A Sociopragmatic Analysis Of Speech Act Of Complimenting, Its Topics And Responding Strategies In Wonder Movie

[1]Lect. Hayat Hasan Kadhim , [2]Asst. Lect. NAEEMAH JASIM ABBAS AJAM

[1,2] University of Babylon - College of Basic Education
hum.hayat.hasan@uobabylon.edu.iq; naima.jasem@uobabylon.edu.iq
Date of publication- 17 -05-2022

1. Introduction

1.1.   The problem of the study

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

In this regard, the current study relies on socio-pragmatic, which is defined by Leech (1983:11) as ″the sociological interface of pragmatics″, pointing to the social perceptions that underlie members' understanding and production of expressive action.

For that reason, this study aims at filling this gap by answering the following questions:

1- What are the contextual factors used complimenting in (Wonder) movie?
2- What are the pragmatic strategies used for expressing complimenting in the selected movie?
3- Which strategies are most frequently used in issuing complimenting in the two selected movie?

4- What are the different strategies used in responding to complimenting in the two selected movie?

1.2 Aims of the Study

The present study aims at:

1. Identifying the contextual factors for complimenting in the two selected movies.

2. Pinpointing the pragmatic strategies for expressing complimenting in the selected movie.

3. Finding out the most frequently used strategies in issuing complimenting in the selected movie.

4. Manifesting the different used strategies in responding complimenting in the selected movie.

1.3 The Hypotheses

It is hypothesized that:

1. There are contextual factors of complimenting in the selected movie.

2. Specific direct and indirect pragmatic strategies are used for expressing complimenting in the selected movie.

3. There are strategies that are used more frequently than others in issuing complimenting in the selected movie.

4. Verbal and nonverbal strategies can be used in responding complimenting in the selected movie.

1.4 The Procedures

To fulfil the objectives of this study and verify its hypotheses, the

 undermentioned procedures are followed:

1. Presenting a theoretical background that:

 a) surveys the literature on the relevant field of socio-pragmatics.

 b) reviews the literature about the speech act of complimenting and the strategies of responding to them.

2. Developing a model to analyze the two targeted acts socio-pragmatically.

3. Ten extracts are intentionally collected from the two selected movies.

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

1.5 The Limits

 The current study is limited to:

1. Analyzing the direct and indirect complementing strategies and the strategies of responding to them socio-pragmatically in the English movie entitled **"Wonder" (2017).** ten extracts are selected to be analyzed.

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

1.6 The Value

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

2. THEORETICAL BACKGROUND

2.1. Sociolinguistic Aspects of Criticizing and Complimenting

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

As it is an aspect of social interaction, complimenting needs factors for being expressed and responded to. Those factors have been designated by Dell Hymes (1977:55); they are speakers (senders, addressers, spokesman), listener (receivers, addressees, interpreters), instrumentals, settings, message forms, topic of conversations, and speech event. Moreover, complimenting has numerous functions in social interaction since they express approval and disapproval respectively.

2.2 The Contextual Factors

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

2.3.1 Situation

Situation includes the setting and the scene. The setting refers to the concrete physical circumstances where speech takes place, including the time and place. Scene refers to the abstract psychological setting or cultural definition of the occasion. It could be formal or informal, serious or festive.

2.3.2.   Participants

The participants include combinations of the speaker-listener, the addresser-addressee, or the sender-receiver. They generally fill a certain specific role. This factor deals with to whom they are speaking. Their presence in the communicative event may influence what is said and how it is said. Each of them has his/her own behavior toward language and language choice according to the social and cultural factors. Moreover, the relationship between the participants in the communicative event will affect the appropriate type of topic complimented.

2.3.3.   Ends

Ends of a speech event are divided into outcome and goal. Outcome represents the purpose of the event from a cultural point of view, e.g. trade, business, contract, interview, etc, while goal refers to the purpose of the individual participants.

2.3.4.   Act Sequence

Act sequence discusses the messages of an event. It comprises the message form and message content. The message form refers to how a thing is said by the participants. Meanwhile, the message content deals with what participants talk about; it is simply called as the topic of a conversation.

2.3.5.   Key

Key refers to the tone, manner, or spirit in which a speech act is performed, whether serious, mocking, sarcastic, etc. Key also refers to the feeling, atmosphere, and attitude.

2.3.6.   Instrumentalities

Instrumentalities refer to the channel and the form of speech. The channel means the way a message travels from one person to another. Probably, the most commonly used channels are oral or written transmission of a message. Message can also be transmitted via telegraph, semaphore, smoke signals, or drumming.

2.3.6.   Norms

Norms include norms of interaction and those of interpretation. The former refers to non-linguistic rules of when, how, and how often speech occurs in the community. The culture of the community determines norms of interaction, and they are different in each community.

2.3.7.   Genre

Genre refers to communicative events such as poems, myths, jokes, lectures, sermons, editorials, etc. Genre is performed for

specific purposes in the specific places with particular participants.

2.3.7.1 Movie Genres

House Kernerman Webster's College Dictionary describes the "Movie" as a recorded series of film or video images displayed on a screen with sufficient rapidly to create the illusion of motion and continuity. It may be created by recording the pictures, image or videos by adding some musical background. Longford (2003: 54-233) categorizes some genres of movie. Those genres are the western, the musical, the war/combat, the horror, the science fiction, and the action blockbuster. The selected movies in the current study are dramatic in nature.

A.   Drama Movies

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

2.4.1. Speech Act Theory (SAT)

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

SAT has received a great deal of consideration among psychologists, literary critics, anthropologists, philosophers and linguists (Levinson, 1983: 226). SAT treats an utterance as an act performed by a speaker

in a context with respect to an addressee (Traugott and Pratt, 1980:229).

2.4.1.1 Searle's Taxonomy of SAs

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

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

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

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

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

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

2.5. Direct and Indirect Speech Acts

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

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

- "You wear a seat belt." (statement/declarative)

- "Do you wear a seat belt?" (question /interrogative)

- "Wear a seat belt." (commend/imperative)

Whenever there is a direct relationship between a structure and a function, there is a direct speech act. And whenever there is an indirect relationship between structure and function, there is an indirect speech act (ibid.).

2.6. Expressive Speech Acts

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

Expressives are those kinds of speech act that express the speaker's psychological attitude or state, such as joy, sorrow, and likes/dislikes. Paradigmatic cases include apologizing, blaming, congratulating, praising, criticizing, complimenting and

thanking. There is no direction of fit for this type of speech act.

Here are examples of expressive speech acts:

a. I'm really sorry!

b. Congratulations!

c. We certainly appreciate what you did for us.

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

2.9. The Speech Act of Complimenting

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

(1)   I perceive something good about your Y.

(2)   I'd like to say a good thing about you because of that.

(3)   I say something good about X and X's Y.

From the applied linguistics perspective, Wolfson (1983:89) defines compliments as "social lubricants" whose main function is "to create or to maintain solidarity between

interlocutors." Such a definition does not accurately describe the idea being defined; it explains what a compliment does in interaction (only one of the functions) instead of focusing on the essential features of the term.

Holmes (1988: 446) adds that the complimenting is a speech act which explicitly or implicitly attributes credit to someone other than the speaker; usually, the addressee, for some good (possessions, characteristics, skills, etc.) which the speaker and hearer positively value. Thus, a compliment could be seen as an utterance performed with a certain reference and sense of approval, admiration, and evaluation (Mustapha, 2012: 223).

2.9.1.1. Complimenting as an Expressive Act

Searle and Vanderveken (1985:19) state that a 'compliment' is an expressive force of the form. Moreover, Searle (1979: 15) relates the convivial class to his class of expressive acts. Therefore, 'compliments', belong to the expressive category.

2.9.1.2. The Felicity Conditions of the Speech Act of Complimenting

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

A. The Propositional Conditions: The S must indicate a positive value for an attribute, state, or event.
B. The Preparatory Conditions: The S must have positive value, the attribute must be noteworthy, and the H must be able to take credit for the attribute.
C. The Sincerity Condition: The S must approve the attribute; state or event being mentioned.

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

2.9.2 Compliment Topics

Holmes (1988: 454-5) classifies compliment topics into a few broad topics: appearance, ability or performance, possessions, and some aspects of personality or friendliness, and assumes that the first two account for the majority of her data.

A. Appearance

The addressee's general appearance is complimented.

 (46) I like your haircut (ibid).

B. Ability/Performance

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

(47) You were acting very well today.

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

C. Possession

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

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

4. Personality/Friendship

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

(50) You're such a kind person.

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

2.9.3 Strategies of Speech Act of Complimenting

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

2.9.3.1 Explicit (direct) Complimenting Strategy

The following examples simplify the direct complimenting strategies:

(52) That is a cool cell phone.

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

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

Moreover, Mustapha (2012: 222) asserts that the direct compliment can be realized through using forms expressing compliment or approval directly and these forms include certain adjectives and verbs such as (**good**, **fine**, **nice**, **admire**, **like**, **love**, etc.). The use of these forms makes compliment easier to be identified.

(54) "Your blouse is gorgeous".

(55) "You sang very well."
(56) "I enjoyed your presentation."

2.9.3.2 Implicit (indirect) Complimenting Strategies

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

a. Admiration

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

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

b. Assumption

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

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

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

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

c. Contrast

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

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

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

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

d. Evaluation

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

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

e. Explanation

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

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

f. Joke

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

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

g. Request

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

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

h. Want statement

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

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

2.9.4 Compliment Responses

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

a.   Appreciation Token

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

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

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

b. Comment Acceptance

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

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

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

c. Comment History

The addressee offers a comment on the object complimented.

(69) A: I love that suit.

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

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

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

(70)   A: I really like this soup.

B: I am a great cook (ibid).

e. Praise downgrade

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

(71)   A: Super chip shot

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

f. Reassignment

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

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

B: This boat virtually sails itself (ibid).

g. Return

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

(73) A: You sound perfect today.

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

h. Request Interpretation

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

(74)   A: I like those pants

B: you can borrow them anytime (ibid).

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

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

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

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

j. Qualification

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

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

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

k. Disagreement

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

(76)   A: Your shirt is smashing.

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

l. No Acknowledgment

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

(77) A: You're the nice person

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

3. METHODOLOGY

3.1 The Techniques of Data Collection

The techniques for collecting the data are as follows:

A. Watching the movie repeatedly.

B. Reading some related sources for discovering the theoretical data and required information.

3.2 The Data of the Study

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

B- Wonder (2017)

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

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

By the last stages of the novel, almost everybody has at last warmed up to him and wishes to be his friend. Things become looking up: the Pullmans get a new pet, and Auggie learns from Mr.Tushman that Julian will not return to Beecher Prep the next year.

Graduation about to arrive; Auggie wins a special award for courage and kindness. He realizes how far he has come since the start of school, and he now has a solid group of friends and feels happy with who he is. The novel finishes with his mother whispering in his ear, calling him a "wonder."

3.3 The Model of the Study

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

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

3.4 Methods of Data Analysis

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

certain social phenomena by numbers and testing hypotheses through fixed variables".

4. DATA ANALYSIS, RESULTS AND DISCUSSION

4.1.2. Analysis of The Speech Act of Complimenting

Extract 1

Via

 Well I think it's great, Mom.

Via's Mum

Maybe. Thank you.

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 2

Via

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

Merinda

 Do you like it?

1- A Sociolinguistic Analysis

The conversation above is selected from Wonder Movie. Via and her friend "Merinda" are the participants of the extracted conversation. Concerning the setting and scene of the selected dialogue, it occurs in the college in the morning. The end of the extracted scene is that Via, in addition to her direct compliment towards Merinda's appearance, requests Merinda's to train her to do hair in such a style. The Act sequence here is that Via employs direct terms to express her total direct approval towards Merinda's appearance, then indirectly requests the way of doing Merinda's style. The keys are that Via astonishingly expresses her positive approval using the paralinguistic expression (wow) to assert her compliment towards Merinda's appearance. Via's mother accepts the speech act of complimenting by questioning the sincerity of the compliment. Both Via and Merida follow the general

norms presenting a harmonious friendship relation towards each other.

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 3

The photographer

Hey, hey. What's your name?

Auggi

Auggie. **Nice boots.**

The photographer

Great. **Thanks**.

1- A Sociolinguistic Analysis

The conversation above is selected from Wonder Movie. Auggie and a photographer are the participants of the selected conversation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's school when he stands with his class

to take the photo of the year in the morning. The end of the extracted scene is that Auggie directly compliments the photographer's possession. Here, the Act sequence is that Auggie employs direct terms to express his direct approval towards the photographer's possession. The keys are that Auggie uses a special facial gesture raising his eyebrow with a big smile to assert his direct compliment towards the photographer's possession. The photographer totally accepts Auggie's complimenting, applying a speech act of thanking. Both Auggie and the photographer present the general norms presenting total respect to each other.

3- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 4

Via's grandmother

You are everywhere. And you are my favourite Via.

Via

You're my favorite, too, Grams.

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

Exchanging her grandmother the same feeling, Via respectfully adopts the (**Return**) strategy to respond to her grandmother's act of complimenting. The selected strategy is usually used to state that the complimentary force is returned to the complimenter.

Extract 5

Jack's mother

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

Jack

Mom, enough with the guilt.

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

Using unfortunate strategy to respond to his mum's act of complimenting, Jack employs the (**Disagreement**) as a strategy to minimize the force of his mum's complimenting act. The applied strategy is usually used to show that the complimentee asserts that the object

complimented is not worthy to be high praised, and the complimenter's assertion is in error.

Extract 6

Via's Dad

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

Via

It was just a play.

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 7

Amos

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

Auggie nonverbally smiles, appreciating the message.

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 8

Auggie's dad

Looking **sharp**.

Auggie

 Thanks, Dad.

2- A Sociolinguistic Analysis

The conversation above is selected from Wonder Movie. Auggie and his dad are the participants of the selected conversation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's house when he and his father are preparing in the morning to go to Auggie's graduation party. The end of the extracted scene is that Auggie's father directly compliments his son's appearance. The Act sequence here is that the father employs the direct term (sharp) to express his direct approval toward Auggie's appearance. The keys are that Auggie's dad uses a gesture of smiling to

assert his direct compliment towards Auggie's appearance. Auggie totally accepts dad's complimenting, applying a speech act of thanking. Both Auggie and his father apply the general norms presenting total respect to each other.

3- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 9

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

Auggie: **Yeah**.

1- A Sociolinguistic Analysis

The conversation above is selected from Wonder Movie. Auggie and his dad are the participants of the selected conversation. Concerning the setting and scene of the selected dialogue, it occurs in Auggie's house when he and his father are preparing in the morning to go to Auggie's graduation party. The end of the extracted scene is that Auggie's father compliments his son's appearance in a jokey way. The Act sequence

here is that the father employs an indirect statement (I think it's safe to say the Pullman men are crushing it today) to express his approval towards Auggie's appearance. The keys are that Auggie's dad uses a gesture of smiling and pride to assert his act of compliment towards Auggie's appearance. Auggie lightheartedly accepts dad's complimenting. Both Auggie and his father follow the general norms presenting total respect to each other.

2- A Pragmatic Analysis

A- Illocutionary Act

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

B- Perlocutionary Act

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

Extract 10

Dad

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

Auggie

You didn't think I would, did you?

1- A Sociolinguistic Analysis

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

2- A Pragmatic Analysis

A- Illocutionary Act

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

3- Perlocutionary Act

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

4.2 Results

4.1.1 Speech Act of Complimenting

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

4.1.1.1 Compliment Topics

Concerning the compliment topics, it is identified that the two topics named (Ability/performance) and (Personality/Friendship) are heavily used in the selected data. Table (1) and Figure (1) demonstrate the frequencies, percentages and rates of using the compliment topics found in the selected English movies.

Table (1) Frequencies and the Percentages of Compliment Topics in the Selected English Movie

Compliment Topics	The Frequency	The Percentage%
A. Appearance	9	24%
B. Ability/ Performance	12	32%
C. Possession	5	13%
D. Personality/ Friendship	12	32%
Total	38	100%
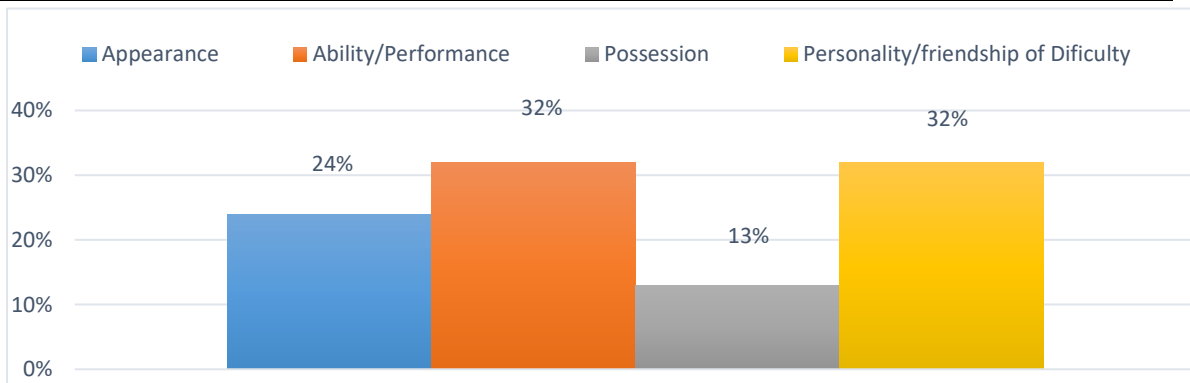
Figure (6) Rates of the Frequencies of Compliment Topics in the Selected English Movies

Table (1) and figure (1) clarify that the (Ability/ Performance) and (Personality/ Friendship) are the most frequent topics used in the selected data, occurring (12) times, scoring 32% for each. Concerning the (Appearance) compliment topic, it is comparatively lesser-used (9) times, scoring 24%. Finally, (Possession) is the least topic used only (5) times, scoring only 13% among

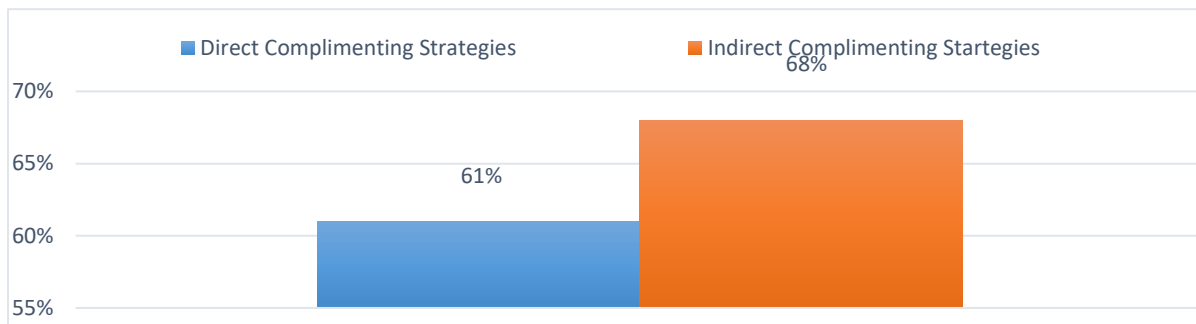the total compliment topics found in the total selected data.

4.1.1.2 Direct and Indirect Strategies of Speech Act of Complimenting

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

speech acts found in the selected English movies.

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

Speech Act of Complimenting Strategies	The Frequency	The Percentage%
1. Direct Strategies	23	61%
2. Indirect Strategies	15	39%
Total	38	100%

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

Table (2) and figure (2) make clear that the (direct strategies of complimenting) has higher existence than the indirect ones, occurring (23) times, scoring 61%. The direct strategies of the speech act of complimenting, on the other hand, take place (15) times, scoring 39% in the total selected data.

4.1.1.3 Indirect Strategies of Speech Act of Complimenting

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

Table (3) Frequencies and the Percentages of Indirect Strategies of Speech Act of Complimenting in the Selected English Movie

Speech Act of Complimenting Strategies	The Frequency	The Percentage%
1. Indirect Strategies	15	100%
A. Admiration	1	7%
B. Assumption	4	27%

C. Contrast	1	7%
D. Evaluation	3	20%
E. Explanation	1	7%
F. Joke	3	20%
G. Request	1	7%
H. Want Statement	1	7%
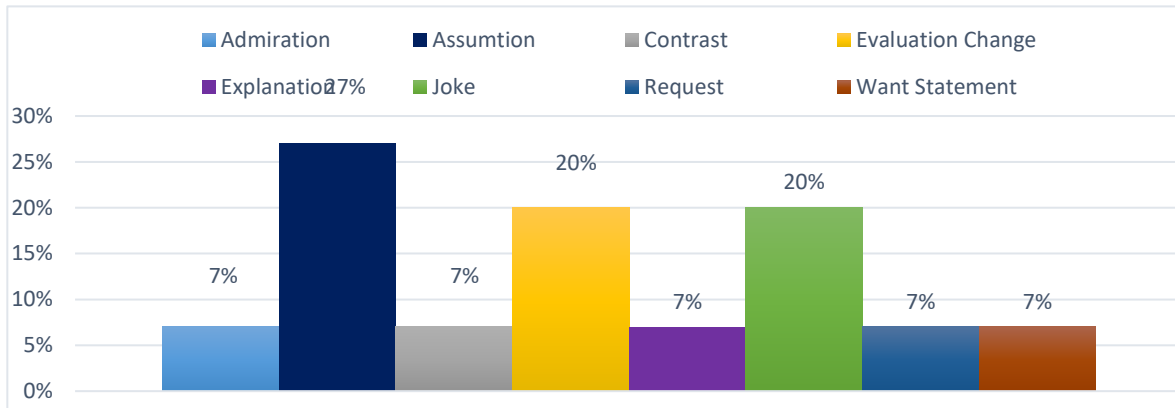
Figure (3) Rates of the Frequencies of Indirect Complimenting Strategies in the Selected English Movie

Table (**3**) and figure (**3**) display that the (Assumption) is the highest strategy of complimenting used, occurring (4) times, scoring 27%, with respect to other complimenting strategies found in the selected English movies. Concerning the (Evaluation) and (Joke) strategies, they are comparatively lesser-used (3) times, scoring 20% for each. As a final place, (Admiration), (Admiration), (Contrast), (Explanation),

(Request) and (Want Statement) have only (1) occurrence, scoring only 7% for each, among the total indirect complimenting strategies used in the selected data.
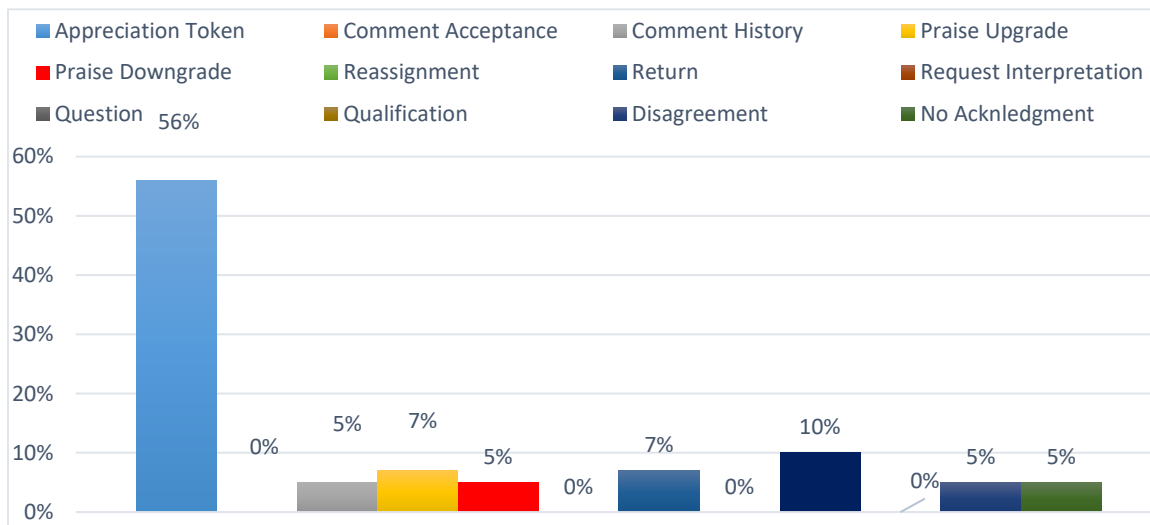
4.2.2.4   Compliment   Responses Strategies

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

Table (4) **Frequencies and the Percentages of Compliment Responses Strategies in the Selected English Movie**

Compliment Responses Strategies	The Frequency	The Percentage%

A. Appreciation Token	23	56%
B. Comment Acceptance	0	0%
C. Comment History	2	5%
D. Praise Upgrade	3	7%
E. Praise Downgrade	2	5%
F. Reassignment	0	0%
G. Return	3	7%
H. Request Interpretation	0	0%
I. Question	4	10%
J. Qualification	0	0%
K. Disagreement	2	5%
L. No Acknowledgment	2	5%
Total	41	100%

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

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

times, scoring 7% for each. Other strategies like (Comment History), (Praise Downgrade), (Disagreement) and (No Acknowledgment) have only (2) occurrence, scoring only 5% for each. Finally, (Comment Acceptance), (Reassignment), (Request Interpretation) and (Qualification) are the strategies that have zero existence, among the total compliment responses strategies used in the total selected data.

References

1. Austin, J. (1962). How To Do Things With Words. Oxford: OUP.
2. Boyle, R. (2000). 'You've worked with Elizabeth Taylor!': Phatic Functions and Implicit Compliments. Applied Linguistics, 21(1), 26-46.
3. Golato, A. (2005). Studying Compliment Responses: A Comparison of DCTs and Recordings of Naturally Occurring Talk. Applied Linguistics, 24(1), 90-121.
4. Herbert, R. (1996). Say "thank you" – or something. American Speech, 61(1), 76-88.
5. Holmes, J. and Miriam, M. (2003). The Handbook of Language and Gender. Oxford: Blackwell Ltd.
6. Hymes, D. (1974). Foundations in Sociolinguistics: An Ethnographic Approach. London: Travistock Publications Ltd.
7. Jacob, S., M. Aakhus, and Aldrich, A. (1993). This is a really great paper: How to recognize a compliment. Paper presented at the Annual Convention of the International Communication Association, Washington, DC.
8. Leech, G, N and Short M, H. (1981). Style in Fiction: A Linguistic Introduction to English Fictional Prose. London: Longman.
9. Lyons, J. (1977). Semantics. Vols. 1 and 2. Cambridge: Cambridge University Press.
10. Movie. (n.d.). Random House Kernerman Webster's College Dictionary. Retrieved June 4 2021 from https://www.thefreedictionary.com/movie
11. Mustapha, A. S. (2012). " Approaches to Identifying the Compliment Data". International Journal of English Linguistics. Vol.2, no.1, 220-230.
12. Norrick, N. (1978). " Expressive Illocutionary Acts". In: Journal of Pragmatics, Vol.2.
13. Searle, J. (1969) Speech Acts: An Essay in the Philosophy of Language. Cambridge: Cambridge University Press.
14. Traugott, E. and Pratt, M. (1980). Linguistics for Students of Literature. New York: Harcourt Brace Jovanovich.
15. Wardhaugh, R. (2010). An Introduction to Sociolinguistics: Sixth Edition. Oxford: Blackwell.
16. Wierzbicka, A. (1987). English Speech Act Verbs: A Semantic Dictionary. New York: Academic press.
17. Wolfson, N. (1983). An Empirically Based Analysis of Complimenting in American English, In N. Wolfson and E. Judd (Eds.), Sociolinguistics and Language Acquisition (pp. 82-95). Rowley Mass: Newbury House.
18. Yu, M. (2005). On the Universality of Face: Evidence from Chinese Compliment Response Behavior. Journal of Pragmatics, 35, 1679–
19. Yule, G. (1996). Pragmatics. Oxford: Oxford University Press.