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A Socio-Pragmatic Study of Sympathy in the Wonder Movie

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Abstract

This study investigates the influence of some social variables on the choice of sympathy in the American movie (Wonder). It particularly investigates the influence of social class, gender, age and ethnicity on the American's choice of the appropriate strategy of sympathy. Pragmatics is the study of speaker's meaning. Clearly, a number of aspects influence how individuals use language. People's language usage is influenced by a variety of social factors, including gender, socioeconomic class, age, particular social settings, etc. In doing a study on a language phenomenon, it is necessary to consider not just the form and function of language, but also the social factors that influence language usage. Pragmatics is the right method for observing language forms and meaning, but sociolinguistics must also be applied when differences in social contexts, socioeconomic classes, and cultures influence the language use of individuals. The current study is concerned with the investigation and analysis of sympathy in the Wonder movie. It aims at pinpointing out the forms of the speech acts used to express sympathy; identifying the politeness maxims associated with sympathy; investigating the paralinguistic acts associated with sympathy; and revealing the appropriateness of using the sympathetic acts in terms of the target social variables. The study has reached at some conclusions, among which is that the American movie writers tend to exploit representative and expressive speech acts in their effort of creating effective and moving sympathy situations; Leech's theory of politeness has proved to be a powerful analytical method of analyzing the sympathy situations; and effective and appropriate sympathy acts are highly influenced by the surrounding social variables like age, gender, ethnicity, position, and the like, although according to different degrees.

Keywords: Socio-Pragmatics, Pragmatics, Sympathy, Wonder Movie.

Introduction

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

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

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

Literature Review

The following is a concise literature review revolves around the aspects under scrutiny, particularly the ideas of socio-pragmatics, pragmatics, speech acts, politeness, and the social variables. The literature is ended with an

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account of the sympathy concept.

Socio-Pragmatics

In order to evaluate the meaning of language in relation to the social environment in many factors such as age, gender, power, social class, status, and other social characteristics, Wardaugh (2006, P.13) describes socio-pragmatics as a blend of pragmatics and sociolinguistics. It may therefore be argued that socio-pragmatics is the appropriate subject of study to understand language use in communication based on the social environment.

According to Leech (1983, p.10), socio-pragmatics is the sociological interface of pragmatics which is based on the language used in different cultures of language communities in different social situations, among different social classes, gender, etc. He says that it is concerned with the analysis of significant patterns of interaction in particular social situations and in a particular social system. It emphasizes the interactive aspect and the acknowledgement of the social context. It implies that individuals utilize language differently in their interactions depending on the various social contexts and circumstances. In a nutshell, socio-pragmatics is the field of study that best explains how language is used in communication in light of social context.

Pragmatics

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

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

The scope of pragmatics involves different theories; the study limits itself to the speech acts and politeness theories.

Speech Acts Theory

People do not put together random words, lexical elements, and grammatical expressions when attempting to communicate. They carry out activities in conjunction with these words. Consequently, activities conducted using utterances are commonly referred to as speech acts (Yule, 1996, p.47).

American linguist Searle (1976) claimed that, speaking a language is the execution of verbal activities, such as expressing statements, posing inquiries, issuing commands, and making promises. All linguistic transactions comprise numerous verbs. Specifically, verbs are the fundamental or minimum units of linguistic transmission. Although they are not as often or manufactured as they would seem, they are frequently necessary for understanding the whole statement's right meaning and performance context. The speech actions are used, for instance, in both casual conversations and comic or dramatic contexts. Speech acts include 'explaining,' 'apologizing,' 'thanking,' 'congratulating,' etc., according to Searle (1976, p. 87), and "typically, a speaker performs one or more of these acts by uttering a sentence or sentences; however, the act itself should not be confused with a sentence or other expression uttered in its performance.

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

Searle's Classification of Speech Acts.

Five different speech actions can serve different purposes, according to Searle (1975, p. 355): declarations (such as appointing), representations (such as affirming), expressives (such as praising), directions (such as requesting), and commissives (such as promising). The illocutionary energy of the speech act is the basis on which he defines the five kinds. That is generated from the prerequisites for an action (the circumstance that establishes what the action "counts" as). As a result, Searle's (1969) taxonomy of speech actions is as follows:

- (1) **Declarations:** Speech actions that, via their utterance, seek to alter the universe or a particular reality.
- (2) **Representatives:** Speech actions that the speaker employs whether or whether he thinks something to be true. As a result, they express claims, conclusions, and descriptions.
- (3) **Expressives:** Speech acts that state what the speaker feels (psychological states), for example, expressing pleasure, pain, likes, dislikes, joy, sorrow, etc. They can be caused by something the speaker does or the hearer does, but they are about the speaker's experience. In using an expressive the speaker makes the words fit the world (of feeling).
- (4) **Directives:** Speech gestures, such as orders, requests, and instructions, are used by speakers to influence others to take action, either positively or negatively, by making reality conform to the speaker's words.
- (5) **Commissives:** Speech actions, such as threats, promises, and denials, are used by speakers to commit to a course of action, either individually or collectively, and are characterized by a commissive.

Leech's Theory of Politeness

Leech's theory of politeness frames politeness through interpersonal rhetoric, aiming to maintain camaraderie and societal harmony. It incorporates conversational data interpretation and considers both the speaker and listener. The PP model, based on the cost-benefit scale, emphasizes minimizing costs and maximizing advantages for both parties (Leech, 2014).

Leech's seven adages, including attention, tact, generosity, approbation, modesty, agreement, sympathy, and agreement with modesty, are all linked to cost and benefit in human communication. They emphasize minimizing costs while enhancing value, reducing criticism, boosting self-esteem, reducing self-esteem, promoting agreement, and enhancing compassion. These maxims, similar to Grice's CP, help clarify the relationship between sense and power in communication.

- (1) The Tact Maxim: Minimize cost to the speaker/ Maximize benefit to the hearer.
- (2) The Generosity Maxim: Minimize benefit to self (benefit to the S)./ Maximize cost to self.
- (3) The Approbation/Praise Maxim: Minimize dispraise of the H./ Maximize praise of the H.
- (4) The Maxim of Modesty: Minimize praise of self S./ Maximize dispraise of self S.
- (5) The Maxim of Agreement: Minimize disagreement with the H./ Maximize agreement with the H.
- (6) The Maxim of Sympathy: Minimize antipathy towards the H./ Maximize sympathy towards the H.
- (7) The Maxim of Consideration: Minimize the hearer's discomfort/displeasure. / Maximize the hearer's comfort/pleasure.

Sociolinguistic Variables

According to Fasold (1990, p. 223), the idea of the sociolinguistic variable is a collection of different ways to express the same idea, even though the variations have social importance. A sociolinguistic variable, in instance, is a linguistic component that co-varies not only with other linguistic characteristics but also with a variety of extra-linguistic variables including socioeconomic class, age, sex, ethnic group, or logical elements.

Social factors, including positions, characteristics, relationships, and functions, are crucial for effective transmission of illocutionary acts, requiring speakers to consider their interlocutors' roles, age, sex, dominance, and authority (Van Dijk, 1977, p. 221).

To better understand the socio-pragmatic character of sympathy, this study aims to demonstrate how sociolinguistic aspects affect it. Based on various social factors and the circumstances, the sympathizer chooses the strategies he

employs. In the current study, a few social factors, including power, position, and gender, are labeled. As a result, the current study's goal is to examine how some of the previously listed social characteristics affect sympathy.

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

(1) Social Class

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

(2) Ethnicity and Race

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

(3) Position

A person may occupy social positions in the following categories: profession (member of associations and organizations), family (parent, sibling, etc.), occupation (medical doctor, academic lecturer), profession (member of associations and organizations), and pastime (member of numerous clubs and organizations), among others. A person is likely to establish a personal hierarchy of these roles, with one serving as the core position and the others as the periphery (Stanley, 1994).

If a social status necessitates wearing a uniform or another kind of identification, then it is visible. Individual appearances or other characteristics frequently serve as advertisements for one's current social standing. Hidden social positions are those that go unnoticed. A central position is one that that person values the most; all others are considered peripheral. A career may be described as a series of jobs held in succession, and a change in position in this sense refers to a promotion or demotion. A person may find it simpler to achieve some social positions than others, while in other circumstances, certain positions may only be open to those who satisfy certain requirements (ibid).

(4) Gender

According to Eckert and McConnell-Ginet (2003, p. 10), gender is the social elaboration of biological sex, whereas sex is a biological classification based primarily on reproductive capacity. Gender builds on biological sex, magnifies biological differences, and unquestionably transports biological differences into contexts where they have no business being there. For example, there is no biological reason why women should swagger, and men shouldn't, or why ladies should wear red toenails and men shouldn't. So even while we consider sex to be biological and gender to be social, this difference is actually not precise. People frequently mistakenly believe that sex is solely

determined by biology, but gender is the product of nurture, social, and hence variable. There is no distinct boundary between sex and gender, in part because there is no one objective biological standard for what constitutes male or female sex. Therefore, the definitions of the biological categories of male and female, as well as how individuals see themselves and others, are primarily social constructs.

Lakoff (1975) suggests that men and women speak differently, with women often using hedging words in speech. Hedges are more common in speech than writing, and women express uncertainty and politeness more than men. Holmes (1985) and Holmes (1990) found a tendency for women to use more hedges in male-male transactions.

The Concept of Sympathy

The most frequent definition of sympathy is the sharing of feelings, particularly grief, with another person. Most people interpret this to indicate that you are sorry for them since they are in a negative situation. Sympathy is a feeling and display of concern for another person, frequently coupled by the desire for their happiness or well-being. An example of sympathy is being concerned after learning that someone has cancer and wishing that their treatment is successful (Boria, 2000, p.18). Sometimes sympathy is used to imply compassion. We must express our condolences for their loss. The plural form of sympathies also denotes support or allegiance, as in "The governor has earned the sympathies of the working class" (ibid).

The ability to share in another person's feelings, particularly their sorrow, sadness, or unfulfilled goals, is referred to by the term's empathy, compassion, pity, and sympathy. The most generic of these words is sympathy, which denotes a general affinity with another person's sentiments, regardless of the nature of those feelings: to express compassion to the bereaved (Dictionary Com.).

Ways and Formulas of Expressing Sympathy

The expressions of sympathy are used when somebody the speaker knows is going through a rough time, and these things that speaker can say to comfort a person, express his concern, or just express his sympathy. Speaker should make sure that they have the right words to comfort the addressee, they do not want to use something that can be potentially offensive. So, it is very important that they pay attention to the context and that they say the right things (Interactive English, 2018). Examples of such formulas are there are some kinds of expression used to appropriately express sympathy: "I hope things get better soon", "I hope you feel better", "I am sorry for your loss", "You are in my thoughts, or I am thinking of you", "Please accept my condolences", "I am saddened to hear about your loss", "My heart is with you in this time of loss", "I am so sorry for your loss. you are in my thoughts. Please accept my condolences", "Ignoring the person or the situation", "Do not try to find the silver lining", "Do not give advice or try to solve an unsolvable problem", "S/he is in a better place", "Now you can start moving on with your life", "At least the death was quick so there wasn't pain", "At least you had a chance to say goodbye", etc. Speakers are competently use each of these formulas in the appropriate situations (ibid).

Methodology

This section includes research design, data gathering and description, and the model of the study.

Research Design

This work qualitatively analyzes the targeted data according to the model of the study which focuses on the speech acts used within each identified sympathy situation, the associated politeness and social variables which contribute to the occurrence of the appropriate sympathy uses.

Data gathering and Description

The analyzed data are some selected extracts which are assumed to include sympathy uses from the American English movie, wonder which was directed by (Jack Thorne and Stephen Conrad) and produced in (2017). The extracts are taken from written forms of the scenario of the film available at (<https://youtu.be/RP0vQnUny7Y?si=AjHOOy54KjNWTcHR>).

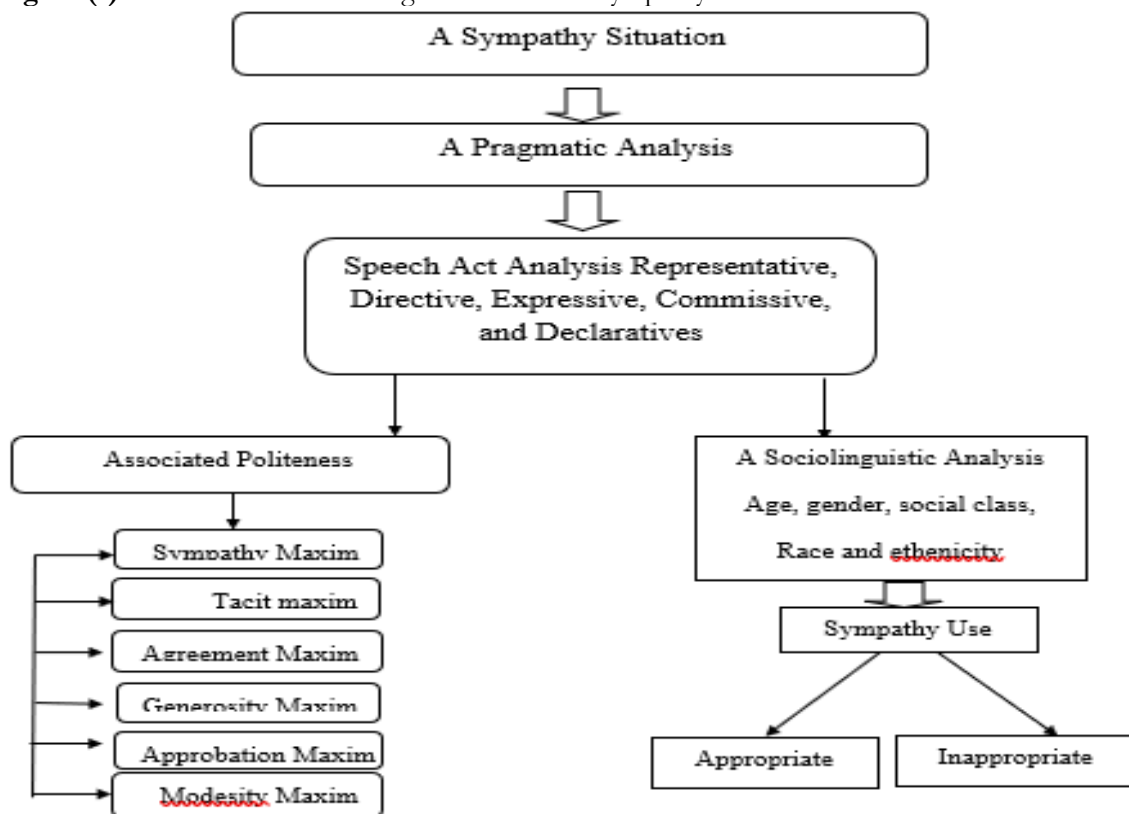
The Model of the Study

In order to achieve the aims of the present study, an eclectic model that draws upon ideas and assumptions adopted from a set of paradigms that are introduced in the literature review is used for the sociopragmatic analysis of sympathy in the selected English movie.

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

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

Figure (1) An Inductive Socio- Pragmatic Model of Sympathy in Wonder Movie.



Data Analysis

Extract (1)

[CHARLOTTE]: I don't know why.
Got any other questions?

[JULIAN]: Actually, I've got a question for Auggie.

What's the deal with your face?

I mean were you in a car crash or something?

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

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

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

[JACK]: Hey, Julian, shut up.

[JULIAN]: You shut up!

[CHARLOTTE]: Why don't we all shut up?"

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

A Pragmatic Analysis

a. Speech Acts Analysis

It is noticed that several speech acts have contributed to the occurrence of the sympathy situation in extract (1). The current extract involves a number of **representative** and **directive** speech acts. The surface meaning of the speech, that is said by Charelott, is a statement that asserts the knowing of the school different parts by all of the colleagues other than Auggie because he is new to this place, and this is a clear example of the **representative speech act**. The use of the order "shut up" is a clear example of the **directive speech act**. While the utterances of Jackwill, 'Shut up Julian', addressing Julian is showing Jack's feeling of sympathy toward Auggie, who has been abused by Julain, when Julian asked Auggie about his face defect is a direct example of questioning which is another **directive speech act**.

b. Associated Politeness

Tact Maxim: Minimizing the cost of effort on the part of the speaker, Julian, that is done by Jack and Maximizing the cost to the hearer, Auggie, which is done by Jack is a clear example of the tact maxim i.e Jack refuses the question of his friend Julian who asks about Auggie's defect.

Sympathy maxim: Jackwill feels sympathy with Auggie because of Julian's question which represents a kind of abuse to Auggie.

The other maxims have not been identified in this Extract.

Sociolinguistic Analysis

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

Age: In extract (1), there is a clear variation of age between the students who are still children and Mr Tushman who is the headmaster of the school.

Gender: The utterances in extract (1) show the effect of gender variation between males, who are Julian, Jackwill and Auggie, and the female, Charelotte. This variation is reflected clearly on the way of thinking and dealing with the defected kid. This variation is depicted in a way of abusing male, Julian, against the defected child and the silence of the female, Charelotte, as if she was sympathized with him.

Social Class: The effect of this variable within the sympathy situation is less apparent since all the participants seem to belong the same social lass, which is the middle class. However, unfortunately it noticed that the newly joined defected kids to a social group are treated by their colleagues as if they belonged to a lower social class.

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

No other social variations are found in this extract.

Socio-Pragmatic Analysis

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

Extract (2)

[VIA]: Did someone say something?
Someone always says something!
[AUGGI]: I heard JackWill talking about me behind my back. He said he'd kill himself if he looked like me.
[VIA]: Jack Will?
Isn't he the nice one?
[AUGGI]: There are no nice ones!
I wish I'd never gone to school in the first place!
But you were liking school.
I know you were.
I hate it, okay? I hate it.
[VIA]: Auggie, I'm sorry,
but you're not the only one who has bad days.
Bad days?
Do people avoid touching you?
When a person accidentally touches you, do they call it "the plague"?
No.
So just don't compare your bad days at school to mine, okay?
Okay.
[VIA]: Did you notice that Miranda doesn't come around anymore?
What?
You didn't. Shocker.
Yeah, she went away she doesn't like me anymore.
Why? Because school sucks. And people change.
So if you wanna be a normal kid, Auggie, then those are the rules.
So, let's go trick-or-treating.
Okay?
Because right now we're each other's best friends.
Really?
Yes. So come on.
I'll let you have all my Halloween candy.

The extract above is better to be taken as a whole because each word of it completes the meaning of the other and all of the extract is taken from Wonder Movie. It takes place in the Auggie's room in the daytime. In the existing scene Via (Auggie's sister) is talking to Auggie and Auggie is reacting to her. The purpose of the speech was to find out the reason of Auggie's anger. The extract is a description and assertion to the state of Auggie when he comes

back home after a school day.

A Pragmatic Analysis

a. Speech Acts Analysis

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

b. Associated Politeness

Tact Maxim: Via tries to show that she is feeling pity and sympathy towards Auggie's condition and what happens to him is the same as what happens to her when she says, 'Miranda goes away, and she doesn't like me anymore'. However, Via tries to show Auggie that she does not care about her own situation and that she is just caring about what happens to her dear brother.

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

The other maxims have not been identified in this Extract.

Sociolinguistic Analysis

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

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

Gender: The utterance shows the role of gender variation between the female who is Via and the male who is Auggie. This variation is reflected clearly on the way of thinking and dealing with the state of bad nature of people. This variation shows the amount of sympathy paid by the sister to her brother because of the abuse that he faces in joining the school.

No other social variations are found in this extract.

Socio-Pragmatic Analysis

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

Extract (3)

[JULIAN]: Uh, Ms. Petosa?

I know we're supposed to be in pairs, but Jack, Amos and I had this science fair project idea that we wanted to work on together..

[JACK]: Uh, no.

Sorry?

No, um, it's okay.

I'll stay with who I've got.

I'll stick with Auggie.

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

A Pragmatic Analysis

a. Speech Acts Analysis

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

b. Associated Politeness

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

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

The other maxims have not been identified in this Extract.

Sociolinguistic Analysis

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

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

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

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

No other social variations are found in this extract.

Socio-pragmatic Analysis

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

Conclusion

Depending on the analysis done in the current study, the researcher reaches the following conclusions:

1. The American movie writers tend to exploit representative and expressive speech acts in their effort of creating effective and moving sympathy situations. They rely also on using commissive and directive acts, although less frequently than the former types of acts.
2. Leech's theory of politeness has proved to be a powerful analytical method of analyzing the sympathy situations, particularly the sympathy maxim which has been concluded to be a fundamental requirement of appropriately expressing this language use, with occasional possibility of applying the other maxims.
3. Sympathy can be expressed verbally and nonverbally. Combining the paralinguistic acts, like gestures, eye contact, facial expressions, proxemics and tone with the verbal acts produce distinguished sympathy situations, and this is one of the excellent characteristic of the acted pieces of the literary works in comparison with other modes of communication, particularly those which are written to be read.
4. Effective and appropriate sympathy acts are highly influenced by the surrounding social variables like age, gender, ethnicity, position, and the like, although according to different degrees. Elder people, for instance, tend to sympathize with younger ones who undergo difficulties more apparently than the youngsters.

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