

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



A Pragma-stylistic Study of Condolence Messages by American and British Politicians

A THESIS

SUBMITTED TO THE COUNCIL OF THE COLLEGE OF
EDUCATION FOR HUMAN SCIENCES, UNIVERSITY OF
BABYLON

IN PARTIAL FULFILLMENT OF THE REQUIRMENTS
FOR THE DEGREE OF MASTER IN EDUCATION/
ENGLISH LANGUAGE AND LINGUISTICS

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NOV., 2022 A.D.

Rabi-Al-Thani, 1444 A.H.

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

﴿الذین إذا أصابتهم مصیبة قالوا إنا لله وإنا إليه

راجعون﴾

صدق الله العلي العظيم

(البقرة : 156)

In the name of Allah, The Gracious, The Merciful

﴿Who say , when afflicted With calamity : "To god we belong,

and to Him Is our return﴾

God Almighty has spoken the truth

(Surat,Baqara:156)

(Shaker, 1999:62)

The Supervisor's Certificate

I certify that this thesis entitled (**A pragma-Stylistic Study of Condolence Messages by American and British Politicians**) written by Inas Hadi Abd Al-Hussein has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for the degree of Master in Education/ English Language / Linguistics.

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Dedication

To

My parents with love;

My teacher with respect

And My late brothers with

SORROW

Acknowledgments

My first and foremost thanks are due to Allah Glorified and Exalted Be He without His continuous and everlasting assistance, blessings, and success, the completion of this study would not be possible. My profoundest gratitude is to my supervisor Prof. Riyadh Tariq Kadhim Al-Ameedi (Ph.D.) for his extremely intellectual and stimulating generosity, discussions, encouragements, comments, and the time he spent in reviewing the thesis that helped to enrich and broaden my research thematically and systematically. His tremendous guidance, patience, and inspiring comments significantly have led to the fulfillment of the work.

I would like to extend my sincere gratitude to Asst. Prof. Dr. Hussein Hameed Ma'yuuf, the Head of the Department of English language, College of Education for Human Sciences for his kind help. I am so grateful to all my teachers who taught me during the courses especially Asst. Prof. Wafaa Mokhlos (Ph.D.) and Prof. Salih Al-Mamoory (Ph.D.).

Abstract

Communication can be done in different situations; one of which is a condolence message. A person can communicate his feelings and express his condolences to the person who has suffered a loss of a loved one or something like that. Finding the right words to say when someone's mourning death can be difficult. The current study is an attempt to give an account of the relationship between pragmatics and stylistics which has led to the birth of pragma-stylistics as far as such condolence messages are concerned.

The present study investigates condolence in certain messages given by American (Lyndon B. Johnson, George W. Bush, Barack Obama, Donald Trump and Joe Biden) and British (Winston Churchill, Margaret Thatcher, David Cameron, Theresa May and Boris Johnson) Political leaders from a pragma-stylistic perspective. It aims to reveal the most frequent categories of speech acts used by American Presidents and British Prime Ministers and how they are utilized to achieve the stylistic effects in their condolence messages; identify the most common deictic expressions that are used by such political leaders in their messages; find out Elwood's strategies which are used by the American and British political figures to achieve stylistic effects in their messages; show the most common stylistic devices that are used by both American and British leaders in these condolence messages.

It is hypothesized that: expressive speech act of condoling is the most frequent category used by both American Presidents and British Prime Ministers in their condolence messages; social deixis 'Title of Addressee' is the most common deictic expression that is used by both

American and British political figures; alliteration is the most common stylistic device that is used by American Presidents while alliteration and assonance are the most frequent devices that are used by British Prime Ministers. All the hypotheses above are validated.

The study develops an eclectic model of analysis based on Searle's 1979 theory of speech acts, Levinson's 1983 deixis, Elwood's 2004 strategies, Leech and Short's 2007 stylistic devices.

This study is divided into five chapters. Chapter One presents the problems, aims, hypotheses, procedures, limits, and value of the study. Chapter Two presents a literature review of some pragmatic, stylistic, and pragma-stylistic concepts, it also deals with language of policy and the concept of condolence. Chapter Three focuses on the collection and description of the chosen data as well as introduces an eclectic model. Chapter Four is concerned with the analysis and discussion of the results of the chosen data. Chapter Five sums up conclusions and introduces recommendations and suggestions for further studies.

List of Abbreviations

Abbreviated Form	Full Form
Adj.	Adjective
E.g.	Exempli gratia
Freq.	Frequency
Gk.	Greek
H.	Hearer
L.P.	Language Policy
L2.	Second Language
Lat.	Latin
P.	Percentages
SP.	Speaker
SS.	Students
SAs.	Speech Acts
SMS	Short Message Service
T.	Teacher

List of Tables

No.	Title	Page
1	Speech Acts in the Introductory Stage	114
2	Speech Acts in the Acknowledging Stage	116
3	Speech Acts in the Ending Stage	117
4	Deixis in the Introductory Stage	118
5	Deixis in the Acknowledging Stage	119
6	Deixis in the ending Stage	119
7	Elwood's Strategies in the Introductory Stage	120
8	Elwood's Strategies in the Acknowledging Stage	121
9	Elwood's Strategies in the Ending Stage	121
10	Stylistic Devices in the Introductory Stage	122
11	Stylistic Devices in the Acknowledging Stage	123
12	Stylistic Devices in the Ending Stage	124
13	Overall Speech Acts Categories	125
14	Overall Deixis Expressions	128
15	Overall Elwood's Strategies	129
16	Overall Stylistic Devices	130

List of Figures

No.	Title	Page
1	Levinson's Classification of Deixis	11
2	Searle Classification of Speech Acts in 1979	20
3	Types of Stylistics	28
4	Stylistic Devices	36
5	Types of Condolence	42
6	Elwood's Strategies of Condolence	45
7	Syntactic Structure of Condolence	48
8	The Eclectic Model of Pragma-Stylistics of Condolence Messages	58
9	Overall Assertives Speech Acts	126
10	Overall Commissives Speech Acts	126
11	Overall Directives Speech Acts	127
12	Overall Expressives Speech Acts	127
13	Overall Declaratives Speech Acts	128
14	Overall Social and Time Deixis	129
15	Overall Elwood's Strategies	130
16	Overall Stylistic Devices of Level of Sound	131
17	Overall Stylistic Devices of Imagery	132

Table of Content

No.	Subject	Page
	The Quranic Aya	I
	The Supervisor's Certificate	II
	The Examining Committee's Certificate	III
	Dedication	IV
	Acknowledgements	V
	Abstract	VI
	List of Abbreviations	VIII
	List of Tables	IX
	List of Figures	X
	Table of Content	XI
	Chapter One: Introduction	1 - 4
1.1	Problem of the Study	1
1.2	Aims of the Study	2
1.3	Hypotheses of the Study	2
1.4	Procedures of the Study	3
1.5	Limits of the Study	3
1.6	Value of the Study	4
	Chapter Two: Literature Review	5 - 51
2.1	Introductory Remark	5
2.2	Pragmatics: An Overview	5
2.2.1	Context	8
2.2.2	Deixis	8
2.2.3	Speech Acts Theory	11
2.2.3.1	Austin's Theory	12
2.2.3.2	Searle's Theory	15
2.3	Stylistics: An Overview	20
2.3.1	Types of Stylistics	24
2.3.2	Stylistic Devices	29
2.3.2.1	Level of Sound	29
2.3.2.2	Level of Meaning	30
2.3.2.3	Level of Structure	34
2.4	Pragma-stylistics	37
2.5	The Concept of Condolence	39
2.5.1	Types of Condolence	41
2.5.1.1	Explicit Condolences	41
2.5.1.2	Implicit Condolence	41
2.5.2	Categories of Condolences	43

2.5.3	Elwood's Strategies	44
2.5.4	Pragmatic Structure of Condolences	45
2.5.5	Syntactic Structure of Condolences	47
2.5.6	Semantic Structure of Condolences	48
2.6	Previous Studies	49
2.7	Current Study	50
	Chapter Three: Methodology	52 - 58
3.1	Introductory Remark	52
3.2	Data Collection and Description	52
3.3	Model of Analysis	53
3.3.1	Pragmatic Level	53
3.3.1.1	Speech Acts	53
3.3.1.2	Deixis	53
3.3.1.3	Elwood's Strategies	54
3.3.2	Stylistic Level	54
3.3.2.1	Level of Sound	54
3.3.2.2	Level of Meaning	54
3.3.2.3	Level of Structure	55
	Chapter Four: Data Analysis and Discussion of the Results	59 - 132
4.1	Introductory Remark	59
4.2	The Analysis	59
4.2.1	The Analysis of the American Condolence Messages	59
4.2.1.1	Image 1	59
4.2.1.2	Image 2	62
4.2.1.3	Image 3	65
4.2.1.4	Image 4	67
4.2.1.5	Image 5	70
4.2.1.6	Image 6	73
4.2.1.7	Image 7	76
4.2.1.8	Image 8	79
4.2.1.9	Image 9	82
4.2.1.10	Image 10	85
4.2.2	The Analysis of the British Condolence Messages	88
4.2.2.1	Image 1	88
4.2.2.2	Image 2	90
4.2.2.3	Image 3	93
4.2.2.4	Image 4	95
4.2.2.5	Image 5	97
4.2.2.6	Image 6	100
4.2.1.7	Image 7	104

4.2.1.8	Image 8	106
4.2.1.9	Image 9	109
4.2.1.10	Image 10	110
4.3	Discussion of the Results	113
	Chapter Five: Conclusions, Recommendations and Suggestions for Further Studies	133 - 134
5.1	Introductory Remark	133
5.2	Conclusions	133
5.3	Recommendations	134
5.4	Suggestions for Further Studies	134
	Reference	135 - 140

Chapter One

Introduction

1.1 Problem of the Study

The current study is an attempt to give an account of the relationship between pragmatics and stylistics which has led to the birth of pragma-stylistic . At the core of pragma- stylistics is the concentration on conversation as exchange, or ‘interpersonal meaning’, and an exploitation of pragmatic theories such as speech acts, deixis, Elwood's strategies and stylistic devices.

This work is devoted to dealing pragma-stylistically with the concept of condolence messages. Condolences, which can be defined as words that are used to express one's sympathy. They are formal professions of regret or sadness for persons who have lost a loved one(Bromberg, 2000:337). Searle (1962: 15) states that condolences belong to the class of " expressives ". The illocutionary point or (purpose) of this class is to manifest only the speaker's psychological state specified in the sincerity condition about a state of affairs specified in the propositional content.

To the best of the researcher’s knowledge this topic has not been given sufficient attention. Therefore, the present study is an attempt to investigate this concept in certain messages given by American and British political leaders from a pragma-stylistic perspective to answer the following questions:

- 1.What are the most frequent categories of speech acts that are used by American Presidents and British Prime Ministers to achieve the stylistic effects in their condolence messages?
2. What are the most common deictic expressions that are used by these political leaders in their messages?
3. What are Elwood's strategies that are used by American and British leaders to achieve the stylistic effects in their messages?
4. What are the most common stylistic devices that are used by American Presidents and British Prime Ministers in the data under study?

1.2 Aims of the Study

In the light of the above-mentioned questions, the present study tries to achieve the following aims:

- 1.** Revealing the most frequent categories of speech acts which are used by American Presidents and British Prime Ministers and how they are utilized to achieve the stylistic effects in their condolence messages.
- 2.** Specifying the most common deictic expressions that are used by such political leaders in their messages.
- 3.** Identifying Elwood's strategies that are used by American and British political figures to achieve stylistic effects in their messages.
- 4.** Showing the most common stylistic devices that are used by American Presidents and British Prime Ministers in the data under study.

1.3 Hypotheses of the Study

It is hypothesized that:

- 1.** Expressive speech act of condoling is the most frequent categories that are used by both American Presidents and British Prime Ministers in their condolence messages.
- 2.** Social deixis 'Title of Addressee' is the most common deictic expression that is used by both American and British political figures.
- 3.** Expression of concern is the most common strategy of Elwood's strategies that are used by both American and British Political figures.
- 4.** Alliteration is the most common stylistic device that is used by American Presidents while alliteration and assonance are the most frequent devices which are used by British Prime Ministers.

1.4 Procedures of the Study

To achieve the aims of the study and test its hypotheses, the following steps will be adopted:

1. Presenting a theoretical background of some pragmatic, stylistic and pragma-stylistic notions that are relevant to the condolence.
2. Developing an eclectic model of analysis based on Searle's theory of speech acts 1979, deixis according to Levinson 1983, Elwood's strategies 2004, stylistic devices by Leech and Short 2007.
3. Analyzing pragma-stylistically ten American condolence messages for American Presidents and ten for British Prime Ministers via the eclectic model .
4. Analysing the gathered data qualitatively(according to the items of the eclectic model of the analysis) and quantitatively(with frequencies and percentages).

1.5 Limits of the Study

The study limits itself to the analysis of ten condolence messages for American Presidents and ten condolence messages for British Prime Ministers on different occasions. The analysis of these messages are restricted to the pragmatic and stylistic aspects through qualitative and quantitative method. Therefore, the data are analysed in terms of Searle's 1979 speech acts theory, Levinson's 1983 deixis, Elwood's 2004 strategies, Leech and Short 's 2007 stylistic devices.

1.6 Value of the Study

Hopefully, the present study will be of value to those interested in pragmatics and stylistics in particular and to those who are interested in

linguistic and studies in general. It sheds some light on some pragmatic and stylistic aspects that can contribute to the interpretation of condolence messages . The study can function for a better understanding of American and British styles in using condolence.

Chapter Two

Literature Review

2.1 Introductory Remark

The main principles of pragmatics, stylistics, and pragma-stylistics are going to be reviewed in this chapter. The idea of speech acts and the classification of speech acts according to Austin and Searle are discussed here. A brief idea on stylistics is offered along with its relationship to nonliterary content. Stockwell, Chapman, Leech, and Short's perspectives on stylistics are highlighted in this respect. The pragma-stylistics section discusses the use of pragmatic theories in the study of literary and nonliterary texts.

2.2 Pragmatics: An Overview

According to Allott (2010,P.1), pragmatics can be seen as a subset of philosophy; it is an attempt to answer specific concerns concerning meaning, specifically the relationship between what sentences signify and what speakers mean when they say them. It can be thought of as an extension of grammar that considers and codifies some of the relationships between sentence meaning and context. Pragmatics, in this view, is a branch of linguistics. Pragmatism can be undertaken as a long-term project to develop a psychologically accurate explanation of human communication; this would make pragmatics a branch of cognitive science.

Modern pragmatics is a rather neoteric science, with origins in early classical rhetorical traditions; Immanuel Kant's idea of pragmatics as empirical and beneficial, and William James' indication of its practical aspect. Morris established it as a separate subject of semiotics research early in the twentieth century (Bublitz and Norick,2011,P.1).

Pragmatics is currently one of the most active and prominent disciplines of linguistics; it is regarded as a vast collection of research activities extending from discourse analysis to speech acts theory, and from presuppositional analysis to relevance theory (Jucker, 1995,P. 3).

According to Mey (2009,P.328), practical language philosophers and speech acts theorists such as Wittgenstein, Austin, Searle, and Grice laid the

foundations of pragmatics as a linguistic theory. Since the 1970s, pragmatics has sparked interest in communication studies, discourse analysis, conversation analysis, psychology, and the study of language and cognition, in addition to mainstream linguistics.

Pragmatics is a discipline of linguistics and semiotics concerned with the study of how context contributes to meaning, according to Yule (1996,P. 3-4). It also refers to the ability to understand another speaker's intended meaning. Thus, it is all about figuring out what the speaker or writer means and how the listener or reader receives it Yule (1996,P. 3-4). .

As a result, pragmatics is considered as the study of the speaker's intended meaning, or how to identify what is meant even when it is not explicitly uttered or recorded, with an emphasis on intentionality, which is essential in the study of utterance meaning. It emphasizes the importance of attempting to grasp not only what is meant, but also what a speaker or writer intends to express while hearing or reading a piece of text Yule (1996,P. 3-4).

The most basic definition of pragmatics is "the study of language use" (Levinson,1983,P. 5), a phrase that hides a distinction between the Anglo-American practice of the discipline represented in Levinson1983, which limits it to specific fields of activity, and the continental European practice (exemplified in the *Journal of Pragmatics*), which considers a wide range of linguistic study to be pragmatics as long as it is not purely formal. All generic definitions of the subject have weaknesses, namely in that they overlap with other acknowledged disciplines of linguistic study, such as semantics or sociolinguistics, as well as certain types of psychology and ethnomethodology.

According to the constrained version, pragmatics is the study of how speech and context interact insofar as they are encoded in language (ibid, P. 9). This includes deixis, language appropriateness to context, presupposition in place of what is explicitly expressed, speaker-meaning instead of sentence-meaning, including indirect implications of what is said, and context dependent meaning or meaning without truth-conditions. (Gazdar ,1980,P. 62).

In practice, this entails looking into how language, in general or specific languages, expresses social distance or intimacy, superiority, equality, or inferiority; how language users achieve or attempt to achieve what they

want; and Grice's Cooperative Principle and its maxims (Grice, 1975,P.65), which show that when people communicate with one another, they operate under the assumption that each is cooperating and respecting quantity maxims (by saying neither more nor less) (by making their contribution as relevant as possible to the task in hand).

Presupposition is another topic covered by pragmatics. Presupposition is frequently described as a need that must be met in order for a statement to be true or false, or to be appropriately conveyed, in the real world.

This suggests that in order for a statement to be appropriate, or even true or false, in a given context, something else must be true and known or acceptable to both the speaker and the listener. For example, if a lawyer asks, "What did X do with the broken bottle when he grabbed it?" he presupposes that there was a broken bottle and that X grabbed it; in other words, he assumes these "facts" in order to inquire about what X did.

Politeness has a tendency to be either positive or negative since 1987, when Brown and Levinson showed that politeness or impoliteness is manifested differently in different societies through their use of language.

To sum up, pragmatics is concerned with how information or messages are managed in order to achieve effective communication. It investigates, for example, how new information, or what the speaker is actually stating or asking the listener, differs from what the speaker assumes the listener already knows or believes, with a common finding being that old information comes before new in the sentence structure. It also looks into how what is being talked about (called theme) tends to come before what is being said about it (called rheme), as well as other word order characteristics that aid in getting messages across clearly and swiftly.

Pragmatics can be described as the study of a specific utterance in its context. This means that all pragmatic notions aid in determining the intended pragmatic meaning in a given situation (Fromkin, Rodm and Hyams 2007, P.199). As a result, the next sub-section should focus on the concept of context.

2.2.1 Context

Fetzer (2017,P.259) describes context as a dynamic construct that relates interlocutors with the language they employ in a dialectical manner in conversation analysis and interactional linguistics. Leech (1996,P.13) defines context as "aspects of an utterance's physical or social settings." It is also considered background knowledge, as it is influenced by the speaker's intention and the hearer's interpretation of what is meant in a specific speech. It also refers to the discussion that comes before it and the participants' circumstances (Black, 2006,P. 3).

Similarly, Finch (2005,P. 208-9) claims that the term context is widely used in linguistics, and that any definition of its meaning must describe how to use it appropriately. There are various types of contexts that can be distinguished. Linguistic context, also known as co-text, is a relational construct made up of adjacency relations that result in a connection between a grammatical construction and other grammatical constructions in a text (Fetzer, 2017,P. 268).

Because cognitive context is seen as the foundation for inference and other forms of thinking, it is critical for the understanding of language and its applications, as well as other semiotic codes. The social and sociocultural context of a communication transaction is determined by extrapolating linguistic and cognitive contexts from a broader definition of context (Fetzer, 2017P.270).

The immediate, concrete, physical surroundings, including time and location, as well as the macro contextual institutional and non-institutional domains, are all part of the social context. The sociocultural context appears as a specialization of the social context influenced by cultural factors.

To conclude, context is a pragmatic meaning framework that is essential for assessing any type of discourse.

2.2.2 Deixis

Etymologically, the term 'deixis' is derived from the Greek meaning 'to show' or 'to point out'. Deixis is directly concerned with the association between the structure of a language and the context in which the language is utilized. As a pragmatic term, deixis is the phenomena whereby features of a context of

utterance or speech event are encoded by lexical and/or grammatical means in a language (Huang, 2007,P. 132). Deictic expressions or deictics include :demonstratives, first- and second-person pronouns, tense markers, adverbs of time and space, and motion verbs. Levinson (1983,P.62-3) classifies deixis into:

1. Person deixis: This encodes the role of the participants of the speech event. The participants-role are encoded by the use of pronouns and their associated predicate agreements. Person deixis is the deictic reference to the participant role of a referent, such as a speaker, the addressee, referents which are neither speaker nor addressee. First and second person pronouns typically refer to the speaking and hearing speech participants, whereas third person pronouns designate the non- speech or narrated participant. An example about personal deixis is that:

(1) T: You know which group you belong to?

S: Yes.

In the above conversation, the teacher requests the students' group work. The deictic word "you" indicated as the second person deixis, the functions of the deictic word "you" is as a subject personal pronoun in the sentence. Semantically the word "you" refers to a person or people addressed. Meanwhile pragmatically, the conversation above was conducted between the teacher and the students. The speaker here is the teacher and the addressee is the students. The word "you" is uttered by the teacher, so that the word "you" refers to the students as the addresses. The word "you" refers to the second person of utterance.

2. Place deixis: It encodes the spatial locations relative to the location of the participants in the speech event using demonstratives and deictic adverbs of place. An example about place deixis which is :

(2) T: Did you go to a cafe, an internet café buy something for 2000 rupiah and sit there for seven hours.

In the above sentence, the word "there" indicates place deixis used by the teacher. The functions of the word "there" semantically, means (being) the person or thing away to the speaker. Meanwhile, the speaker is the teacher and the addressee is the students and the conversation take place in the classroom. Pragmatically, the word "there" refers to the location in café that

away from the classroom. The word “there” refers to the distal distance, in which it is away to the speaker.

3. Time deixis: This one stores the temporal spans and points related to the time an utterance was produced. Demonstratives and deictic adverbs of time are also used in temporal deixis in addition to tense such as:

(3) Dinner at 7:30 on Sunday.

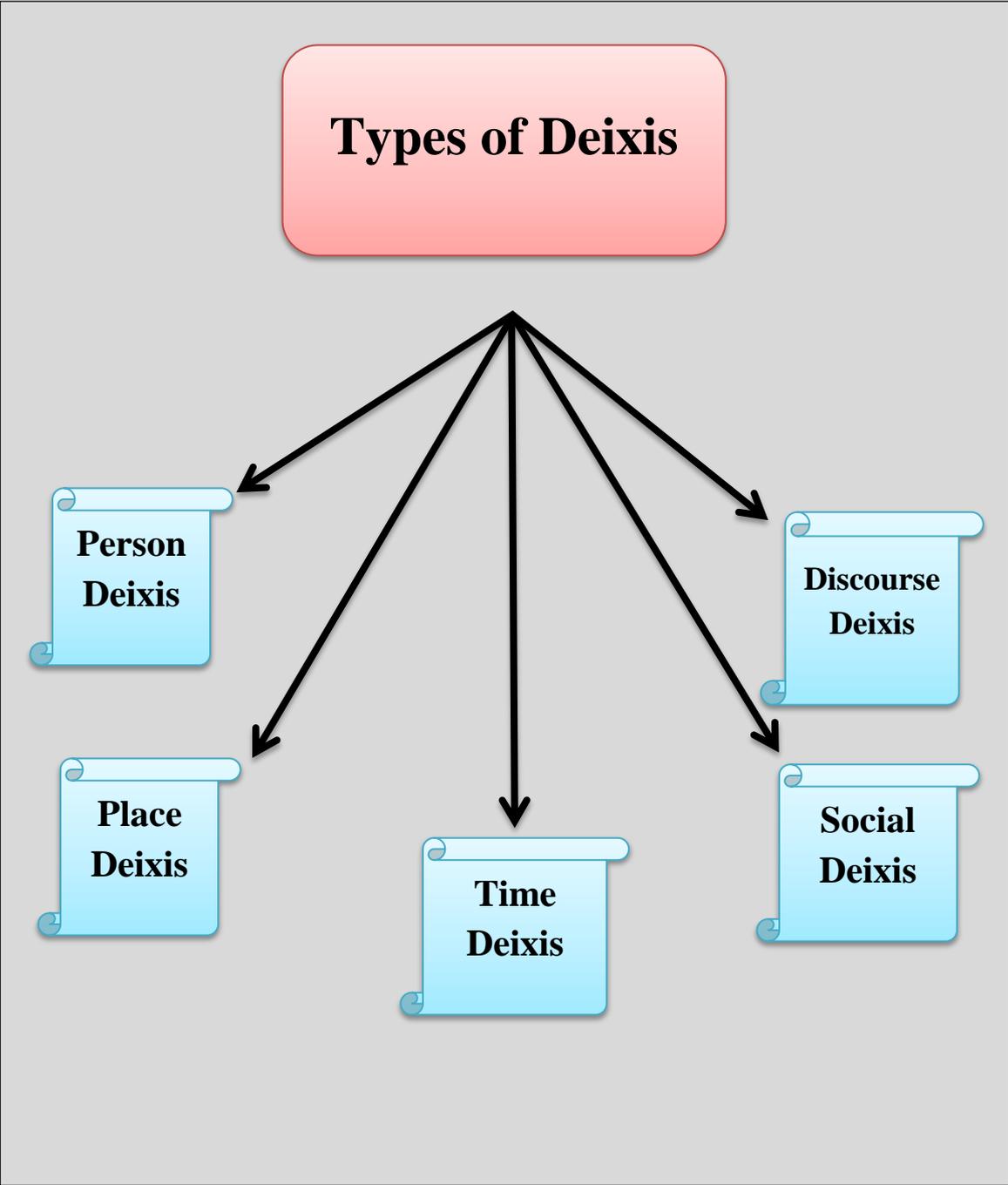
4. Social deixis: It signifies the social relationships between participants, the speaker and the addressee or the speaker and some referent in the speech event. The social relationships decide the use of honorifics, pronouns, summons forms or vocatives, and titles of address in familiar languages. Social deixis ‘Title of addressee’ is used in condolence messages especially in the introductory stage.

(4) T: Okay? You can invite your lectures, or the chairman of the department, Pak Sahrir, “hmm excuse me, Sir, we have a final presentation. we invite you to come to our poster presentation”.

The word “Sir” in text above indicates the social deixis as absolute social deixis used by the teacher. Semantically, the word “Sir” shows the level of society.

5. Discourse deixis: It is concerned with the reference to parts of the discourse in which the utterance (that contains the text referring expression) is located.

(5) T: Here are three files that I shared this morning a... but one file is not completed yet, so let's have a look, oh, by the way, have you made the groups? . In the above text, the demonstrative ‘that’ used by the speaker.



Figure(1) Levinson's 1983 Classification of Deixis

2.2.3 Speech Acts Theory

One of the most important concepts in pragmatics is speech acts theory. The term refers to the fact that utterances are more than just carriers of meaning; they also conduct actions in a very real sense. In a brief, it is a specific approach to the functional classification of speech and the many roles to be expressed in terms of a general theory of social action (Hudson, 1996,

P.109). It is that theory, according to Crystal (2003,P. 427), that investigates the role of utterances in relation to interlocutor and hearer behavior in interpersonal communication.

SA, according to Grundy (2000, P.53), is "the act or the intent that a speaker achieves while employing language in context; the meaning of which is inferred by listeners. SAs theory can be defined as "the language user's purpose to achieve particular communicative goals through the performance of actions through the use of language". SA theory is based on two primary ideas: the first is that the meaning of an utterance is separate from the function it serves (i.e., the force of an utterance), and the second is that all utterances amount to the performance of an act.

Both of these concepts precede Austin's SAs theory (Bublitz and Norick, 2011,P.373). In a nutshell, SAs theory asserts that speech is an act rather than a tool for describing the world. The idea forces to consider communication as more than just the transmission of information between S and H, but as the mutual and consequential action of participants on one another. Austin and Searle, according to (Schauer, 2009, P.7), provided the groundwork for SA theory.

According to Adolphs (2008,P.25), the theory arose in the 1960s as a result of the work of English philosopher John Austin's "How to do Things with Words," which was then systematized by John Searle (1975). Nonetheless, Austin is widely acknowledged as the father of pragmatics and SAs theory; his theory was founded on the assumption that speakers use language to do more than just say things.

2.2.3.1 Austin's Theory

According to Sadock (2006,P.54), Austin's (1962) interesting monograph "How to Do Things with Words" initiated the contemporary study of speech actions. Austin emphasizes the contrast between constative and performative utterances in his own search for strategies to cope with language as a type of action, as stated by Verschueren (1999,P. 22). The former are utterances that describe or declare facts about things that exist in the world, whereas the later are utterances that accomplish an action. These utterances include performative verbs, which are employed to carry out specific actions.

Furthermore, they cannot be true or false; rather, they are rated on a scale of happiness.

Austin, after recognizing that the constative/ performative distinction is problematic, concludes that all utterances contain both constative and performative parts; they are all sayings and doings at the same time, according to Brown and Yule (1989, P.232). Such, Austin concludes that when a speaker makes an utterance, he commits three acts at the same time. These are the following:

(1) A locutionary act is an act of speaking or an act involved in the construction of speech, such as making certain sounds or marks, using specific words and using them in accordance with the grammatical rules of a particular language, as well as with certain senses and references as determined by the rules of the language from which they are drawn (Sadock, 2006, P.54). Saying anything is a phonetic act (i.e., the act of making certain noises), a phatic act (i.e., the act of uttering particular words in a specific grammatical construction), and a rhetic act (i.e., the act of using words with a specific meaning) for Austin (Senft, 2014, P.17).

(2) An illocutionary act is when you perform something without saying anything (Sadock , 2006,P.54). According to Sperber and Wilson (1988,P.244), illocutionary acts get the majority of theorists' attention since they appear to be centrally linked to communication because they are inherent in utterances, intended by speakers, and under their complete control.

(3) A perlocutionary act is one that has the impact of convincing, misleading, persuading, and the like on the listener and others. A speaker achieves effects on the feelings, thoughts, or actions of the participant(s) in specific situations and circumstances through the perlocutionary act; these effects have psychological and/or behavioral consequences for the participant(s) – be it the audience, the speaker himself, or other people (Hufford and Heasley,1983,P. 271-4).

Simply put, locutionary acts are the production of well-formed utterances in whatever language one is speaking; illocutionary acts are the meanings one tries to express; and perlocutionary acts are the effects of one's words (Black 2006,P.17).

The locutionary act in the sentence "It's cold in here!" is merely stating that the temperature in the room is quite low. The illocutionary act refers to the speaker's goal in making the utterance, which in this case is for the hearer to close the window or crank up the heat. If the hearer perceives the words as a request and corrects the problem that the speaker mentioned, the perlocutionary consequence of the utterance can be seen (Black 2006,P.17).

Austin's and Searle's classification systems have been used to classify speech activities. Austin (1962,P.150-1) suggests five categories taxonomy of speech acts. This is essentially a lexical taxonomy of illocutionary verbs, which includes:

-Verdictives are speech acts characterized by a judge, arbitrator, or umpire issuing a verdict. Acquit, grade, estimate, diagnose, and so on are some examples.

-Commissives are acts that bind the speaker to a specific course of conduct in the future, but they can also be assertions or announcements of intent. Promise, guarantee, bet, and oppose are some examples.

-Exercitives are actions that involve the use of power, right, or influence to make judgments in favor of or against a particular course of action. Appoint, advise, award, authorize, and so forth are some examples.

-Behabitives are speaking acts that have to do with social conduct and attitudes. Apologize, challenge, condole, critique, and so on are some instances.

-Expositives are speech acts that explain how utterances fit into a larger conversation or how they are used. They include phrases like "argue," "confirm," and "ask".

Austin, on the other hand, is chastised by Searle, who points out that Austin's classification has flaws. To begin with, several of Austin's verbs fall into more than one category, such as "describe," which Austin classifies as both a verdictive and an expositive verb. Second, Austin's classification is nothing more than a list of illocutionary verbs. Third, some verbs do not meet the category's definition, such as "appoint," which does not designate the making

of a decision in favor of or against a particular course of action (Levinson, 1983,P.115).

2.2.3.2 Searle 's Theory

Searle offers significant modifications to Austin's notion of speech act in his seminal work "Speech Acts: An Essay in the Philosophy of Language", in an attempt to fill in certain holes in Austin's theory (. As a result, he organizes Austin's intuitions concerning felicity criteria, claiming that Austin's intuitions were only applicable to conventional or ceremonial speaking acts. Instead, he proposes a set of principles for the successful production of non-institutionalized speech acts like promising, requesting, and so on, which are ubiquitous in communication. The act becomes infelicitous if these rules are broken Searle,1969,P.23-4). The propositional act is governed by the following rules:

1. Propositional content conditions.
2. Background circumstances and knowledge about speakers and hearers that must exist prior to the performance of the act are referred to as preparatory conditions.
3. Sincerity conditions are concerned with the intents, beliefs, and goals of the speakers.
4. The illocutionary point of an act, i.e. "what the utterance counts as," is tied to essential conditions (Searle, 1969, P.23-4).

It is worth to mention that condolence is related to expressive speech acts. Expressive is meant to give evaluation on certain matter. It can also be used by a speaker to express what she/he has inside her/his mind, in a simple way, it can be said that expressive speech acts show strong interpersonal function in communication. A compliment, a condoling expression, and a regretting expression are the example of expressive speech acts(Searle and Vanderveken,1985,P.214). The felicity condition of expressive speech acts as follow:

A. Preparatory condition: the speaker wants to express feeling/ evaluation on a certain thing (the speaker has the ability to produce the linguistic units so that the hearer can clearly catch the utterance).

B. Propositional content: it refers to the circumstances in which an utterance is produced.

C. Sincerity condition: the utterance can be categorized as a sincere statement if it has a physical evidence.

D. essential condition: it means to show compliment on a certain thing or to show speaker's evaluation.

Searle (1979, P.62) distinguished between two types of speech acts: **direct and indirect**. When the grammatical form of an utterance and its illocutionary power are directly related, as in "Open the window" to convey a command, direct speech acts occur. Thus, the form utilized in direct speech acts directly corresponds to the function performed by a speaker with an utterance. Indirect speech acts, on the other hand, occur when the mapping between form and function is not apparent, as in "Why don't you confirm the flight?"

As a result, an indirect speech act can be described as an utterance in which one illocutionary act is performed intentionally through the execution of another act (the literal act). To put it another way, it's an utterance whose shape fails to reflect the intended illocutionary force (Kroeger, 2018,P.186). So, in indirect speech acts, there is a distinction between what is said and what the speaker genuinely means.

Searle (1979,P.65) specifies five basic classes of speech acts; each of which has a slew of additional sub-acts differentiated by their felicity criteria. These are some of them:

A. Assertives (representatives) are truth-valued speech acts that express whether the speaker believes something to be true or not. The speaker matches his words to the world when he uses an assertive. The following English assertives are:

1. Affirming: it carries the notion of making a positive assertion as opposed to negative assertion.(Searle and Vanderveken,1985,P.182)

2. Stating: something is connected to the notion of setting forth or representing something normally for the benefit or edification of the hearer .(Searle and Vanderveken,1985,P.182)

3. Informing: to inform is to assert to a hearer with additional preparatory condition that the hearer does not already know what is being informed. (Searle and Vanderveken, 1985, P.185)

4. Reminding: to remind is to assert to a hearer with the additional preparatory condition that the hearer know and might have forgotten the propositional content. (Searle and Vanderveken, 1985, P.185)

5. Denying: it carries the notion of making negative assertion. (Searle and Vanderveken, 1985, P.186)

B. Expressives are verbal activities that convey the speaker's emotions. They use statements of pleasure, pain, condolence, disgust, delight, or sorrow to communicate the speaker's psychological condition. The speaker does not get the world or the words to match each other when utilizing an expressive. The categories of expressives are:

1. Greeting: is a courteous indication of recognition, with the presupposition that the speaker has just encountered the hearer. (Searle and Vanderveken, 1985, P.215)

2. Apologizing: to express sorrow or regret for some state of affairs that the speaker is responsible for. (Searle and Vanderveken, 1985, P.211)

3. Condoling: an expression of sympathy with another in grief. (Searle and Vanderveken, 1985, P.211)

4. Thanking: to express gratitude. The preparatory conditions are that the thing in question benefit or is good for the speaker and the hearer is responsible for it. (Searle and Vanderveken, 1985, P.212)

5. Praising: to express approbation. It therefore presupposes that the thing praised is good. (Searle and Vanderveken, 1985, P.215)

6. Complaining: to express dissatisfaction for a state of affairs commits the speaker to presupposing both the existence of the state of affairs and that it is bad. (Searle and Vanderveken, 1985, P.119)

C. Declaratives: are speaking acts that cause the world to change in the light of their creation. The speaker must have a special institutional function in a

specific environment in order for declarations to be conducted properly. The study will discuss the following categories:

1. Declaring: etymologically the assertive use seems to be primary, because it comes from the Latin 'Clarare' meaning to make clear. Declare as the primitive declarative verb because it is a characteristic feature of all declarations that the speaker makes something the case by declaring it to be the case. (Searle and Vanderveken,1985,P.205)

2. Abbreviating: is to shorten some linguistic expression by declaration.(Searle and Vanderveken,1985,P.210)

3. Appointing: when one appoints by declaration, as for example in the sentence 'I hereby appoint you chairman', one declares that somebody occupies a certain position or status. (Searle and Vanderveken,1985, P.206)

D. Directives: are attempts to persuade the listener to take action. They express the speaker's desires. Command, order, request, recommend, and so on are all members of this class. They might be both favorable and unfavorable. When a speaker uses a command, he or she is attempting to make the world suit the words (via the hearer),as in: Would you please make me a cup of tea?

1. Telling: to tell a hearer to do something is to direct him in a manner or (mode) which does not give him the option of refuse.(Searle and Vanderveken,1985,P.200)

2. Requesting: is a directive illocution that allows for the possibility of refusal. A request can be granted or refused by the hearer.(Searle and Vanderveken,1985,P.199)

3. Praying: to pray is to entreat God (or some other sacred person or entity).(Searle and Vanderveken,1985,P.205)

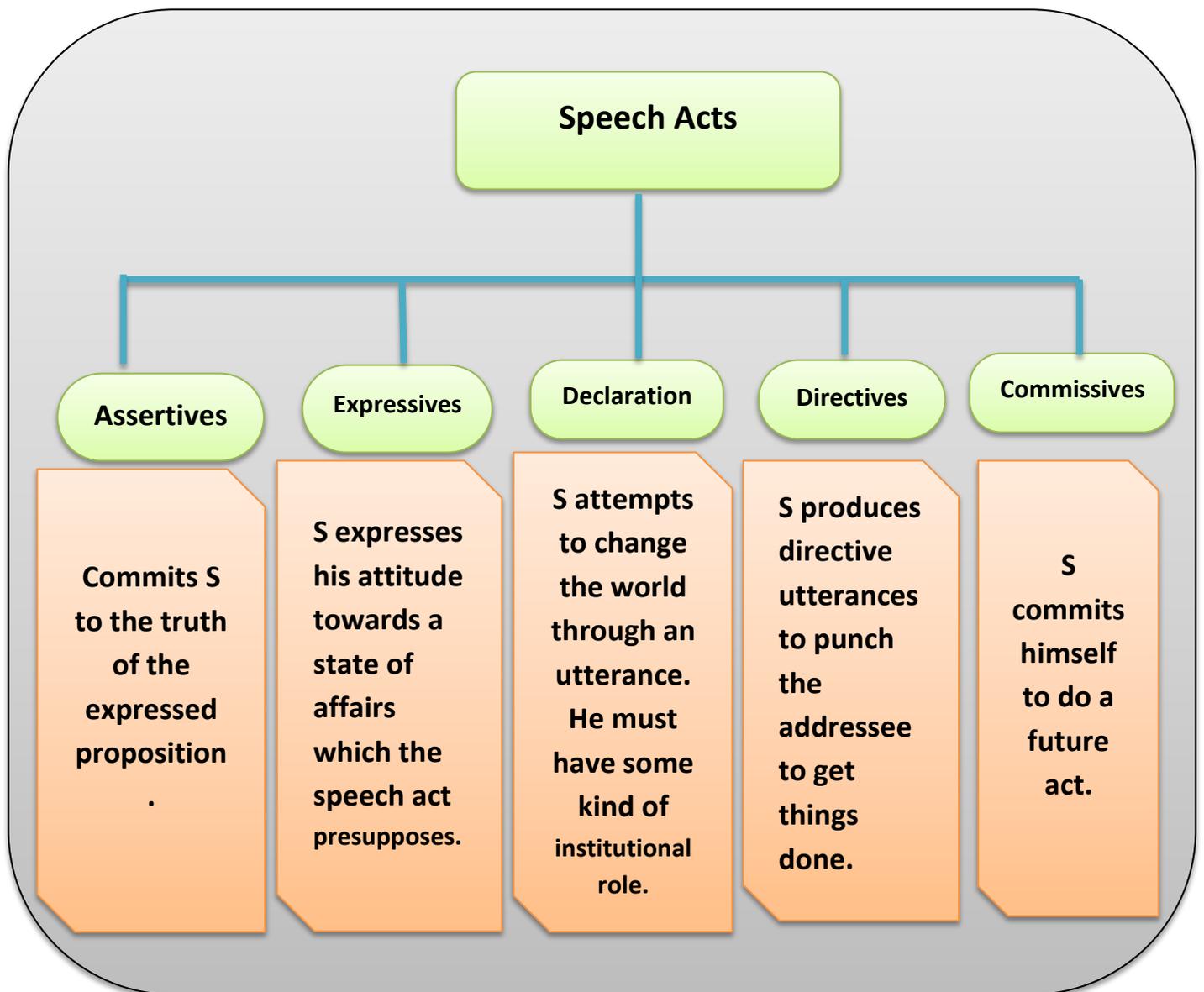
E. Commissives: are verbal acts that bind the speaker to a specific course of conduct in the future. They convey the speaker's goal. Such acts include promises, refusals, threats, and offers. When a speaker uses a commissive, he or she is attempting to make the world suit the words. As in, I guarantee to arrive at 8:00 p.m. and prepare a delicious supper for you.

1. Promising: the special features of 'Promise' that distinguish it from other commissive verbs are first, a promise is always made to a hearer to do something for his benefit, and secondly, promises involve a rather special kind of the commitment, namely an obligation.(Searle and Vanderveken,1985,P.193)

2. Accepting: when one accepts a commissive the content of the acceptance is simply that the acceptor lets the original speaker do what he commits himself to doing.(Searle and Vanderveken,1985,P.194)

3. Refusing: the negative counterparts to acceptances and consentings are rejections and refusals.(Searle and Vanderveken,1985,P.195)

4. Assuring: to assure, is to commit oneself to a future course of action with the perlocutionary intention of convincing the hearer that will do it while presupposing that the hearer has doubts.(Searle and Vanderveken,1985 ,P.198)



Figure(2) Searle’s 1979 Classification of Speech Acts in 1979

2.3 Stylistics: An Overview

Stylistics, according to Crystal (2008,P.460), is a discipline of linguistics that investigates the characteristics of situationally diverse uses of language and attempts to construct principles capable of accounting for the specific choices made by people and social groups in their language usage. The term "stylistics" is sometimes used in a very broad meaning to refer to any situationally distinctive language, which includes regional, social, and historical dialects. Style is more commonly used in a very narrow sense, despite the fact that the term's enormously broad and confusing meaning in

everyday usage has not made its status as a technical linguistic term especially desirable.

Leech and Short (2007,P.14) define style as "the language used in a particular environment, by a given person, for a given goal". They claim that this applies to both written and spoken language, as well as literary and non-literary language. However, when they discuss stylistics, they limit themselves to the study of written literary texts.

Stylistics is defined by Leech and Short (2007, P.11) as "the linguistic study of style,". They confirm that it is not to be studied for its own sake, but rather as an exercise in defining how language is used. They claim the goal of studying style is to explain something, and literary stylistics, in general, has the goal of explaining the relationship between language and creative function, whether implicitly or explicitly. They claim that the motivating questions are why and how, not what. 'Why does the author here use this form of expression?' is the linguist's question. The question for a literary critic is, "How is such-and-such an artistic impression accomplished through language?" As a result, every author's style is only worth examining if it can be believed to reveal something about the author as a literary artist.

Because style is a relational notion, the goal of literary stylistics is to relate the critic's concern for aesthetic appreciation with the linguist's concern for linguistic description in a more fascinating way than that already indicated. Because the distinction between what a writer has to say and how it is presented to the reader supports this theory, which is considered one of the earliest and most persistent concepts of style, this introduces the idea that style is the dress of thought (Leech and Short,2007 , P.13)

Stylistics, according to Widdowson (1997,P.3), is the "analysis of literary discourse from a linguistic perspective... which sees literature as discourse."(Toolan,1988,P. viii) backs up this claim by claiming that stylistics is "the study of language in literature" and thus falls under the linguistics umbrella. It provides answers to problems like how literary effects are encoded in language by studying the linguistic patterns of a text.

Fischer-Starcke (2010,P.17) offers a stylistics definition that is strongly related to the aforementioned points of view. Stylistics is defined by her as "...the linguistic examination of literary works" and hence as a linguistic discipline. Its purpose is to find linguistic patterns and their functions in

literary texts in order to understand literary meanings and structural elements.

Although the term "style" is not a new one, stylistics as an academic discipline is a twentieth-century invention. It may be traced all the way back to the origins of the literary concept in Europe, with the roots of the word style given to classical Rhetoric and Poetics (Hough, 1969, P. 1). Stylistics is the newfangled version of the antique subject known as rhetoric, which taught students how to build an argument, use figures of speech effectively, and most importantly, pattern and vary a speech or piece of writing to have maximum impact (Barry, 2002, P.203).

Stylistics can be traced back to a focus on the manner of vocal communication, which was nurtured in rhetoric following Aristotle's rhetorical tradition. The true blossoming of stylistics, on the other hand, occurred in the 1960s in the United Kingdom and the United States, and was partly fueled by the work done in the discipline by Russian Formalism proponents such as Roman Jakobson and Viktor Shklovsky (Norgaard, Busse and Montoro 2010, P.65).

In addition, stylistics is the process through which meaning is expressed through language in literature and other types of text. Stylisticians use language models, ideas, and frameworks as analytical tools to describe and examine how and why a text functions in a particular way. Typically, the study focuses on the phonological, lexical, grammatical, semantic, pragmatic, or discourse elements of texts as well as the cognitive processes involved in the reader's processing of these properties (Norgaard, Busse and Montoro 2010, P.68).

Additionally, stylistics is generally thought of as a linguistic approach to literature because literary works have garnered the majority of stylistic attention to far. However, stylisticians' current attention spans have increased to encompass nonfictional genres such as advertising, academic editing, news stories, political speeches, etc.

Because it combines linguistics with literary or non-literary disciplines, stylistics has an interdisciplinary scope. However, the field's eclectic claims have allowed perspectives from fields as diverse as philosophy, cultural theory, sociology, history, and psychology to make their way into literary stylistic analysis. While stylistics has been criticized for its

interdisciplinarity, it has also been praised for its multidisciplinary nature, which is seen as one of the approach's advantages and exciting potentials (Norgaard, Busse and Montoro 2010,P.78).

Stylistics, according to Simpson (2004,P.92), is a method of textual interpretation in which language is given priority since the many forms, patterns, and levels that make up the linguistic structure are a significant indicator of the text's purpose.

The text's functional importance as discourse serves as an entrance to its interpretation. While linguistic elements do not in and of themselves establish a text's meaning,' a description of them can aid to support a stylistic interpretation and explain why particular sorts of meaning are possible for the analyst Simpson (2004,P.92).

According to Wales (2011,P. 453), most stylisticians' goal is not only to "explain the formal elements of texts for their own sake, but to illustrate their functional importance for the understanding of the text; or to tie literary effects to linguistic causes where these are thought to be significant." In a similar spirit, Fix, Gard and Knape (2008,P.34)suggest that stylistics is concerned with the examination and description of textual linguistic qualities in relation to their classification.

Stylistics is a sub-branch of linguistics that can be defined as the study of style or the study of distinctive language expression, according to Verdonk (2002,P.88). Although stylistics has ancient roots that may be traced back to classical ideas, it has evolved into a sophisticated study concerned with evaluating the language of various texts. Because stylistics is concerned with language, it developed techniques based on language levels and branches with the goal of analyzing and identifying the linguistic features of texts in gregarious contexts, demonstrating the reasons for choosing these features over others, and categorizing them according to their functions in gregarious contexts (Lucas,1974,P.45)

The goal of any stylistic analysis, according to Norgaard, Busse and Montoro (2010,P.77), is to identify the style of certain texts, authors, or genres, to qualify analysts' intuitions about the text, and to make them aware of linguistic elements and patterns. The research of linguistic aspects, the engendering of the message, the style of the text and the writers, and the language itself are all purposes of stylistics. Stylistics may be shown to be a

powerful and complementary method to the study of language and all forms of texts and conversation by pursuing these goals. To summarize, stylistics can be described as the scientific study of style.

2.3.1 Types of Stylistics

There are numerous methods or approaches to stylistic analysis, however it is obvious that many of them overlap, and the distinctions between some of them are not very evident. The various style options that are currently accessible are described by (Teilanyo and Efe-Obuke ,2006,P.560).

1. General Stylistics or Stylistics

This is stylistics as it is understood from the most inclusive perspective of the linguistic study of all language events from many spheres of existence. It serves as a catch-all phrase for the study of non-literary registers or language variants. one can analyse the stylistics of a religious sermon, a legal document, a political statement as in (the data under study) , etc. (Wales, 1990,P.458)

2. Literary Stylistics

This type of examination focuses primarily on literary works. In the broadest sense, such study can be linguistic or nonlinguistic, although it is mostly linguistic in the more specialised sense(Teilanyo and Efe-Obuke ,2006, P.562).

3. Textualist Stylistics (Textlinguistics)

This sort of stylistics identifies the text's raw linguistic patterns, such as phonological, grammatical, lexical, and semantic patterns, without attempting to link these patterns to the text's content (Teilanyo and Efe-Obuke ,P.562).

4. Interpretative Stylistics

The majority of stylisticians today adopt this method. It entails analyzing the linguistic facts in a (literary) text, determining the content or artistic value of the text, and uniting the two.(Teilanyo and Efe-Obuke ,P.563)

5. Formalist and Functional Stylistics

Formalist stylistics focuses on the linguistic forms in texts while giving little consideration to their function in relation to the text's overall content. Functional stylistics, on the other hand, stresses the contextual function that the linguistic features provide (Taylor and Toolan, 1984, P.57).

6. Evaluative Stylistics

This is a phrase coined by Bradford 1997 to describe the style of analysis that employs linguistic techniques to evaluate or quantify the worth of a text's virtues and weaknesses. It is assumed that quality of a text is revealed in the quality of language patterns it employs (Bradford, 1997, P.77).

7. Discourse Stylistics

It is one of stylistics types which employs the procedures and terminology of discourse analysis in the explanation of literary language use (Teilanyo and Efe-Obuke, 2006, P.563).

8. Contextualist Stylistics

There are several factions within this that are united in their focus on how literary style is generated and impacted by its circumstances. These factors include (1) the reader's ability and disposition; (2) the dominant sociocultural forces that shape all language speech; and (3) the signification systems through which we process and interpret all phenomena, linguistic and nonlinguistic, literary and nonliterary (Bradford, 1997, P.73).

9. Phonostylistics

The study of the expressive role of sounds is how it is been described. In practice, phonostylistics may not be considered a distinct type of stylistics, but rather one of the phonological levels at which a stylistician can analyze a text other levels of linguistic analysis include (grammatical, syntactic, and morphological analysis, lexical (vocabulary), semantic, and contextual analysis) (Hartman and Stork, 1972, P.98).

10. Sociostylistics

This is a subject that investigates the language of writers who are classified as social groups. The focus is on how language distinguishes specific socio-

literary trends including metaphysicals, romanticists, African writers, imagists, expressionists, and modernists, among others (Wales, 1990,P.483).

11. Expressive Stylistics

This method focuses on determining how the author's style, or linguistic features, indicate his or her personality or "soul." It is based on the assumption that artists use language to convey their inner selves.(Wales, 1990 ,P.166)

12. Feminist Stylistics

According to Mills(1995,P.86), describes the phrase feminist stylistics as one which best sums up her concern “first and foremost with an analysis which identifies itself as feminist and which uses linguistic or language analysis to examine texts”. So the concern of feminist stylistics, according to Mills, is beyond only describing sexism in texts but is broadened to “analyse the way that point of view, agency, metaphor or transitivity are unexpectedly related to matters of gender, to discover whether women’s writing practices can be described and so on”.

13. Computational Stylistics

This is a sub-discipline of computational linguistics. It evolved in the 1960s and involves the use of statistics and other data that are readily generated by the computer to treat different problems of style. In the area of “stylometry,” the computer is used to generate data on the types, number and length of words and sentences which aid the stylistician in his study of texts, ensuring the objectivity required. Such data from different texts may even be used for comparative purposes as well as for the authentication of authorship. For example, stylometric data may be used to determine which author a piece of disputed writing belongs to according to whether the stylometric data in it conform to stylometric data already associated with the author. The risk here are that it forecloses the possibility of an author changing his style from text to text and the possibility of two authors writing alike (Teilanyo and Efe-Obuke,2006,P.565).

14. Pedagogical Stylistics

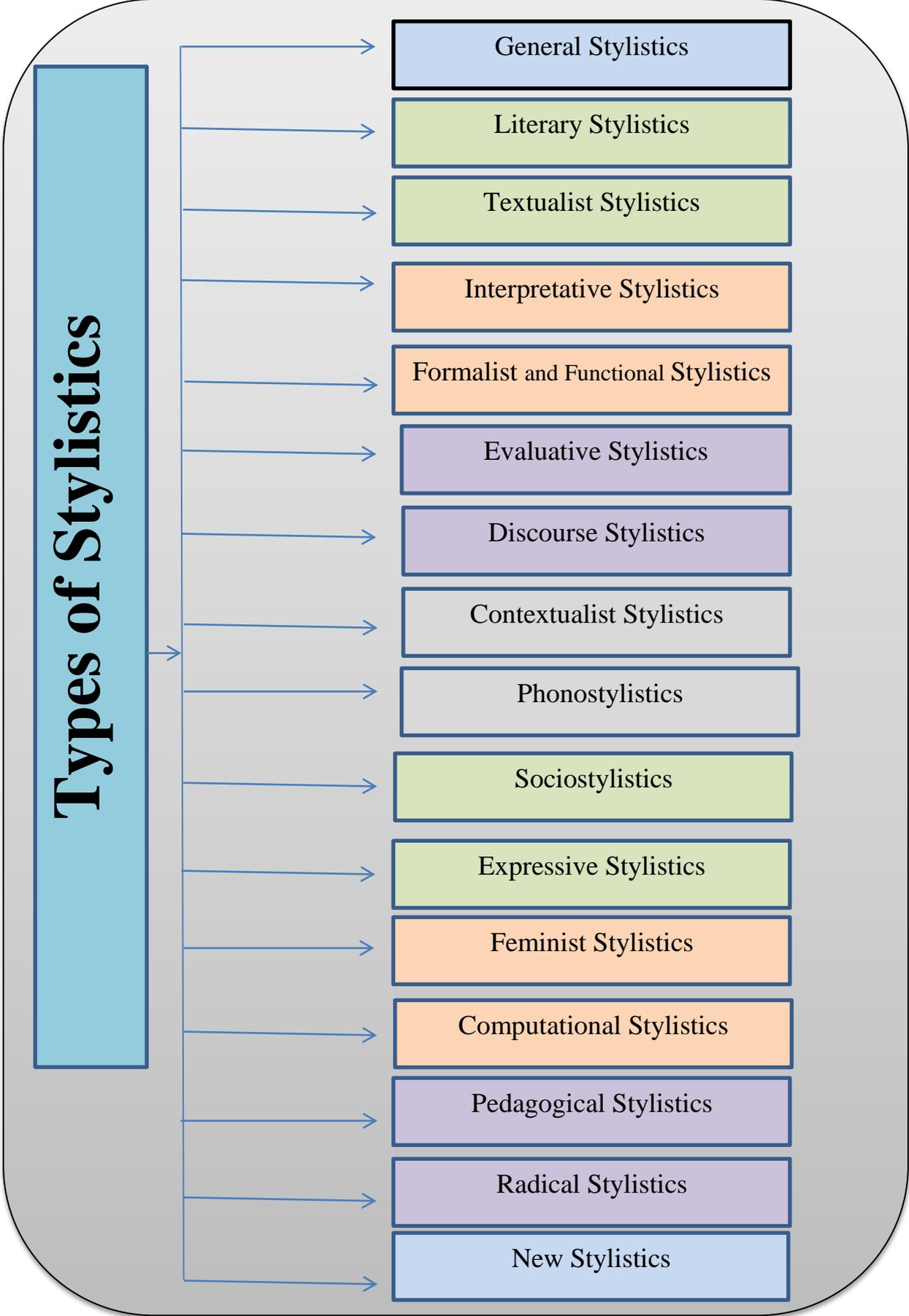
This refers to the employment of stylistic analysis for teaching and learning purposes. Literary texts may sometimes be difficult for learners to appreciate. Hence, a teacher may analyse the linguistic patterns in the text, breaking down complex linguistic units to smaller ones, converting excerpts in verse form prosaic form, hyperbaton (syntactic inversion) to regular forms in the belief that such will help the learner to grasp the message there in (ibid.566). Carter and McRae (1996,P.xix) claim that stylistics in its pedagogical application ‘has been accused of tending towards the simplistic’.

15. Radical Stylistics

This is a term introduced by D. Burton in 1982 to designate a stylistic approach which tends to go beyond the identification of the artistic effects of language use to analyse how language is used to express different ideologies of world views. The radical stylistician is interested in the choice of linguistic patterns to reflect such ideological slants as communism, socialism, capitalism, welfarism, etc. Thus, the stylistician attempts to discover in the text certain jargons associated with such ideologies. This is allied to sociological criticism. The label suggests that such an analyst would have a passion for the reflection or rejection of an ideological bias (Teilanyo and Efe-Obuke,2006,P.566).

16. New Stylistics

This is a rather vague term used to denote some fresh models of stylistic analysis. Such models cease to be “new” as soon as “newer” models evolve. For example, Leo Spitzer’s ideas about stylistics as one of its originators in Western Europe were considered “new.” However, the term is often applied more consistently to the studies in the West from the 1970s which employed the latest principles of structuralism, poetics and reader response criticism in the analysis of literary texts (Teilanyo and Efe-Obuke,2006,P.566).



Figure(3): Types of Stylistics

2.3.2 Stylistic Devices

A stylistic device is the method a writer chooses to convey information by manipulating language in various techniques to achieve differing results (Robbins, 2007,P.88)

Literary devices refer to specific aspects of literature, in the sense of its universal function as an art form which a writer expresses ideas through language, which we can recognize, identify, interpret and analyze. Literary devices collectively comprise the art form's components; the means by which authors create meaning through language, and by which readers gain understanding of and appreciation for their works. They also provide a conceptual framework for comparing individual literary works to others, both within and across genres. Both literary elements and literary techniques can rightly be called literary devices.(Web source 1)

According to Leech and Short (2007,P.45), principles of their formation, stylistic devices are grouped into three levels:

2.3.2.1 Level of Sound

a. Alliteration: The repetition of the same consonant sound at the beginning of neighboring words (opening sound similar). To qualify as alliteration, in the strict sense of the word, the consonant sounds must occur in word-initial position. Alliteration has a cohesive effect, since identical sounds tend to tie words together if they occur in close vicinity. It can be employed for emphasis and mnemonic effects and is frequently used as a means of foregrounding in poetry, advertising, newspaper headlines, political slogans, for example:

(6) (*Peter Piper picked a Peck of Pickled Peppers*) (Norgaard, Busse and Montoro ,2010, P.49).

b. Metre (Metrum): A regular pattern of stressed and unstressed syllables within a line of a poem . It is the name given to the regular patterning in verse of stressed and unstressed syllables, the foregrounding of the more variable rhythm of everyday speech. It is a characteristic of most poetry, but also songs, jingles, slogans, proverbs and riddles. The following line from Keats's 'To Autumn' ([1820] 1983) has five feet, each consisting of a weak syllable followed by a stressed syllable:

(7) To *swell* | the *gourd*, | and *plump* | the *ha-* | *zel shells*. (Wales, 2011:P.269)

c. Iambic :An unstressed syllable followed by a stressed one .

(8) The way a crow (Krähe) / Shook down on me / The dust of snow / From a hemlock tree (Frost).(Web source1)

d. Onomatopoeia : Sometimes called echoism, is the use of words which imitate the sound they refer to:

(9) Buzz a sibilant humming sound, like a bee past the buzzing bees (Whittome, 2014:P.38).

e. Rhyme: It is the repetition of the last stressed vowel and the following speech sounds in two or more words, most typically positioned at the end of verse-lines. Rhyme is closely related to other types of sound similarity such as alliteration, assonance and consonance.

(10) (Tiger! Tiger! burning bright / In the forests of the night) (Norgaard, Busse and Montoro 2010,P.152).

f. Assonance is the repetition of vowel in sound two or more than two words in a sentence (only vowel sound rhyme). Assonance has a cohesive effect, since identical sounds tend to tie words together if they occur in a sequence of nearby words as in:

(11) (Feel steep sweep by sleeping geeks)

2.3.2.2 Level of Meaning

a. Allusion

An allusion is when an author refers to the events or characters from another story in his/her own story with the hopes that those events will add context or depth to the story he/she is trying to tell. Allusions are often to very famous works such as the Bible or Shakespearean plays.(Web source 2)

b. Diction

Diction refers to an author's choice of words. When describing the events of his/her story, an author never has just one word at her disposal. Rather, he

/she must choose from many words that have similar denotative meanings, but different connotative meanings the associations, positive or negative with a given word. For example, imagine that a child in a story comes home from school and tells his parents about day. Here are four separate ways he could describe his behavior at recess. Notice how selecting one italicized word over another, shifting the diction, totally changes the meaning of the sentence:

(12) "Tommy made fun of me, so I *nicked* his eye with a stick"

"Tommy made fun of me, so I *poked* his eye with a stick"

"Tommy made fun of me, so I *stabbed* his eye with a stick"

"Tommy made fun of me, so I *gouged* his eye with a stick"

The words *nicked*, *poked*, *stabbed* and *gouged* all have similar denotative meanings, but notice how an author's choosing one or the other would drastically affect how we understand how well. (Web source 2)

c. Epigraph

Reading literature, you may have come across a work where the author under the title has included a quotation from some other work; often the quotation is in italics. For instance,

(13) T.S. Eliot's famous poem 'The Love Song of J. Alfred Prufrock.' The epigraph is from Dante's *Inferno*, and is meant to help Eliot's reader understand that the poem that follows is a kind of confession. (Web source 2)

d. Foreshadowing

In order to create suspense for readers, an author often wishes to hint where the story is going. At the same time, the author does not wish to give away the ending. When an author hints at the ending of or at an upcoming event in her story without fully divulging it, the author is using what is called foreshadowing. For example,

(14) at the end of Ernest Hemingway's famous novel *A Farewell to Arms*, a key character dies while it is raining. To hint at that death, Hemingway earlier in the book includes a scene where the character admits that she is

afraid of the rain because sometimes she sees herself dead in it. (Web source 2)

e. Euphemism

From the Gk ‘well-speak’, euphemism is the substitution of an inoffensive or pleasant expression for a more unpleasant one, or for a term which more directly evokes a distasteful or taboo subject such as:

(15) (Departed instead of died).

Euphemism sometimes connected with irony and it helps to thematise a social taboo or embarrassing topic . Euphemism has a special meaning in condolence messages in the sense that mentioning good deeds of dead persons and feelings of sympathy can be considered as a kind of euphemism (Wales ,2011,P.146).

f. Imagery

Just as when an author chooses words for their connotative associations, she chooses sensory details for the associations or tones they evoke. This is the author's selection of imagery. Imagery is divided into:

1. Simile : From Lat. similis ‘like’, simile is a figure of speech whereby two concepts are imaginatively and descriptively compared: e.g. My love is like a red, red rose; as white as a sheet, etc. Like and as are the commonest connectives (Wales ,2011,P.383). Simile is a stylistic device which is used in condolence messages by political leaders in order to express the same feeling of sadness toward the families of dead persons. Simile is used to create an image in the reader’s mind or to compare two aspects.

2. Metaphor : In rhetoric and other traditional approaches to figurative language, a metaphor is defined as a figure of speech, or trope, and is often seen as a kind of linguistic embellishment. In metaphor, a comparison of two distinctively different, yet similar, things is established by the claim that ‘X is Y’, as in (16) ‘my love is a rose’. Meaning is thereby transferred from the metaphorical term, ‘a rose’ to the subject, ‘my love’, and we may take the metaphor to imply that the speaker finds his/her love as beautiful as a rose (Norgaard, Busse and Montoro,2010,P.114).

3. Synecdoche: From Gk ‘take on a share of’, and pronounced /shf'nekdokh/, a trope in rhetoric, in which ‘part’ of a referent is named and stands for the ‘whole’; or vice versa. So strings can mean ‘stringed instruments’ (part for whole); or England can mean a sports team (whole for part) in headlines like England thankful to avoid serious injury. Synecdoche is commonly found in proverbs (17) (Many hands make light work; Two heads are better than one, etc.) Wales (2011,P.411). It is used to achieve symbolism, keeps writing concise and engages the reader because they have to think deeply about what the word is referring to and can also sound more colloquial to connect to audience.

4. Hyperbole : A description which exaggerates, usually employing extremes and/or superlatives to convey a positive or negative attribute ; “hype.” • The author uses hyperbole to describe Mr. Smith, calling him (18) "the greatest human being ever to walk the earth.” Hyperbole is used to point out the high amount of something, dramatization and humorous effect.(Web source 2)

5. Personification : A kind of metaphor in which animals, plants, inanimate objects or abstract ideas are represented as if they were human beings and possessed human qualities such as (19) Justice is blind. / Necessity is the mother of invention .(Web source 2)

6. Symbol : something concrete (like a person, object, image, word or event) that stands for something abstract or invisible The Cross is the symbol of Christianity as in (20) The dove (Taube) symbolizes peace/is symbolic of peace.(Web source 2)

7. Irony: someone says (21) “ oh, that’s beautiful” when what they mean (probably conveyed by their tone) is they find that quite ugly. (Web source 2)

8. Sarcasm: critical comments may be expressed in sarcastic way, such as(22) saying “don’t work too hard” to lazy worker. .(Web source 2)

2.3.2.3 Level of Structure

a. Anaphora : is a popular figure of speech involving repetition of the same word at the beginning of successive clauses, sentences or verses (also known as epanaphora). It is found in verse and prose of all periods, and can be effectively deployed to underline descriptive and emotional effects, e.g (23) The rain fell heavily on the roof, and pattered on the ground . . . The rain fell, heavily, drearily. It was a night of tears Wales (2011, P.20). Anaphora is used to emphasis on words, could create emotional effect like passion in audience (this is why many famous speeches use anaphora), adds rhythm making it easier to read and remember.

b. Parallelism :the repetition of the same structural pattern: commonly between phrases or clauses. So in the proverb Out of sight, out of mind there is the repetition of the prepositional phrase; in He came, he saw, he conquered the repetition of the clause. As a rhetorical figure parallelism is also known as parison (Wales ,2011,P.301-2) as in the following example: (24) ‘Let every nation know that we shall pay any price, bear any burden meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.’

c. Triple : A kind of parallelism where words, phrases or sentences are arranged in groups of three (“rule of three”), as in: (25) government of the people, by the people and for the people. (Web source 3)

d. Repetition: Among other figures of speech, repetition is one of the widely used syntactic stylistic devices. It is a figure of speech that shows the logical emphasis that is necessary to attract a reader’s attention on the key-word or a key-phrase of the text. It implies repeating sounds, words, expressions and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis (Kemertelidze and Manjavidze, 2013, P.3)

There are six kinds of repetition that can be used as stylistic devices:

1. Anaphoric repetition : is called the repetition of a word or a phrase at the beginning of two or more consecutive sentences. Like:

(26) Farewell to the mountains high covered with snow!

Farewell to the straths and green valleys below!

Farewell to the forests and wild-hanging woods!

Farewell to the torrents and loud-pouring floods! (Kemertelidze and Manjavidze, 2013, P. 4)

2. Framing repetition: is a type of repetition when it is arranged in the form of a frame, namely, the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it. Like (27) ‘No wonder his father wanted to know what Bosinney meant, no wonder’. (Kemertelidze and Manjavidze, 2013,P.5)

3. Root repetition: in root-repetition it is not the same words that are repeated but the same root.

(28) “ Forsytes deprived of their mutter bone were wont to *sulk*. But John had little *sulkiness* in his composition”.(Kemertelidze and Manjavidze, 2013,P.6)

4. Chain repetition: this type of repetition smoothly develops logical reasoning. It is a thread of several successive anadiplosis.

(29) “A smile would come into Mr. Pickwick’s face: the smile extended into a laugh, a laugh into a roar, and the roar became general.” (Kemertelidze and Manjavidze, 2013,P.7)

5. Synonymous repetition: is a repetition not of the same word but one word or phrase is repeated with its synonym (Kemertelidze and Manjavidze, 2013,P.8) :

(30) “ The poetry of earth is never dead...

The poetry of earth ceasing never”...

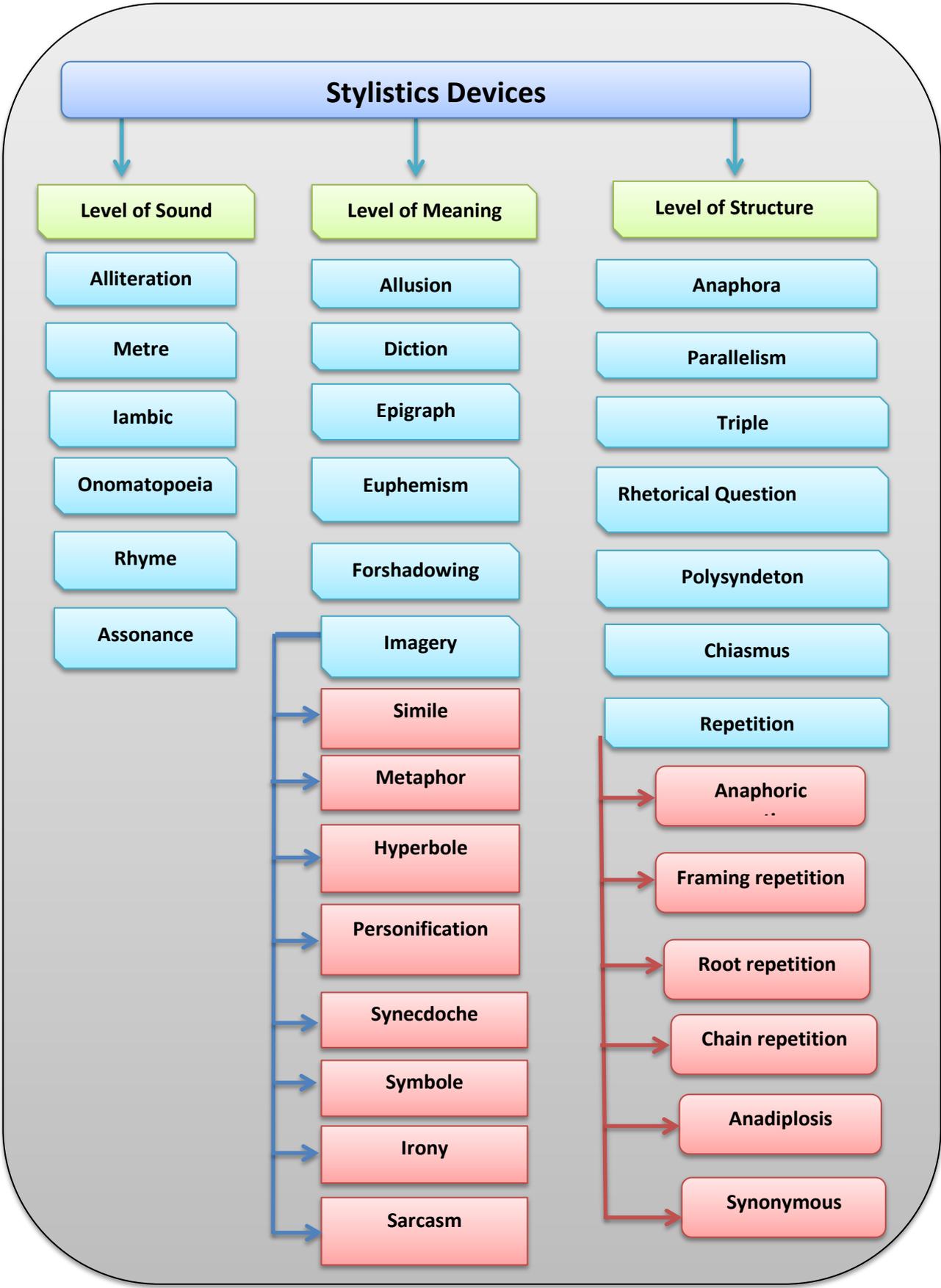
6. Anadiplosis: the repetition of the last part of one verse line or sentence at the beginning of the next. Anadiplosis was a device much favoured in Elizabethan poetry to link lines, and to reinforce the progression of ideas Wales (2011,P.18)as in the following sentence (31)‘All service ranks the same with God. With God, whose puppets, best and worst, Are we’.

e. Rhetorical Questions: rhetorical question was called interrogation (or erotema in Gk). This is a question which does not expect an answer, since it really asserts something which is known to the addresser, and cannot be denied. It is thus the equivalent of a statement, often negative: as in the last line of Percy Shelley's Ode to the West Wind: (32) If Winter comes, can Spring be far behind? (which implies Spring can't be far behind). (Wales ,2011, P.370)

f. Polysyndeton : In rhetoric polysyndeton describes the marked use of several conjunctions in succession (especially the same one) particularly for co-ordinate clauses or phrases. It is thus opposed to asyndeton, without conjunctions. (ibid,330). The use of polysyndeton is primarily for adding dramatic effect as they have a strong rhetorical presence. For example : (33) Saying "here and there and everywhere", instead of simply saying "here, there and everywhere".

g. Titles: one of the stylistic devices that can be used to arouse the reader's interest and catch their attention.(Web source 3)

h. Chiasmus: chiasmus is a rhetorical term to describe a construction involving the repetition of words or elements in reverse order (ab:ba); also known as antimetabole: (34) ask not what your country can do for you – ask what you can do for your country'(Wales,2011,P.54).



Figure(4) Stylistic Devices

2.4 Pragma-stylistics

As the term suggests, pragma-stylistics is stylistics, but with a pragmatic component added to it Hickey(1993,P.578-9). For Davies (2007,P.106), Pragma-stylistics is concerned with exhibiting the extent to which pragmatics contributes to the study of literary and non –literary texts ; it visually examines the usefulness of pragmatic theories to the interpretation of these texts.

To elaborate, Pragma-stylistics consummates explications for many unexplained phenomena than stylistics or pragmatics can do alone. It is a branch of stylistics, which applies conceptions and concepts from linguistic pragmatics to the analysis of literary and non –literary texts and their interpretation.

Pragma-stylistics as a branch of stylistics, has emerged late in the 1980's with the developments of conversation analysis, pragmatics and discourse analysis when stylisticians became equipped with tools to analyse the meaning of dialogue and interaction in literary types (Norgaard, Busse, and Montoro, 2010, P.45).

More precisely, in analysing a text, it focuses on the forms that the speaker or the writer may choose or has chosen from many other forms that have the same truth condition or semantic meaning, but may achieve different objectives or they may do so in another way. So, Pragma-stylistics considers the desired effects behind such choices (i.e. expressive, affective, attitudinal etc.), their communicative qualities (i.e. clarity, effectiveness etc.) and the context in which they are used (i.e. the physical distances, the relationship between the speaker and the hearer and what is known and what is new)(Hickey,1993,P.578).

Van Dijk (1976,P.172) suggests that while the term stylistics might be reserved for the theoretical and descriptive branch of both linguistics and poetics in which case it practically coincides with the theory of performance and with pragmatics, Pragma-stylistics offers more complete explanations for many hitherto unexplained phenomena than stylistics or pragmatics can do alone. In other words, stylistic and pragmatic factors co-determine the surface form of utterances, which consequently lend themselves to pragma-stylistics analysis. It seems certain that in each situation a speaker will find certain language features or properties desirable and others undesirable: for

example, formal style and clarity of expression may be desirable in one situation while informality and fuzziness may be more appropriate in another.

Sell (1991,P.99) states that the aim of Pragma-stylistics is to connect the writing and reading of literary and non-literary texts to the linguistic and socio-cultural contexts in which those processes have taken place, which means that, on one hand, they are literary or non - literary and, on the other hand, linguistic with a great focus on contextualization.

Mey (2009,P.256) agrees on situating Pragma-stylistics within the larger literary subfield of stylistics claiming that it is an established discipline that lies on the cusp of narrative studies within stylistics. He characterizes it as the study of the user's role in the societal production and consumption texts and alternatively as the "science of the unsaid". Thus, Pragma-stylistics, being a stylistic study carried out according to the tents of pragmatics, attempts to discover, analyze and formalize the implicit meanings of utterances. It is unified, however, by its emphasis on explaining existing interpretation of texts rather than generating new readings.

Allan (2016, P.217) defines it as an approach aims at applying the findings and methodologies of pragmatics to the concept of style in language, that is to say, the variations in usage in written and spoken language such as analyzing the language of literary texts among writers, genres and periods.

In other words, pragmatic stylistics comes close to linguistic stylistics. This variability of stylistics displays the borderlines between pragmatics and stylistics, that is, in what way pragmatic theories, such as speech acts (SAs) can be employed to achieve stylistic purposes. Scholars have shown that the aim of pragmatics is to show how the users of a language can get sentences to communicate their intentions which are not literally stated through the propositional content of the sentences. Stylistics has been shown to be a valuable tool for an analyst who wishes to interpret a text from different points of view(Niazi and Gautum,2010,P.12). The operational definition of pragma-stylistics is that Pragma-stylistics as a branch of stylistics, has emerged late in the 1980's with the developments of conversation analysis, pragmatics and discourse analysis when stylisticians became equipped with tools to analyse the meaning of dialogue and interaction in literary types (Norgaard, Busse, and Montoro, 2010, P.45).

2.5 The Concept of Condolence

The etymology of the word "condolence" sends a powerful message. There are two Latin roots: *con*, which means "together," and *dolere*, which means "to sorrow" (Zunin and Zunin, 2007, P.98). Condolences are words that are used to express one's sympathy. They are formal professions of regret or sadness for persons who have lost a loved one. Condolences do not have to include an action that the listener is liable for. Humans are emotional beings and one can see this emotionality in every-day communication. Death of a loved one can bring with itself a state of deep sorrow, grief, shock, and numbness (Bromberg, 2000, P.337).

Condolence is an expression of sympathy with another in grief. Condolences have the phatic communication feature in the way they are used in our everyday. The term condolence is used when there is an occasion for losing a beloved person. Condolence expressions convey sympathy for the listener's distress (Searle and Vanderveken, 1985, P.212).

Condolences are more than just words of compassion; they are active, purposeful gestures of support and encouragement in the face of misfortune. They alleviate the suffering of people who are impacted. The mourner and his or her family are usually grateful for any kind of condolences. Condolence recipients are not searching for flashy novelty, but rather a genuine statement of emotion (Smith, 2003, P.76).

The word condolences is a plural noun that refers to sympathy with another in sorrow, or some expression of sympathy. Words of condolence, prayers and pity are often used for people during a difficult time, such as when someone is deceased. In times of need, people will give expressions of condolence and a feeling of pity to the unfortunate party in their times of need. Having this outpouring of love during an hour of need and knowing that others have the same fellow feeling can help the soul find peace. This English language expression is used during a time of loss in various ways to help relieve others of deep mental anguish during a time of loss such as the death of a friend. Condolences is four syllables – con-do-lence-s. (Web source 4)

The word condolence has been used since 1600 to refer to sympathetic grief or sorrowing with another, and since the 1610s as an expression of sympathy

to a person in distress or mourning. This comes from the Late Latin *condolens*, the present participle of *condolere*. This comes from the assimilated form of *com* meaning with or together and the root *dolere* meaning to grieve. It was often spelled *condoleance* from 1600-1800. The word *condolent* (adj.) meaning sympathizing or compassionate has been used since 1500, from the Latin *condolentem*. Condolences as a formal declaration of sympathy have been used since the 1670s. There is no clear reason why it is always plural, but the earliest references are to expressions from groups of There are many different words that can be used in place of the word *condolences*. These are called synonyms, which are words and phrases that have the same meaning as another word or phrase.(Web source 5)

Synonyms are very useful to know if you are trying to avoid repeating yourself as well as if you are looking to expand your vocabulary. The synonyms for the word *condolences* are (sympathy, reassurance, understanding, rue, tenderness Ruth, empathy, thoughtfulness, aid, commiseration, cheer, consolation, compassion, encouragement, solace, comfort, persons).(Web source 6)

Crucially, the ways to express condolence differ from one culture to another. Generally, culture and convention play an influential role in pragmatics. Besides, by understanding the cultural background and the belief system of the bereaved, one can express condolences in an appropriate way. For example, in one culture, the common way to condole may be sending flowers or sympathy cards, but in another culture there may be other ways to console with the bereaved (Zunin and Zunin ,2007, P.85).

Finding the right condolence phrases to say at the right time can be a challenging task. There are some situations that more than being sorry is needed. There are situations that individuals want to show their support in a culturally acceptable and linguistically appropriate way. In various situations different sentences may be appreciated. On the other hand, there may be different responses to condolences in various situations which contribute to the intricacies of condolence speech act. The operational definition of condolence that the study adopts is: the term *condolence* is used when there

is an occasion for losing a beloved person. Condolence expressions convey sympathy for the listener's distress(Searle and Vanderveken , 1985, P.212).

2.5.1 Types of Condolence

2.5.1.1. Explicit Condolences

According to Lyons (1977, P. 238), an explicit performative speech contains a statement that identifies its acts. Generally, performative verbs are employed to specify the type of activity being performed in performative speech acts . The performative verbs "condole ", "grieve ", and " commiserate " can all be used to express condolences openly. (Crystal, 2003, P.343).

According to Bach and Harnish (1979, P.41), the precise verb of condolences is "condole ". According to Vanderveken (1990, P.166), it is a significant speech act verb that includes an illocutionary point in its meaning.

(35) I condole with you . (Austin , 1962 , P.159).

(36) I grieve with you. (Web source 7)

(37) I commiserate with you.(Web source 7)

The preceding examples imply that the verbs "condole", "grieve", and "commiserate" possess performative properties. They describe the speaker's action, namely condolences. They are used in the first person singular, simple present tense, indicative active tense, and indicative passive tense.

Packer (1946,P.92) points out that nouns formed from performative verbs (e.g. guidance from advise) may be considered explicit performatives. Similarly, the word " condolence ", which is formed from the performative verb " condole ", is capable of serving as an explicit performative. Thus, the statement " My condolences " precisely corresponds to the explicit performative " I condole ".

2.5.1.2 Implicit Condolence

Malmkjær(2004, P.89) states that ,implicit condolences, in contrast to explicit condolences, implicit condolences are utterances that lack a phrase describing their activities. As a result, implicit condolences do not include a performative verb or a derivative word. Several examples of implied

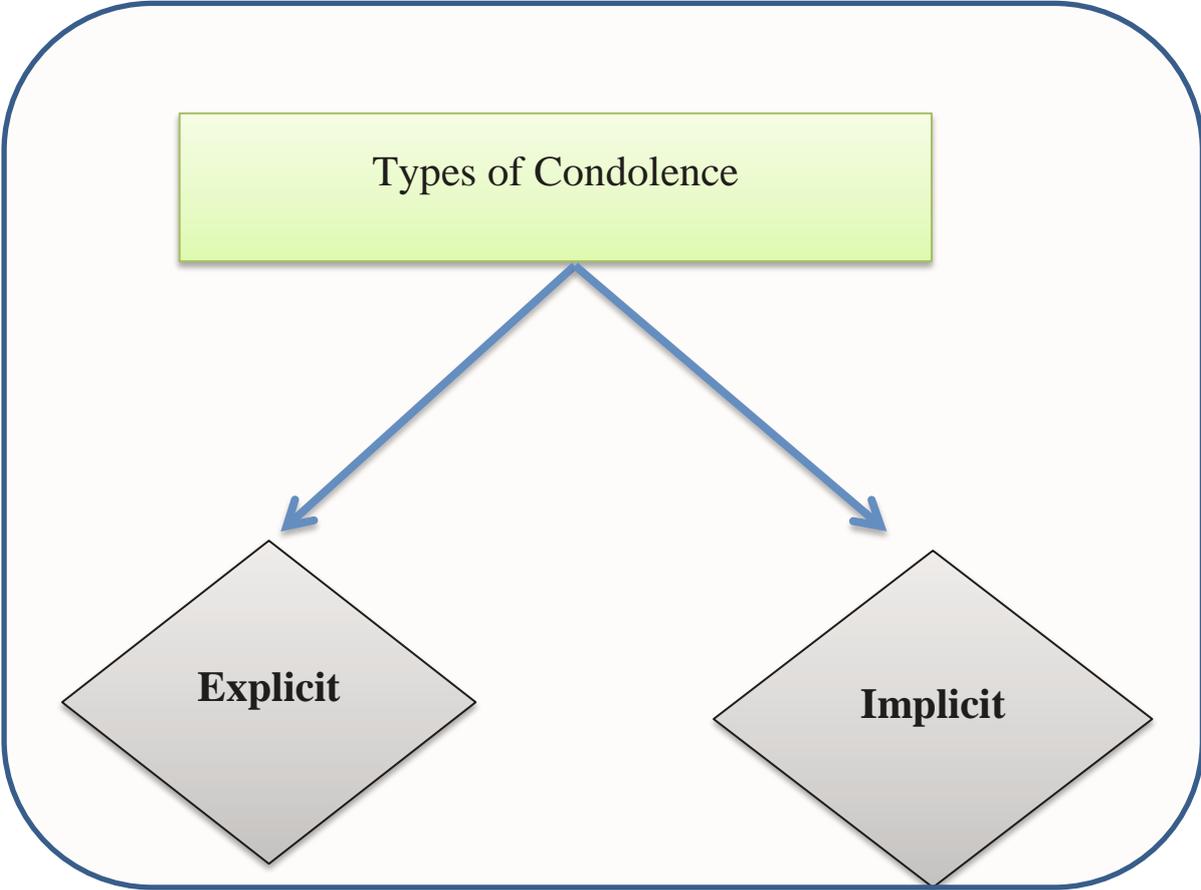
condolences are provided below. They are provided by specific instructive publications that provide examples of condolence terms that individuals can use as a reference when writing or expressing their own condolences:

(38) Just know that my arms are wrapped around you during this time of loss. Malmkjær(2004, P.89)

(39) May you find comfort in loving memories. (Web source 8)

(40) He / She will always live in our hearts. (Web source 8)

As with explicit condolences, the examples above of implicit condolences convey feelings of sympathy, regret, sadness, support, and encouragement.



Figure(5): Types of Condolence

2.5.2. Categories of Condolences

Smith (2003, P.96) proposes the following categories of condolences:

A. conventional stock condolence expressions. These sympathy expressions are sufficiently neutral to be used for practically everyone, regardless of religious affiliation:

(41) My thoughts are with you. Smith (2003, P.96)

(42) Please accept my / our deepest sympathy. Smith (2003, P.96)

B. condolence words that take into account a person's religious beliefs. For those who believe in a concept of heaven and hell, one may express the belief that the ill is either in heaven or peering down from heaven, as in:

(43) May God comfort you.(Smith (2003, P.97)

(44) May his / her soul find peace .(Smith ,2003, P.97)

C. quotes of condolence words. Poetry may be both a source of solace and a means of expressing sympathy. Some people select relevant quotes from their favorite poems or books. They assist themselves in expressing their condolences by using renowned phrases from poems dealing with death and bereavement.

(45) " To live in hearts we leave behind is not to die ."(Smith ,2003, P.99)

(46) " Like a bird singing in the rain , let grateful memories survive in times of sorrow . " (Smith ,2003, P.99)

(47) " May the blessings of love be upon you , may its peace abide with you , may its essence illuminate your heart , now and forever more . " (Smith ,2003, P.99)

D. expressions of condolence that include the afflicted person's condition. If someone is a close friend of the survivors, it is appropriate to describe the diseased's state in a condolence expression. For example, condolence phrases to survivors of someone who died after a lengthy illness could contain a message of gratitude that the suffering and hardship are no longer there (Smith , 2003, P.111).

(48) I was sorry to learn of your mother's death , but I am glad to hear that her suffering has come to an end. (ibid.)

2.5.3 Elwood's Strategies of Condolence

According to Elwood (2004, P.34), there are five kinds of strategies of condolence utterance are:

(1) An Expression of Sympathy

An expression of sympathy is an expression that shows his sympathy after knowing someone is in a bad state. Express your sorrow sincerely. In sending your words of sympathy, you let the grieving persons know that you care and that, in some way, you relate to the anguish of their loss. If you knew the person who died, which of course is not always the case, by sharing your own sadness you support the bereaved and remind them that they are not completely alone in their suffering.

(2) An Acknowledgement of Death

An acknowledgement of Death is an expression that includes an interjection like "Oh, my goodness". If you have been informed of the death by a source other than the person to whom you are writing. It is perfectly appropriate to relate one's shock and dismay at hearing about the loss.

(3)An Offer of Assistance

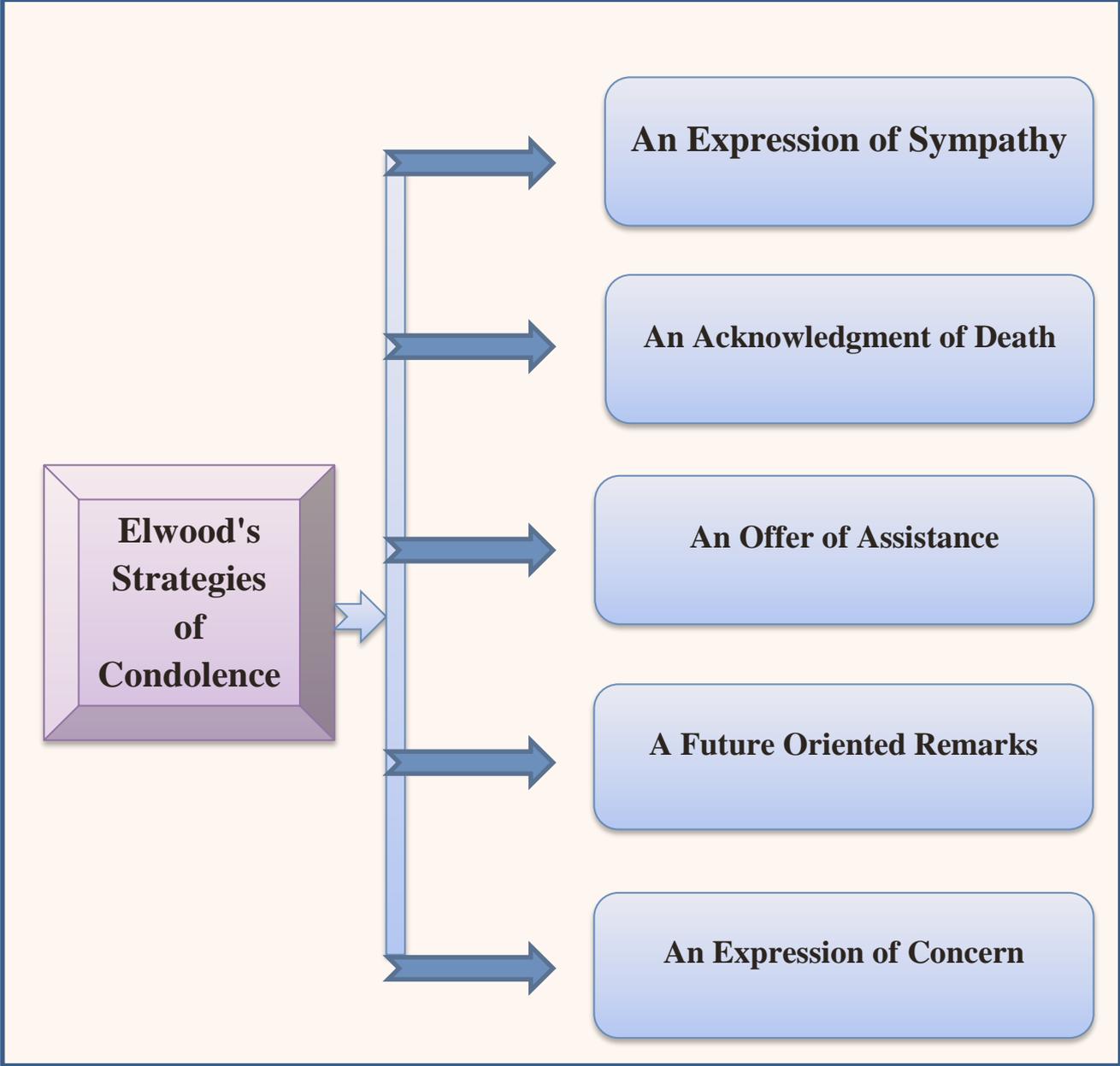
An offer of assistance aims to offer help to someone who is in trouble to lighten the burden of the person. If you decide to offer help keep in mind that the standard, ' Let me know if there is anything I can do,' may put a burden on the grieving individual to ask you for assistance. Although a general offer to help is not out of line, a more sensitive approach reflecting your sincere desire to be of help is to make a specific offer.

(4)A Future Oriented Remarks

A Future oriented remarks are usually encouragements.

(5)An Expression of Concern

Expression of concern relates to showing concern for the welfare of the speakers.



Figure(6): Elwood's 2004 Strategies of Condolence

2.5.4 Pragmatic Structure of Condolences

Condolences, according to Searle (1979, P.15), belong to the category of " expressive ". This class's illocutionary point (or intent) is to express just the speaker's psychological state specified in the sincerity condition concerning a state of events specified in the propositional content.

Condolences are related to the speech acts of "acknowledgements," according to Bach and Harnish (1979, P.51). They provide some general acknowledgement criteria (Emad,2013, P.3). Condolences meet all of these requirements. The following are the details:

1. Acknowledgements convey certain emotions toward the recipient.
2. These emotions and their expressions are appropriate for certain types of occasions. For instance, condolences convey compassion for the hearer's misfortune (not speaker's doing) .
3. Generally, but not always, when such occurrences occur, the speaker and the hearer acknowledge them jointly and the hearer then expects the speaker to make the appropriate acknowledgement.
4. Due to the fact that acknowledgements are required on specific dates, they are usually delivered not to communicate genuine sentiments ,but to satisfy a societal expectation that such sentiments be acknowledged. This is mirrored in the disjunctive definition of condolences which reads as follows: When one condoles, one either displays genuine compassion for the hearer's enduring misfortune or conveys the desire that one's remark will satisfy the social requirement of displaying sympathy (without actually expressing it).
5. Although cursory acknowledgements do not convey genuine feelings, they are widely regarded in society as gestures of respect on the part of the speaker. On the other hand, questioning the speaker's genuineness would constitute a major breach of civility and social disruption.

Vanderveken (1990, P.219) discusses the conditions surrounding the preparation and sincerity of condolences. The preparation condition implies that the hearer has suffered a loss usually a bereavement, but most likely a significant disaster. The sincerity requirement is to demonstrate sympathy.

Allan (1986, P.192–8) who views condolences as interpersonal acts, asserts that condolences require two levels of sincerity rather than the normal one. In the first condition, the speaker empathizes with the listener. The second level is concerned with the societal expectation that the speaker expresses sympathy for the hearer. In other words, the speaker believes it is appropriate to express this sentiment to the listener.

2.5.5 Syntactic Structure of Condolences

Declarative sentences are used in the structure of some condolences. The subject is present in these condolences and usually comes before the verb, as in:

(49) You have our deepest sympathy. (Smith,2003, P.7)

(50) Words fall short of expressing my sorrow for your loss. Imperative phrases are another grammatical type of condolences. Condolences have no overt grammatical subject in this case, and their verb is in the base form, as in:

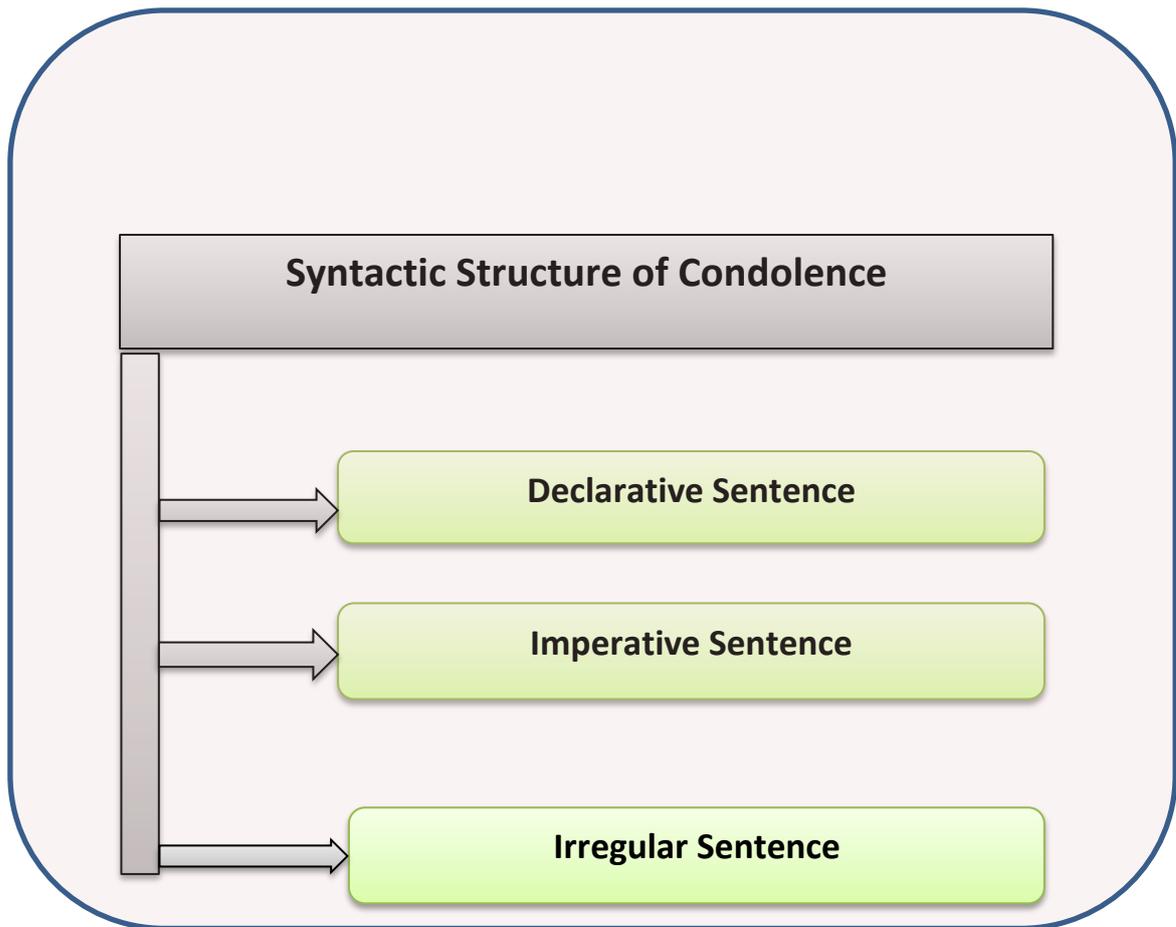
(51) Please accept my / our condolences .(Smith,2003, P.7)

(52) Just remember that my arms are here to embrace you during these difficult moments. (Smith,2003, P.7)

According to Quirk et al.(1985:P.883), some irregular sentences are labeled fragmentary because they lack constituents that are ordinarily required. This is a characteristic of certain condolences. The ellipsis can be recovered from the sentence's linguistic form, such as the lack of the subject and the verb as in:

(53) Sorry about your brother. (Smith,2003, P.7)

(54) Always in our minds.(Smith,2003, P.7)



Figure(7): Syntactic Structure of Condolence

2.5.6 Semantic Structure of Condolences

Semantically, condolences have a social meaning which refers to the use of language to preserve social contact rather than to exchange information or ideas . The use of condolences preserves and regulates social relations and it might even lead to strengthening of them. Social meaning is communicated through the ritualistic use of language which is found in condolences. Moreover, the essential function of the social meaning lies in the emotive purpose of the utterance .The condolence utterance possesses this kind of purpose . Such type of language use is alternatively described as social or phatic communication (Crystal,2003, P.346).

2.6 Previous Studies

Condolence speech acts have not been extensively examined in comparison with other speech acts including apologizing, requesting, and replying to compliments. Kuang (2015) makes a study entitled “Functions of Malaysian Condolences Written in Text Messages”. Kuang argues that a proper construction of condolence messages can help mitigate misunderstandings and prevent good intentions from being misinterpreted. It also aims to illustrate how Malaysian SMS condolences are composed, i.e. what semantic functions they fall under. The data consist of 36 authentic condolences written in English via SMS by local friends to a local Chinese female recipients. These were then analysed for the core messages and the semantic functions they fall under. The theory of framing was used as the construct to enable the recipient to reframe her mind as she recalled her feelings when she received those condolence messages. The intention was to distinguish the least and most preferred functions. Analysis suggests that Malaysian SMS condolences are composed of eight semantic functions. Those which expressed concerns via directives and wishful thinking were least preferred whilst those which eulogised the deceased and expressed uncertainty were most preferred. The findings imply that the art of writing a condolence may be an essential skill that needs to be honed as even good intentions may be misunderstood.

In (2017) Kuang conducts another study which is entitled “Features of Language in Facebook Condolence Messages”. Facebook is one of the social platforms used by many people to interact where by writing is one channel used. There are various categories of written texts in Facebook, one of which is condolences. The study aims to identify the features of language used in composing the condolence messages in order to assess its suitability as a writing model. A total of 75 condolence messages published on a public website of Facebook was downloaded. Using linguistic analysis, the postings were tagged and then individually examined and compared. The findings suggest that Facebook condolence messages are typically short and the level of language is casual and loose. It is noted that the condolence messages are composed in ungrammatical structures, containing bad spelling and punctuations because of the lack of audience's awareness and editing practices. With this regard, Facebook may not serve as a good writing model for language learners, but it is a good research site to study language use.

In 2018, Rahayu made a study entitled “A Pragmatic Analysis on Condolence Utterances in Facebook”. The study aims to categorize strategies in condolence utterances and classify illocution acts in Facebook comments from the news "Mexico Earthquake Death Toll Surpasses 200". The researcher used the qualitative descriptive method. The data of condolence were analyzed using the theory of Elwood (2004) and the classification of illocutionary acts was analyzed based on Searle (1979). Based on 79 condolence expressions, this study found 7 strategies of condolence namely an expression of sympathy, an acknowledgment of death, offer of assistance, future-oriented remarks, expression of concern, seeking absolution from God and a combination strategy. The research found four types of illocutions and 1 combination of illocution. The findings showed that a written condolence is not only a speech act, but also a speech event, which contains two or more illocutionary acts.

2.7 Current Study

Several studies have focused on the L2 learners ‘realization of the condolence speech act and most of them are between Western and Eastern culture. As such, the present study sets out to fill this gap and analyzes condolence messages that are initiated by The American Presidents and British Prime Ministers pragma-stylistically.

The study aims to reveal the most frequent categories of speech acts which are used by American Presidents and British Prime Ministers and how they are utilized to achieve the stylistic effects in their condolence messages, specify the most common deictic expressions that are used by such political leaders in their messages, identify Elwood's strategies that are used by American and British political figures to achieve stylistic effects in their messages, showing the most common stylistic devices that are used by American Presidents and British Prime Ministers in the data under study.

Developing an eclectic model of analysis based on Searle's theory of speech acts 1979, deixis according to Levinson 1983, Elwood's strategies 2004, stylistic devices by Leech and Short 2007. Analysing the gathered data qualitatively(according to the items of the eclectic model of the analysis) and quantitatively(with frequencies and percentages).

Chapter Three

Methodology

3.1 Introductory Remark

This chapter illustrates data collection and description. The next step is to choose a model for analysis depending on some previous models in this respect.

3.2 Data Collection and Description

The data of this study are taken from different web sources that are mentioned in Chapter Four after each image. They are arranged chronologically (from the oldest to the newest).

The data that the study deals with are condolence messages. Ten condolence messages for each American and British have been chosen. The data deals with the American Presidents (Lyndon B. Johnson ,George W. Bush, Barak Obama , Donald Trump and Joe Biden) and British Prime Ministers (Winston Churchill, Margaret Thatcher, David Cameron, Theresa May and Boris Johnson). These messages are intentionally chosen according to a certain criteria: they satisfy the items of the model, these messages are written in formal language (initiated by political leaders), they are linguistically rich (contain more linguistic devices than other condolence messages).

The period of the data is varied between old and new condolence messages because the study needs to show whether the style of writing condolence messages can be effected by time or not. According to the analysis old condolence messages tend to be shorter than the new ones, at the same time, they are rich (they contain more linguistic devices). The period of the data as the following: the American presidents(Lyndon B. Johnson 1963-1969 ,George W. Bush 2001-2009, Barak Obama 2009-2017, Donald Trump2017-2021 and Joe Biden2021) and British Prime Ministers (Winston Churchill 1940-1945, Margaret Thatcher 1979-1990, David Cameron 2010-2016, Theresa May2016-2019 and Boris Johnson 2019-2022).

A thoughtful condolence message is both a tribute to the deceased and a source of comfort and courage to the living. These guidelines are not presented as a set of rigid rules; rather, they are offered as suggestions for transforming your feelings, concerns, sympathy, and love into meaningful written communication. After studying thousands of condolence messages and analyzing their structure, Condolence messages consist of three stages: introductory stage, acknowledging stage and ending stage. Introductory stage which contains greeting and the main sentence (the reason for writing such message), acknowledge stage which refers to the body of the message. It is usually considered as the largest part of the message. It contains many information (details), ending stage which refers to the conclusion. The writer tends to use words or phrases to end his message.

3.3 Model of Analysis

The model of analysis is an eclectic one. It is the result of two combined models: pragmatics and stylistics. It is worth mentions that all the following items of the model of analysis to be adopted have been explained in the theoretical part in Chapter Two.

3.3.1 Pragmatic Level

3.3.1.1 Speech Acts

The speech acts theory of Searle(1979) which are divided into five types are adopted:

1. Assertives
2. Commissives
3. Directives
4. Expressives
5. Declaratives

3.3.1.2 Deixis

According to Levinson 1983, these are five types of deixis:

1. Social deixis

2. Time deixis
3. Person deixis
4. Discourse deixis
5. place deixis

3.3.1.3 Elwood's Strategies

Elwood's 2004 strategies are divided into five types:

1. Expression of sympathy
2. An acknowledging of death
3. An offer of assistance
4. Future oriented remarks
5. Expression of concern

3.3.2 Stylistic Level

This data deals with stylistic devices according to Leech and Short 2007 at three levels:

3.3.2.1 Level of Sound

- A. Alliteration
- B. Assonance

3.3.2.2 Level of Meaning

- A. Euphemism
- B. Imagery
 1. Hyperbole
 2. Synecdoche
 3. Symbol

3.3.2.3 Level of Structure

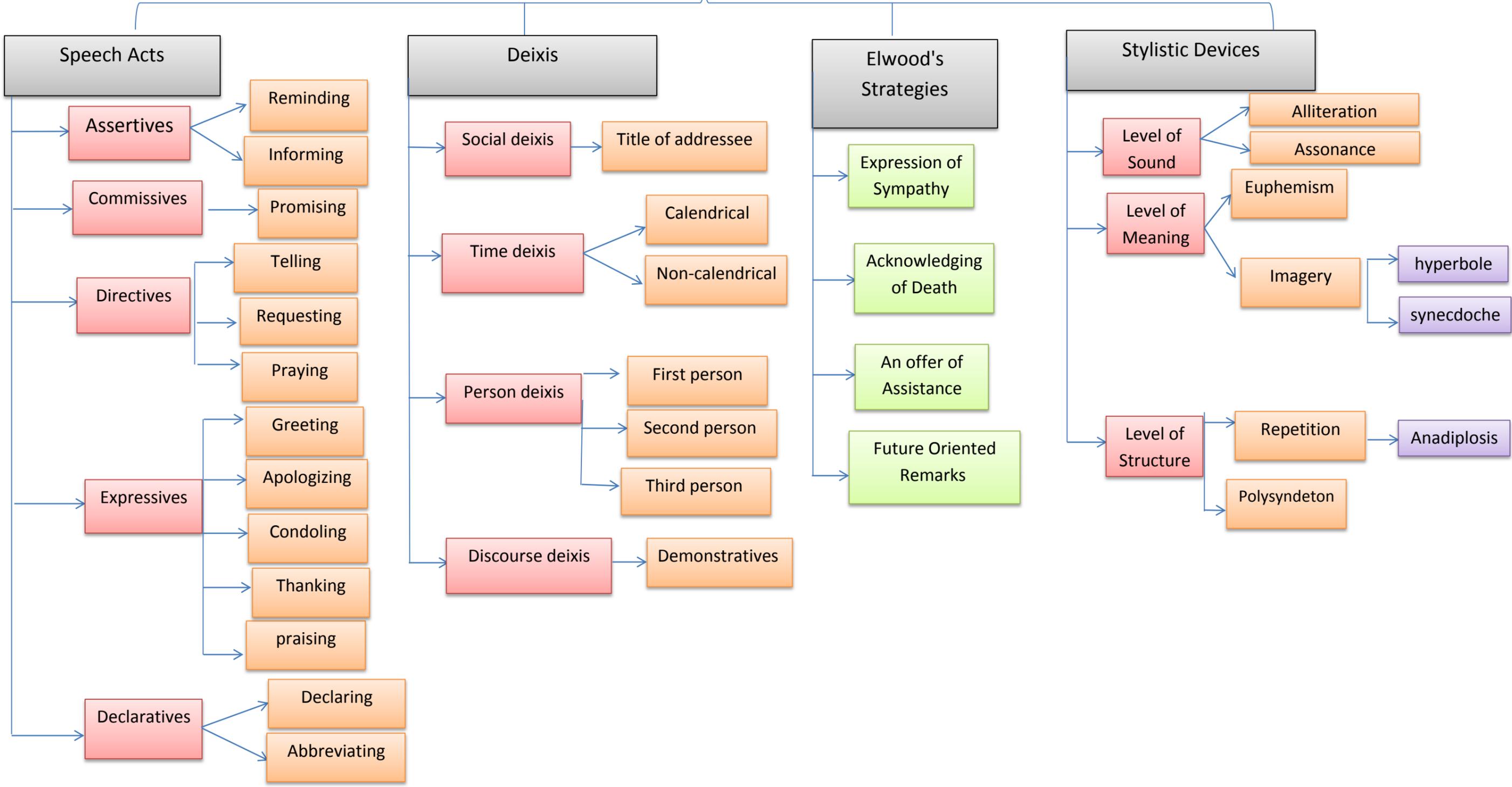
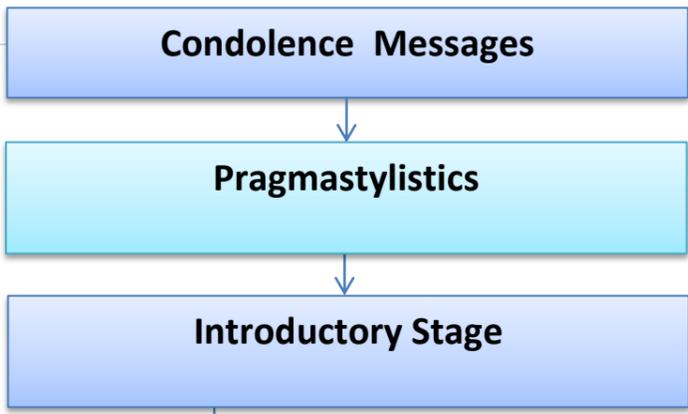
A. Repetition

1. Anaphoric repetition

2. Root repetition

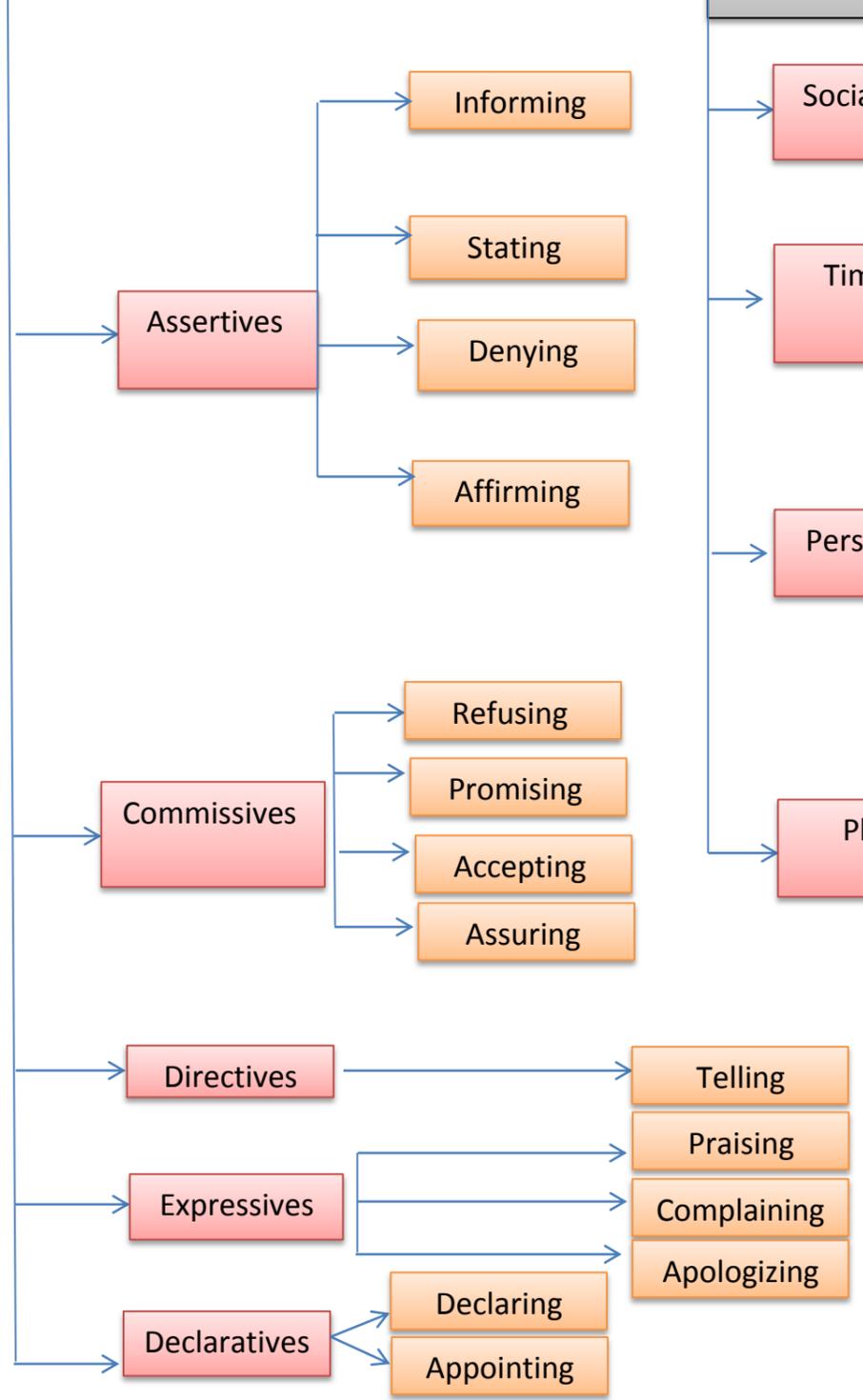
3. Anadiplosis

C. Polysyndeton

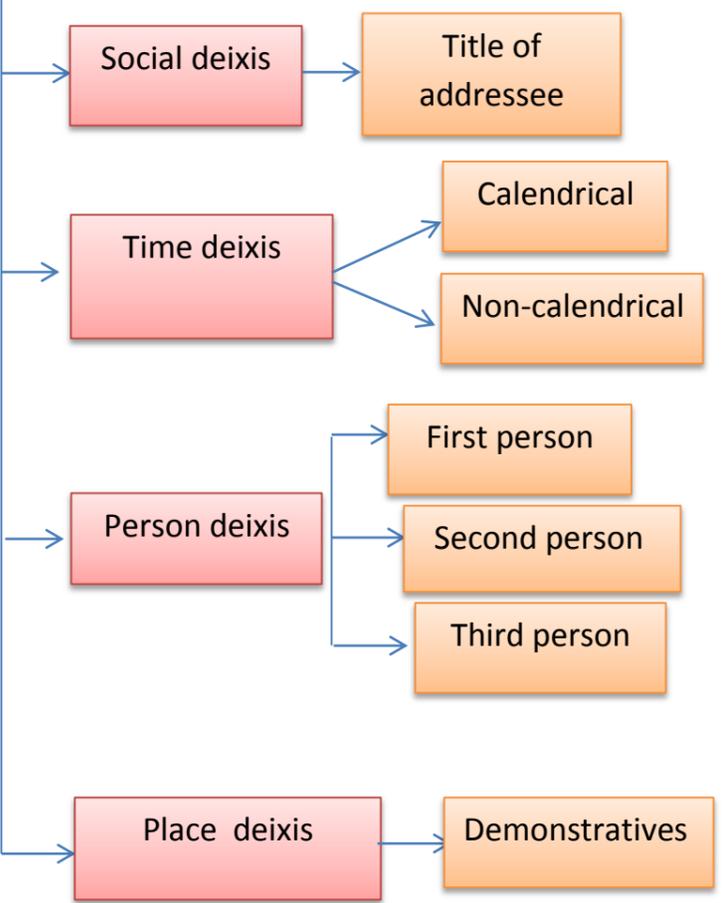


Acknowledging Stage

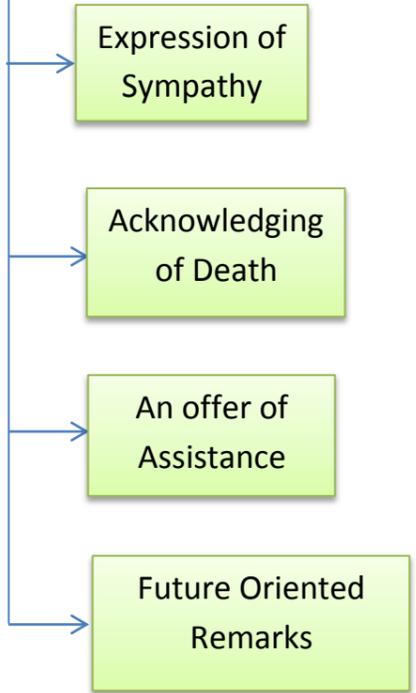
Speech Acts



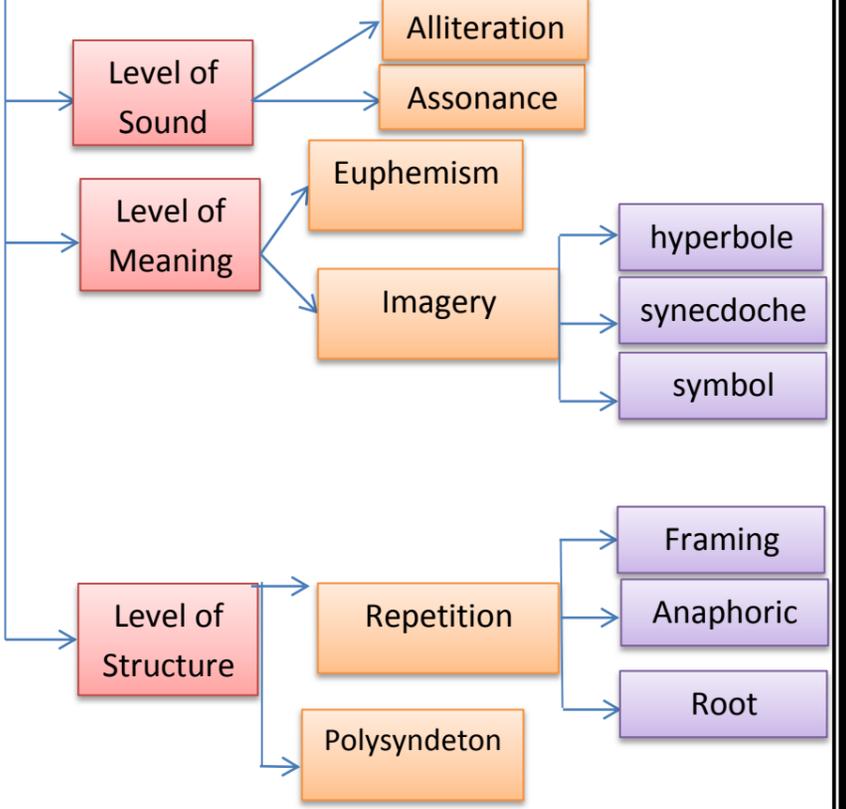
Deixis



Elwood's Strategies



Stylistic Devices



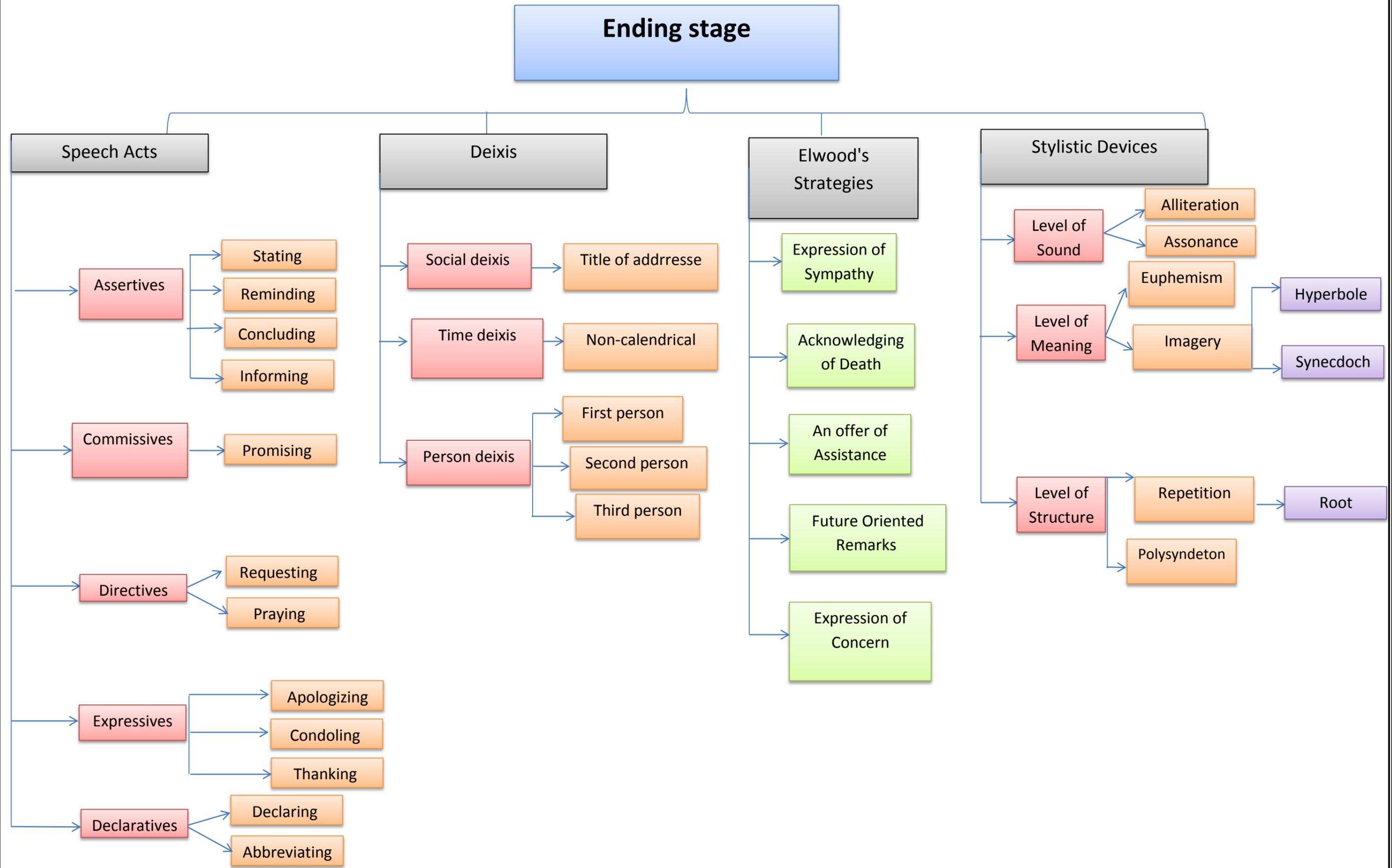


Figure (8) The Eclectic Model of Pragma-stylistics Of Condolence Messages

Chapter Four

Data Analysis and Discussion of the Results

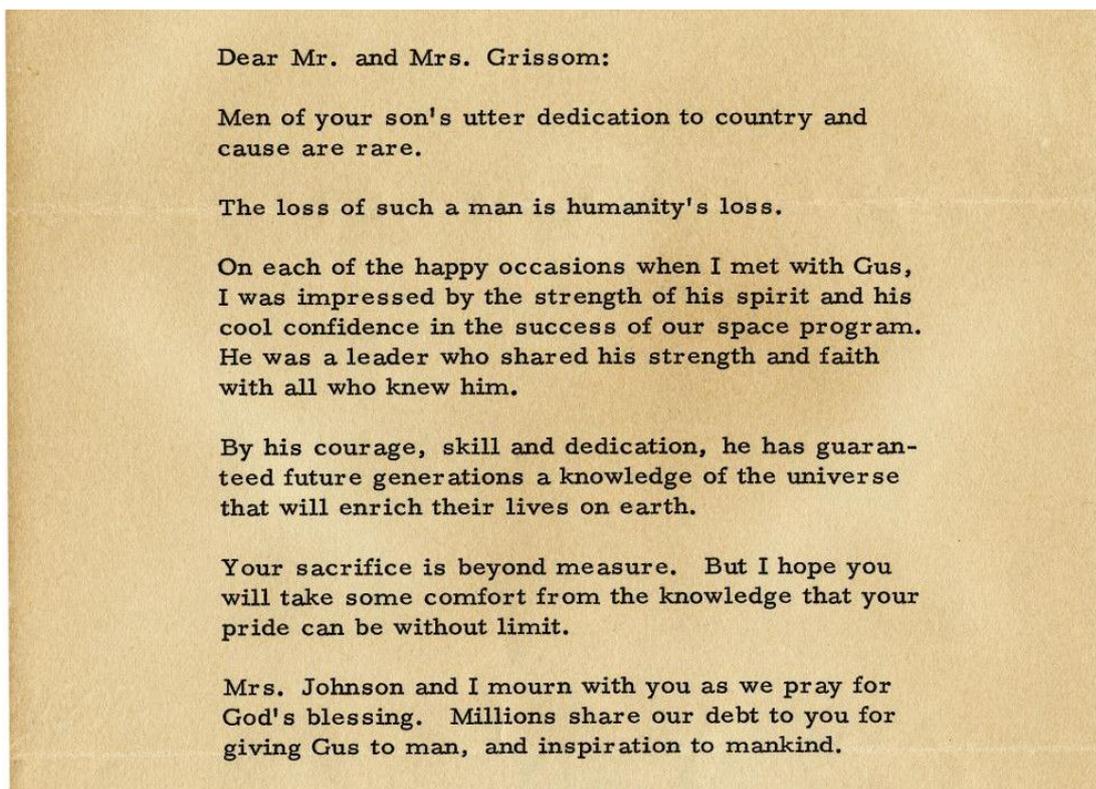
4.1 Introductory Remark

This chapter is devoted to the empirical part of the study. Twenty condolence messages (ten of each American and British politicians) will be analyzed pragma-stylistically in terms of the model of analysis developed by the present study for this purpose in chapter Three.

4.2 The Analysis

4.2.1 The Analysis of the American Condolence Messages

4.2.1.1 Image1



Web Source(9): <https://images.app.goo.gl/VnFQgRXxdqBuiXRbA>

The President Lyndon B. Johnson writes to Parents of Astronaut Gus Grissom, Killed in the Apollo I Fire.

A. Speech Acts

The President uses three types of expressive speech act : Greeting, Johnson opens his condolence message by referring to the parents of Gus Grissom as in(*Dear Mr. and Mrs. Grissom*), expressive speech act of 'Praising' Johnson expresses his admiration concerning the scarifies of Gus for the sake of his country as in(*Men of your son's utter dedication to country and cause are rare.*), and then Johnson shows his sad feelings about the loss of Gus by using expressive speech act of condoling as in (*The loss of such a man is humanity's loss.*).

In the acknowledging stage, The President tends to mention good moralities of Gus. He spots light on the happy occasions that gathered them throughout the use of expressive speech act of 'Reminding' as in (*On each of the happy occasions when I met with Gus, I was impressed by the strength of his spirit and his cool confidence in the success of our space program.*). In the ending stage, Johnson also uses expressive speech act of praying as in (*.....we pray for God's blessing.*).

Expressive speech act has a special importance in condolence messages .This improves by the frequent use of expressive speech act in Johnson's condolence message.

B. Deixis

In the introductory stage, The President uses social deixis " Title of the addressee " as in (*Dear Mr. and Mrs. Grissom*).

In the acknowledging stage, there are two personal deixis " First person Pronoun " which is used more than one time as in (.... When *I* met with Gus, *I* was impressed by the strength of his spirit and his cool confidence in the success of our space program...But *I* hope you will take some comfort from the knowledge that your pride can be without limit.) and " third person pronoun " as in (..., *he* has guaranteed future generation by the strength of his spirit and his cool.....).

In the ending stage, there are two types of deixis " First person Pronoun " ,Second Person Pronoun " as in (... *I* mourn with *you* as *we* pray for God's blessing.), and social " Title of addressee" (*Mrs. Johnson.....*).

According to the above analysis, first and second person pronoun typically refer to the speaking and hearing speech participants . First person deixis refers to the speaker as sending the message (The President), second person pronoun refers to the addressee as receiving the message (The parents) while third person pronoun is words that referred to who is neither speaker nor addressee (Gus Grissom).

C. Elwood's Strategies

In the introductory stage, the president refers to the death of Gus throughout using acknowledging of death strategy by saying (*The loss of such a man is humanity's loss.*).

In the acknowledging stage, The president encourages the parents of Gus. He mentions the value and effect of Gus for the new generations that is why he uses future oriented remark as in (*...., he has guaranteed future generations acknowledge of the universe that will enrich their lives on earth.*).

In the ending stage, there is one type of Elwood's strategies which is expression of sympathy, The president wants to show his sympathy after knowing the death of Gus as in (*Mrs. Johnson and I mourn with you....*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In both introductory, there is a repetition of consonant sounds at the beginning of neighboring which occurs (*Dear Mr. and Mrs. Johnson*).

The President wants to create a cohesive effect , since identical sounds tend to tie words together if they occur in close vicinity that is clearly appeared in the acknowledging stage (*...he has guaranteed future generation by the strength of his spirit and his cool....*).

B. Level of Meaning

a. Euphemism

In this condolence message, The President utilizes one of the important stylistic devices. Euphemism in condolence messages has a special meaning which is

different from typical meaning . The President tends to mention the good or positive side of the dead person (Gus Grissom) as follows (*I was impressed by the strength of his spirit and his cool confidence in the success of our space program. He was a leader who shared his strength and faith with all who know him.*).

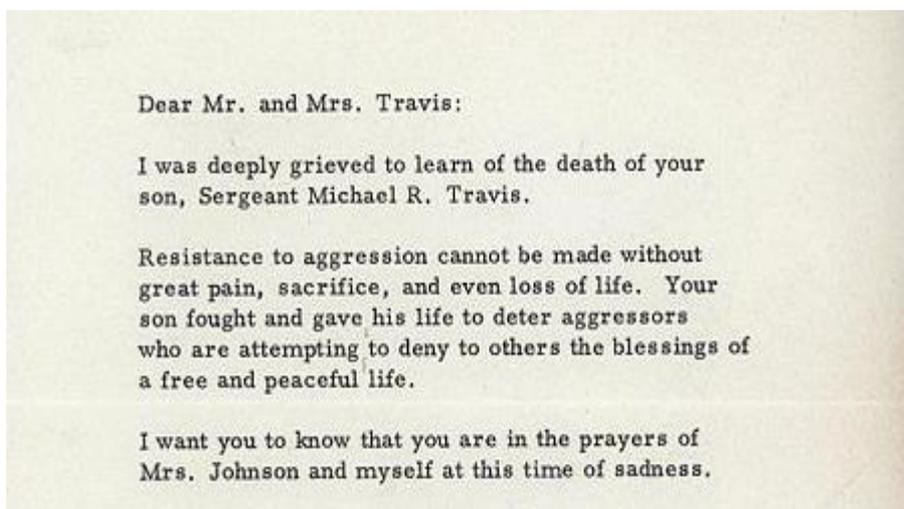
C. Level of Structure

a. Repetition

1. Framing Repetition

In this condolence message and especially in the introductory stage, the president tends to use one of stylistic devices which is framing repetition. It is a type of repetition when it is arranged in the form of a frame , the initial parts of a syntactical unit, in most cases of a paragraph are repeated at the end of it .Like (*The loss of such a man is humanity's loss.*).

4.2.1.2. Image 2



WebSource(10):https://upload.wikimedia.org/wikipedia/commons/1/15/Condolence_Letter%2C_President_Johnson%2C_1968_%285955673278%29.jpg

This message was sent to Travis's parents by President Lyndon Johnson following the death of their son in Vietnam.

A. Speech Acts

In the introductory stage, there are two types of expressive speech acts: The President opens his message by using " Greeting" which is shown in (*Dear Mr.*

and Mrs. Travis), and " Condoling " which occurs in (*I was deeply grieved to learn of the death of your son, Sergeant Michael R. Travis.*).

There are two types of speech acts : assertive " Asserting " , The President shifts their (The parents) attention to the importance of war and resistance. He asserts that the freedom cannot be done without sacrifice as it indicated in these lines (*Resistance to aggression cannot be made without great pain, sacrifice, and even loss of life*), declarative "Appointing ". The president identifies (Travis) among others since he lost his life for the sake of his country and to beat the enemy . He is considered as an ideal soldier like (*Your son fought and gave his life to deter aggressor who are attempting to deny to others the blessing of a free and peaceful life*), these are two types of speech acts which surface in the acknowledging stage.

In the ending stage, as it is predictable expressive speech act of " informing" which is commonly used in condolence messages. The President tries to share the pain with the parents of Travis. He supports the parents in a spiritual way like (*I want you to know that you are in the prayers of Mrs. Johnson and myself at this time of sadness.*).

In this condolence message that delivered by The President Johnson to the parents of Travis, It indicates the importance of expressive speech acts since it starts and ends by it.

B. Deixis

In the introductory stage, there are two types of deixis: social deixis " Title of addressee" as in (*Dear Mr. and Mrs. Travis*) and personal deixis " First person Pronoun " like (*I was deeply grieved to learn of the death of your son, Sergeant Michael R. Travis.*).

Again Personal deixis especially " First person Pronoun " appears in the ending stage. The first person pronoun " I " which refers to the speaker " The president " such as (*I want you to know that you are in the prayers of Mrs. Johnson and myself at this time of sadness.*).

C. Elwood's Strategies

In this condolence message, there is acknowledging of death strategy that is used by The President to indicate the death of Travis as it is shown in these

lines (*I was deeply grieved to learn of the death of your son, Sergeant Michael R. Travis*).

While in the ending stage, The President shows his sympathy (expression of sympathy) and cooperates with the parents of Travis . He and his wife (Mrs. Johnson) try to encourage them through psychological support as in (*I want you to know that you are in the prayers of Mrs. Johnson and myself at this time of sadness.*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

The purpose behind using alliteration is to create cohesive text. In the introductory stage , the repetition of the same consonant sound " M " at the beginning of neighboring word (opening sound similar) such as (*Mr. and Mrs. Travis.*).

B. Level of Meaning

a. Euphemism

It can be considered as one of the main stylistic devices that is used in condolence messages. The president utilizes a certain words in order to praise (Travis). He wants to say that Travis is a brave man because he lost his life for the sake of freedom as in (*Your son fought and gave his life to deter aggressor who are attempting to deny to others the blessing of a free and peaceful life.*)

4.2.1.3. Image 3

Dear Nancy:

Laura and I were saddened to learn of the loss of Joe. We know what a difficult time this is for you and your family, and we send our heartfelt sympathy.

Joe served with distinction at the front lines of our diplomacy and, most recently, at the front lines of our war against terrorism. During the last three years, he played a crucial role in bringing stability to Albania and advancing that country's integration into the North Atlantic Treaty Organization and the European Union. Our Nation is grateful for Joe's dedicated service.

We hope you will be sustained by the love and support of your family and friends. Please know that you are in our prayers.

God bless you.

Web Source(11): <https://images.app.goo.gl/DyHhcGeY4qLF4nLg8>

George W. Bush send condolence message to Nancy Limprecht for the death of her husband . He was a member of the Senior Foreign Service who served as the US Ambassador to Albania. He died from a heart attack at the age of 55 while visiting Lure National Park in northern Albania.

A. Speech Acts

In the introductory stage, two types of expressive speech acts are used: Expressive " Greeting " as in (*Dear Nancy*) then The President expresses his sadness about the loss of Joe , using " Condoling " as in (*Laura and I were saddened to learn of the loss of Joe....*).

In the acknowledging stage, the President uses two types of speech acts; Assertive " Affirming" in the way that he affirms the important role of Joe's service as in (*Joe serviced with distinction at the front lines of our diplomacy and, most recently, at the front lines of our war against terrorism*) and declaration speech acts " Declaring " in the sense that the president has the authority to speak on the behalf of American nation as in (*Our nation is grateful for Joe's dedicated service.*).

In the ending stage, The President ends his condolence message by using directive speech " Requesting " as in (*Please know that you are in our prayers. God bless you*).

B. Deixis

In the introductory stage, there are two kinds of deixis ; first social deixis " Title of addressee " as in (*Dear Nancy*) ;second personal deixis " First person pronoun " as in (*Laura and I were saddened....., we know....., and we send.....*). Also in the acknowledging stage, there are two types of deixis ; temporal deixis " Non-calendrical " as in (*During the last three years,.....*) and spatial deixis " Demonstrative " as in (*.....That country's integration into the nation is grateful.....*).

C. Elwood's Strategies

In the introductory stage, both The President and his wife express their sadness by using one of Elwood's strategies which is expression of sympathy as in (*Laura and I were saddened to learn of the loss of Joe*). In the ending stage, there is one type of Elwood's strategies; Future oriented remark , George W. Bush hopes that both her family and friends will support her to overcome the death of Mr. Joe as in (*We hope you will be sustained by the love and support of your family and friends*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

Alliteration is appeared in both introductory stage and ending stage which means the repetition of the same consonant sound at the beginning of neighboring words as in (*.....you and you family and friend*).

B. Level of Meaning

a. Euphemism

In the introductory stage, The President uses smooth words " euphemism" to show their sad feelings as in (*....., and we send our heartfelt sympathy.*).

b. Imagery

1. Symbol

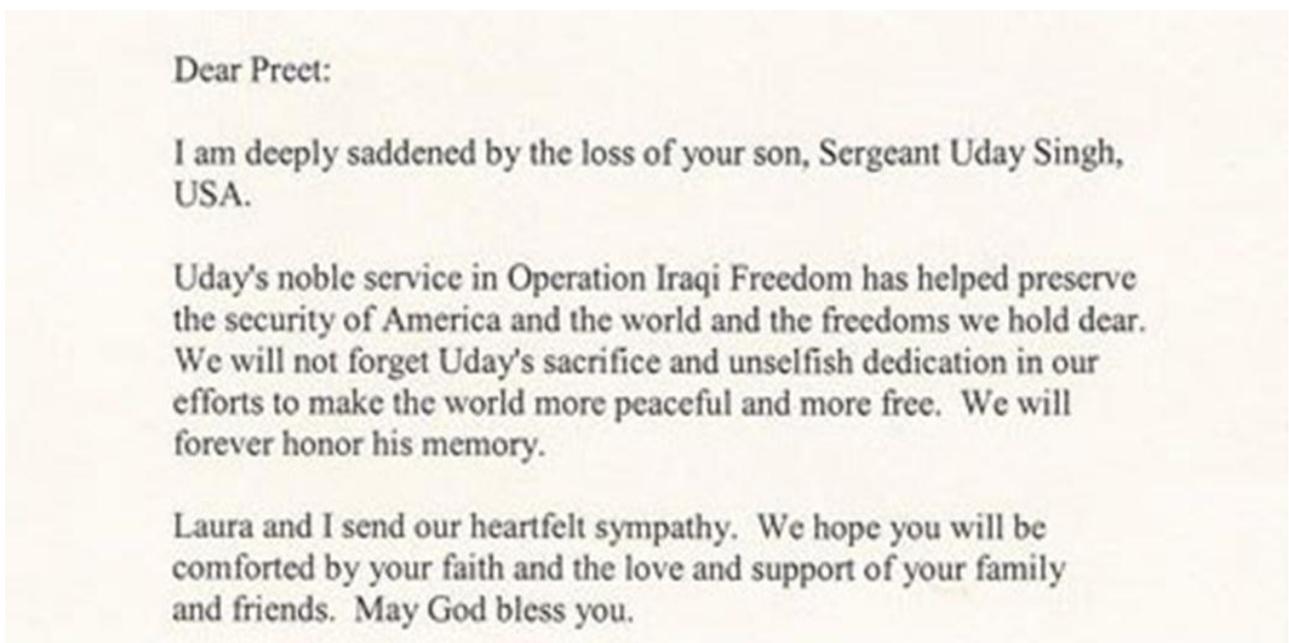
In the acknowledging stage, The President uses words that refer to something concrete like a person that stands for something abstract or invisible. Hence, The President refers to the role of Joe as a symbol of stability and integration as in (....., *he played a crucial role in bringing stability to Albania and advancing that country's integration.....*).

C. Level of Structure

a. Polysyndeton

In the ending stage, The President George W. Bush uses ' and ' a connecting word frequently in a sentence as in (*we hope you will be sustained by the love and support of your family and friends.*).

4.2.1.4. Image 4



Web Source(12):<https://images.app.goo.gl/vmz9yfDa13A5NKuy5>

This message from The President George W. Bush-President of the United State of America to Mr. Preet who lost his son, Sergeant Uday Singh. He is an Indian-American who fell in his country's service in Iraq.

A. Speech Acts

In the introductory stage, two types of expressive speech acts are used : Expressive " Greeting " as in (*Dear Preet*), then The president expresses his sadness about the loss of Preet's son, so , he uses the expressive speech act " Condoling " as in (*I am deeply saddened by the loss of your son ,....*).

In the acknowledging stage, The President makes a promise throughout a commissive speech act : "Promising " in the sense that American government will not forget Uday's sacrifice as in (*We will not forget Uday's sacrifice and unselfish dedication.....we will forever honor his memory*).

In the ending stage, there is assertive speech acts " Stating " in the way that both George W. Bush and Laura state their sympathy with Mr. Preet M. Singh as in (*Laura and I send our heartfelt sympathy*).

B. Deixis

In the introductory stage, two kinds of deixes are adopted: first social deixes " Title of addressee" as in (*Dear Preet*);second personal deixes " first person pronoun" as in (*I am deeply saddened*). Also in the acknowledging and ending stage, we have personal deixis" first person pronoun" as in (*We will not forget.....We will forever honor his memory.....I send.....We hope you will be.....*).

C. Elwood's Strategies

In the introductory stage, The President expresses his sadness by using one of Elwood's strategies which is expression of sympathy as in (*I am saddened to learn of the loss of your son*). In both the acknowledging and ending stage, there is obvious use of one of Elwood's strategies which is Future oriented remark as in (*We will forever honor his memory*)

In the acknowledging stage, George W. Bush hopes that both his family and friends will support him to overcome the death of his son as in (*We hope you will be comforted by your faith and the love and support of your family and friends*) .

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the introductory , acknowledging and ending stages ,there is a repetition of the same consonant sound at the beginning of neighboring words as in (.....son, Sergeant....*the* world and *the* freedoms....we will ...*f*amily and *f*riends).

b. Assonance

It refers to the repetition of the vowel sound two or more as it appears in all stages of this condolence message in(..... *d*eeply / *f*reedoms.....*s*ergeant / *p*eaceful/ *h*earfelt.....).

B. Level of Meaning

a. Euphemism

The President uses smooth words " euphemism "in all stages of this condolence message to show their sad feelings as in (*I am deeply saddened.....we will forever honor his memory.....our heartfelt sympathy*).

C. Level of Structure

a. Polysyndeton

In the ending stage, The President George W. Bush is more interested in the process of using conjunctions or connecting words frequently in a sentence as in (*we hope you will be comforted by your faith and the love and support of your family and friends*).

4.2.1.5. Image 5

Dear Jim:

I am deeply saddened to learn of the loss of your daughter, Master Sergeant Tara R. Brown, USAF. Our Nation will not forget her sacrifice, and we can never repay our debt to your family.

A simple letter cannot ease the pain of losing a child, but I hope you take solace in knowing that her brave service exceeded all measures of selflessness and devotion to this country. We honor her not only as a guardian of our liberty, but also as the true embodiment of America's spirit of service to a cause greater than ourselves.

Michelle and I offer our heartfelt sympathy, and pray that God's grace gives you comfort as you grieve. In life, your daughter was a shining example of all that is best in our land. In rest, may she find the peace we all seek.

Web Source(13): <https://images.app.goo.gl/amAwYSJaZZD2iPoU7>

This condolence message is initiated by The President of the United State of America Barak Obama to Mr. Jim A, Jacobs who lost his daughter Master Sergeant Tara. She died on April 27, 2011 serving during operation Enduring Freedom.

A. Speech Acts

In the introductory stage, there are two types of speech acts : Expressive speech " Greeting " as in (*Dear Jim:*) then The President expresses his sadness about the death of the daughter of Mr. Jim ,so , he uses expressive speech acts " Condoling " as in (*I am deeply saddened to learn of the loss of your daughter....*) and commissive speech acts "Promising " in the sense that the nation will remember his daughter as in (*Our nation will not forget her sacrifice, and we can never repay our debt to your family*).

In the acknowledging stage, The President uses assertive speech acts " Stating " as in (*We honor her not only as a guardian of liberty,.....*).

Obama ends his condolence message by using expressive speech acts 'Praying' such as (*....., and pray that God's grace gives you comfort as you grieve.*).

B. Deixis

In the introductory stage, two kinds of deixes are used ; first social deixes " tittle of addressee" as in (*Dear Jim*);second personal deixes " first person pronoun " as in (*I am deeply saddened....., we can never repay.....*). Also in the acknowledging stage, there is a clear use of first person pronoun as in (*.....,but I hope you take solacewe honor....*) . However, in the ending stage, there are two types of personal deixis: first person pronoun and third person pronoun as in (*... I offer our heartfelt sympathy.....In rest, may she find the peace we all seek*).

C. Elwood's Strategies

In the introductory stage ,two types of Elwood's strategies are used: the president expresses his sadness by using expression of sympathy as in (*I am deeply saddened to learn.....*) and future oriented remark ,the president says that her sacrifices will never be forgotten as in (*Our nation will not forget our sacrifice....*) .

In the acknowledging stage , an acknowledging of death which is another strategy is used by The President in order to admit the death of Mr. Jim's daughter as in (*A simple letter cannot ease the pain of losing a child...*).

In the ending stage Michelle and The President offer psychological support which is one of Elwood's strategies that is called offer of assistance as in (*Michelle and I offer our heartfelt sympathy, and pray that God's grace.....,may she find the peace we all seek*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the acknowledging stage and ending stage , Obama tends to use the repetition of the same consonant sound at the beginning of neighboring words as in (*..... grace gives.....*).

B. Level of Meaning

a. Euphemism

In the introductory stage and ending stage, The President uses smooth words (euphemism) to show his sad feelings as in (....*deeply saddened to learn* of the loss of your daughter, and pray that God's grace gives you comfort as you grieve....., your daughter shining example....).

b. Imagery

1. Hyperbole

In the acknowledging stage, The President exaggerates describing the importance of the sacrifices of Jim's daughter by using comparative degree as in (....., *but also as the true embodiment of American's spirit of service to a cause greater than ourselves*).

3. Synecdoche

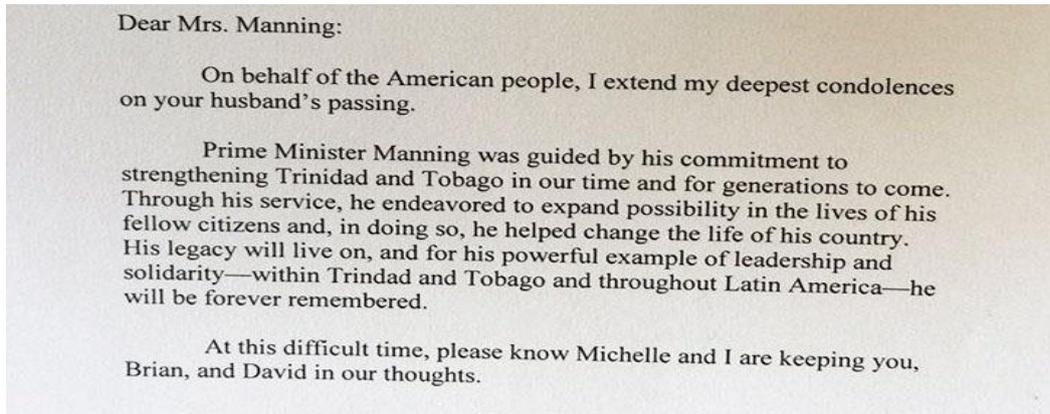
In the ending stage, The President describe the death of the Jim's daughter as an ideal figures of American liberty as in (*In life, your daughter was shining example of all that is best in our land*).

C. Level of Structure

a. Polysyndeton

In the ending stage, The President uses conjunction " and " or connected word frequently in a sentence as in (*Michelle and I offer our heartfelt sympathy, and pray that God's grace gives you comfort as you grieve*).

4.2.1.6. Image 6



Web Source(14): <https://images.app.goo.gl/P3MNM98xYycN8dQK7>

The President Barack Obama writes to Hazel Manning expressing condolences following the death of her husband, former prime minister Patrick Manning.

A. Speech Acts

In the introductory stage, there are two types of speech acts : Expressive speech " Greeting " as in (*Dear Mrs. Manning:*), then ,The President opens his condolence message by using a declarative speech act " Declaring " and at the same time he expresses his sad feeling by using another expressive speech " Condoling " as in (*On behalf of the American people, I extend my deepest condolences on your husband's passing*).

In the acknowledging stage, Obama uses two types of speech acts: Directives " Telling " as in (*Prime Minister Manning was guided by his commitment to strengthening Trinidad and Tobago in our time and for generations to come*),and expressives " Praising " as in (*..., he endeavored to expand possibility in the lives of his fellow citizens and, in doing so, he helped change the life of his country*).

In the ending stage, The President ends his condolence message by using assertives " Reminding " as in (*...,Please know Michelle and I are keeping you, Brian, and David in our thoughts*).

B. Deixis

There are two kinds of deixis which are used in this message. Social deixis as in (*Dear Mrs. Manning*), Personal deixis especially " First person pronoun " that can be shown in the introductory and ending stages as in(*I extend my deepest condolences on your husband's passing.....Michelle and I are keeping you.....*) . In the acknowledging stage , there is third person pronoun as in (*Through his service....., he endeavored..... , he helped change the life of his country*).

C. Elwood's Strategies

In the introductory stage, Obama expresses his sadness by using one of Elwood's strategies which is expression of sympathy as in (*I extend my deepest condolences.....*). An acknowledging of death which is another strategy is used by Obama in order to admit the death of Manning's husband as in (*.....deepest condolences on your husband's passing*)

In the ending stage, Obama and his wife offer their psychological support (offer of assistance) to Manning as in (*At this difficult time, please know Michelle and I are keeping you, Brian, and David in our thoughts*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the acknowledging stage, The repetition of certain consonant sounds at the beginning of some neighboring words like " M " as in (*Minister Manning*).

b. Assonance

In all stages of this condolence message , Obama refers to the repetition of some vowel sounds in two words or more than two words such as (*deepest keeping..... endeavored ... leadership....*).

B. Level of Meaning

a. Euphemism

In the introductory stage, Obama uses smooth words " euphemism " to show his sad feelings as in (*I extend my deepest condolences on your husband's passing*). Also in the acknowledging stage , The president and his wife use special expressions to describe the value of Hazel's husband and good deeds that is done by him as (.....*Manning was guided by his Commitment to strengthening Trinidad and Tobago in our time and for generation.....he endeavored to expand possibility in the lives of his fellow citizens and,.....he helped change the live of his country*).

b. Imagery

1. Hyperbole

In the introductory stage, The President exaggerates by using superlative degree in order to show his deep feelings as in (..... *deepest condolences on your husband's passing*).

3. Synecdoche

In the introductory stage, Obama represents all American people . He is The president of America , as one person that stands for the whole people of America like (*On behalf of the American people,.....*).

C. Level of Structure

a. Polysyndeton

In the acknowledging stage , Obama uses conjunction " and " frequently in a sentence (His legacy will live on, *and* for powerful example of leadership *and* solidarity within Trinidad *and* Tobago *and* Throughout Latin America ..).

4.2.1.7. Image 7

Dear Family of Theeb al-Yami,

On behalf of the American people, I respectfully extend our sincere condolences on the loss of Theeb.

Theeb exemplified tremendous courage by putting his own life at risk to save two distressed children from drowning in the Chicopee River. His heroism represents the very best of humanity, and his noble actions will always be remembered.

Melania and I send our thoughts and prayers to you during this sorrowful time. May you find strength in the inspiring legacy of Theeb's selfless sacrifice.

Web Source(15): <https://images.app.goo.gl/dyfzg5zgnMXyCYBNA>

The President Donald Trump sends condolence message to the family of Saudi students Theeb Al-Yami who drowned in the US state of Massachusetts while trying to rescue two American children from drowning.

A. Speech Acts

In the introductory stage, there are two types of speech acts ; first, Trump uses expressive speech acts " Greeting " as in (*Dear family of Theeb al-Yami,*), second, according to his position , he has the authority to declare the sadness of losing Theeb. As such, he uses declaration speech act" Declaring" as in (*On the behalf of American people....*) and "Condoling " (*....I respectfully extend our sincere condolences on the loss of Theeb*).

In the acknowledging stage, The President uses assertive speech acts twice : first "Affirming" in the sense that the speaker wants to emphasize the courage of Theeb in which he lost his life in order to save other's life as in (*Theeb exemplified tremendous courage by putting his own life at risk to save two children from drowning in the Chicopee River*) , and second " stating " in that Theeb is a real hero, he is a symbol of humanity as in (*His heroism represents the very best of humanity, and his noble actions will always be remembered*).

In the ending stage, there is one type of speech act is used: expressive speech acts" Condoling " that the speaker expresses his sad feelings at the same time he tries to do the best thing for the dead person which is prayer , it is like a gift as in (*Melania and I send our thoughts and prayers to you during this sorrowful time*), Trump tries in one way or another to comfort the family of Theeb .

B. Deixis

In the introductory stage, there are two types of deixis ; social deixis as in (*Dear Family of Theeb al-Yami*), and personal deixis (first person pronoun) which is used also in the ending stage as in (*...I respectfully....., Melania and I send our thought.....*) as well as second personal pronoun as in (*May you find strength in the inspiring legacy of Theeb's selfless sacrifice*).

C. Elwood's Strategies

Two of Elwood's strategies in the introductory stage are used : first the use of expression of sympathy in order to indicate that the speaker feels sorry as in (*...our sincere condolences*), second the acknowledging of death that is also used in the ending stage, the speaker indicates that Theeb has died as in (*.. on the loss of Theeb....Our thoughts and prayers to you during this sorrowful time*).At the same time, there is one type of Elwood's strategies which is " future oriented remark " that is used in ending stage as in (*May you find strength in the inspiring legacy of Theeb's selfless sacrifice*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the introductory and ending stages , The President uses the repetition of the same consonant sound at the beginning of neighboring words as in (*... the loss of Theebselfless sacrifice*).

b. Assonance

In the introductory stage and acknowledging stage , The President refers to the repetition of the vowel sound in two or more words as in (...behalf of American people, I respectfully extendTheeb....chicopee...).

B. Level of Meaning

a. Euphemism

In the a knowledging and ending stages , The President uses smooth words as " Euphemism" in order to indicate Theeb's courage and the value of his deeds , as in (..... *Tremendous courage ...best of humanity sorrowful time ...Theeb's selfless*).

b. Imagery

1. Hyperbole

In the acknowledging stage and ending stage, Trump exaggerates the description of the courage of Theeb and his humanity sometimes by using different part of speech such as adjectives, adverbs and nouns as in (..... *tremendous courage the best of humanity....sorrowful time Theeb's selfless*).

3. Synecdoche

In the introductory stage, The president as one person stands for the whole people of Latin America as in (*On behalf of the American people,.....*).

4. Symbol

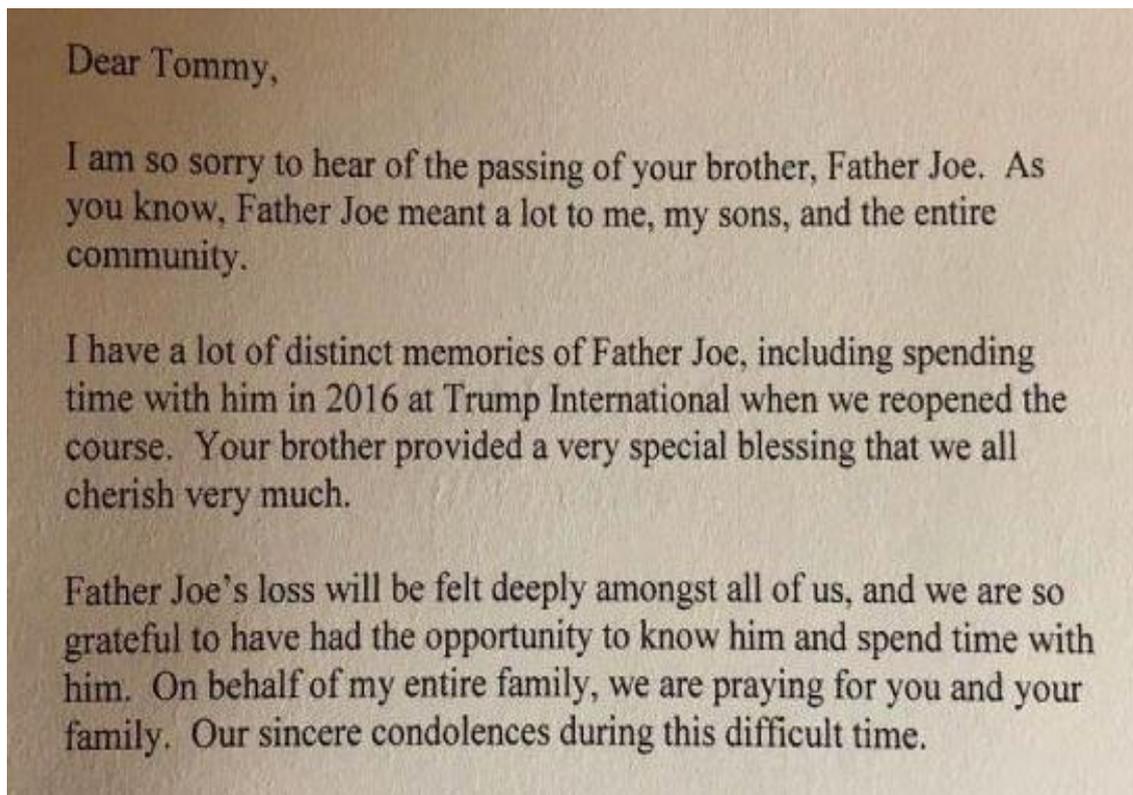
In the acknowledging stage, Trump considers Theeb as an example of courage , heroism, humanity and noble action as in (*Theeb exemplified tremendous courage by putting his own life at risk.....His heroism represents the very best of humanity , and his noble actions will always be remembered*).

C. Level of Structure

a. Polysyndeton

In the ending stage ,The President uses the conjunction "and" frequently in many sentences such (*Melania and I send our thoughts and prayers ..*).

4.2.1.8. Image 8



Web source(16): <https://images.app.goo.gl/bC81jFX6TPh66mNr9>

The President Donald Trump sends a condolence message to the family of the late Doonbeg Parish Priest Fr Joe Haugh.

A. Speech Acts

In the introductory stage , Trump uses two types of expressive speech acts : " Greeting " (*Dear Tommy*), and " Condoling" (*I am so sorry to hear of the passing of your brother , Father Joe*).

In the acknowledging stage, Trump uses directive speech acts " Telling " (*I have a lot of distinct memories of Father's Joe , including spending time with him in 2016 at Trump international.....*).

Similarly, in the ending stage, Trump uses expressive speech act of " Thanking " as in (*Father's Joe loss will be felt deeply amongst all of us, and we are so grateful to have the opportunity to know him.... We are praying for you...*), after that Trump shows his authority by using declarative speech " Declaring " as in (*On behalf of my entire family.....*). Then, Trump ends his condolence message by using expressive speech act " condoling " in that he refers to this time are very difficult because of the loss of Father Joe :(*Our sincere condolences during this difficult time*).

B. Deixis

In the introductory stage, there are two types of deixis : social (*Dear TommyFather Joe*), and personal: " First person pronoun " which is also used in both the acknowledging and ending stages as in (*...I am so sorry....., I have a lot of we are so grateful.....*) as well as second personal pronoun as in (*...you and your family*).

In the acknowledging stage, temporal deixis " Calendrical " which is another type of deixis is used by Trump mentions the memories that he spent with Father Joe as in (*....., including spending time with him in 2016 at Trump international.....*).

C. Elwood's Strategies

Two of Elwood's strategies in the introductory stage: first the use of expression of sympathy in order to indicate that the speaker feels sorry as in (*I am sorry to hear ...our sincere condolences*), second acknowledging of death, the speaker confesses that Father Joe has died as in (*..the passing of your brother , Father Joe*).

Future oriented remarks which is another strategy that is used in acknowledging stage as in (*Your brother provided a very special blessing that we all cherish very much*). Acknowledging of death strategy which is used in the ending stage such as (*Father's Joe loss will be felt deeply amongst all of us...*)

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the introductory and ending stages, the repetition of the same consonant sound at the beginning of some neighboring words is frequently used as in (*....so sorry....have had...*).

B. Level of Meaning

a. Euphemism

In the acknowledging stage, it becomes clear that death is one of the most difficult things. One of the hardest and painful moments is when we lose someone we love so much. When The President praises Father Joe by using smooth words, it is a kind of euphemism as in (*....your brother provided a very special blessing that we all cherish very much*).

b. Imagery

1. Hyperbole

In the ending stage, The President exaggerates describing his feelings about the loss of Father Joe. He uses adjective phrase so that he says 'so sorry' instead of "sorry" alone as in (*I am so sorry....Father's Joe will be deeply amongst all of us . We are so grateful*)

3. Synecdoche

It is a figure of speech in which a part of something stands for a whole or the whole stands for a part as in the ending stage (*On behalf of my entire family.....*)

4. Symbol

In the acknowledging stage, The President makes something concrete (person) like The Father Joe in order to stand for something abstract or invisible

like (blessing) as in (*Your brother provided a very special blessing that we all cherish very much*).

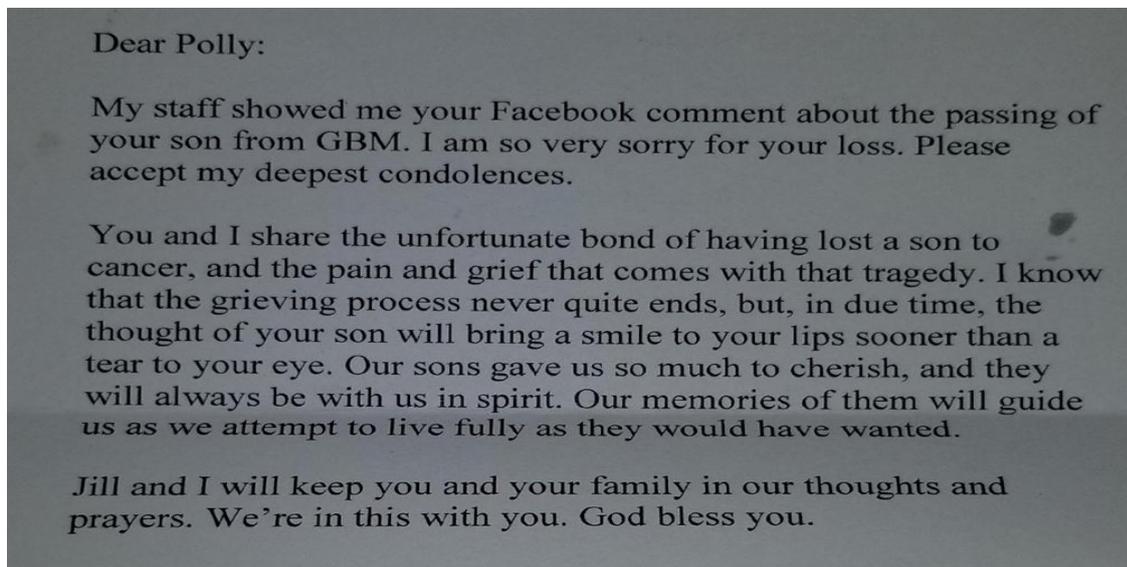
C. Level of Structure

a. Repetition

1. Root repetition

In the acknowledging and ending stages, we can find that it is not the same words that are repeated, but the same root as in (.....*including spending time* *spend time with him*....).

4.2.1.9. Image 9



Web Source(17):<https://images.app.goo.gl/6qss6yffPU83CpJXA>

Biden sends condolence message to Polly Guarnieri for the passing of her son from GBM.

A. Speech Acts

In the introductory stage , Biden uses four types of speech acts: Expressive speech acts " Greeting and Condoling " as in (*Dear Polly:I am so very sorry for your loss*), directive speech " Telling " and " Requesting " as in (*My staff showed me your face book comment about the passing of your son.... Please accept my deepest condolence*), declarative speech " Abbreviating " as in (.....*the passing of your son from GBM*) .

In the acknowledging stage, there are two types of speech acts : Expressive speech " Complaining " . Both Biden and Polly suffer of losing their sons as in (*You and I share the unfortunate bond of having lost a son to cancer, and the pain and grief that comes with that tragedy*)and assertive speech " Informing ", Biden informs that a grieving process is very difficult and its pain has never finished , at the same time he informs us that when someone dies ,his spirit and memories will continue in our life as in (*I know that the grieving process never quite end, but , in due time,Our sons gave us so much to cherish, and they always be with us in spirit. Our memories of them.....*).

In the ending stage, there is one type of speech act: Commissives " Promising " as in (*Jill and I will keep you and your family in our thoughts and prayers*).

B. Deixis

In the introductory stage, two types of deixis are used : social " Title of the addressee " as in (*Dear Polly*) and personal " First Person Pronoun " as in (*I am so sorry...*). In the acknowledging and ending stage, Biden uses personal deixis " First and Second personal pronoun " as in (*You and I share the unfortunate.....I know.....Jill and I will keep....We're in this with you*).

C. Elwood's Strategies

In the introductory stage, Biden uses two types of Elwood's strategies : Acknowledging of death , he starts his message by referring to death of Polly's son as in (*.... Face book comment about the passing of your son*), then he uses an expression of sympathy in order to express his sad feelings about the death of Polly's son as in (*I am so very sorry for your loss*).

In the acknowledging stage, Biden uses future oriented remark as in (*...., the thought of your son will bring a smile to your lips sooner than a tear to your eyes*). Biden ends his condolence message by using one of Elwood's strategies(Offer of assistance) in the sense that he gives them psychological support as in (*Jill and I keep you and your family in our thoughts and prayers*).

D. Stylistic Devices

A. Level of Sound

a. Assonance

In the acknowledging stage, we have the repetition of the vowel sound in two or more than two words as in (....quite, time, smile....).

B. Level of Meaning

a. Euphemism

In the acknowledging stage, Biden uses some words that have positive meanings as in (....*The thought of your son will bring smile to your lipsour sons gave us so much to cherish,...*).

b. Imagery

1. Hyperbole

In the introductory stage, Biden exaggerates describing his sad feelings by using the superlative degree adjective as in (*Please accept my deepest condolences*).

C. Level of Structure

a. Repetition

1. Root Repetition

In the acknowledging stage, Biden uses one type of repetition which is root repetition as in (.....*grief* that comes with that tragedy . I know that *grieving*.....).

c. Polysyndeton

In the acknowledging and ending stage, Biden uses conjunctions more than one time as in (*You and I...,and the pain and grief....Jill and I will keep you and your family in our thoughts and prayers*).

4.2.1.10. Image 10

Dear Mrs. Cooke,

Yesterday, your son Jason informed my press secretary that even though your husband passed away last fall, my office continues to send correspondence addressed to him. Mrs. Cooke, the only thing I can say is this, we screwed up and I sincerely apologize for causing you any additional pain.

As you may know, back in 1972, my wife and young daughter were killed in a car accident, so even though I would never presume to know how you feel, I do understand something of what it means to lose a spouse suddenly. For me, it went far beyond grief, to a kind of anger and guilt and sense of the world being turned upside down.

I often tell people who lose a loved one that the “firsts” are always hardest – the first Christmas, the first birthday, the first anniversary. I know from my experience how little words can mean at such a time, but I also know, as hard as it can be to believe, that time does heal. And I know, with faith and family to help, that you will reach that day of healing, when you can remember your husband and smile, with joy for what he shared with you and for his enduring spirit.

Again, I apologize for any additional pain we may have caused you.

Web Source(18): <https://images.app.goo.gl/3kRruBZF9K692c6Z9>

Biden sends condolence message to Mrs. Cooke after the death of her husband.

A. Speech Acts

In the introductory stage, The President uses two types of speech acts : Expressive speech acts " Greeting and Apologizing " as in (*Dear, Mrs. Cooke,.....I sincerely apologize for causing you additional pain*) and directive speech " Telling " as in (*Yesterday, your son Jason informed my press secretary that even though your husband passed away.....*).

In the acknowledging stage, there are two types of speech acts: Commissives " Refusing and Assuring " .Obama refers to the idea of death ,it is a very difficult situation ,it is impossible to imagine how you are feeling at that moment ,then he makes sure that by faith one will reach healing as in (*...I would never presume to know how you feel..... And I know, with faith and family to help, that you will reach that day of healing, when you can remember your husband and smile,.....*).

) and assertive " Informing ", Biden informs us how difficult to lose someone that one loves at the same time he refers to the hardest times as in (*I often tell*

people who lose a loved one that the "firsts" are always hardest- the first Christmas, the first birth day, the first anniversary.....

In the ending stage, Biden ends his condolence message by using expressive speech acts " Apologizing " as in (*Again, I apologize for any additional pain we may have caused you*).

B. Deixis

In the introductory stage, Biden uses social deixis as in (*Dear Mrs. Cooke,*), temporal deixis " Non-calendrical " as in (*Yesterday, you.....*) and personal deixis " First Person Pronoun " as in (*We screwed up and I sincerely.....*). In the acknowledging stage ,there are two types of deixis : temporal deixis " Calendrical " as in (*As you may know, back in 1972,.....*) and personal deixis " First , Second and Third Personal Pronouns " as in (*...I would ...you feel, I do....For me, it wentI often.....I know....as hard as it....Again I apologize for.....caused you*).

C. Elwood's Strategies

In the acknowledging stage, The President uses two types of Elwood's strategies : Acknowledging of death as in (*...., my wife and young daughter were killed in a car accident ...*) and future oriented remark as in (*.....that you will reach that day of healing, when you can remember your husband and smile, with joy for what he shared with you and for his enduring spirit*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the acknowledging stage, there is a repetition of the consonant sound at the beginning of neighboring word as in (*....spouse suddenly*).

b. Assonance

In the acknowledging stage, the repetition of the vowel sound as in (*....youngmean...heal...healing....*).

B. Level of Meaning

a. Euphemism

In the acknowledging stage, Biden tries to support her psychologically by using positive words that have positive effects as in (*...with faith and family to help , that you will reach that day of healing, when you can remember your husband and smile, with joy....*).

b. Imagery

1. Hyperbole

In the acknowledging stage, Biden exaggerates describing the hard times when we lose someone especially that we loves. So ,he uses the superlative degree as in (*....one that the "firsts " are always hardest- the first Christmas.....*).

C. Level of Structure

a. Repetition

1. Anaphoric Repetition

In the acknowledging stage, there is the repetition of a word or a phrase at the beginning of two or more consecutive sentences as in (*...the first Christmas, the first birthday, the first anniversary*).

2. Root Repetition

In root repetition , it is not the same words that are repeated, but the same root as in the acknowledging stage (*....that times does heal....that day of healing...*).

3. Polysyndeton

In the acknowledging stage, the use of the conjunction " and " which is used heavily in order to create a cohesive text as in (*...,to a kind of anger and guilt and sense....your husband and smile, with joy for what he shared with you and for his ending spirit*).

4.2.2 The Analysis of the British Condolence Messages

4.2.2.1. Image 1

Dear Mrs. Welles,
 I was indeed grieved to learn
 of the death of your famous Husband.
 I know how great a loss you have
 suffered, and I hope that you will
 accept my very deep sympathy.
 Yours sincerely,

Web Source(19): <http://www.gutenberg-e.org/osc01/images/osc08h.html>

The Prime Minister Winston Churchill sends condolence message to Mrs. Welles after the death of her husband.

A. Speech Acts

In the introductory stage, Churchill uses two types of expressive speech acts : first expressive " Greeting" *Dear Mrs. Welles*), and " Condoling " (*I was indeed grieved to learn of the death of your famous husband*. Hence, The Prime Minister expresses his psychological state about the death of the husband of Mrs. Welles.

In the acknowledging stage , Churchill uses an assertive speech act " Informing" (*I know how great a loss you have suffered ,.....*).

In the ending stage, Churchill uses a directive speech act " Requesting " in the sense that he requests Mrs. Welles to accept his condolence as *in (.... , and I hope that you will accept my very deep sympathy)*.

B. Deixis

In the introductory stage, we have social deixis " Title of the addressee" as in (*Dear Mrs. Welles*) and personal deixis " First person pronoun" which is also used in both acknowledging and ending stages as in (*I was.....I know....., and I hope.....*).

C. Elwood's strategies

In the introductory stage, an expression of sympathy which is one of Elwood's strategies is used: (*I was indeed grieved....*) and an acknowledging of death (*.....the death of your famous husband*), Churchill indicates that the husband of Mrs. Welles had died by saying the word death. In the ending stage, Churchill uses another strategy which is future oriented remark by using the verb " hope" to refer to future action as in (*....., and I hope that you will accept my very deep sympathy*).

D. Stylistic Devices

A. Level of Sound

a. Assonance

In all stages of this condolence message, there is a repetition of the vowel sound as in (*...indeed deep*)

B. Level of Meaning

a. Euphemism

The prime Minister appreciates the sad feelings of Mrs. Welles ,so in the acknowledging stage , he uses euphemism which is one of the stylistic devices that is related to meaning as in (*I know how a great loss you have suffered...*).

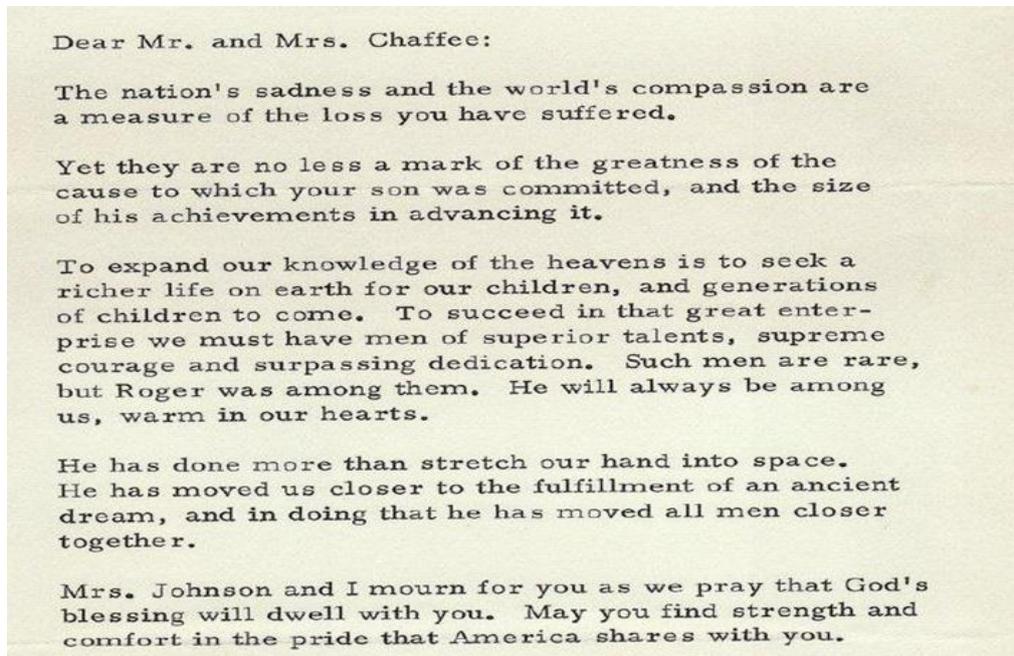
b. Imagery

1. Hyperbole

In the introductory stage, The Prime Minister exaggerates the death of the husband of Mrs. Welles by using the adjective " famous" before the noun " husband" so he says " famous husband" instead of only " husband" which is

considered a kind of exaggeration as in (..... *the death of your famous husband*).

4.2.2.2. Image 2



WebSource(20):<https://www.google.com/imgres?imgurl=https%3A%2F%2Fshapelldb.blob>.

Winston Churchill sends condolence message to Mr. and Mrs. Chaffee after the death of their son (Roger).

A. Speech Acts

In the introductory stage, Churchill uses three types of speech acts: expressive “Greeting” which shows in (*Dear Mr. and Mrs. Chaffee*), directive “Telling” , Churchill tells Mr. and Mrs. Chaffee about the great pain that they suffer after they lost their son which appears in (*The nation’s sadness and the world’s compassion are a measure of the loss you have suffered*), assertive “Informing” (*Yet they are no less a mark of the greatness of the cause to which your son was committed,....*).

In the acknowledging stage, there are three types of speech acts: commessive ‘Assuring’ such as (*To succeed in that great enterprise we must have men of superior talents,....*),expressive ‘Praising’ Churchill refers to the good side of Roger which appears in(*Such men are rare, but Roger was among of them.*)

and assertive ‘ Stating’ as in (*He has done more than stretch our hand into space. He has moved us closer to the fulfillment of an ancient dream.....*).

In the ending stage, Churchill ends his condolence message by using expressive ‘ Condoling and Praying’ as in (*Mrs. Johnson and I mourn for you as we pray that God’s blessing will dwell with you.*).

B. Deixis

In the introductory stage, there are two types of deixis: social deixis “ Title of addressee” as in (*Dear Mr. and Mrs. Chaffee*), personal deixis “ Second and Third Person Pronouns” such as (*...a measure of the loss you have suffered. Yet they are no less a mark.....your son was committed, and the size of his achievements in advancing it.*).

In the acknowledging stage, Churchill uses two types of personal deixis “ First and Third Person Pronouns” as in (*To expand our knowledge of the heavens....for our children,...we must have men...Roger was among of them. He will always be among us, warm in our hearts. He has done...He has moved...and in doing that he has moved all men closer together.*).

In the ending stage, there are two types of deixis : social deixis “ Title of addressee” as in (*Mrs. Johnson...*)and personal deixis “ First and Second Person Pronouns” which appears in these lines (*...I mourn for you as we pray that God’s blessing will dwell with you. May you find.... With you.*).

B. Elwood’s Strategies

Acknowledging of death, it is one of Elwood’s strategies that is used by Churchill in the introductory stage. In order to indicate the death of Roger, Churchill uses words like ‘sadness and loss’ as in (*The nation’s sadness and the world’s compassion are a measure of the loss you have suffered.*.)

In the acknowledging stage, Churchill uses another strategy which is “Future Oriented Remarks” such as “ *He will always be among us, warm in our hearts.*”

In the ending stage, there are two types of Elwood’s strategies: “Expression of sympathy” as in (*Mrs. Johnson and I mourn for you...*), and “ Offer of

assistance”, Churchill tries to support Mr. and Mrs. Chaffee for losing their son psychologically as in (*...as we pray that God’s blessing will dwell with you.*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In both introductory and acknowledging stages, there is a repetition of consonant sounds at the beginning of neighboring word which appears clearly in these lines “ *Mr. and Mrs. Chaffee*”, (*He has done more than stretch...He has moved.....*).

B. Level of Meaning

a. Euphemism

In the acknowledge stage, Churchill utilizes one of the important stylistic devices which euphemism. It has a special meaning which is different from typical meaning. Churchill mentions the positive side of Roger by uttering the word ‘ *courage*’ as in (*...we must have men of superior talents, supreme courage and surpassing dedication. Such men are rare, but Roger was among them.*).

b. Imagery

2. Symbol

In the acknowledging stage, Churchill uses something concrete (person) like ‘*Roger*’ to refer to something abstract ‘*courage*’ as in (*...,supreme courage and surpassing dedication. Such men are rare , but Roger was among them.*).

C. Level of Structure

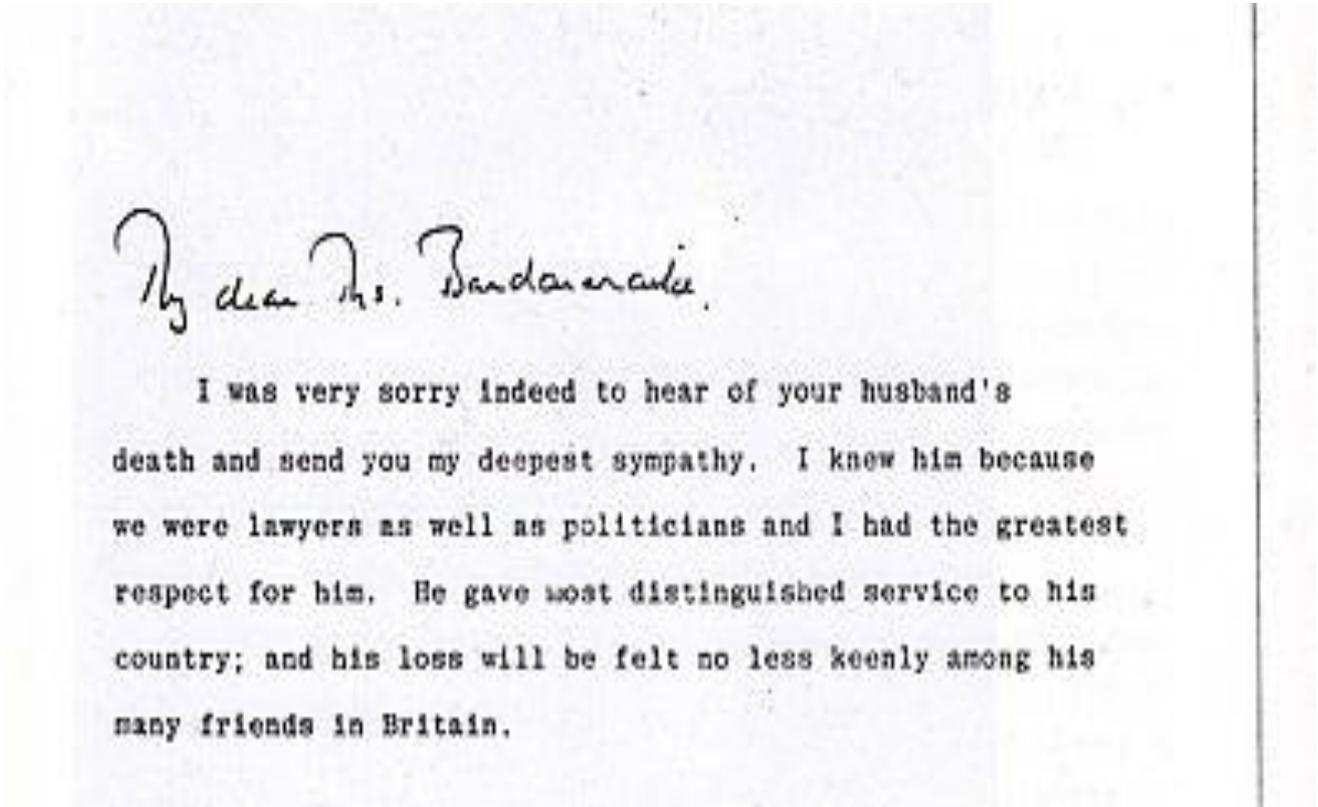
a. Repetition

1. Anaphoric Repetition

In the acknowledging stage, there is the repetition of a word or a phrase at the beginning at the beginning of two or more consecutive sentences as in (*He has*

done more than stretch our hand into space. *He* has moved us closer to the fulfillment of an ancient dream,.....).

4.2.2.3. Image 3



Web Source(21):

https://en.m.wikipedia.org/wiki/File:Condolence_Message_from_Mrs.Margaret_Thatcher.jpg

Condolence Message from Mrs. Margaret Thatcher to Mrs. Lakshmie Dias Bandaranaike after the death of her husband. He was a Sri Lanka lawyer and politician. Shot in the chest, abdomen and hand, Bandaranaike died the following day at Merchant's Ward of Colombo General Hospital.

A. Speech Acts

In the introductory stage, Thatcher uses two types of expressive speech acts: first "Greeting" as in (*Dear Mrs. Dins Bandnrannike*) second "Condoling" as in (*I was very indeed to hear of your husband's death.....*).

In the acknowledging stage, there is one type of speech acts: directive "Telling" as in (*I know him because we were lawyers as well as politicians. He gave most distinguished service to his country;.....*). In the ending stage, Thatcher

informs that the death of the husband of Mrs. Lakshmie will be felt among his friends as it appears (*He gave most distinguished service to his country; and his loss will be felt no less.....*)

B. Deixis

In the introductory stage, there are two types of deixis : Social " Title of the addressee " (*Dear Mrs. Dins Bandnrannike*) and personal " First Person Pronoun" (*I was very indeed to hear.....*) .

In the acknowledging stage, Thatcher uses personal deixis " first person pronoun" as in (*..... I know him.....*). In the ending stage ,there is a personal deixis " third person pronoun" as in (*He gave most distinguished.....*).

C. Elwood's Strategies

In the introductory stage, two types of Elwood's strategies are adopted: first an expression of sympathy , Thatcher expresses her feelings about the death of Mrs. Dins' husband *Bandnrannike* as in (*I was very sorry indeed to hear of your husband's death and send you my deepest sympathy*) , and acknowledging of death as in (*.....your husband's death.....*). In the ending stage, another strategy which is future oriented remark is followed as in (*...his loss will be felt no less keenly among his many friends in Britain*).

D. Stylistic Devices

a. Level of Sound

a. Alliteration

In the acknowledging stage, the repetition of the same consonant sound at the beginning of neighboring words as in (*....we were lawyers.....*)

B. Level of Meaning

a. Euphemism

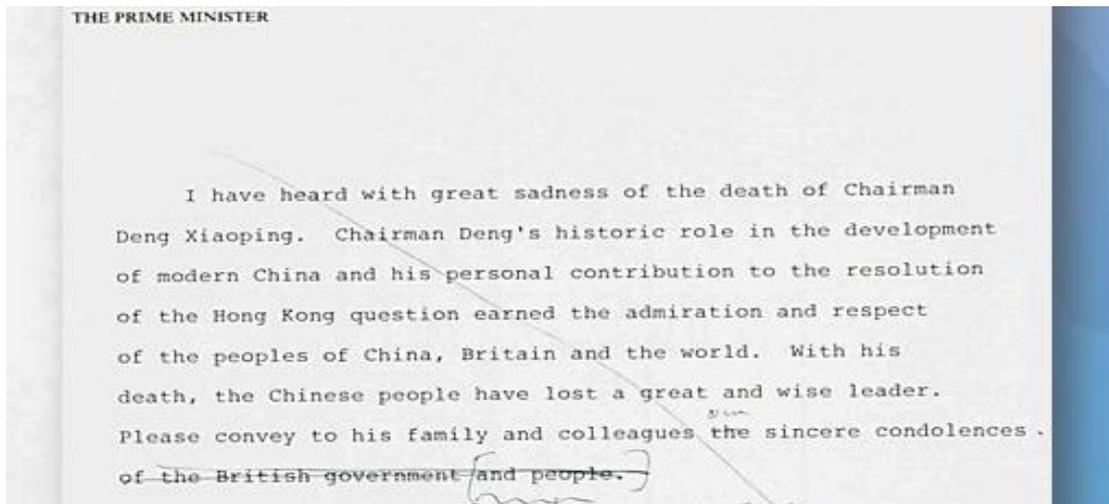
In the introductory and acknowledging stages, Thatcher uses some kind and smooth lexical items in order to lessen the pain of the loss of Mrs. Dins' husband as in (*I was very sorry indeed to hear of your husband's death.....he had the greatest respect for him*).

b. Imagery

1. hyperbole

In the introductory and acknowledging stages , Thatcher exaggerates her sadness and the personality of Mr. Dins' husband by using adjectives with superlative degree as one way of conveying positive attribute as in (.....*deepest sympathy.....greatest respect.....*).

4.2.2.4 Image 4



Web Source(22): <https://images.app.goo.gl/orkD8yvzrQJ8mWZ28>

Condolence message from The British Prime Minister Margret Thatcher for ex-Chinese leader Deng ten years before his death.

A. Speech Acts

In the introductory stage, Thatcher uses expressive speech act " Condoling " (*I have heard with great sadness of the death of Chairman Deng Xiaoping*).

In the acknowledging stage , she uses the assertive speech act " Informing " by referring to the historical and great role of Chairman Deng as in (*Chairman Deng's historical role in the development of modern chain and his personal contribution.....*) . At the same time , The Prime Minister makes " Affirming " that the death of the Chairman Deng considered as a big loss for Chinese people as in (*With his death , the Chinese people have lost a great and wise leader*).

In the ending stage, there is a directive speech act "Requesting " as in (*Please convey to his family and colleagues the sincere condolences.....*).

B. Deixis

In the introductory stage , Thatcher uses personal deixis " First person pronoun" as in (*I have heard with great sadness.....*).

C. Elwood's Strategies

In the introductory stage, two types of Elwood's strategies are adopted : an expression of sympathy as in (*.....great sadness of.....*) and acknowledging of death .Thatcher ensures the death of Chairman through uttering the word " death" as in (*..... the death of Chairman Deng Xiaoping*).

In the acknowledging stage, another strategy which is future oriented remark(*....., the Chinese people have lost a great and wise leader*).The prime Minister says that Chinese people lost a great and wise leader, he will not be available.

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the introductory stage, Thatcher tends to use alliteration which means the repetition of the same consonant sound at the beginning of neighboring words as in (*I have heard.....*).

B. Level of Meaning

a. Euphemism

In the introductory and acknowledging stage, The prime Minister describes the personality of Deng, he uses positive words in order to make the pain less as in (*Chairman Deng 's historical role..... the Hong Kong question earned the admiration and respect of the peoples of Chain, Britain and the world*).

b. Imagery

1. Symbol

In the acknowledging stage, The prime Minister refers to Chairman Deng as a person who is considered as a symbol of great and a wise leader as in (*With his death, the Chinese people have lost a great and wise leader*).

C. Level of Structure

a. Repetition

1. Anadiplosis

In the introductory stage, Thatcher uses a figure of speech formed by the repetition of the same word at the end of one clause and the beginning of the following clauses as in (.....of the death of Chairman Deng Xiaoping. Chairman Deng's historical role.....).

2. Polysyndeton

In the ending stage, the repetition of the conjunction word " and " is repeated as in (Please convey to his family and colleagues the sincere condolences of the British government and people).

4.2.2.5. Image 5

Dear Mr. Khan,

Samantha and I were so very sorry to hear about the tragic death of your son, Abbas, in Syria. I know from my own experience of losing a child that words are of little comfort at this terrible time but please know that you are in our thoughts. I hope that, in time, you will remember all the good things about Abbas' life.

You have shown incredible courage and fortitude throughout the last 13 months. I cannot begin to imagine how devastating losing Abbas must be, especially at a time when it seemed as if the regime might finally release him. I hope that you can draw some comfort from the out pouring of support you have received, and that you have the space and time to grieve for him, as well as celebrate, with pride, the fact that he dedicated so much of his life helping others, including some of the most vulnerable people in the world.

The Foreign Secretary has been briefed regularly on Abbas' case and I have asked the Foreign Office to do all they can to bring Abbas' body home as soon as possible.

Abbas' death is a sickening and appalling tragedy and it is right that the Syrian regime should answer for it. Their despicable treatment of him and refusal to engage with us or the Czechs to enable us to support him is utterly unacceptable. We will continue to press for those responsible to be held to account.

Again, please accept my deepest condolences. Our thoughts are with you.

Web Source(23):

<https://mobile.twitter.com/BBCBreaking/status/414807083075117057/photo/>

David Cameron writes condolence message to Abbas' mother. He is a UK doctor who died in Syria.

A. Speech Acts

In the introductory stage, two types of speech acts are adopted : expressives " Greeting " as in (*Dear , Mrs. Fatima Khan*), " Condoling , Cameron and his wife express their sad feelings about the death of Abbas as in (*Samantha and I were so very sorry to hear about the tragic death of your son, Abbas, in Syria. I know from my own experience of losing a child that words are of little comfort.....*),and assertive speech act " Reminding " as in (*.....please know that you are in our thought*).

In the acknowledging stage, two types of speech acts are followed: expressive " Praising " as in (*You have shown incredible courage and fortitude throughout the last 13 months*), and assertive speech acts "Denying"(*I cannot begin to imagine how devastating losing Abbas must be...*), Cameron finds it difficult to believe the death of Abbas.

In the ending stage, Cameron uses directives " Requesting " as in (*Again , please accept my deepest condolences.....*).

B. Deixis

In the introductory stage, two types of deixis: social " Title of the addressee " as in (*Dear ,Mrs. Fatima Khan*),and personal " First person pronoun" as in (*...I were.....I know.....I hope.....*).

In the acknowledging stage, we have two types of deixis: personal " First, Second and Third Person Pronoun" and temporal " Non-calendrical " as in (*You havethe last 13 months.....I cannot.....I hope that you....you have received.....you have the space....the fact that he dedicated so...*).

In the ending stage, there are two types of personal deixis: " First and Third person pronoun " as in (*Abbas' death....and it is right ...answer for it.....We will continue....*).

C. Elwood's Strategies

In the introductory stage, Cameron uses two types of Elwood's strategies: an expression of sympathy and acknowledge of death , both Cameron and his wife express their sad feelings toward the death of Abbas as in (*Samantha and I were so very sorry to hear about the tragic death of your son ...I know from my own experience of losing a child.....*).

In the acknowledging stage, two types of Elwood's strategies are employed :future oriented remark as in (I hope that you can draw some comfort from the out pouring of support you have received,...) and an offer of assistance which is another type of Elwood's strategies as in (*The Foreign Secretary has been briefed regularly on Abbas' case and I have asked the Foreign Office to do all they can to bring Abbas' body home as soon as possible*),Cameron tries to help Abbas' family by saying that The foreign Secretary can bring Abbas' body home which can be considered as a kind of assistance .

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the ending stage, the repetition of the consonant sound occurs at the beginning of neighboring words as in (.....*utterly unacceptable. We will.....*).

b. Assonance

In all stages of this condolence message, the repetition of the vowel sound in two or more than two words can be shown as in (.....*hear about the tragic death....please.....courage and fortitude throughout.....Abbas' death....treatment....*)

B. Level of Meaning

a. Euphemism

In the introductory and acknowledging stage , Cameron uses smooth expressions that have the positive side about Abbas' death as in (.....*sorry to hear about the tragic death of your son ,.....You will remember all the good things about Abbas' life. You have shown incredible courage and fortitude throughout.....The fact that he dedicated so much of his life helping others,.....*).

b. Imagery

1. Hyperbole

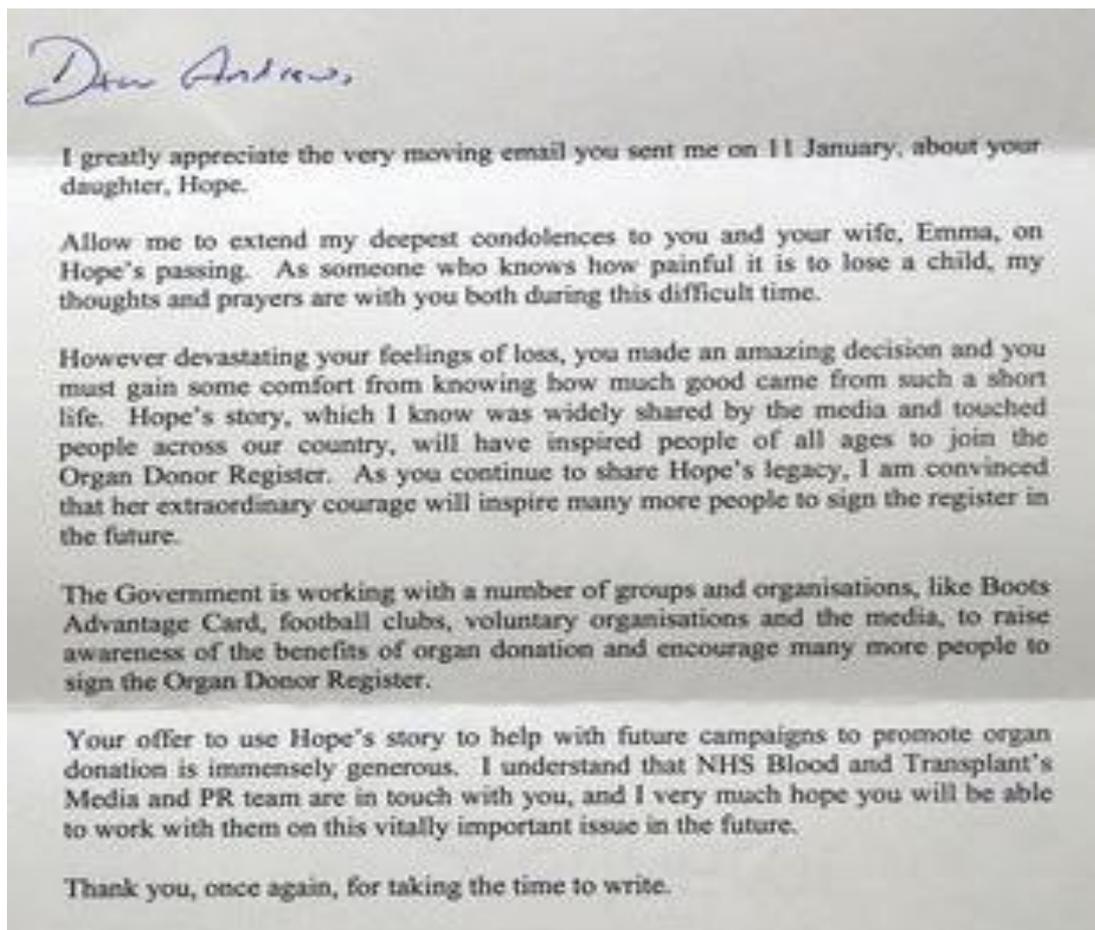
In the introductory stage, Cameron uses extremes (adverbs) to convey a positive attribute, he says " very sorry ", not only "sorry" so it is considered a kind of exaggeration as in (*Samantha and I were so very sorry to*).

C. Level of Structure

a. polysyndeton

In the ending stage, Cameron uses conjunctions or connected words frequently that placed very close to one another as in (*Abbas' death is sickening and appalling tragedy and it is right that the Syrian regime should answer for it*).

4.2.2.6. Image 6



Web Source(24): <https://images.app.goo.gl/VWfkAuFxmWA5xvNT7>

The British Prime Minister David Cameron has penned an emotional message to parents of Hope Lee who gave her kidneys after her death aged just 74 minutes.

A. Speech Acts

In the introductory stage, three types of speech acts are used: first expressives illustrated by " Greeting " in (*Dear, Andrew*) and " *Condoling* ", Cameron expresses his condolences to Mr. Andrew and his wife about the death of their daughter as in (*...my deepest condolences to you and your wife, Emma, on Hope's passing*), second: assertives illustrated by "informing", David Cameron informs us how painful to lose someone especially a child as in(*As someone who knows how painful it is to lose a child ...*) , *Third*, and directive represented by " Praying" as in (*...my thoughts and prayers are with you.....*).

In the acknowledging stage, four types of speech acts are employed: assertive speech acts " Informing", Cameron informs that the decision of Mr. Andrew about devastating his feelings of loss considered an amazing one as in (*However devastating your feelings of loss, you made an amazing decision and you must gain some comfort*), directives " Telling " , Cameron tells us that Hope's story became more common as in (*Hope's story ,which I know was widely shared by the media and touch the people across our country.....*) , commissives " Assuring" as in (*....., I am convinced that her extraordinary courage will inspire many more people.....*),and declaration " Appointing " as in (*The Government is working with a number of groups and organisations, like Boots, Advantage Cards, football clubs, voluntary.....*)

In the ending stage, common use a declarative speech act represented by " Abbreviating " , in the sense that he uses the following uses abbreviation as in (*I understand that NHS Blood and.....PR team.....*).

B. Deixis

In the introductory stage , four types of deixis are followed : first social " Title of addressee" as in (*Dear Andrew*),second personal " First person pronoun" as in (*I greatly appreciate.....my deepest condolence to you....*), third temporal " calendrical" as in (*.....you sent me on 11 January,....*), and fourth discorsal deixis as in (*.....deepest condolences to you and your wife, Emma, on Hope's passing*), and discorsal " Demonstrative" as in (*.....this difficult time*)

In the acknowledging and ending stages, two types of personal deixis is used : " First and second person pronoun" as in (*...,which I know....As you ,.....I am..... I understand that.....*).

C. Elwood's Strategies

In the introductory stage , Cameron uses an expression of sympathy which is one of Elwood's strategies in order to express his sad feelings toward Hope's story as in (*....my deepest condolences to youhow a painful it is to lose a child,....*) and an acknowledging of death by uttering the word "passing" which means that he admits that Hope passed away as in (*Allow me to extend my deepest condolences to you and your wife, Emma, on Hope's passing*).In the acknowledging stage, there is one of Elwood's strategies which is future oriented remarks such as (*...,will inspired people of all ages to join the Organ Doctor Register. As you continue to share Hope's legacy, I am convinced that her extraordinary courage will inspire many people to sign the register in the future.*).

D. Stylistic Strategies

A. Level of Sound

a. Alliteration

In the introductory , acknowledging ,and ending stage , the repetition of some consonant sound at the beginning of some neighboring words as in (*....you and your....was widely....many more....working with....team are in touch....*).

B. Level of Meaning

a. Euphemism

In the introductory and acknowledging stages , Cameron sympathies Mr. Andrew Lee by saying (*....deepest condolences to you and your wife ,Emma,.... I am convinced that her extraordinary courage will inspire many more people to sign the register in the future*).

b. Imagery

1. Hyperbole

In the introductory and acknowledging stages ,Cameron exaggerates his deep feelings by employing extremes and superlatives to convey positive attribute as in (.....*deepest condolences**many more people...*) .

3. Synecdoche

In the acknowledging stage , Cameron uses the word " Government " which stands for all people in the United Kingdom as in (*The Government is working with a number of*).

4. Symbol

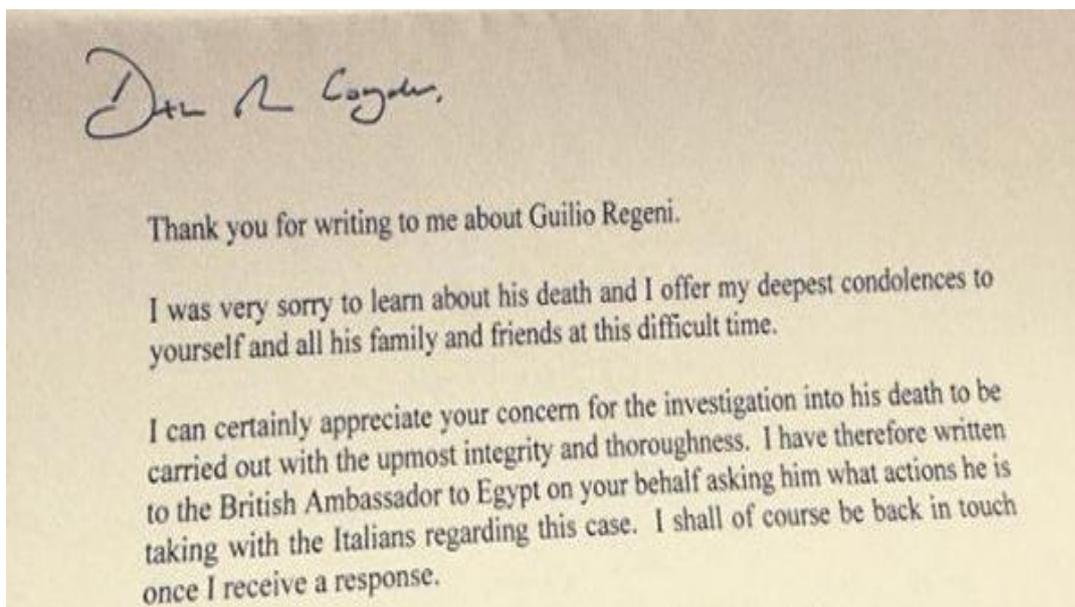
In the acknowledging stage, Cameron refers to Hope's story ,it becomes the source of inspiration for people of all ages to join the Organ Donor Register as in (*Hope's story, which I know was widely shared by the media and touched people across the country, will have inspired people of all ages to join the Organ Donor Register*) .

C. Level of Structure

a. Polysyndeton

In the ending stage, Cameron tends to use the conjunction like " and " frequently as in (*I understand that NHS Blood and Transplant's Media and PR team are in touch with you, and I very.....*).

4.2.2.7. Image 7



Web Source(25): <https://images.app.goo.gl/5uYyzLbyj1Dizmdj7>

David Cameron sends condolence message to Goyder family for the death of Giulio Regeni. He was an Italian Cambridge University who was abducted and tortured to death in Egypt.

A. Speech Acts

In the introductory stage, Cameron uses three types of expressive speech acts: "Greeting" (*Dear A. Coyder*), "Thanking" as in (*Thank you for writing to me about Giulio Regeni*), and "Condoling" he expresses his sad feelings about the death of Giulio such as (*I was very sorry to learn about his death and I offer my deepest condolences to yourself and all his family and his friends at this difficult time*).

In the acknowledging stage, two types of speech acts are utilized: first Commissives "Assuring", Cameron assures that he appreciates all the efforts for discovering the reality about the death of Giulio as in (*I can certainly appreciate your concern for the investigation into his death to be carried out with the upmost integrity and thoroughness*), and "Promising" at the same time, Cameron promises that he will be in touch for everything that will happen as in (*I shall of course be back in touch once I receive a response*). Second directives "Telling" as in (*I have therefore written to the British Ambassador*

to Egypt on your behalf asking him what actions he is taking with the Italians regarding this case).

In the ending stage, Cameron ends his condolence message by using the expressive speech act "Thanking" as in (*Many thanks again for taking the time and trouble to write to me*).

B. Deixis

In the introductory stage, there are two types of personal deixis: "First Person Pronoun" and "Second Person Pronoun" as in (*Thank you...I was very....and I offer....*). In the acknowledging stage, there is personal deixis "First Person Pronoun" as in (*I can certainly appreciate....I have.....I shall...I received a response*).

C. Elwood's Strategies

In the introductory stage, Cameron feels sympathetic with the family and friends as in (*...I offer my deepest condolences to yourself and all his family and friends....*).

In the acknowledging stage, there are three types of Elwood's strategies: an acknowledging of death by using the word "death" as in (*.....the investigations into his death to be carried out with.....*), an offer of assistance by Cameron to offering any kind of assistance as in (*I have therefore written to the British Ambassador to Egypt on your behalf asking him what actions he is taking*) and future oriented remark by promising to be back as he receive a response as in (*I shall of course be back in touch once I receive a response*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the introductory, acknowledging and ending stage, the repetition of some consonant sounds at the beginning of certain neighboring words as in (*.....family and friends.....received a response....time and trouble....*).

B. Level of Meaning

a. Euphemism

In the introductory stage , Cameron uses smooth words , he sympathies with Guilio's family and friends as in (*I was very sorry.....deepest condolences to yourself and all his family and friends.....*).

b. Imagery

1. Hyperbole

In the introductory , there is exaggeration of employing extremes and superlatives to convey a positive meaning as in (*.....I offer my deepest condolences.....*).

C. Level oh Structure

a. Polysyndeton

In the introductory stage , Cameron uses the conjunction word " and " frequently as in (*....his death and I offer my deepest condolences to yourself and all his family and friends.....*).

4.2.2.8. Image 8

Like so many people, I was sorry to hear the news of the death of Cardinal Cormac Murphy-O'Connor.

The Cardinal's contribution to the nation as the tenth Archbishop of Westminster has, rightly, been widely recognised. My thoughts and prayers are with his family and friends at this difficult time.

The British Prime Minister Theresa May writes condolence message to Diocese of Westminster for the death of Cormac Murphy O'Connor.

A. Speech Acts

In the introductory stage, May uses "Condoling" an expressive speech act in order to express her sad feelings toward the death of Cardinal Cormac as in (..... *I was sorry to hear the news of the death of Cardinal Cormac Murphy O'Connor*). In the acknowledging stage, May utilizes directive speech "Telling" . She tells that The Cardinal has widely recognized as in (*The Cardinal's contribution to the nation as the tenth Archbishop of Westminster has, rightly, been widely recognized*).

B. Deixis

In the introductory stage , there are two types of deixis : personal deixis " First personal pronoun" (*I was sorry...*) and social deixis " Title of the addressee " as in (.....*the death of Cardinal Cormac Murphy O'Conner*). In the acknowledging stage , there is only social deixis as in (*The Cardinal's contribution.....*). Temporal deixis " Non-calendrical" such as (.....*this difficult time.*)

C. Elwood's Strategies

In the introductory stage , two types of Elwood's strategies are appeared: an expression of sympathy, May expresses her sympathy by saying " sorry" (*....sorry to hear*) and acknowledging of death, she indicates that The Cardinal had died by saying the word " death " as in (*the news of the death of Cardinal.....*). Also in the ending stage, there is one type of Elwood's strategies is employed: expression of concern as in (*My thought and prayers are with his family and friends at this difficult time*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In all stages of this condolence message, there is a repetition of the same consonant sounds at the beginning of some neighboring words as in (*Cardinal Cormac ...The Cardinal's contribution to the nation.....,rightly, been widely recognized.....family and friends....*)

b. Assonance

In the introductory and acknowledging stages, the repetition of some vowel sounds two or more than two words like "i" as in (....Cardinal.... Cardinal's contribution....Archbishop).

B. Level of Meaning

a. Euphemism

In the introductory stage, May says that she is sorry because of the death of Cardinal Cormac due to his contribution to the nation as in (*I was sorry to hear.....*).

b. Imagery

C. Level of Structure

a. Polysyndeton

In the acknowledging stage, Theresa May uses the conjunction " and " twice as in (*My thoughts and prayers are with his family and friends at this difficult time*).

4.2.2.9. Image 9

Dear President Putin

I am writing to express my condolences following the tragedy at the Winter Cherry shopping complex in Kemerovo.

The thoughts and prayers of the British people are with the families who have lost loved ones in such terrible circumstances.

Web Source(27): <https://images.app.goo.gl/KuX3ff3HLpvqdiUU8>

The British Prime Minister Theresa May sends condolence message to The president Vladimir Putin about the tragedy at Winter Cherry shopping complex in Kemerovo.

A. Speech Acts

In the introductory stage, two types of expressive speech acts are used: " Greeting and Condoling " . First of all Theresa May greets The Russian President Vladimir Putin (*Dear President Putin*), then she expresses her condolences to him because of the tragedy at the Winter Cherry shopping in Kemerovo : (*I am writing to express my condolences following the tragedy at the Winter Cherry shopping complex in Kemerovo*).

B. Deixis

In the introductory stage , two types of deixis are adopted : social " Title of the addressee " (*Dear, President Putin*) and personal " First person pronoun " as in (*I am writing.....*).

C. Elwood's Strategies

In the introductory stage , an expression of sympathy is used by May to express her sad feelings as in (*I am writing to express my condolences following the tragedy.....*). In the ending stage , one of Elwood's strategies are followed : expression of concern as in (*The thoughts and prayers of the British people are with the families*).

D. Stylistic Devices

A. Level of Sound

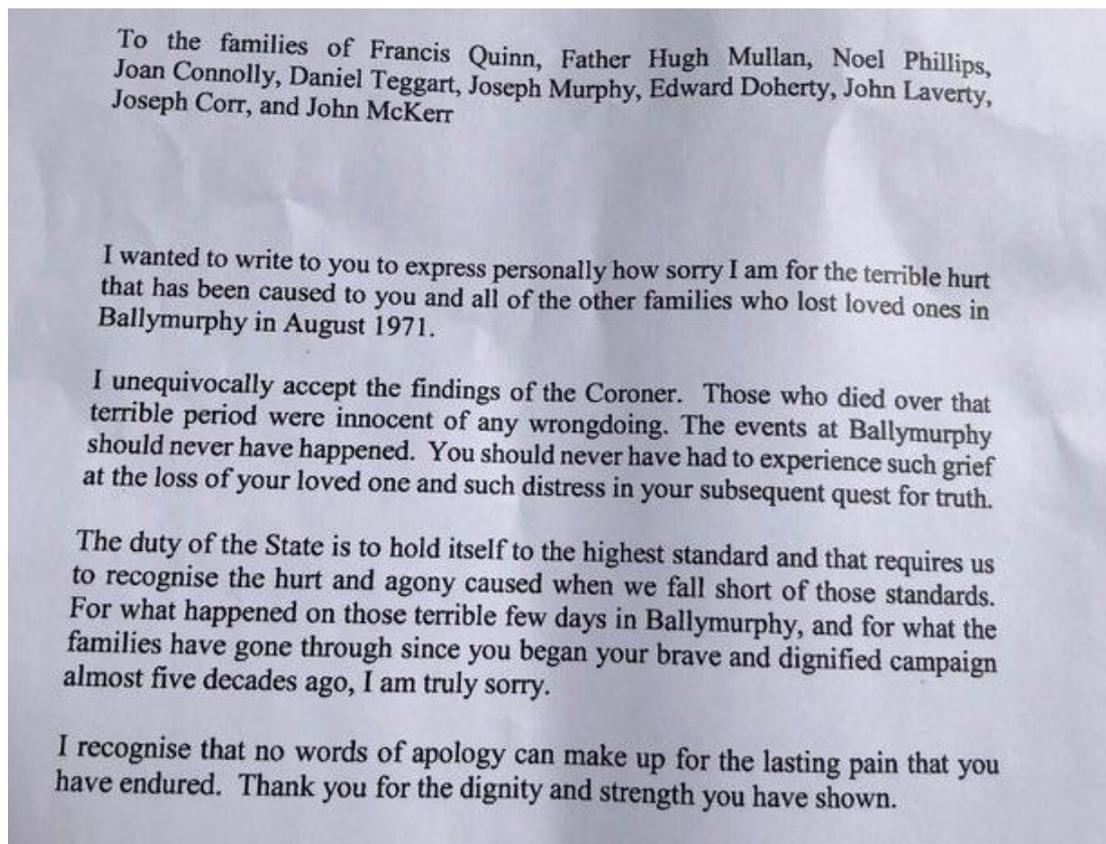
a. Alliteration

In the ending stage , the repetition of a certain consonant sounds at the beginning of some neighboring words as in (.....*lost loved... such circumstances...*).

b. Assonance

In the introductory stage , the repetition of some vowel sound like "o" in two or more than two words as in (.....*condolences following Winter shopping complex in Kemerovo*).

4.2.2.10. Image 10



Web Source(28): <https://www.google.com/imgres>

The British Prime Minister Boris Johnson writes condolence message to the families who lost loved ones in Ballymurphy.

A. Speech Acts

In the introductory stage, there is an expressive speech act " Condoling ". Johnson feels sorry about the tragic events that happened in Ballymurphy as in (*I wanted to write to you to express personally how sorry I am for the terrible hurt that.....*).

In the acknowledging stage, four types of speech acts are adopted: Commissives " Accepting " as in (*I unequivocally accept the findings of the Coroner*), Assertives " Informing " as in (*The events at Ballymurphy should never have happened.....You should never have had to experience such grief at the loss of your loved one.....*), Directives " Telling " as in (*The duty of the State is to hold itself to the highest standard and that requires us to recognise....*) and expressive " Apologizing " as in (*....., I am truly sorry*).

In the ending stage, Johnson ends his condolence message by expressing " Thanking " as in (*Thank you for the dignity and strength you have shown*).

B. Deixis

In the introductory, acknowledging, and ending stages, personal deixis " First person pronoun " is used widely as in (*I wanted....I am for the terrible....I unequivocally.....I am truly sorry....I recognise.....*). Also in the introductory stage, The Prime Minister uses another type of deixis which is temporal " Calendrical " as in (*Ballymurphy in August 1971....*). In the acknowledging stage, another temporal deixis " Non-calendrical " is used which is :(*.....almost five decades ago, I am truly sorry*).

C. Elwood's Strategies

In the introductory and acknowledging stages, two types of Elwood's strategies are used: an expression of sympathy as in (*.....express personally how sorry I am for the terrible hurt.....I am truly sorry*), and an acknowledging of death as in (*.....families who lost loved ones in Ballymurphy in August 19971.....Those who died over that terrible period.....*).

D. Stylistic Devices

A. Level of Sound

a. Alliteration

In the introductory and acknowledging stages, the repetition of certain consonant sounds at the beginning of some neighboring word as in (...*families of Francis....Joan and John Lost loved...have happened....have had.....*).

B. Level of Meaning

a. Euphemism

In the introductory and acknowledging stage, Johnson expresses his sympathies with the families who lost their loved ones in Ballymurphy in August 1971 as in (*I wanted to write to you to express personally how sorry I am for the terrible hurt... Those who died over that terrible period were innocent of any wrongdoing*).

b. Imagery

1. Hyperbole

In the acknowledging stage, Johnson refers to the duty of the state which is considered as the top level of the Government and at the same time ,it is responsible for the rights of British people. The Prime Minister exaggerates this by using superlative degree as in (*The duty of the State is to hold itself to the highest standard and that requires us to recognise the hurt and agony.....*).

C. Level of Structure

a. Polysyndeton

In the acknowledging stage, the process of using conjunction or connected word " and" as in (*The duty of the State is to hold itself to the highest standard and that requires us to recognise the hurt and agony caused when we feel short of those standards*).

4.3 Discussion of the Results

In the introductory stage, it is obvious that American Presidents do not use assertive speech acts (0%), unlike British Prime Ministers (100%). On the other hand, American Presidents, unlike British Prime ministers (0%), use commissive speech acts " Promising " (100%) as shown in Table (1). Promises are speech acts and thus a communicative tool by which a speaker declares to acts in an addressee's favor. They are often used to include a change in the addressee's behavior. The American Presidents utilize directive speech acts " Telling" (66.67%) whereas those of the British Prime Ministers are (60%).

Concerning expressive speech acts , it is wealthy to mention that all American Presidents open their condolence messages by using " Greeting " (47.61%) , unlike British Prime Ministers (44.45%) , who follow two styles of writing ; they either directly express their condolences or they start by using " Title of the addressee " .

" Condoling " is considered the most common type which is heavily used by both American Presidents (42.85%) and British Prime Ministers(50%) . American Presidents never use "Thanking" (0%) whereas British Prime Ministers do(5.55%). Also we can see that American Presidents sometimes use " Apologizing " while British do not .

As for declarative speech acts, American Presidents , unlike British Prime Ministers, use " Declaring " (66.67) which is one of their styles, in order to show their authority. Besides, American Presidents sometimes use "Abbreviating" (33.33%) in their messages , which is one of their style. Unlikely, British Prime Ministers do not use " Abbreviating " (0%).On the whole , their messages are shorter than American ones which means that they also tend to be economic ,but in a different style.

Table (1) : Speech Acts in the Introductory Stage

SAs		American Texts		British Texts		Total	
		Freq.	P.%	Freq.	P.%	Freq.	P.%
Assertives	Reminding	0	0	1	33.33	1	33.33
	Informing	0	0	2	66.67	2	66.67
	Total	0	0	3	100	3	100
Commissives	Promising	1	1	0	0	1	100
	Total	1	100	0	0	1	100
Directives	Telling	2	66.67	1	50	3	60
	Requesting	1	33.33	0	0	1	20
	Praying	0	0	1	50	1	20
	Total	3	100	2	100	5	100
Expressives	Greeting	10	47.61	8	44.45	18	46.15
	Apologizing	1	4.77	0	0	1	2.57
	Condoling	9	42.85	9	50	18	46.15
	Thanking	0	0	1	5.55	1	2.57
	Praising	1	4.77	0	0	1	2.56
	Total	21	100	18	100	39	100
Declaratives	Declaring	2	66.67	0	0	2	66.67
	Abbreviating	1	33.33	0	0	1	33.33
	Total	3	100	0	0	3	100

In the acknowledging stage, American Presidents never use the assertive speech acts "Denying" (0%), unlike British Prime Ministers sometimes use (14.28%). The speakers have interpersonal effects that they aim to achieve throughout using assertives speech acts.

Both the American Presidents and the British Prime Ministers use the assertive speech acts : "Informing" which means that they have to inform others about the important information of dead persons. At the same time, they affirm the important value of those people and how their absence affects in both their families and countries especially if they were important political figures.

According to the Table(2), the difference concerning the use of commissive speech acts "Refusing" is used by American Presidents (33.34%) while British Prime ministers never use such types(0%). Refusals are considered to be face-threatening acts. They impose a threat to the face of the hearer because in performing a refusal the speaker declines to give the response his/her interlocutor expects to receive. Therefore, refusals can be interpreted as a form of disapproval.

Both American Presidents and British Prime Ministers use the commissive speech act " Promising " which means that they try to help in one way or another (as it shows in their messages) . In the researcher's view " helping " others is considered one of the important features of humanity .It is an essential feature that should be found in all human beings in general especially in important political figures like Presidents and Prime Ministers.

From the table above, we can notice that both American Presidents and Prime Ministers use the directive speech act " Telling " and the expressive speech act " Praising and complaining " . Praising is one of the expressive speech acts that is used frequently which means that praising or mentioning good deeds of dead people is essential in writing condolence messages. Praising is important because it has two benefits ; it is considered as a psychological support for the relatives or families of the dead people, and second, it is more important to mention the positive side of the dead persons, their good works since good deeds are never lost.

In the acknowledging stage, American Presidents never use the expressives " Apologizing "(0%),unlike British Prime Ministers as it is shown in Table (2)

Table (2): Speech Acts in the Acknowledging Stage

SAs		American Texts		British Texts		Total	
		Freq.	P.%	Freq.	P.%	Freq.	P.%
Assertives	Informing	2	33.34	4	57.16	6	46.15
	Stating	2	33.33	1	14.28	3	23.08
	Denying	0	0	1	14.28	1	7.69
	Affirming	2	33.33	1	14.28	3	23.08
	Total	6	100	7	100	13	100
Commissives	Refusing	1	33.34	0	0	1	14.29
	Promising	1	33.33	1	20	2	28.57
	Accepting	0	0	1	20	1	14.29
	Assuring	1	33.33	3	60	3	42.85
	Total	3	100	5	100	7	100
Directives	Telling	2	100	4	100	6	100
	Total	2	100	4	100	6	100
Expressives	Praising	1	50	2	66.67	3	60
	Complaining	1	50	0	0	1	20
	Apologizing	0	0	1	33.33	1	20
	Total	2	100	3	100	5	100
Declaratives	Declaring	1	50	0	0	1	33.33
	Appointing	1	50	1	100	2	66.67
	Total	2	100	1	100	3	100

One of the differences between the American Presidents and British Prime Ministers in writing the ending stages in their condolences is that the American Presidents use assertive speech acts frequently more than British Prime Ministers as it is shown in Table (3).

Another difference is that the American Presidents, unlike the British Prime Ministers use the commissive speech act " Promising " in the ending stage. In the ending stage, the American Presidents use the directive speech act "Praying "(62.5 %) more than British Prime Ministers(40%).The speakers can express inner feelings and attitudes towards the hearer through saying prayers, therefore, they involved in expressive speech acts.

The American Presidents use the expressive speech acts " Apologizing and Condoling " more than the British Prime Ministers. This is considered one point of the differences between them. At the same time, the British Prime Ministers use " Thanking " (66.67%) more than American Presidents (25%) especially in the ending stage as shown in Table (3).

Table (3): Speech Acts in the Ending Stage

SAs		American Texts		British Texts		Total	
		Freq.	P. %	Freq.	P.%	Freq.	P.%
Assertives	Stating	1	50	0	0	1	33.33
	Reminding	1	50	0	0	1	33.33
	Informing	0	0	1	100	1	33.34
	Total	2	100	0	100	3	100
Commissives	Promising	1	100	0	0	1	100
	Total	1	100	0	0	1	100
Directives	Requesting	3	37.5	3	60	6	46.15
	Praying	5	62.5	2	40	7	53.85
	Total	8	100	5	100	13	100
Expressives	Apologizing	1	25	0	0	1	16.66
	Condoling	2	50	1	33.33	2	33.33
	Thanking	1	25	2	66.67	3	50
	Total	4	100	3	100	6	99.99
Declaratives	Declaring	1	100	0	0	1	50
	Abbreviating	0	0	1	100	1	50
	Total	1	100	1	100	2	100

One of the most important types of deixis that is heavily used by both the American Presidents and British Prime Ministers is Social deixis " Title of the addressee", which means that they use formal language in order to show respect especially in the introductory stage as is shown in Table (4)

Table (4): Deixis in the Introductory Stage

Deixis		American Texts		British Texts		Total	
		Freq.	P.%	Freq.	P.%	Freq.	P.%
Social	Title of the Addressee	10	100	7	100	17	100
	Total	10	100	7	100	17	100
Time	<i>Calendrical</i>	0	0	2	100	2	50
	Non-calendrical	1	100	0	0	2	50
	Total	1	100	2	100	4	100
Person	First	3	100	9	75	12	80
	Second	0	0	2	16.67	2	13.33
	Third	0	0	1	8.33	1	6.67
	Total	3	100	12	100	15	100
Discourse	Demonstrative	0	0	1	100	1	100
	Total	0	0	1	100	1	100

In the acknowledging stage, the American Presidents never use social deixis (0%) unlike the British Prime Ministers (100%). Similarity, both of them use time deixis " Non-calendrical" .

Person deixis is considered one of the most important types of deixis which is heavily used by both the American Presidents and British Prime Ministers especially " First person Pronoun " as it is shown in Table (5).

Table (5): Deixis in the Acknowledging Stage

Deixis		American Texts		British Texts		Total	
		Freq.	P.%	Freq.	P.%	Freq.	P.%
Social	Title of addressee	0	0	1	100	1	100
	Total	0	0	1	100	1	100
Time	Calendrical	2	66.67	0	0	2	33.33
	Non-calendrical	1	33.33	3	100	4	66.67
	Total	3	100	3	100	6	100
Person	First	7	63.64	7	70	14	66.67
	Second	2	18.18	1	10	3	14.28
	Third	2	18.18	2	20	4	19.05
	Total	11	100	10	100	21	100
Place	Demonstrative	1	100	0	0	1	100
	Total	1	100	0	0	1	100

In the ending stage, there is person deixis. "First person pronoun " which is used frequently by both the American Presidents and British prime Ministers. The aim behind using first person pronoun is that they want to speak about themselves and to tell others things that happened to them or things they plan to do, also, they may decide to use first person pronoun to make their condolences sound more personal or establish a closer relationship with the addressee.

Table (6): Deixis in the Ending Stage

Deixis		American Texts		British Prime Texts		Total	
		Freq.	P.%	Freq.	P.%	Freq.	P.%
Social	Title of addressee	1	100	1	100	2	100
	Total	1	100	1	100	2	100

Time	Non-calendrical	0	0	1	100	1	100
	Total	0	0	1	100	1	100
Person	First	8	66.67	4	57.14	12	63.15
	Second	3	25	1	14.29	4	21.07
	Third	1	8.33	2	28.57	3	15.78
	Total	12	100	7	100	19	100

In the introductory stage, the most important Elwood's strategies that are used by both American Presidents and British Prime Ministers are " Expression of sympathy and Acknowledging of death "(42.86%). Each condolence message should open with these two strategies. It is important to show sad feelings and acknowledge of death by using some words as it appears in their messages.

One difference between them is that American Presidents use " Future Oriented Remarks" (14.28%) while British Prime Ministers do not(0%) as it is shown in Table (7).

Table (7): Elwood's Strategies in the Introductory Stage

Elwood's Strategies	American Texts		British Texts		Total	
	Freq.	P.%	Freq.	P.%	Freq.	P.%
Expressions of Sympathy	6	42.86	9	56.25	15	50
Acknowledging of Death	6	42.86	7	43.75	13	43.33
Future Oriented Remarks	2	14.28	0	0	2	6.67
Total	14	100	16	100	30	100

In the acknowledging stage, the most frequent strategy that is used by both the American Presidents and British Prime Ministers is " Future Oriented Remarks" in the sense that they want to support the families of the dead people at two level psychological support and materialistic support as it is shown in their messages.

Likewise, both the American Presidents and British Prime Ministers use strategies such as " Acknowledging of death and An offer of assistance". On

the other hand the British Prime Ministers use " Expression of sympathy" (12.5%) whereas American Presidents do not (0%). It is a kind of difference between them as shown in Table(8).

Table(8): Elwood's Strategies in the Acknowledging Stage

Elwood's Strategies	American Texts		British Texts		Total	
	Freq.	P.%	Freq.	P.%	Freq.	P.%
Expressions of Sympathy	0	0	1	12.5	1	6.25
Acknowledging of Death	2	25	2	25	4	25
An Offer of Assistance	1	12.5	2	25	3	18.75
Future Oriented Remarks	5	62.5	3	37.5	8	50
Total	8	100	8	100	16	100

In the ending stage, both the American Presidents and British Prime Ministers use " Expression of sympathy" this is a kind of similarity. The American Presidents use " An offer of assistance and Future oriented remarks " more than British Prime Ministers. They tend to use such strategies to show their intimacy with the addressee or sometimes, they want to show their power (through helping others) especially political figures.

The American Presidents use the strategy of " Acknowledging of death " (22.23%) unlike British Prime Ministers (0%) and this is considered a kind of difference between them as shown in Table (9).

Table(9): Elwood's Strategies in the Ending Stage

Elwood's Strategies	American Texts		British Texts		Total	
	Freq.	P.%	Freq.	P.%	Freq.	P.%
Expressions of Sympathy	1	11.11	1	16.67	2	13.33
Acknowledging of Death	2	22.23	0	0	2	13.33
An Offer of	3	33.33	1	16.67	4	26.67

Assistance						
Future Oriented Remarks	3	33.33	2	33.33	5	33.34
Expression of Concern	0	0	2	33.33	2	13.33
Total	9	100	6	100	15	100

In the introductory stage and at the level of sound, we can see that both the American President and Prime Ministers use " Alliteration and Assonance ". At the level of meaning , the most frequent device that is used by both American Presidents and British Prime Ministers is " Euphemism" . Euphemism is used in condolence messages in different ways. Both Presidents and Prime Ministers send their sad feelings to the families of dead persons (they fell sorry); which means that they share the same feeling (sadness) with the families or countries, or they mention good features of the dead persons which is also a kind of Euphemism. British Prime Ministers use " Simile and Hyperbole " more than American Presidents .

At the level of structure The American Presidents do not use ‘Anadiplosis and Polysyndeton’ (0%) unlike British Prime Ministers (50%) as shown in Table (10).

Table(10):Stylistic Devices in the Introductory Stage

Stylistic Devices		American Texts		British Texts		Total		
		Freq.	P.%	Freq.	P.%	Freq.	P.%	
Level of Sound	Alliteration	6	60	5	41.67	11	45.83	
	Assonance	4	40	7	58.33	13	54.17	
	Total	10	100	12	100	24	100	
Level of Meaning	Euphemism	4	50	7	46.66	11	55	
		Hyperbole	2	25	5	33.34	7	35
		Synecdoche	2	25	0	0	2	10
	Total	8	100	15	100	20	100	
Level of Structure	Repetition	Anadiplosis	0	0	1	50	1	50
	Polysyndeton		0	0	1	50	1	50
	Total		0	0	2	100	2	100

At the level of sound, both the American Presidents and British Prime Ministers use " Alliteration and Assonance " .

At the level of meaning, both American and British use stylistic devices such as " Euphemism, Hyperbole and Symbol " as shown in Table (11).

One of the differences between them, is that British Prime Ministers use the stylistic devices " Synecdoche " unlike American Presidents .

At level of structure, American Presidents use "Framing and Root Repetition" while British do not use them as shown in the Table(11).

Table(11): Stylistic Devices in the Acknowledging Stage

Stylistic Devices		American Texts		British Texts		Total		
		Freq.	P.%	Freq.	P.%	Freq	P.%	
Level of Sound	Alliteration		5	45.45	7	58.33	12	52.17
	Assonance		6	54.55	5	41.67	11	47.83
	Total		11	100	12	100	23	100
Level of Meaning	Euphemism		8	61.53	6	54.55	14	58.35
	Imagery	Hyperbole	2	15.38	2	18.18	4	16.66
		Synecdoche	0	0	1	9.09	1	4.16
		Symbol	3	23.09	2	18.18	5	20.83
	Total		13	100	11	100	24	100
Level of Structure	Repetition	Framing	1	14.28	0	0	1	10
		Anaphoric	1	14.28	1	20	2	20
		Root	3	42.85	0	0	3	30
	Polysyndeton		2	28.59	2	40	4	40
	Total		7	100	5	100	10	100

It can be noticed that both the American Presidents and British Prime Ministers use stylistic devices at the level of sound " Alliteration and Assonance".

At the level of structure, American use " Polysyndeton " more than British Prime Ministers as shown in Table (12).

Table(12): Stylistic Devices in the Ending Stage

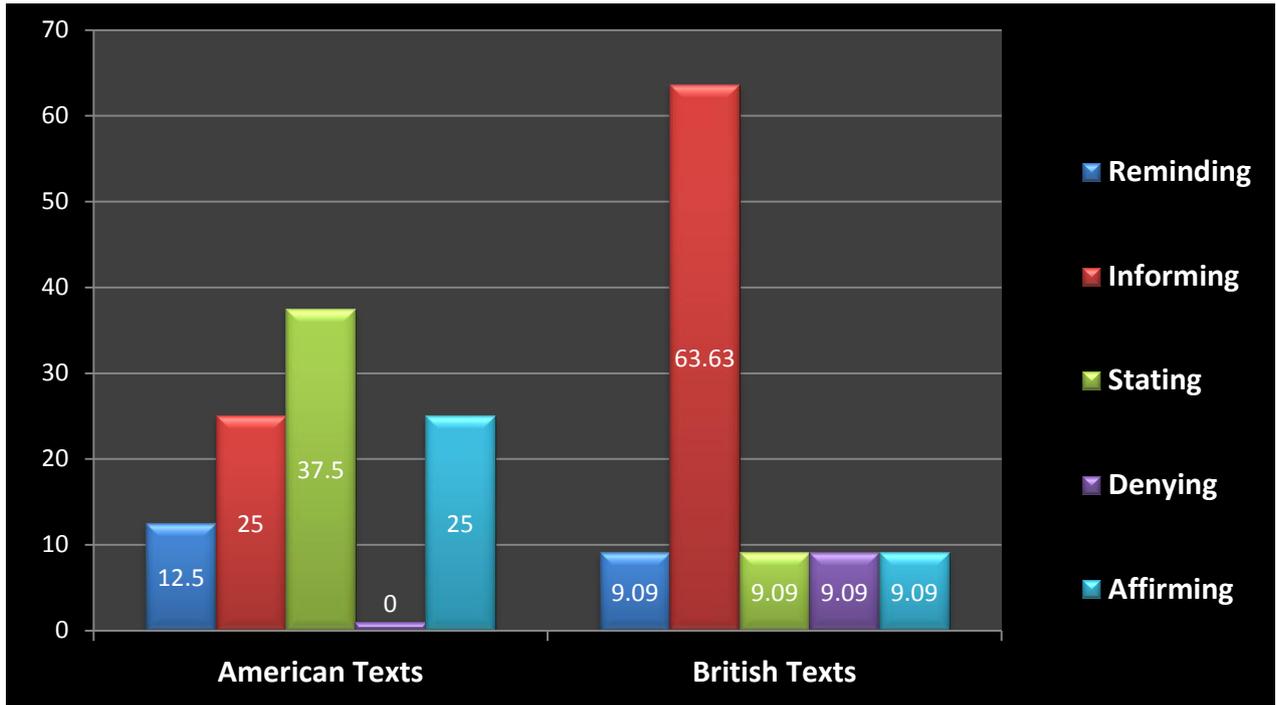
Stylistic Devices		American Texts		British Texts		Total		
		Freq.	P.%	Freq.	P.%	Freq.	P.%	
Level of Sound	Alliteration	4	66.67	5	50	9	56.25	
	Assonance	2	33.33	5	50	7	43.75	
	Total	6	100	10	100	16	100	
Level of Meaning	Euphemism	2	40	0	0	2	40	
		Hyperbole	1	20	0	0	1	20
		Synecdoche	2	40	0	0	2	40
	Total	5	100	0	0	5	100	
Level of Structure	Anaphora	7	53.85	1	25	9	50	
	Repetition	1	7.69	0	0	1	5.55	
	Root							
	Polysyndeton	5	38.46	3	75	8	44.45	
Total	13	100	4	100	18	100		

One important area of pragmatics is that of speech acts whose communicative acts convey intended language functions. In writing condolence messages, it is not enough to use only expressive speech act of ‘ Condoling’ , but also there is a need to use the other types of speech acts like: assertives, commissives, directives, and declaratives. These types of speech acts work just like a chain, the speaker or writer utilizes them in order to express his idea clearly as shown in Table(13).

Table (13): Overall Speech Acts Categories

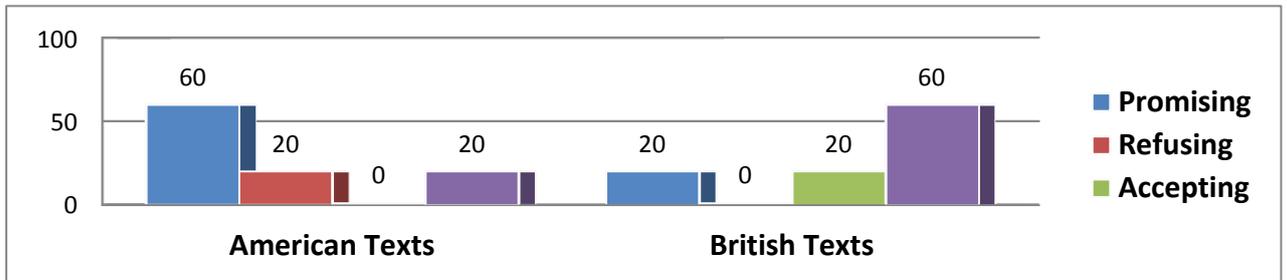
SAs		American Texts		British Texts	
		Freq.	P.%	Freq.	P.%
Assertives	Reminding	1	12.5	1	9.09
	Informing	2	25	7	63.64
	Stating	3	37.5	1	9.09
	Denying	0	0	1	9.09
	Affirming	2	25	1	9.09
	Total	8	100	11	100
Commissives	Promising	3	60	1	20
	Refusing	1	20	0	0
	Accepting	0	0	1	20
	Assuring	1	20	3	60
	Total	5	100	5	100
Directives	Telling	4	30.77	5	45.46
	Requesting	4	30.77	3	27.27
	Praying	5	38.46	3	27.27
	Total	13	100	11	100
Expressives	Greeting	10	37.04	8	33.34
	Apologizing	2	7.40	0	0
	Condoling	11	40.76	10	41.67
	Thanking	1	3.70	3	12.5
	Praising	2	7.40	2	8.33
	Complaining	1	3.70	1	4.16
	Total	27	100	24	100
Declaration	Declaring	4	66.66	0	0
	Abbreviating	1	16.67	1	50
	Appointing	1	16.67	1	50
	Total	6	100	2	100

An assertive speech act has an illocutionary force of the speaker's belief and has a factual propositional content. It may represent a subjective state of mind of the speaker. This class includes reminding, informing, stating, denying, and affirming as shown in Figure(9).



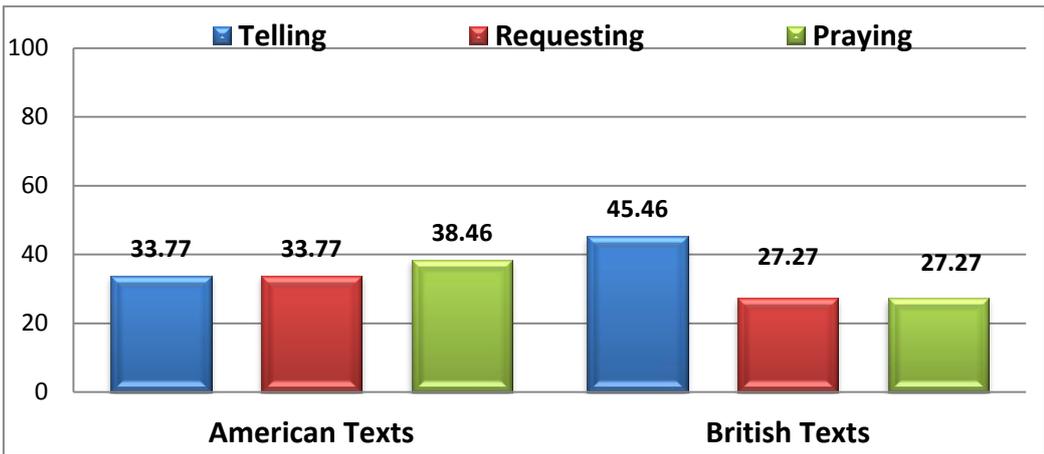
Figure(9): Overall Assertives Speech Acts

A commissive speech act of promising is the most frequent category that is used by the American Presidents while assuring is the common one which is used by the British Prime Ministers as shown in Figure(10).



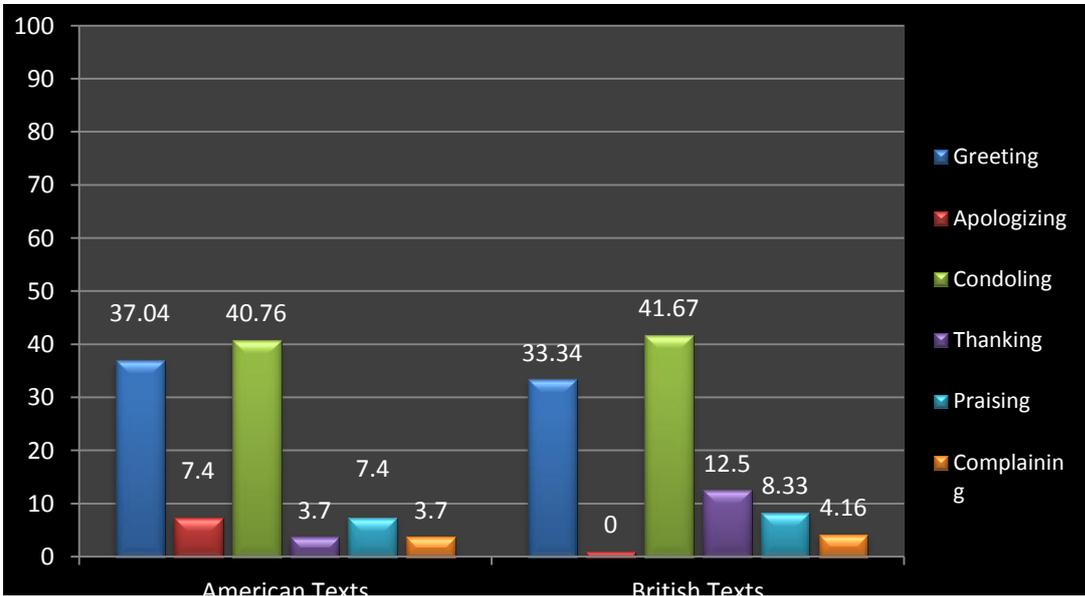
Figure(10): Overall Commissives Speech

The American Presidents use praying directive speech act (38.46%) because they want to support the families of dead persons psychologically (make a relation with God can create a great comfort). Directive speech of telling is the common one that is used by the British Prime Ministers. They want the listeners to do something in order to show their authority as shown in Figure (11).



Figure(11): Overall Directives Speech Acts

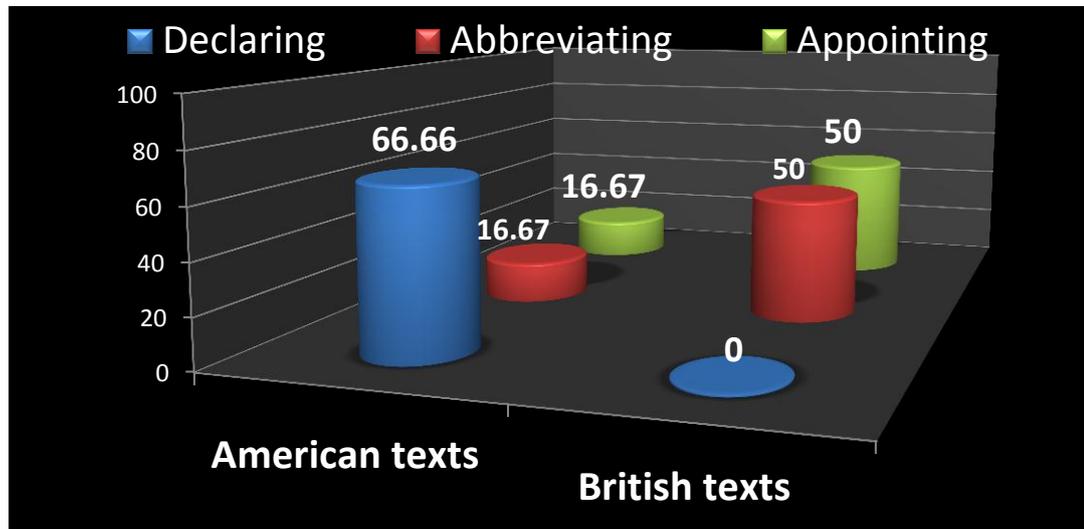
Condolence is related to expressive speech acts. Expressive speech act is a speech act in which the speaker expresses feeling and attitude about something such as greeting, apologizing, condoling, thanking, praising and complaining. The expressive speech act of condoling is the most frequent category that is used by both the American Presidents and the British Prime Ministers as shown in Figure(12).



Figure(12): Overall Expressives Speech Acts

Declarative is an utterance used by the American Presidents (66.66%), unlike the British Prime Ministers do not use (0%). The American political figures

utilize such type of speech acts with the purpose of changing a situation in some way once the speech act has been uttered as shown in Figure(13).



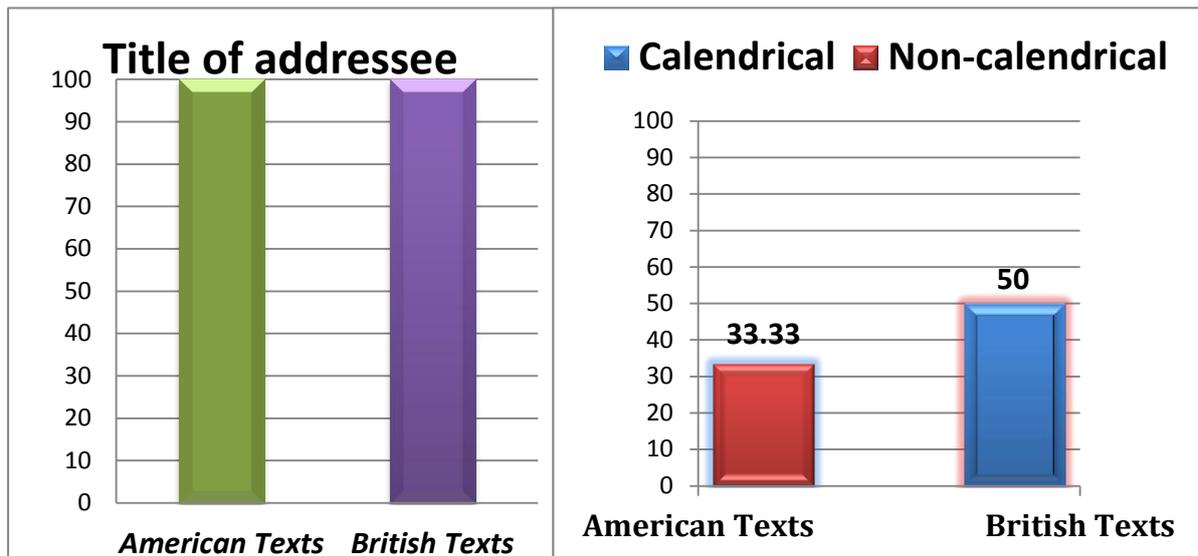
Figure(13): Overall Declaratives Speech Acts

Deixis has an important role in studying pragmatics. It helps people to interpret the meaning of a certain sentence based on its context. Deixis can be classified into five types: social deixis, time deixis, person deixis, place deixis, and discourse deixis as shown in Table(14).

Table (14) Overall Deixis Expressions

Deixis		American Texts		British Texts	
		Freq.	P.%	Freq.	P.%
Social	Title of addressee	11	100	9	100
	Total	11	100	9	100
Time	Calendrical	2	50	2	33.33
	Non-calendrical	2	50	4	66.67
	Total	4	100	6	100
Person	First	18	69.23	20	68.96
	Second	5	19.23	4	13.79
	Third	3	11.54	5	17.25
	Total	26	100	29	100
Discourse	Demonstrative	0	0	1	100
	Total	0	0	1	100
Place	Demonstrative	1	100	0	0
	Total	1	100	0	0

Both the American Presidents and the British Prime Ministers use social deixis ‘Title of Addressee’ (100%) in order to refer to social characteristics between the participants. The aim behind using social deixis is to indicate social or professional status. Time deixis places the perspective of the speaker with a respect to the past, the present and the future. This type of deixis is grammaticalized in the adverbs tense as shown in Figure(15).

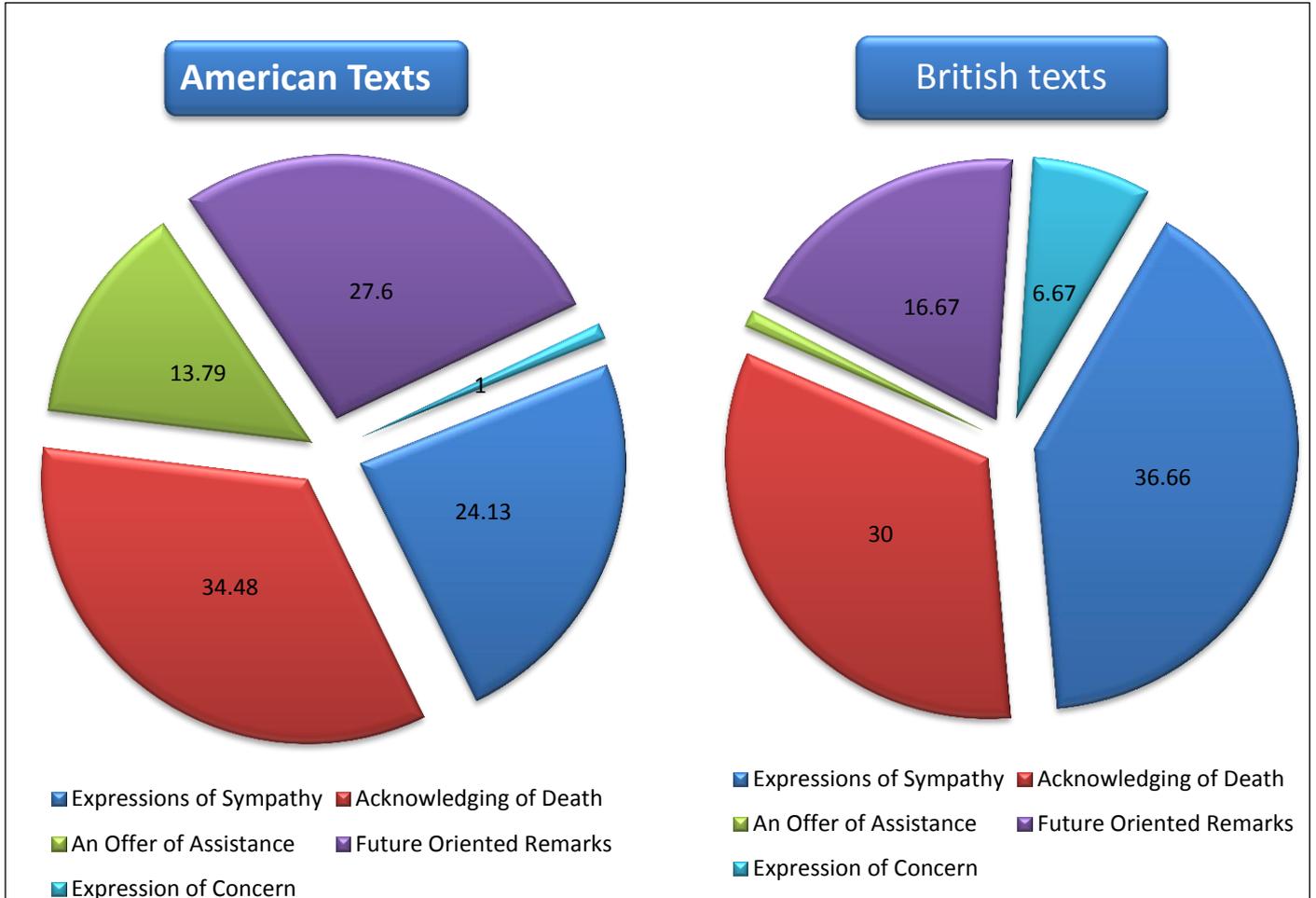


Figure(14): Overall Social and Time Deixis

According to Elwood, condolence strategies can be classified into five strategies: expressions of sympathy, acknowledging of death, an offer of assistance, future oriented remarks, and expression of concern. Acknowledging of death is the most category that is used by the American Presidents (36.66%) whereas expression of concern is the most frequent strategy that is used by the British Prime Ministers(24%) as shown in Table(15) and Figure(15).

Table (15) Overall Elwood's Strategies

Elwood's Strategies	American Texts		British Texts	
	Freq.	P.%	Freq.	P.%
Expressions of Sympathy	7	24.13	11	36.66
Acknowledging of Death	10	34.48	9	30
An Offer of Assistance	4	13.79	3	10
Future Oriented Remarks	8	27.60	5	16.67
Expression of Concern	0	0	2	6.67
Total	29	100	30	100



Figure(15): Overall Elwood's Strategies

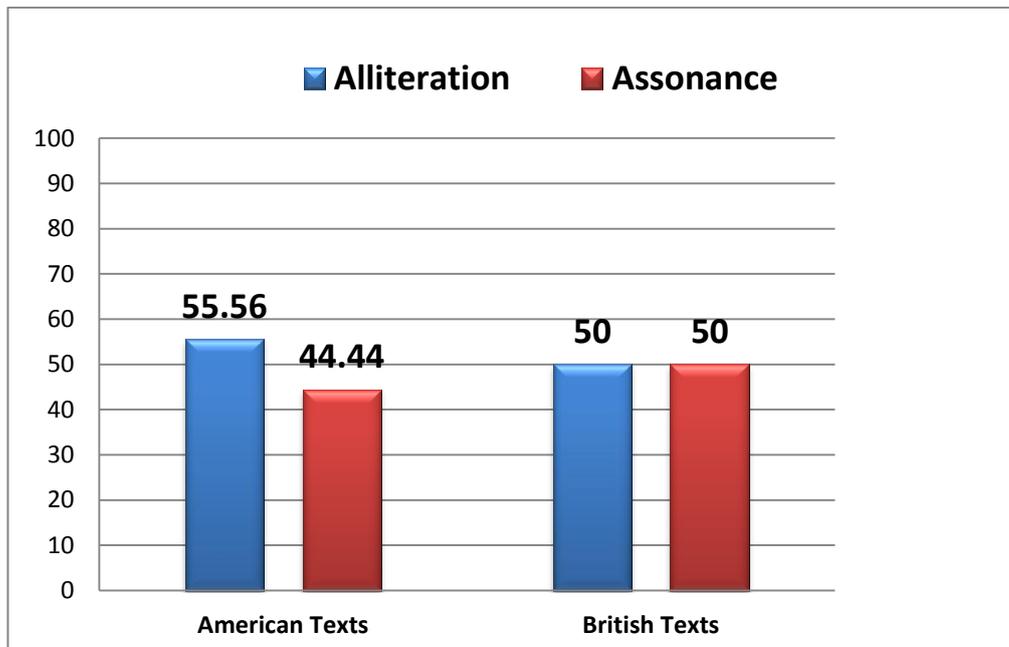
Stylistic devices refer to any variety of techniques to give an additional or supplemental meaning, idea, or feeling. The goal of these devices is to create imagery, emphasis, or clarity within a text.

Table (16): Overall Stylistic Devices

Stylistic Devices		American Texts		British Texts	
		Freq.	P.%	Freq.	P.%
Level of Sound	Alliteration	15	55.56	17	50
	Assonance	12	44.44	17	50
	Total	27	100	34	100
Level of Meaning	Euphemism	14	53.84	13	56.52
	Imagery	Hyperbole	5	19.23	7

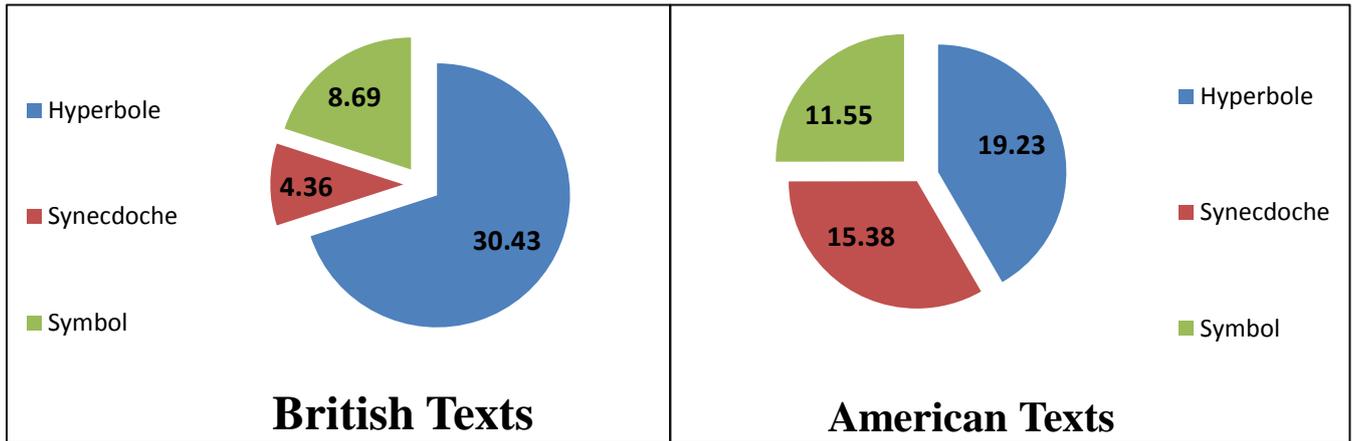
		Synecdoche	4	15.38	1	4.36
		Symbol	3	11.55	2	8.69
	Total		26	100	23	100
Level of Structure	Repetition	Anadiplosis	0	0	0	0
		Framing	1	7.69	1	12.5
		Root	4	30.76	0	0
		Anaphoric	1	7.69	1	12.5
	Polysyndeton		7	53.86	6	75
	Total		13	100	8	100

The British Prime Ministers use alliteration and assonance heavily in their condolence messages(50%).The aim behind using such devices is to create or add rhyming effect as shown in Figure(16).



Figure(16): Overall Stylistic Devices of Level of Sound

Another stylistic device which is used by both the American Presidents and the British Prime Minsters is imagery. It is used in both literary and non-literary text. The writer or speaker utilizes it to create an image or idea in the reader’s or listener’s mind. Through language, imagery does not only paint a picture, but aim to portray the sensational and emotional experience within the text. Both the American and British Politicians use this device in different percentages as shown clearly in Figure(17).



Figure(17): Overall Stylistic Devices of Imagery

Chapter Five

Conclusions, Recommendations and Suggestions for Further Studies

5.1 Introductory Remark

This chapter sums up the most important conclusions, recommendations and suggestions.

5.2 Conclusions

According to the results of the analysis, the study comes out with the following conclusions:

1. The expressive speech act of condoling is found out to be the most common strategy that is used by both American Presidents and British Prime Ministers in their condolence messages. This achieves the first aim of the study and validates its hypothesis which states: Expressive speech act of condoling is the most frequent categories that are used by both American Presidents and British Prime Ministers in their condolence messages.
2. Social deixis 'Title of Addressee' is proved to be the most frequent one that is used by both American Presidents and British Prime Ministers. This conclusion is related to the second aim of the study and it validates its second hypothesis which writes: Social deixis 'Title of Addressee' is the most common deictic expression that is used by both American and British political figures.
3. The acknowledging of death is the most common strategy used by American Presidents whereas the expression of sympathy is the most common one used by British Prime Ministers. This fulfills the third aim of the study and does not validate its hypothesis which reads: Expression of concern is the most common strategy of Elwood's strategies that are used by both American and British Political figures.
4. While Alliteration is found out as the most common stylistic device used by American Presidents, alliteration and assonance are proved to be the most frequent ones used by British Prime Ministers. This conclusion validates the fourth hypothesis of the study which states: Anaphora is the

most common stylistic device that is used by American Presidents while alliteration and assonance are the most frequent devices which are used by British Prime Ministers and thus fulfills its fourth aim.

5.3 Recommendations

1. Researchers of linguistics should be familiar with the field of pragma-stylistics, pragmatic components, and stylistic devices since they are necessary to understand speech.
2. Researchers on pragmatics need to know the speech acts used in political speech to examine the way in which these acts are used .
3. Researchers need to be familiar with stylistic devices and how speakers can use them to achieve their intended meanings .

5.4 Suggestions for Further Studies

The following are suggestions for further studies:

1. A lexical pragmatic study of condolence in political speeches.
2. A pragma-linguistic study of condolence in short stories.
3. A socio-pragmatic representation of condolence in twitter discourse.

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المخلص

يمكن ان يتحقق التواصل بطرق مختلفة؛ ومنها رسائل التعزية. يمكن لأي شخص أن ينقل مشاعره ويعبر عن تعازيه للشخص الذي عانى من فقدان أحد أفراد أسرته أو شيء مشابه لذلك. فقد يكون من الصعب العثور على الكلمات المناسبة لقولها عند وفاة شخص. الدراسة الحالية هي محاولة لتوضيح للعلاقة بين التداولية والأسلوبية التي نتج عنها ولادة حقل التداولية الاسلوبية فيما يتعلق برسائل التعزية قيد الدراسة.

لذلك فإن الدراسة الحالية هي محاولة للتحقيق في هذا المفهوم في رسائل معينة قدمها القادة السياسيون الأمريكيون والبريطانيون من منظور تداولي اسلوبي. وهي تهدف إلى: الكشف عن الاساليب الأكثر شيوعا لأفعال الكلام التي يستخدمها الرؤساء الأمريكيون ورؤساء الوزراء البريطانيون وكيفية استخدامها لتحقيق الآثار الأسلوبية في رسائل التعزية الخاصة بهم ، تحديد الاشارات اللغوية الأكثر شيوعا التي يستخدمها هؤلاء القادة السياسيون في رسائلهم ، اكتشاف استراتيجيات اللود التي استخدمتها الشخصيات السياسية الأمريكية والبريطانية لتحقيق تأثيرات أسلوبية في رسائلهم ، عرض الأساليب الأسلوبية الأكثر شيوعا التي يستخدمها القادة الأمريكيون والبريطانيون في رسائل التعزية الخاصة بهم.

طورت الدراسة أنموذجا توليفيا للتحليل يعتمد نظرية سيرل لأفعال الكلام لعام 1979، والاشارات اللغوية لليفنسون لعام 1983 ، واستراتيجيات إلود لعام 2004، و الادوات الاسلوبية لليج و شورت لعام 2007.

تفترض الدراسة ان: خطاب التعزية هو أكثر الفئات التي يستخدمها كل من الرؤساء الأمريكيين ورؤساء الوزراء البريطانيين في رسائل التعزية، الاشارة الاجتماعية " اللقب الاجتماعي للمخاطب" هي الاشارة الاكثر شيوعا التي يستخدمها كل من الرؤساء الامريكيين و البريطانيين، الجنس هي الاداة الأكثر شيوعا التي تستخدمه الشخصيات السياسية الأمريكية للقادة اعلاه، الجنس والسجع هما الوسائل الأسلوبية الأكثر شيوعا التي يستخدمها رؤساء الوزراء البريطانيين. وقد اثبتت صحة جميع الفرضيات أعلاه.

قسمت هذه الدراسة الى خمسة فصول: يعرض الفصل الاول مشاكل الدراسة و اهدافها وفرضياتها وإجراءاتها و حدودها و قيمها. يقدم الفصل الثاني الاطار النظري لبعض المفاهيم التداولية و الاسلوبية و التداولية الاسلوبية و كذلك يتناول مفهوم كل من لغة السياسة و التعزية. يركز الفصل الثالث على جمع و وصف البيانات المختارة بالأضافة الى تقديم نموذج توليفي. الفصل الرابع معني بالتحليل و مناقشة نتائج التحليل للبيانات التي تم اختيارها. يلخص الفصل الخامس الاستنتاجات و يقدم التوصيات و الاقتراحات لمزيد من العمل البحثي.



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كلية التربية للعلوم الانسانية
قسم اللغة الانكليزية

دراسة تداولية اسلوبية لرسائل التعزية للسياسيين الأمريكيين والبريطانيين

رسالة تقدمت بها
أيناس هادي عبد الحسين

الى

مجلس كلية التربية للعلوم الانسانية في جامعة بابل قسم اللغة الانكليزية
وهي جزء من متطلبات نيل شهادة الماجستير في التربية اللغة الانكليزية/
اللغة

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أكتوبر 2022 م

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