

PalArch's Journal of Archaeology of Egypt / Egyptology

A Socio-Pragmatic Analysis of the Direct Strategies of Speech Act of Criticizing and Responding to them in the Movie entitled The Duchess

Raed Jabbar Kurji¹, Asst. Prof. Sadiq Mahdi Kadhim AL Shamiri²

^{1,2} University of Babylon – College of Education for Human sciences

Corresponding author e-mail¹: Raedkurji88@gmail.com

Raed Jabbar Kurji 1, Asst. Prof. Sadiq Mahdi Kadhim AL Shamiri 2. A Socio-Pragmatic Analysis of the Direct Strategies of Speech Act of Criticizing and Responding to them in the Movie entitled The Duchess. Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(6). ISSN 1567-214x

Keywords: Sociolinguistic, Pragmatic, Criticizing, Direct Speech Act, Expressive Act

ABSTRACT

This study explored the direct strategies of the speech act of criticizing and the strategies of responding to it in the English movie entitled the Duchess 2008. It is found that the direct strategies of the speech act of criticizing are heavily used, especially the two strategies named Negative Evaluation and Disapproval. Concerning the criticism responses, it is highlighted that the (Offer of Repair) and (Return of Criticism) are the highest strategies used to respond to criticism, occurring (9) times, scoring 19% for each, with respect to other criticism responses strategies found in selected English movie.

1. INTRODUCTION

1.1 Statement of the Problem

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

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

A criticizing is defined as an illocutionary act whose illocutionary force is to pay negative evaluation on the hearer's actions, behavior s, words, and

products for which he/she could be held responsible. A criticizing act is employed in the hope of influencing hearer's future actions for the better for his or her own benefit as noticed by the speaker. (Nguyen 2005: 7-8)

In this regard, the current study relies on the related discipline called socio-pragmatic. Leech (1983:11) defines socio-pragmatics as "the sociological interface of pragmatics", pointing to the social perceptions that underlie members' understanding and production of expressive action. This study is limited to the illocutionary expressive act, namely, criticizing and the verbal and nonverbal responses to the two targeted acts as perlocutionary acts. The English movie entitled *The Duchess* 2008 will be analyzed as data to fulfil the aims of the present study. For that reason, this study aims at filling this gap by answering the following questions:

1. What are the sociolinguistic dimensions used of criticizing in *The Duchess* 2008?
2. What are the pragmatic strategies used for expressing criticizing in English *The Duchess* 2008?
3. Which direct strategies are frequently used in issuing criticizing and in *The Duchess* 2008?
4. What are the different strategies used in responding to criticizing and in *The Duchess* 2008?

1.2 The Aims of the Study

The present study aims at:

1. Identifying the sociolinguistic dimensions of criticizing and in *The Duchess* 2008.
2. Pinpointing the pragmatic strategies for expressing criticizing and in *The Duchess* 2008.
3. Finding out the frequent used strategies in issuing criticizing in *The Duchess* 2008.
4. Manifesting the different used strategies in responding to criticizing *The Duchess* 2008.

1.3 The Hypotheses

It is hypothesized that:

1. There are suitable sociolinguistic dimensions of criticizing and in *The Duchess* 2008.
2. Direct pragmatic strategies are highly used for expressing criticizing in *The Duchess* 2008.
3. There are strategies used more frequent than others in issuing criticizing in *The Duchess* 2008.
4. Verbal and nonverbal strategies can be used in responding to criticizing in *The Duchess* 2008.

1.4 The Procedure

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

1. Presenting a theoretical background that:
 - a) Surveys the literature on the relevant field of socio-pragmatics.
 - b) Reviews the literature about the speech act of criticizing; the strategies of expressing and responding to them.
2. Gathering data from the selected English movie.
3. Developing a model to analyze the targeted act socio-pragmatically.
4. Investigating the results of the socio-pragmatic analysis to come up with certain conclusions.

1.5 The Limits

The current study is limited to:

1. Analyzing criticizing socio-pragmatically. Concerning the sociolinguistic analysis, it depends on contextual factors proposed by Hymes (1974:55-9) SPEAKING. Pragmatically, Searle's speech acts (1969) will be adopted to analyze the data. To analyze the data of this study precisely, Nguyen's (2005) direct of criticizing, and Turner's (1996) criticizing responses are found suitable to be used.
2. Investigating the direct speech act of criticizing socio-pragmatically in the movie entitled "The Duchess" (2008).

1.6 The Value

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

2. THE THEOROTICAL BACKGROUND

2.1. Sociolinguistic Aspects of Criticizing

As they are aspects of social interaction, criticizing need factors for being expressed and responded to. Those factors have been designated by Dell Hymes (1977:55); they are speakers (senders, addressors, spokesman), listener (receivers, addressers, interpreters), instrumentals, settings, message forms, topic of conversations, and speech event. Moreover, criticizing has several functions in social interaction since they express disapproval.

In short, sociolinguistics investigates the language use and its relationship with social and cultural aspects. That is why societies have to understand the role of a language in social interaction. It is obvious now that sociolinguistics is a branch of linguistics that takes language and the relationship with society as the object of study.

2.2 The Contextual Factors

Hymes (1974:55-9) proposed the contextual factors SPEAKING. Hymes's model will be used in each extract of the current study to identify complimenting and criticizing in the data under scrutiny. These factors will be all considered one by one in the present study.

2.2.1. Situation (S)

Situation comprises the setting and the scene. The setting is the concrete physical conditions where speech occurs, counting the place and time.

Scene exemplifies the abstract psychological setting or cultural definition of the event. It could be formal or informal, gloomy or celebratory. For instance, the seating organization of a meeting room, whether it is in a circle or in a straight row, may signify the suitable formality level. (Hymes 1974:55-9).

2.2.2 Participants (P)

The participants consist of interactions of the addresser-addressee, the speaker-listener. They usually fill a certain explicit role. Their presence in the communicative event could affect the way and purpose of speaking. Each of them has his/her own attitude toward language and language use in relation to the social and cultural factors. (Hymes 1974:55-9).

2.2.3 Ends (E)

Ends of a speech event consist of outcome and goal. Outcome is simply the aim of the event from a social point of view, e.g. trade, business, contract, interview, etc, while goal discusses the purpose of the individual participants. For instance, the goal of the merchant in bargaining event is to maximize the cost, while the consumers want to reduce it. (ibid).

2.2.4 Act Sequence (A)

Act sequence refers to the messages of an event. It includes the form of the and its content. The message form means in what way a thing is said by the participants. The message content, on the other hand, indicates what participants talk about; it is simply so-called as the conversation topic (Ibid).

2.2.5 Key (K)

Key represents the tone, manner, or spirit in which a speech act is performed, whether serious, sarcastic, ironic, etc. Key also refers to the emotion, attitude, and atmosphere. Moreover, key also can be noticed with nonverbal act such as wink, smile, posture, or gesture. Keys play critical parts in determining the use of language. For example, one might show his/her bother by speaking with swearwords in a high tone and bad manner (Hymes 1974:55-9).

2.2.6 Instrumentalities (I)

Instrumentalities denote the channel and the speech procedure. The channel is the way a message transmits from one person to another. Possibly, the most normally used channels are oral or written transmission of a message. Message can also be traveled via telegraph, semaphore, smoke signals, or drumming. Meanwhile, the speech form refers to a language and its subdivision like dialect,

codes, varieties, and register (Hymes 1974:55-9).

2.2.7 Norms (N)

Norms comprise norms of interaction and norms of interpretation. Interaction norms are the non-linguistic rules of the time, the style, and how often speech happens in the community. The culture of the community governs norms of interaction, and they are altered in each community. Norms of interpretation involve the belief system of a community. Interpretation implicates trying to understand what is being conveyed beyond and what is in the actual words used (ibid: 22).

2.2.8 Genre (G)

Genre signifies the communicative events such as poems, myths, jokes, lectures, sermons, editorials, etc. Genre is performed for particular goals in the specific places with specific participants. For instance, the lecture as a genre is typically recognized with a specific place in a course. The lecturers and the students could be involved in serious or hilarious effect in further situations (ibid).

2.3 Pragmatics

Turner (1999: 44) indicates that there has been extreme interest in the formal systems of analysis, often derived from mathematics and logic, for a long period in language study. Thus, several accounts of meaning within the natural language are presented. These accounts are different because of dissimilar perspectives deriving from philosophy, linguistics, sociology, psychology, etc. Lyons (1977: 30) points out that several distinguishable theories of meaning are introduced, among which one might mention the referential theory, the behaviorist theory, the meaning-in use theory, and the truth-conditional theory.

Concerning the realm of pragmatics in language study, Levinson (1983: 1) demonstrates that the modern usage of the term pragmatics is attributable to the philosopher Charles Morris, who was concerned with outlining the general shape of the science of signs or semiotics.

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

2.3.1 Speech Act Theory (SAT)

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

2.3.1.1 Classification of Speech Acts

Schmitt (2002: 78) reports that Austin's initial insight was that people do not simply make statements that can be judged as 'true' or 'false'; rather, they use language to perform actions that impact the world in a particular way. Both Austin and Searle tried to classify SAs into different categories and to identify the FCs that enable a SA to be performed successfully.

2.3.1.1.1 Austin's Taxonomy

Austin's classification of IAs is based on the analysis of performative verbs; thus, Austin (1962: 150 - 1) identifies five general illocutionary classes of verbs:

- a) **Verdictives** are recognized by giving a verdict by a jury, arbitrator, or umpire, e.g., an estimate, reckoning, appraisal, etc.
- b) **Executives** are those verbs that prove the exercising of powers, right or influence, e.g., voting, ordering, urging, etc.
- c) **Commissives** are those verbs that commit the S to a certain course of action, e.g., promise, bet, swear, etc.
- d) **Behabitives** are concerned with attitudes and social behavior, e.g., apologise, congratulate, command, criticize, etc.
- e) **Expositives** are used to make simple how the utterances fit into the course of an argument or conversation, e.g., reply, argue, illustrate, etc.

2.3.1.1.2 Searl's Taxonomy

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

- a) **Representatives**: the purpose of this type is to commit the S (in varying degrees) to something's being the case. They have a word-to-world direction of fit; they express S's belief that the propositional content of the utterance is factual, e.g., report, assert, etc.
- b) **Directives**: are those forms of speech acts that indicate an attempt by S to get H to do something, e.g., commands, requests, questions, etc.
- c) **Commissives**: they are committing the S to some future course of action, therefore they show world-to-word fit, and the sincerity condition is intended, e.g., promise, vow, swear, etc.
- d) **Expressives**: they express the psychological state of the S about a state of affairs, they have no direction of fit, and the truths of the expressed proposition are presupposed, e.g., thank, apologize, congratulate, etc.
- e) **Declaratives**: they are characterized by, first; the illocutionary point is to bring into existence the state described in the proposition, second; the direction of fit is both word-to-world and world-to-word, and finally, the propositional content corresponds to reality (world). Declarations require to take note of new information about the S's intended course of action, e.g., declare, appoint, name, etc.

2.4 Direct and Indirect Speech Acts

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

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

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

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

2.5 Expressive Speech Act

Expressive acts are differentiated from other types of illocutionary acts by the kinds of psychological conditions they express. Norrick (1978: 279) states that expressions do not express intents or beliefs, but feelings arise in response to particular states of affairs.

Here are examples of expressive speech act:

- 1) I'm really sorry!
- 2) Congratulations!
- 3) We certainly appreciate what you did for us.

Example (a) utterance belongs to expressive as an apologising. Example (b) utterance belongs to expressive as appreciation/congratulation. To sum up, using an expressive, the speaker makes word to fit a world of feeling. Example (c) can be used to thank or to appreciate someone. It can be concluded that expressive speech acts can be caused by something the speaker does of hearer does, but they are about the speaker experience. In using an expressive, the speaker makes word fit the world (of feeling) (Austin 1962:26).

2.6 The Speech Act of Criticizing

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

The acts of criticizing do not only occur in everyday human life but also in a movie since the movie is believed to be a reflection of real life. Thus, it is

really possible to find the act of criticizing in fiction movies as the characters of the movies are given attitude, gesture, statement, motivation and appearance based on the social roles.

2.6.1 Felicity Conditions of Speech Act of Criticizing

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

A-Propositional Content Condition

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

B-Preparatory Condition

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

C- Sincerity Condition

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

D- Essential Condition

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

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

2.6.2 Criticizing as an Expressive Act

It is worth mentioning that speakers use language to perform diverse speech acts/language functions, such as promising, complimenting, apologizing, criticizing, etc. Nguyen (2005), for example, describes criticism as an act used by speakers to negatively appraise what the hearer has said or done with an intention to recover the hearers' words and actions. Likewise, Tracy et al. (1987: 57) discuss that criticism includes providing "a negative evaluation of a person or an act for which he or she is deemed responsible".

2.6.3 The Strategies of Speech act of Criticizing

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

2.6.3.1. Direct Criticizing Strategies

Direct strategies are the strategies used directly to emphasize the problem with the hearer's choice, action, work, etc. These strategies comprise: 'negative evaluation', 'disapproval', 'identification of problem', 'consequences', 'expression of disagreement', 'threats', and 'severe criticism'. (ibid).

A. Negative Evaluation

The speaker, in the present strategy, expresses his or her disapproval of what

the hearer says or does via using evaluative adjectives with negative meaning or evaluative adjectives with positive meaning plus negation (ibid).

(1) "She is not really smart".

B. Disapproval

In this strategy, the speaker expresses his/her negative attitude towards the hearer's behavior, words or action. (ibid)

(2) "What a foolish thing you've done!"

C. Identification of problem

By using this strategy, people point out directly the mistakes or the problems found with the hearer's actions, work, appearance, words, etc.(ibid).

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

D. Consequences

In this strategy, the speakers aim at warning the hearers of negative consequences or negative results of their actions, behaviors, words, etc. (ibid).

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

E. Expression of Disagreement

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

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

F. Statement of Difficulty

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

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

G. Threats

To employ this strategy, the addresser purposely informs the addressed person that s/he will be punished or hurt if s/he does not do something. Consider the following example:

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

H. Severe Criticism

Severe criticism is actually the use of insults or vulgar expressions or language.

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

2.6.4 Criticism Responses

In the present study, criticism responses adapted from Higara and Turner (1996: 66). The following responses will be considered as a perlocutionary act of criticizing in this study:

2.6.4.1. Total Acceptance:

According to Higara and Turner (1996: 66), there are different strategies can be used as total acceptance:

a. Agreement

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

(14) "Yeah, that's right",

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

b. Offer of repair

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

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

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

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

c. Seeking help

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

(20) "What is the best way to reorganize?" (ibid)

d. Admission of difficulty

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

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

e. Explanation

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

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

f. Complimenting

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

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

2.6.4.2 Partial Acceptance:

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

a. Agreement with one part & disagreement with another

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

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

b. Offer of alternatives to the critic's suggestions

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

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

2.6.4.3 Total Resistance

Higara and Turner (1996: 67) claim that the following strategies characterize the total resistance of criticizing:

a. Disagreement

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

(30) "Well, regarding this point, I don't think adding something about my own experience would really increase the value of my argument" (Higara and Turner 1996: 68).

b. Return of criticism

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

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

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

c. Justification

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

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

d. Seeking evidence

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

(34) "Could you point out where?"

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

e. Opting out

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

(36) Anything else? (ibid)

2.7 Previous Studies

Darweesh (2011) investigated the speech act of criticism in Arabic journals.

The study aimed at showing the linguistic strategies used by Arabs to overcome the impact of criticism. The results of the study achieved that the Arab used indirect strategies (541 cases, accounting for 83%) more than direct strategies (111 cases, accounting for 17%). The study also showed that direct strategies were achieved mainly by two verbs 2ntaqid "انتقد" and 2anqud "انقد". The study also found that off-record is the most used strategy by Arabs. Nguyen (2005) investigated two speech acts: criticizing and responding to criticism employed by a group of Vietnamese EFL learners. The sample of the study comprised 36 Vietnamese English as a Foreign Language (EFL) learners (12 high beginners, 12 intermediate learners, and 12 advanced learners), 12 Vietnamese native speakers and 12 Australian native speakers. The researcher used a written questionnaire and a role play to collect the data. The study's major findings showed that the Vietnamese EFL criticized and responded to criticism in a very different way compared to the native speakers of English in Australia. To the best knowledge of the researcher, the current study is the first one that deals with the direct strategies of speech act of criticizing and strategies of responding to it in the movie genre.

3. METHODOLOGY

3.1 The Model of the Study

There will be a model to depend upon in classifying and analyzing the data in order to achieve the identified aims of the present study. Thus, an eclectic model is used in the present study. The current study will be analyzed socio-pragmatically. In the current study, the sociolinguistic analysis depends on contextual factors proposed by Hymes (1974:55-9) SPEAKING. Pragmatically, Searle's speech acts (1969) will be adopted to analyze the data. To analyze the data of this study precisely, Nguyen's (2005) direct and indirect strategies of criticizing, Turner's (1996) criticizing responses are found suitable to be used.

According to Searle's (1969) model, speech acts are classified into five macro speech acts of representatives, directives, commissives, expressives and declaratives. The present study is limited to the expressive speech acts that represent this study's main point, namely, complimenting and criticizing.

3.2 Technique of Data Analysis

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

3.3 Data Analysis

Extract 1

GEORGIANA

You'd better not let me down, Charles Grey. I've got twenty guineas riding on you.

GREY

Only twenty? I'd double that if I were you.

1- A Sociolinguistic Analysis

In place of a genre, the conversation above is extracted from The Duchess Movie. Concerning the setting and scene of the extract above, it takes place on Althorp Gardens in the daytime when six young men on the field are preparing for a running race. On the lawn, a similar-sized group of young women stand across from them. The participants of the selected extract are "Georgiana" (before being The Duchess) and Grey (an aristocratic young man who falls in love with Georgiana). The act sequence is that Georgiana loudly talks face to face to Grey. Considering The ends of the extract above, Georgina tries to encourage Grey to win the running race. Attempting to make Georgiana understand the message, Grey rapidly and ironically replies to what Georgiana has said. Accordingly, it is the norm of the selected extract.

2- A Pragmatic Analysis

A- Illocutionary Act

In the extracted dialogue above, Georgiana uses a direct expressive speech act of criticizing. She delivers her message by adopting the (**Consequence**) strategy; she directly warns Grey of the negative consequences and effects of his potential future action. The statement (**You'd better not let me down**) evidently connotes the act that Georgian intends.

B- Perlocutionary Act

Grey totally resists using the (**Return of Criticism**) strategy as a response to Georgiana's utterance. Gray prefers (**Other Hints**) as an indirect speech act of criticizing as his ironic reply implies the meaning that (It is something so mean to bet only twenty guineas comparing with my ability). It is clear proof that the addressee could use another criticizing act strategy to respond to the speaker's criticism.

Extract 2

GEORGIANA

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

BESS

Won't you please let me explain?

1- A Sociolinguistic Analysis

'The extract above is chosen from The Duchess Movie. Georgiana and Bess (Georgian's friend who becomes the second wife of the Duck) are the participants of the selected situation. About the setting and scene of the extracted situation, it happens in the bedroom of Georgiana in Devonshire House in the daytime. The end of the situation is that Georgiana accuses Bess for her disloyal situation by marrying the Duck. As an act sequence Georgiana states that she has partial authority in Devonshire House, and Bess is not welcomed in this house anymore. Attempting to follow the standards, Bess

quietly enters Georgian's room trying to apologize to Georgiana. Concerning the nonverbal expressions she uses, Georgiana's facial expressions express her disapproval attitude towards Bess. Georgiana talks with a tone of threatening.

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 3

GEORGIANA

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

BESS

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

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 4

DUKE

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

GEORGIANA

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

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

With a carelessness of the Duck's point of view using a total resistance tone, Georgiana answers the Duck employing two criticism responses. In the first part of her response, Georgiana uses the **(Disagreement)** strategy to clarify that the mistake of her life is that she married the Duck. In the second part, the **(Return of Criticism)** strategy is allotted using the **(Disapproval)** as a direct

expressive strategy of criticizing to state her negative attitude towards the Duck. Thus, Georgiana intends to return the critical force to the Duck.

Extract 5

GREY

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

GEORGIANA

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

1- A Sociolinguistic Analysis

The extract above is from The Duchess Movie. The setting and scene is that the present dialogue occurs in the Devonshire House at the entrance hall in the nighttime. Georgiana enters to see Grey at the foot of the stairs, surrounded by footmen trying to stop him get further. As an act sequence, Grey and Georgiana talk about "their love" using terms related to the main subject. The keys of the extract are verbally and nonverbally presented. Verbally, Grey loudly yells at Georgian. Nonverbally, Grey seems so wild and entirely oblivious to the footmen. In this regard, Georgiana tries to maintain calm, and Georgiana tries to steel herself. Abandoning the norms of the palace, Grey shouts at Georgiana and steps forward, leaving no much physical space to take Georgian's arm, but Georgiana steps back, then the footmen stop Grey.

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

3.4 RESULTS

3.4.1 The Direct Strategies of Speech Act of Criticizing

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

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

Speech Act of Criticizing Strategies	The Frequency	The Percentage%
Direct Criticizing Strategies	27	100%
Negative Evaluation	7	26%
Disapproval	7	26%
Identification of Problem	1	4%
Consequences	5	19%
Expression of Disagreement	0	0%
Statement of Difficulty	1	4%
Threats	1	4%
Sever Criticism	5	19%

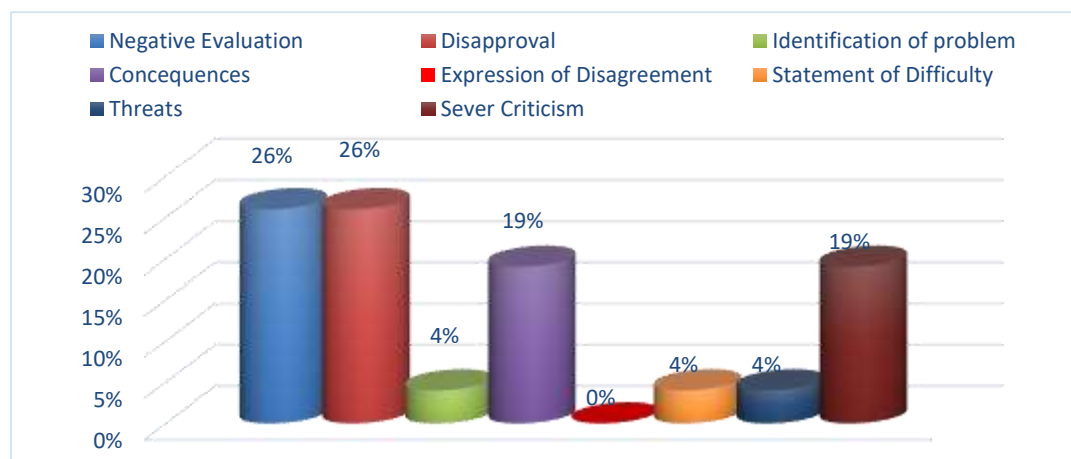


Figure (2) Rates of the Frequencies of the Direct Strategies of Speech Act of Criticizing in Selected English Movie

Table (2) and figure (2) show that the (Negative Evaluation) and (Disapproval) are the highest strategies used (7) times, scoring 26% for each, with respect to other direct strategies used in selected data. (Consequences) and (Sever

criticism) come in the second place (5) times, scoring 19% for each. Concerning the other strategies like (Identification of Problem), (Statement of Difficulty) and (Threats) are rarely used (1), scoring only 4% for each. Finally, (Expression of Disagreement) is not employed at all in the selected data.

3.4.2 Criticism Responses

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

Table (4) The Frequencies and the Percentages of Criticism Responses Strategies in Selected English Movie

Criticism Responses Strategies	The Frequency	The Percentage%
Agreement	1	3%
Offer of Repair	9	19%
Seeking Help	1	2%
Admission of Difficulty	1	2%
Explanation	4	9%
Complimenting	4	9%
Agreement with One Part & Disagreement with Another	1	2%
Offer of Alternatives to The Critic's Suggestion	1	2%
Disagreement	8	17%
Return of Criticism	9	19%
Justification	4	9%
Seeking Evidence	3	6%
Opting Out	1	2%
Total	47	100%

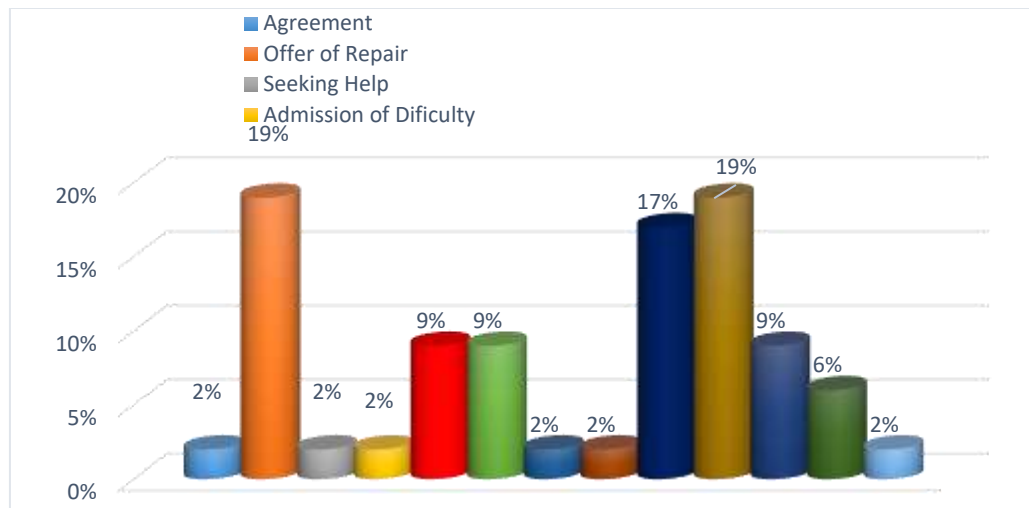


Figure (4) Rates of the Frequencies of Criticism Responses Strategies in Selected English Movie

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

4. CONCLUSIONS

On the basis of the analysis conducted, it is concluded that the contextual factors are suitable to be sociolinguistic dimensions of criticizing in the two selected English movie. Thus, the present study depends on contextual factors proposed by Hymes (1974:55-9) SPEAKING.

It is found that direct strategies of the speech act of criticizing are heavily adopted in selected English movie. The study accomplishes that the (Negative Evaluation) and (Disapproval) are the highest strategies used with respect to other direct strategies of criticizing used. (Consequences) and (Sever criticism) come in the second place. Concerning the other strategies like (Identification of Problem), (Statement of Difficulty) and (Threats) are rarely used. The present study determines that the (Offer of Repair) and (Return of Criticism) are the highest strategies used to respond to criticism with respect to other criticism responses strategies found in the selected English movie.

REFERENCES

- Austin, J. (1962). **How to Do Things with Words**. Oxford: OUP.
 Darweesh, A. D. (2011). **Speech Act of Criticizing in MSA Arabic**. Retrieved

- February 28, 2018 from [http:// search.mandumah.com/Record/681234](http://search.mandumah.com/Record/681234).
- Fasold, R. W. and Conner, J. (2006). **An Introduction to Language and Linguistics**. Cambridge: CUP.
- , 1990. **The Sociolinguistics of Language**. Massachusetts: Blackwell publisher.
- Herbert, R. (1996). Say “thank you” – or something. *American Speech*, 61(1), 76-88.
<http://www.jstor.org/discover/10.2307/454710?uid=3738320&uid=2129&uid=2&uid=70&uid=4&sid=21101357802791>
- , (1997). The Sociology of Compliment Work in Polish and **English**. In: N. Coupland and A. Jaworski (Eds.), *Sociolinguistics* (pp. 487-500). London: Macmillan.
- Hymes, Dell. 1977. **Foundations in Sociolinguistics: An Ethnographic Approach**. London: Travistock Publications Ltd.
- Leech, G, N and Short M, H. (1981). **Style in Fiction: A Linguistic Introduction to English Fictional Prose**. London: Longman.
- , (1983) **Principles of Pragmatics** .Longman: Longman Group Limited.
- Levinson, S. C. (1983). **Pragmatics**. Cambridge: CUP.
- Lyons, J. (1977). **Semantics**. Vols. 1 and 2. Cambridge: Cambridge University Press.
- Morris, C. (1938). **Foundation of the Theory of Sings**. Chicago: Chicago University Press.
- Nguyen, M. (2005). **Criticizing and Responding to Criticism in a Foreign language: A study of Vietnamese learners of English**. Unpublished doctoral dissertation, The University of Auckland, Auckland. Retrieved from <https://www.researchgate.net/publication/37984689>.
- Norrick, N (1978). " **Expressive Illocutionary Acts**" .In: Journal of Pragmatics, Vol.2.
- Tracy, K., Van Dusen, D., & Robinson, S. (1987). **Good and bad criticism: a descriptive analysis**. *Journal of Communication*, 37, 46-59.
<http://dx.doi.org/10.1111/j.14602466.1987.tb00982.x>.
- Tsui, A. B. M. 1994. **English Conversation**. New York: Oxford University Press.
- Turner, K. (1999). **The Semantic/Pragmatic Interface from Different Points of View**. Oxford.Landon.
- Wierzbicka, A. (1987). **English Speech Act Verbs: A Semantic Dictionary**. New York: Academic press.
- Yule, G. 1996. **Pragmatics**. Oxford: Oxford University Press.
- Web Sources**
- Movie. (n.d.). Random **House Kernerman Webster’s College Dictionary**. Retrieved June 4 2021 from <https://www.thefreedictionary.com/movie>
- Yogesh Hole et al 2019 J. Phys.: Conf. Ser. 1362 012121

