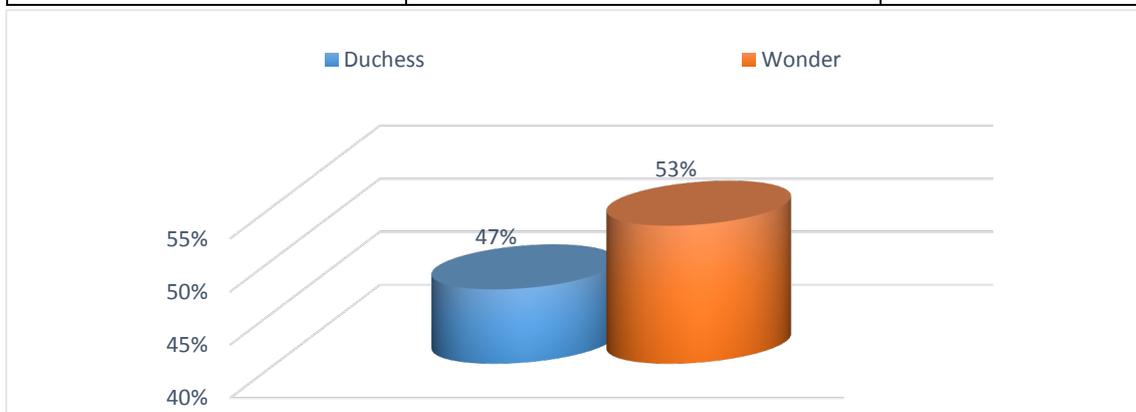
**Figure (14) Rates of the Frequencies of the Indirect Speech Acts of Criticizing in the two Selected Movies**

***D. On the use of the indirect speech acts of complimenting in the two selected movies***

It is discovered that the indirect strategies of complimenting speech acts in the (Wonder) movie are greater than those used in the (Duchess) movie. Table (14) and figure (15) show the frequencies, percentages and the rates of using the direct speech acts of criticizing in the two selected movies.

**Table (14) Frequencies and the Percentages of the Indirect Speech Acts of Complimenting in the two Selected Movies**

<b>Movies</b>	<b>Indirect Complimenting Acts</b>	<b>The Percentage%</b>
C. The Duchess	7	47%
D. Wonder	8	53%
<b>Total</b>	<b>15</b>	<b>100%</b>



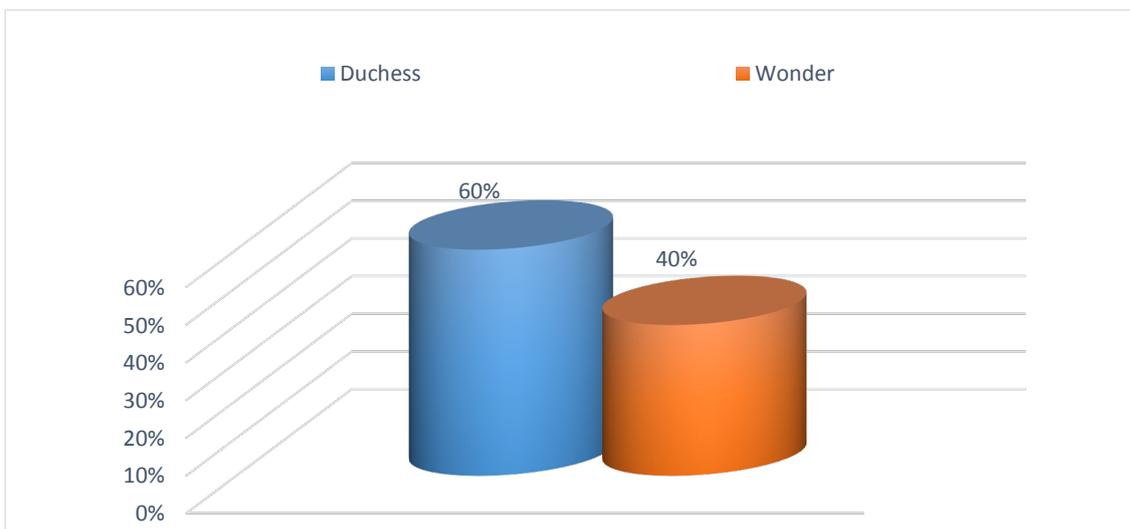
**Figure (15) Rates of the Frequencies of the Indirect Speech Acts of Complimenting in the two Selected Movies**

**E. *On the use of the complex complimenting-criticizing acts in the two selected movies***

It is shown that the complex complimenting-criticizing acts in the (Duchess) movie are greater than those used in the (Wonder) movie. Table (15) and figure (16) show the frequencies, percentages and the rates of using the direct speech acts of criticizing in the two selected movies.

<b>Movies</b>	<b>Indirect Complimenting Acts</b>	<b>The Percentage%</b>
E. The Duchess	6	60%
F. Wonder	4	40%
Total	10	100%

**Table (15) Frequencies and the Percentages of Complex Complimenting-Criticizing Strategies in the two Selected Movies**



**Figure (16) Rates of the Frequencies of the Complex Complimenting-Criticizing Strategies in the two Selected Movies**

# CHAPTER FIVE

## CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

### 5.1 Conclusions

On the basis of the analysis conducted in Chapter Four of the present study, the following conclusions can be drawn.

1. The first hypothesis is validated throughout that the sociolinguistic contextual factors can be exploited as a powerful prerequisite of understanding forms, functions, and strategies of criticizing and complimenting in the two selected movies.

2. It is found that there are numerous direct and indirect pragmatic strategies used in issuing the targeted acts in the two selected movies. Thus, the second hypothesis is proved.

3. The third hypothesis is validated throughout identifying that the direct strategies of the speech act of criticizing are greatly used, especially the two strategies named *Negative Evaluation* and *Disapproval*. Regarding the strategies of the speech act of complimenting, the direct strategies of complimenting are found comparatively highly used than the indirect ones. It is also shown that the indirect strategies of complimenting occur comparatively at different rates.

4. The fourth hypothesis is validated through identifying that the criticizing responses strategies are all adopted but at different rates. The compliment responses strategies, on the other hand, occur relatively at different rates, presenting that the *verbal and nonverbal* speech act of thanking (i.e.

Appreciation Token strategy) has greater than fifty per cent among the total compliment responses strategies found in the selected data.

5. It is worth mentioning that complimenting and criticizing can be used as strategies which can be interpreted as an approval or disapproval attitude towards the addressed person. Thus, the fifth hypothesis is verified.

6. Finally, it is worth knowing that the American and British movies employ the three targeted speech acts at different rates. The British movie tends to use the direct strategies of complimenting and the indirect strategies of criticizing rather than the American movie. Moreover, the British movie prefers to use the complex complimenting-criticizing strategies more than the American movie.

## **5.2 The Recommendations**

In connection with the results and the conclusions of the present study, it is pedagogically recommended:

1. Teachers should develop their students' skills of writing and speaking to know how to justify or explain when responding to Criticizing or compliment. And this requires students' exposition to diverse rhetorical devices and the figures of speech.

2. Textbook designers need to include complex complimenting - criticizing and other figures of speech in the syllabuses and curricula they design with a special focus on the pragmatic use of in everyday life.

3. Pragmatic analysts should be acquainted with all different types and strategies of issuing criticizing so that they will enable them to soften the face threatening acts.

## **5.3 Suggestions for Further Research**

The following are suggestions for further researches:

1. A socio-pragmatic study of complex complimenting-criticizing in American and British political speeches.
2. A socio-pragmatic study of complimenting and criticizing in Iraqi Society.
3. A contrastive study of the speech acts of criticizing and complimenting in English and Arabic political speeches.

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## المستخلص

سلطت الدراسة الحالية الضوء - بشكل تداولي اجتماعي - على استعمال النقد والإطراء في أفلام إنجليزية مختارة بشكل عام، والاستراتيجيات المباشرة وغير المباشرة لإطلاق النقد والإطراء والتركيب الإطرائي النقدي، فضلاً عن استراتيجيات الرد على النقد والإطراء في فيلمين إنجليزين: هما الفيلم البريطاني (الدوقة)، والفيلم الأمريكي (الأعجوبة) بشكل خاص. ومن ثمّ فهي محاولة جادة لتحقيق الأهداف الآتية:

1. **الهدف الأول:** تحديد الأبعاد اللغوية الاجتماعية للنقد والإطراء في الفيلمين المختارين.
2. **الهدف الثاني:** تحديد الاستراتيجيات التداولية للتعبير عن النقد والإطراء في الفيلمين المستهدفين.
3. **الهدف الثالث:** كشف الاستراتيجيات المستعملة بشكل مكرور في إصدار النقد والإطراء في الفيلمين المختارين.
4. **الهدف الرابع:** إيضاح الاستراتيجيات المختلفة المستعملة في الرد على النقد والإطراء في الفيلمين المختارين.
5. **الهدف الخامس:** كشف استراتيجيات التركيبي الإطرائي - النقدي المستعمل في الفيلمين. ولتحقيق تلك الأهداف وضعنا الافتراضات الآتية:

1. الافتراض الأول: توجد أبعاد لغوية اجتماعية مناسبة للنقد والإطراء في الأفلام الإنجليزية.
2. الافتراض الثاني: تُستعمل الاستراتيجيات التداولية المباشرة وغير المباشرة للتعبير عن النقد والإطراء في الفيلمين المختارين.
3. الافتراض الثالث: ثمة استراتيجيات تستعمل بشكل متكرر أكثر من غيرها في توجيه النقد والإطراء في العينتين المستهدفتين.
4. الافتراض الرابع: يمكن استعمال الاستراتيجيات اللفظية وغير اللفظية (الإيماءات الجسمية) في الرد على النقد والإطراء في الفيلمين المختارين.
5. يعتمد التركيبي الإطرائي - النقدي في العديد من الاستراتيجيات في الفيلمين المختارين.

لاختبار صحة هذه الفرضيات أعلاه، تم اتباع الإجراءات الآتية: (1) تقديم خلفية نظرية: (أ) إجراء مراجعات للأدبيات المتعلقة بمجال علم الاجتماع ذي الصلة، (ب) مراجعة الأدبيات المتعلقة بأفعال الكلام لكل من النقد والإطراء والتركيبي الإطرائي - النقدي. وكذلك استراتيجيات التعبير عنها

والرد عليها، (2) جمع البيانات من الأفلام الإنجليزية المختارة، (3) تطوير عينة منهجية لتحليل الفعلين المستهدفين بشكل اجتماعي - تداولي. (4) التحقيق في نتائج التحليل الاجتماعي - التداولي للحصول على الاستنتاجات المأمولة.

توصلت الدراسة إلى نتائج عدة أهمها:

1. إنَّ العوامل السياقية مناسبة لتكون أبعادًا لغوية اجتماعية للنقد والإطراء في الفيلمين الإنجليزيين المختارين.
  2. يميل المجتمع البريطاني إلى استعمال استراتيجيات الإطراء المباشرة والاستراتيجيات النقد غير المباشرة أكثر من المجتمع الأمريكي. علاوة على ذلك، يفضّل المجتمع البريطاني استعمال التركيب الإطرائي-النقدي أكثر مما يستعملها المجتمع الأمريكي.
  3. بناءً على النتائج المذكورة في أعلاه، وجد الباحث أنَّ أفعال الكلام الأساسية الثلاث تحدث بمعدلات متباينة في إجمالي البيانات المختارة، إذ وجد الباحث أنَّ (فعل الكلام النقدي) يستعمل بشكل أكبر نسبيًا من فعلي الكلام الآخرين اللذين تم العثور عليهما في الفيلمين المختارين.
  4. من الجدير بالذكر أنه يمكن استعمال الإطراء والنقد معًا لتشكيل فعل واحد يمكن تفسيره على أنَّه موقف مدح أو ذم تجاه الشخص الموجه إليه.
  5. التحقق من استعمال استراتيجيات الردّ على النقد ولكن بمعدلات مختلفة، إذ وجد الباحث أنَّ (عرض إصلاح الموقف) و (إعادة توجيه النقد) هما أعلى الاستراتيجيات المستعملة للرد على النقد من جهة. ومن جهة أخرى تحدث استراتيجيات الرد على الإطراء بمعدلات مختلفة نسبيًا، مما يدلّ على أن فعل الكلام اللفظي وغير اللفظي (الجسمي) الممثل في الشكر (أي استراتيجية التقدير لما استعمله المتكلم للإطراء) قد تعدى الـ 50% من إجمالي استراتيجيات الرد على الإطراء المتوفرة في البيانات المستهدفة؛ لذا من الممكن أن يكون فعل كلام الشكر استراتيجية نموذجية للرد على الإطراء.
- وقد اقتضت طبيعة الدراسة أن تنقسم على خمسة فصول. يسبقها تمهيد وتليها خاتمة.

أمَّا الفصل الأول فقد بيّنت فيه مشكلة الدراسة وأهدافها وفرضياتها وإجراءاتها وحدودها وأهميتها. وقد رصدت في الفصل الثاني الخلفية النظرية للدراسة التي ناقشت بعض المجالات المهمة ذات الصلة ك(علم اللغة الاجتماعي، التداولية، والتداولية - الاجتماعية) فضلًا عن مناقشة المفاهيم الأساسية ك(أفعال الكلام، وأفعال الكلام المباشرة وغير المباشرة، والنقد، والإطراء، والتركيب الإطرائي

-النقدي) ناهيك عن الوقوف على استراتيجيات أفعال الكلام المستعملة في النقد، واستراتيجيات أفعال الكلام المستعملة في الإطراء، واستراتيجيات أفعال الكلام المستعملة في التركيب الإطرائي-النقدي، واستراتيجيات الرد عليها. واختصّ الفصل الثالث في عرض المنهجية المعتمدة في جمع البيانات وتحليلها. أمّا الفصل الرابع فقد خصص لتحليل الفيلمين الإنجليزيين المستهدفين (الدوقة) و (الأعجوبة). في حين عرضنا في الفصل الخامس نتائج الدراسة وطرح بعض التوصيات والاقتراحات التربوية التي تحضّ على زيادة الدراسات في هذا المجال.



وزارة التعليم العالي والبحث العلمي

جامعة بابل

كلية التربية للعلوم الإنسانية

قسم اللغة الإنكليزية

## تحليل تداولي - اجتماعي لفعلي كلام النقد والإطراء في أفلام إنجليزية مختارة

رسالة

قدّمتها الى مجلس كلية التربية للعلوم الإنسانية - جامعة بابل وهي جزء من

متطلبات الحصول على شهادة الماجستير في اللغة الإنكليزية / علم اللغة

الطالب

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2021 ميلادي

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