A SOCIO-PRAGMATIC STUDY OF REMORSE IN SELECTED ENGLISH NOVELS

A THESIS SUBMITTED TO THE COUNCIL OF THE COLLEGE OF EDUCATION FOR HUMANITIES-UNIVERSITY OF ANBAR, IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH LANGUAGE AND LINGUISTICS

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2021 A.D.   **1443 A.H.**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

((فَبَعَثَ اللَّهُ غُرَابًا يَبْحَثُ فِي الْأَرْضِ لِيُرِيَهُ كَيْفَ يُوَارِي سَوْءَةَ أَخِيهِ قَالَ يَا وَيْلَتَا أَعَجَزْتُ أَنْ أَكُونَ مِثْلَ هَذَا الْغُرَابِ فَأُوَارِيَ سَوْءَةَ أَخِي فَأَصْبَحَ مِنَ النَّادِمِينَ)).

صدق الله العظيم

سوره المائدة/ 31

In the name of Allah, Most Merciful, Most Gracious

"Then Allah sent a raven, who scratched the ground, to show him how to hide the shame of his brother. "Woe is me!" said he; "Was I not even able to be as this raven, and to hide the shame of my brother?" then he became full of regrets .

True are the words of Allah

Al- Maida /31

Translated by Abdullah Yusuf Ali (2004)

Supervisor's Declaration

I certify that this thesis entitled **(A Socio-Pragmatic Study of Remorse in Selected English Novels),** submitted by **Hiba Mahmood Hadi Kadhim**, was prepared under my supervision at the Collage of Education for Humanities/ University of Anbar as a partial requirement for the degree of Master of Arts in English Language and Linguistics.

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I also certify to observe accuracy in the evaluation, and not only examining the general framework of the thesis or dissertation and the method of scientific research to ensure intellectual integrity, and not to destroy the national unity and national cohesion and to ask the researcher to delete offensive paragraphs and phrases, and otherwise, I bear all the legal consequences. For this I signed :

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Date: 25/8/2021

Scientific Experts' Report

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We certify that we have read this thesis, entitled " **A Socio-Pragmatic Study of Remorse In Selected English Novels**", written by **Hiba Mahmood Hadi Kadhim**, and being an examining committee, we have examined the student in its contents and that, in our opinion, it is adequate as a thesis for the degree of Master of Arts in English Language and Linguistics.

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Dean of the College of Education for Humanities

Date: 10 / 1 /2021

VI

DEDICATION

To the source of love and kindness, my mother………..

To the source of safety, my father………..

To the most beautiful chance of my life, my beloved husband (Abbas)

To my dearest brothers and sisters
who have been supporting me and waiting for my success:
Ayad, Mohammed, NasseruAllah, Yousuf
Qabas, Marwa, and , Safa.

Acknowledgements

ABSTRACT

Remorse is a regretful emotion experienced by a person who regrets actions which are deemed to be hurtful, shameful, or violent. Remorse is not a precarious term. It is as old as history. It was experienced in the early beginning of mankind when Cain murdered his brother Abel. An incident which was, is, and will be memorable forever.

Remorse is viewed to be a broad term. It is not easily to be detected. Languages have their own distinctive ways to express "Remorse". This study takes hypotheses that Remorse in religion may differ to some extent from that of ordinary life since the former, but not necessarily the latter, targets repentance as its own goal. The present study is a socio- pragmatic in its analysis. It confines itself to the texts containing remorse in some selected English novels. The researcher concentrates, as an English data, on two English novels attributed to different epochs. The eclectic models of Searl (1969), Olshtain and Cohen (1984) are adopted for analysis.

The study targets at showing how in English novels, the majority of remorse are realized in declarative rather than interrogative or exclamatory utterances though there is a chance for the last two speech acts to occur. Besides, English remorse is mostly realized throughout indirect speech acts.

The study answers a set of empirical questions: What makes remorse different from similar speech acts which seem outwardly the same but inwardly not, like guilt, regret, repentance and other likes? What are the linguistic markers used in the data to realize remorse in English novels? What patterns are adopted by the speaker to express his or her remorse effectively in English language?

The study also illustrates how Remorse as a feeling enrolled pragmatically within the arena of apology, if the latter is sincere.

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CHAPTER ONE
INTRODUCTION

1.1 Preliminary

Remorse is a contrite emotion experienced by a person who regrets actions which are deemed to be hurtful, shameful, or violent. Remorse is not a precarious term. It is as old as history. It was experienced in the dawn of history when Cain murdered his brother Abel. An incident which was, is, and will be memorable forever. Remorse in ordinary life may differ to some extent from that of religion since the latter but not necessarily the former targets repentance to be its own goal. Remorse is defined linguistically as an emotion experienced by a person who regrets actions which are deemed to be shameful, hurtful, or violent. (Cambridge Dictionary)

When a person regrets an earlier action or failure to act, it may be because of remorse or in response to other various consequences, including being punished for the act or omission. Remorse is innately viewed to be closely associated to guilt and self-directed bitterness, moreover it becomes particularly compelling if it is presented as a consequence of religious conversion and out of repentance . The concept of remorse has a prominent niche in several ancient and contemporary ethical theories and it was the polarization of attention of scholars in psychology, philosophy and other sciences.

Furthermore remorse manifests itself socially and pragmatically in different ways and behaviors. Various manners are used and adopted in the expression of *remorse* (direct, indirect, declarative and interrogative).

1.2 Problem of the study

Remorse is a broad term. It is not easily to be detected. Languages have their own distinctive ways to express "Remorse". Besides, there is a difference between the nature of Remorse in religion and its role in the assessment of moral on one hand, and the same conception in ordinary life on the other hand. Likewise, Remorse manifests itself sociologically in different ways. The same is true in pragmatics. Remorse is redeemed to be a controversial phenomenon that it is not easily to be detected. There are overlapping conceptions which outwardly sound similar to the concept of Remorse but inwardly the matter is different like ; guilt, repentance, regret and sorrow. Various manners and behaviors are adopted in the expression of Remorse (Expressive, Acknowledgement, direct, indirect, declarative, and interrogative).

1. 3   Aims of the study

The study intends to investigate the socio-pragmatic uses of the speech act of Remorse in the English data with the aim of finding the main functions behind those uses .

 The study also aims at:

1. Analyzing pragmatically remorse patterns found in the data selected for this purpose.

2. Showing the function of those models and explaining how they work in an effective way that serves the aims of the texts socially and pragmatically.

3. Theoretically, identifying the speech acts of remorse and provides the felicity conditions in relation to Austin (1962) and Searl (1969)   and to disengage the overlapping relation between the concept of remorse and other conceptions which outwardly sound similar but inwardly they are different.

1.4 Hypotheses

The study takes into consideration many hypotheses. They are as follows;

1- Remorse in ordinary life may differ to some extent from that one of religion since the latter, but not necessarily the former, targets repentance as its own goal.

2- The majority of remorse in English novels are realized in declarative rather than interrogation or exclamation utterances.

3- In English remorse is mostly realized throughout indirect speech acts.

1.5   Procedures

The following steps are to be adopted:

1. Presenting a survey of various definitions of the concept of "Remorse", focusing on disengaging the speech act in question from other interrelated speech acts reaching to a proposed model of remorse which is enrolled to a high extent in concept of apologizing in its general frame.

 2. Identifying socio-pragmatically how remorse functions in the text and the context to influence the hearer.

3. Extracting a number of texts as the data found in the selected novels investigating the socio-pragmatic utilization , and obtaining results of the data-analyzed, and finally

4. Presenting conclusions, recommendations and suggestions for further reading.

1.6   Limitations

On one hand, remorse is dropped on the expressive speech acts according to the most prominent theories of speech acts by Austin (1962) and Searl (1969). On the other hand, the conception in question falls sociologically within the prominent theories of Jakobson's (1960) Model, Halliday's (1975) and Finch's (1998) Model.

1.8   Value of the study

1- This study will be beneficial to those who are interested in linguistics, as it offers a somewhat congruent picture of the different usages of remorse in novel texts of the data used.

2. It would hopefully be of value to students and researchers aspiring to dig deep and interested to study the   socio-pragmatic use of remorse in the data texts, and the situational context in which it is used.

CHAPTER TWO

THEORETICAL BACKGROUND

2.1 Preliminary

A life lived is a life replete with choices. Some go well, some go wrong, and those gone wrong spell remorse and regret. One could have done it differently or should have said something else or even one might have come out ahead. Recent researches on remorse and regret like Connolly & Zeelenberg (2002), Roese, (1997), (2005) have pinpointed numerous cognitive consequences, including effects on blame, expectancies, superstition, suspicion, and ongoing behavior. When looking across life as a whole, what do people feel remorse most? Which aspects of life,   religious versus secular, come most vividly to mind and haunt the individual for extended periods of time? This chapter is devoted to spot the light on the concept of remorse on its general frame. A useful explanation must be adequately wide-ranging as to comprise all the related phenomena, and appropriately slight as to disregard other items. Therefore, this study is purposefully intended to define, on one hand, the unique characteristics of remorse and to differentiate it from similar and related concepts such as repentance, guilt, regret and sorrow on the other hand. This chapter also discusses topics such as sociology and pragmatics and how they are integrated in a manner called socio-pragmatics approach. It is a fact-based and statistical cognitive method. Presumably, the theoretical analysis facilitates understanding any phenomenon including the phenomena in question. Since the major objectives of conceptual and theoretical study are the testing and promoting of several claims. It narrows remorse and unpacks   it from other peripheral conceptions. The   forthcoming chapter enhances this tendency in a number of ways.

2.2 Remorse: Origin and Historical Background

Remorse is the most common human sensation which is consciously experienced by people. Etymologically speaking, it was first recorded in 1325–75; Middle

English from Middle French remors from Medieval Latin remorsus, past participle of Latin remordēre, "to bite back, vex, nag". ((https://dictionary.cambridge.org/us)

As for word origin: The Latin verb "remordemacronre" literally meant "to bite again. The Romans, however, usually used it with the meaning "to torment," because being tormented was like getting bitten again and again. The past participle of this verb is "remorsus", which, in early French, was used to form the noun "remorse". This noun was used to refer to the deep regret that torments one for having done something wrong. In the 15th century, this French word was taken into English as "remorse" with the same meaning. (www.collinsdictionary.com)

The concept of remorse has a conspicuous place in several ancient and contemporary ethical theories and it was the polarization of attention of scholars in psychology, philosophy and other sciences. Questions like; is it only a psychological phenomenon or is it merely a belief ? who controls whom? or, in other words, who leads whom, the reason or the emotion? why does remorse occur? does it concern only human being or it includes other species like animals? are infants included or *Remorse* needs not only conscious but full conscious?, These inquiries have been the anxieties of all thinkers and philosophers from the early ancient Greeks to modern specialists. The role of reason in human thinking and behavior has been highlighted. Nonetheless, the role of emotion has been enlightened to humanize the operation.

Aristotle states that "The soul is interpreted as having two parts: rational and irrational. There are two sub-parts of the latter one, the vegetative (bodily diet concerned)and the appetitive (non-bodily appetite concerned)*". (p.179)

Aristotle (ibid) enhances that "The unreasonable principle should be passive and responsive to the principle of rationality". Aristotle (ibid) describes the individual

whose passion rules as a weak-willed or an incontinent person since he does not act according to the right rules. Aristotle (ibid) distinguishes the weak-willed individual from a self-indulgent person by the fact that the former, but not the latter, is likely to remorse and repent his moral delinquency. The stress on rationality, according to the view of Aristotle, denigrates implicitly the "non - rational" elements such as sentiment. values and so on.

In the same mood, Plato in his eminent Book IV of "*The Republic",* states that "the reason, which is part of the soul along with the passionate and appetitive element, should rule the other elements" (Book IV, p. 354).

Metaphors have been employed for this tendency. Plato adopts the term "*the shepherd*" for the reason and "*the dogs*" for passionate and appetitive elements. (pp.353-354).

Descartes (1952) never overlooks the virtue of "cogito" or emotion, though he is leaning to the superiority of the exceptional intellectual faculties in the human beings. He (ibid) states that; "*What is a thoughtful thing? It is a thing that questions, understands, claims, rejects, wills, avoids, that imagines and feels as well*". (P.79).

Centuries later, those words were defined by Freud (1911) as (ego and id). The *horse* and *rider* metaphor was introduced. It was found that the battle between reason and unreason was more stressful. Freud (ibid) believes that "reason (the ego) should aspire to become the master of unreason". Hence, the word "remorse" should, therefore, be preserved for the nervous response ensuing an explicit act of violence. (ibid) (Cited in Collier,1963).

Among present-day philosophers , Hare (1952) elucidates remorse as a criterion for a feeling of delinquency when it is accompanied by guilt for failing to perform

an action which a person believed he ought to perform . (Cited in The language of morals, p.169)

  Smith (1954, p.308) employs a similar criterion to decide whether it is a matter of moral principle for a man not to perform cowardly or mean actions. According to Nowell-Smith ;

> *"Although a man cannot claim that it is against his moral principle to be cowardly or mean if he regularly does cowardly or mean things, he can do such things occasionally and still justify his claim. His claim is justified if he is prepared to condemn his own actions and if he feels remorse . His moral principles are .....those about which he feels remorseful when he breaks them"*. (Cited in Ethics 1998.p.308)

Supposedly, if this controversial competition between reason and passion rests to the benefit of the former, remorse then will be classified as a belief. If the case is settled to the benefit of the latter, it will be categorized as psychological. In this vein, Dawes (1981) sustains that:

> *"A humanizing factor may be sentiment and emotion. The exercise of immodest emotion contributes to poor decisions and actions very noticeably. The execution of unrelieved rationality always makes similarly misguided choices and actions. Reason and sentiment are ideally also respectable rivals in the effort to live well"*. (pp. I , 2)

Dawes (ibid) realizes that "Remorse is not only a matter of both reason and feeling, but that it should be". He (ibid) adds that "Remorse is a condition that needs not only consciousness, but self-consciousness as well". Dawes (1981) hints that "whatever pats, cats and other animals alike are trained in a concentrated patronage, they never exceeds the intelligence of human babies of five years old"

This matter of truth, which goes beyond definition, supports the theory that animals and human babies do not feel guilt and remorse".

2. 3   The Importance of Remorse

Remorse is redeemed to be of great significance. Without remorse and guilt, there is no spirit. No life without any misfortune, no one but that which is tainted with sin. Remorse is a wake of conscience, a moment of self-consciousness of charging oneself and repairing of what has been corrupted. Remorse slumbers during prosperity, but in hardship, it awakens bitter consciousness. (www.quotetab.com/top-quotes)

Remorse is a kind of skill if not an urgent need that every individual, lay and wise men , must develop. William Shakespeare said in one of his poems cited in Samuel Johnson (1821, p.34..) that ; "When it disjoins remorse from influence, the greatness becomes malicious and vicious".

Gilbert Parker the writer sustained in one of his quotes that "There is no refuge from memory and remorse in this world. The spirits of our foolish deeds haunt us, with or without repentance". (www.brainyquote.com/quotes)

Socially speaking, remorse allows people to go ahead in their lives after manipulating   relationships that have been long supposed to be lifeless. It begets reform. Remorse comes from a true understanding of taking full responsibility for behaving harmfully against any individual or individuals. Remorse is the echo of a lost virtue". (https://quotefancy.com/quote).

Remorse does not necessarily mean that what you have done proves your innate evil ways, or that you are unethical, however you are guided to take constructive

measures to do away with negative acts. When you feel remorse, you are no longer adopting the same thoughts and impressions.

Schafer (1976) sheds some light on the constructive role of the remorse rather than the destructive one. Not all matters in this life deserve mediating and remorse. When matters become out of control and without remedy, they should be without regard (what is done is done). (p. 36) Schafer holds that;

> *"Insofar as "time is seen to be continuous and irreversible; choices once made are made forever; a second chance cannot be the same as the first; life is in progression toward death without rebirth"* .(ibid).

Remorse was, has been, and will be the mainstay of moral remedy. It is a tacit cure which bites the consciences and feeds it as well. Mignon McLaughlin, the thinker, affirms in one of his quotes that "Factual remorse is never simply a regret for the consequences; it is a regret for the motive". (Cited in Aphorism 1994)

The optimistic view sees remorse as things incidentally have fallen but they may only to rise higher. Remorse is a phenomenon which bridges the past with the present and the mental with the actual. Psychologically speaking, those who are not able to show remorse are doomed to repeat felonies and misdeeds. Psychopathic criminals, even though they confess guilt, do not feel any regret and remorse for their crimes. A person who is incapable of feeling remorse is often diagnosed with antisocial personality. (www.mind.org.uk)

2. 4 Recognizing Remorse

While remorse is an inner emotion, it can be identified by certain characteristics and signs that can be displayed by people making critical errors. Any or even most of the following features should be displayed by them :

a- Voluntary;

b- Acknowledgment that another person has been wronged and harmed by s/he;

c- Understanding that s/he was responsible for his or her action, which was a feeling that as a result of the action his or her life has changed in some way;

d- Different feelings of vexation or turmoil with internal pricking;

e- A willingness to atone or make reparation by showing remorse or apologizing for example, to make restitution to the individual harmed, suffering penance, and/or behaving differently in the future;

f- A desire to be pardoned; and

g- Any ways of acting on impulses to atone, restore, or be forgiven.

2.4.1 Remorse versus Guilt

There is an overwhelming perception that guilt and remorse are of the same root. Although, they are overlapping concepts, nonetheless, remorse and guilt are not matching conceptions. Victor Hugo states in one of his quotes in his famous "les miserable" ;

"One can no more keep the mind from returning to an idea than the sea from returning to a shore. For a sailor, this is called the tide; in the case of the guilty it is called remorse. God stirs up the soul as well as the ocean".

(Victor Hugo, page .5)

Guilt is a cognitive or an emotional experience that occurs when people believe or realize—accurately or not—that they have violated a universal moral standard and

bear significant responsibility for that violation. Likewise, in definition, it is to some extent closely related to the concept of remorse.

Fenichel (1945) bestows a notion which states that "Guilt is the sensation that 'I did wrong'-a painful conclusion on a past incident that has the character of remorse". (p. 134)

Behavior changes when your intention changes, not when you are judging yourself. Stephen (2006) states that "We judge ourselves by our intentions and others by their behavior". (cited in The Speed of Trust: The One Thing that Changes Everything).

Remorse comes from emotions, while guilt comes from your ego mind. It indicates that a major change has taken place within you - you have shifted your intention from controlling to learning. Differentiating remorse from guilt is important, since it is perfectly possible for an individual to be guilty without showing any remorse, at least from a legal point of view. Accepting guilt, however, does not inherently indicate remorsefulness. Remorse is a deep and powerful feeling and creates deep and powerful change.

Freud (1930) views that "remorse should be restricted for the distraught reaction following an overt act (often an act of aggression), while guilt can arise not only in response to overt conduct but also from the perception of an evil impulse". (p. 84) Guilty persons may frequently express guilt as a form of control, but they feel no remorse due to feeling deeply entitled to do whatever they choose. (ibid)

Thalberg (1963) appears to be in a highly accordance with Freud. He gives a glowing illustration of the variance: "We can feel bad for planning to take a double portion of strawberries, but no one ever feels remorse for his unfinished designs.

Just as shame derives not just from transparent actions, but from hidden actions". (p. 546)

Consequently, it becomes apparent that the main distinctions between guilt and remorse is that remorse leads to positive behavior, while guilt appears to lead to self-destructive tendencies.

In sum, the forthcoming table classifies the characteristics of *Remorse* and *Guilt* and the differences which may differentiate each other .

Table (1)

The Differences between Remorse and Guilt

Remorse	Guilt
1. Remorse leads to constructive actions.	**1.** Guilt has a merit of destructive tendencies .
2. Remorse mourns the actions and takes steps to eliminate harm.	2. Guilt, without any further measures, resembles a crime or a harmful action.
3. Overt actions are the fields of Remorse.	**3**. Guilt is concerned mainly with mental and unconcealed acts.
4.To be remorseful, one has to feel guilty first.	**4**. One can accept guilt without being remorseful.
5- Remorse evokes its painful quality	5- It is a painful judgment .

2.4.2 Remorse versus Repentance

"Repentance is the process of contemplating one's actions and experiencing contrition or remorse for past sins, which is followed by dedication to change for the better". (https://www.the free dictionary.com/repentance)

In the teachings of Judaism, Christia*nity*, and Islam, the ritual of repentance plays a pivotal role. It is commonly realized as requiring a dedication to particular improvement and a desire to enjoy a life that is more liable and committed.   , The word (tawbah) in Arabic, which means repentance, plainly means 'to come back' and it is stated in the Quran. It elevates highly the belief of leaving what Allah has forbidden and returning to what He has ordered in an Islamic sense. The act of redemption will forgive sins and give Muslims the chance to go to heaven. (Sahih al-Bukhari, 3:28:46)

The doctrine of repentance is not a matter of feeling sorrow and remorse, its aspect is more than this. The thinker Monica Johnson (1946- 2010) states in one of his quotes : "Regret is not a feeling of proactivity. It lies in remorse, sorrow, and guilt. It simply wishes things were different without an act to cause a difference, nevertheless, repentance is different. Repentance is an admission of, hatred of, and turning away from sin before God". (www.quotemaster.org/Remorse)

Bible, the sacred book of Christianity, on the other hand, calls for repentance throughout its teachings. Repentance is a summons to a personal, entire and vital unconditional surrender to Allah as Supreme. It   requires an act of confession to Allah or (such as a monk or priest) to a spiritual elder. This admission could comprise an acknowledgment of responsibility, an aptitude or intention not to commit the crime, an exertion to make amends for the erroneous or, if possible, to undo the negative effects of the wrong. As such, while confession   varies clearly in its specifics, it can be seen as being close to therapy procedures. No matter how

remorse is important, it remains impotent unless it is followed by repentance. Repentance is redeemed to be the only true force; it puts an end to everything. Some people feel remorse but never repent. Repentance is a change of mind that leads to a change of action. It is a sorrow that leads to not doing the same things over. The thinker Joseph Joubert (1754-1842) asserts in one of his quotes cited in aphorism (1996) that "Remorse is the punishment of crime; repentance is its expiation. It is the penalty of wrongdoing, its atonement, redemption. Remorse narrates a tormented conscience; repentance aspires the better to a spirit". (www.quotemaster.org/Remorse)

The following table illustrates in brief the differences between remorse and repentance on the scales of reasons, directions, and consequences.

Table (2)

The Differences between Remorse and Repentance

	Remorse	Repentance
The reason	Remorse is primarily sorrowful for the consequences of our sins.	Repentance is primarily sorrowful for sinning against God.
The direction	Remorse drives one away from God if it is not followed by repentance.	Repentance drives one towards God.
The consequences	Remorse for secular things leads to feeling broken- hearted and loss in the world.	Religiously speaking. repentance leads "to salvation.

2.4.3   Remorse versus Regret

To start from the latter, Regret is defined as to feel sorrow or remorse for (an act, fault, disappointment, etc.) or to think of with a sense of loss: Youth, Health, Money…etc. It sounds apparent that one of the explanations of regret leads to believe that there is a connection with the term remorse. The latter itself, on the other hand, is defined linguistically as an aggravating distress rising from a common sense of responsibility for past wrongs. Therefore remorse is by classification closely related to regret. Smith, A. (1759) refers to this phenomenon as, "of all the emotions that the most terrible will reach the human breast," conveyed the troubling characteristic of guilt. (p. 139)

In the same vein, Darwin, C. (2008) agrees with this idea when he believes that "conscience looks backwards and judges past actions, inducing that kind of dissatisfaction, which if weak we call regret, and if severe remorse"(p.9)

Remorse, empirically, may be a less bitter practice relatively to regret. That can be attributed to the connotation of remorse with religious conviction and with the mercy that is apparently upcoming as an absolute outcome of remorse in a religious beliefs. Though regret and remorse are awfully unpleasant sentiments, still, they contrast in some points on the scale of concern and blame from one side and on the scale of controlling oneself over the matter on the other side. It will be reminded that the lexical explanation of regret comprises concerns that are described to be away from one's will and control as well.

In the same sphere, Thalberg (1963) contends that "personal responsibility is a remarkable feature of remorse but not necessarily of regret, taking in our considerations that it is possible to regret events over which one has no control, but that one feels remorse only over one's own voluntary acts".

In a parallel regard, Solomon (1983) delineates remorse as " the response to a state of affairs for which oneself is to blame, whereas regret is the response to circumstances beyond control. For this very reason, one can say that regret is an effective way to avoid remorse and guilt". (p. 349)

Thalberg (1963) spots the lights on other behaviors in which remorse and regret may contrast. He states that " One can regret the acts of another person but one feels remorse only with the concern of one's own deeds. Secondly, one can regret doing something ethically inoffensive or even virtuous, but one feels remorse only for acts that one considers honestly wrong. Thirdly, remorse is extremely different from regret that one can regret one's forthcoming activities like informing imperatively someone bad news, but feels remorse only over past acts". (p. 23)

Thalberg (ibid) illustrates that " an outstanding dissimilarity between remorse and regret has to comprise the manifestation of a will and aspiration not to commit the an equal aggression in the future which represents a defining characteristic of genuine remorse but not of regret".

Montaigne (1580/1936) affirms that "repentance does not properly affect things that are not in our power; regret, indeed, does". (P. 23)

Montaigne also observes that "one might regret that one is so constituted that one can do no better. Moreover, one may regret that it will be necessary to do something in the future that one might prefer not to do. Notifying someone bad news is an example of regret, but remorse necessitates a firm resolve not to commit the same act again". (ibid)

It becomes apparent that one may regret one's inner deeds, i.e. impulses, wishes, thoughts, or attitudes. An example for this that people may drive themselves to regret their societal predispositions even when they did not act on them;

nonetheless, in this situation, there will be no remorse at all. That is because there were no explicit acts. Remorse has not to do with unexecuted intentions .

Thalberg (1963) clarifies that "remorse entails a measure of personal admission which is not a necessary feature of regret". (p. 547)

Whatever it may be, regret is, by all odds, a broader concept than remorse. It becomes a fact beyond description when one speaks of *remorse* on the scales of one's own former, intended, evident and ethically shameful or even disgraceful acts. It is useful to talk about regret on the domains of all of these situations but also   on the fields concerning others-e.g. (a) one's own future, morally, involuntary, and innocent or virtuous acts; and (b) one's own unexecuted, impulses, intentions, thoughts, wishes; (c) the deeds of others which take share the previous features.

To get the essence, the following table shows the differences between *Remorse* and *Regret* explaining which points they meet and which points they differ.

Table (3)

The Differences between Remorse and Regret

Remorse	Regret
1. One feels to be remorseful only with regard to one's own deeds.	1. One feels to be regretful the doings of another person.
2. One feels to be remorseful principally for the deeds that one regards ethically shameful and disgraceful.	2. One feels to be regretful for doing something honestly harmless or even virtuous.
3. Remorse does not appropriately touch matters that are not in our control and power; but only over one's own voluntary acts.	3. Regret includes matters that are beyond one's control.
4. One feels remorseful rightfully and honorably more blameworthy for acts than for unexecuted intentions.(only overt acts).	4. One may be regretful for not only explicit deeds but the matter exceeds to inner acts, i.e. attitudes, impulses, wishes, or thoughts.
5. Remorse deals with the association of will and desire not to commit a similar wrongdoing in the future.	5. Not necessarily.

2.5 Language and Social Functions

Human beings can originally communicate with each other. They are able to exchange knowledge, beliefs, opinions, wishes, threats, commands, thanks, promises, declarations and feelings. One can laugh to express amusement, happiness, or disrespect. Raising eyebrows to express surprise, or bitter feelings, portraying a smile to express enjoyment, amusement, approval are other ways of expressions . Language is considered to be a system of communication. It is a system originated by words and combination of words into sentences, phrases and discourse. To communicate by means of language, that refers to a kind of communication called as linguistic one. As for other ways which are stated above – smiling ,laughing, shrieking, and their likes – are sorts of non-linguistic communication. (Lyons , 1968).

Primarily, language, whatever it may be, is a feature of a vital humanity, which soars above the atmosphere of mere ruthless beings, imagined or real. It originates mainly in the life of human beings. One discovers his / her identity as individual and social being when acquiring it during childhood. Most or all non-human species can interchange information, but none of them are known to have a system of communication with a complexity that in any method is analogous to language.(ibid)

Language enables human beings to cooperate with each other in community. It compromises the present needs and plans, with the impression of things past. A convincing definition of language was and still is very difficult for scholars to find. The main focus of linguists is primarily spotted on the natural languages and whether all natural languages have something to do with other systems of communications , human or not human. (ibid)

2.5.1 Functions of Language

For many uses and purposes , language is used. It has many characteristics that may not be sheltered by the term communication.

Brown and Yule (1983) denote that " the study of languages should not be limited to the description of language forms, irrespective of the purposes or functions which they are intended to serve in the field of human relationships". (P.1)

They (ibid) confirm that " it is important to examine what the language is used for. Those functions frequently differ in terminology, not in content, and several opposing names have been proposed for the same factors and functions".

Brown and Yule (ibid) support the idea which says that "our distinction of language function 'transactional / interactional' stands in general correspondence to the functional dichotomies of Buhler's (1934) 'representative / expressive', Jakobson's (1960) 'referential / emotive', Halliday's (1970 b) 'ideational / interpersonal' and Lyons's (1977) 'descriptive / social-expressive".

This terminological miscellany of language functions gives an impression that language has other functions contingent to their linguists' models. They are variance in number and terminology.   To account for the different functions and purposes a language expresses, the forthcoming models are distinguished to be outstanding for this purpose.

2.5.1.1 Karl Buhler's (1934) Model

In his well-known "Sprachtheorie" 1934 which is one of the most important forerunners of semiotics and contemporary cognitive linguistics, Buhler defines

language as an "organum" or a tool for one person communicating with another about the world. He illuminates three principal purposes of language ;

"*Expression of the sender's feelings, Representation of states of affairs, and Appeal to the receiver"*. (Bühler,1934, p.383).

The Expressive function of communication is prevailing when the emphasis is on the feelings of the sender. On the other hand an appeal function will be the dominance if the focus is on the receiver. Representative communication is very neutral in its type.

Buhler (1934) says that "three considerations should be taken into account in every communication: the initiator (the sender); the recipient (the receiver); and the environment (the object content) spoken of". Jakobson (1960) magnifies Buhler's model and assumes six functions of language, adding the *poetic, phatic, and metalingual* functions to Buhler's three functions.

2.5.1.2 Jakobson's (1960) Model

The eminent model of the functions of language was familiarized by the Russian-American linguist Roman Jakobson(1960). According to him language has the following six functions:

1. Referential Function

This function resembles the influence of context. It designates an object, mental state or a situation. The expressive statements of this   function can entail both certain explanations and deictic words (Words or phrases that require contextual information to convey any meaning). English pronouns are

deictic. Deixis is closely related to anaphora , e.g. "The wrestler has fallen now".(p.350-377)

2. The Poetic Function

This function sheds some lights on "the message for its own sake , the code itself, and how it is used" how this function is considered to be the operative one in slogans as well as poetry.

3. The Emotive Function "Expressive" or "Affective"

The Addresser or (sender) is principally concerned and is best represented by interjections (is a word or expression that occurs as an utterance on its own and expresses a spontaneous feeling or reaction) and other sound variations that do not modify the denotative meaning of sound or utterance, but affirm increaseing information about the speaker's inner position includes such things as exclamations (ouch!, wow!), curses (damn!), greetings (hey,bye), response particles (okay, oh!,m-hm, huh?), and hesitation markers (uh,er,um). Due to its heterogeneous nature, the category of interjections partly overlaps with categories like profanities, discourse markers and fillers.

4. The Conative Function

The Addressee or the receiver is the objective of this function. It is best illustrated by vocatives and imperatives .

A-   (Vocatives)

The vocative case (abbreviated voc.) is the case used for a noun that identifies a person (animal, object, etc.) being addressed or, occasionally, the determiners of that noun. A vocative expression is an expression of direct address where the

identity of the party spoken to is set forth expressly within a sentence. For example, in the sentence, "I don't know, John", John is a vocative expression that indicates the party being addressed—as opposed to the sentence, "I don't know John", where John is the direct object of the verb "know".

B-   (Imperatives)

  It is a grammatical mood that forms commands or requests, including the giving of prohibition or permission, or any other kind of advice or exhortation, e.g. "Tom! Come inside and eat!"

5. The Phatic Function

It is language for the sake of interaction and is therefore associated with the Contact/Channel factor. The Phatic Function can be observed in greetings and casual discussions of the weather, particularly with strangers. It also provides the keys to open, maintain, verify or close the communication channel: "Hello?", "Ok?", "Hummm", "Bye". Phatic .is a communication which serves a social function such as small talk and social pleasantries that do not seek or offer any information of value. For example, greetings such as "hello" and "how are you?" are phatic expressions.

6. The Metalingual (alternatively called "Metalinguistic" or "Reflexive") Function

 It is the use of language (what Jakobson calls "Code") to discuss or describe itself.

 2.5.1.3 Halliday (1975)

 Halliday (1975) shuns the symbol of "acquisition", in which language is regarded to be a standing product which the infant or the child takes on when adequate

acquaintance to natural language empowers "parameter setting". On contrary, according to Halliday's viewpoint, what the child progresses is a "meaning potential". "Language is Learning how to mean" is the broad title of his eminent prompt study of a child's language development.

He (ibid) confines himself with only the prominent functions that language works to fulfill emotional and physical necessities. Halliday nominates them as; "interactional, instrumental, regulatory, and personal functions. They collectively conform the base for the other three functions representational ,imaginative and heuristic". (Cited in Jackson and Stockwell, (2011:p. 134-143)

The seven functions proposed by Halliday (1975) are:

 1- Instrumental: This is when language is used by the children to communicate their needs.

2 - Regulatory: This is where terminology is used to say what to do to others.

3- Interactional: To make communication with others, language is used here.

4- Personal: The dimension of this function is using language for the purpose of expressing ideas, thoughts, views and something of their likes..

5- Heuristic: It is when language is used to obtain environmental information (e.g., "What does the computer do?").

6-Imaginative: When a child wants to tell stories and jokes, composing a short dreamy sagas.

7-Representational: It is the use of language to convey facts, truth and information.

Halliday (ibid) asserts that "these functions give way to the generalized meta-features of language as the child evaluated into the mother tongue. In this way, an extra level of content is added between the two levels of the basic protolanguage scheme, the expression, and the content pairing of the Saussure sign". Apparently,

this idea goes to a new phase of two levels instead of one degree of content: lexico-grammaring and semantics. On the other hand , "speech" participates this progression framing two levels: phonetics and phonology. The position of Halliday is certainly considered to be an opposite viewpoint to Noam Chomsky's formalist approach. The identified anxiety described by Halliday is with "naturally occurring language in the actual use of language".

2.5.1.4   Finch's (1998) Model

Perhaps and for the most part, some of the functions of language are so ordinary that people are hardly ever detected, others are very raised, or even abstracted. As a result of their variety of functions, language might be categorized into two groups: Macro Functions and Micro Functions. The former serves more overall aims whereas the latter raises definite individual uses.

2.5.1.4.1 Macro Functions

Perhaps a better way of describing them would be to follow the linguist, Micheal Halliday, who calls them *Metafunctions* . They are as follows:

1. *Ideational Function*

language is defined as an instrument to identify things, or thought, or to afford a record. It is adopted as a emblematic code to denote the world around us. We bring the world into being linguistically,

2. *Interpersonal Function*

It highlights social phenomenon of the language. Not only is language a tool of getting in touch with persons, society and mobs, but it empowers to scheme the individual socially in a desirable manner.

3. *Poetic Function*

It is the ability to manipulate language in a creative way. With the use of jokes and metaphors, we can play with words and meaning simply .

4. *TextualFunction*

Simple sentences and phrases are no longer the ambition of speakers. They are in apposition to extend long sentences and texts, Textual competence denotes to the aptitude to produce pieces of writing or long utterances cohesively and coherently as well.

2.5.1.4.2 Micro Functions

Micro functions are those sets of functions which are used to refer to precise personal uses, which cover the following functions:

1.Physiological Function   (ventilating   nervous and physical vigor)

commonly , this type of language is used by most people. It becomes familiar for all when enthusiastic fans of any sort of sports are detected while zealously following and watching their beloved match in the stadium or on TV. Kinds of

those fans frequently roar , express backing, or dissatisfaction. Such cheers, although they are inadequate, are to relief suppressed vigor. Similarly, profanity words are used to ventilate such emotions .

2.Phatic Function (for the purpose of sociability)

Kind of phrases such as 'how do you do?' or 'nice day today', is regarded as phrases devoid of any sort of content (informative one). The purpose of sociability is present here. People have to live in peace always. Relationships have to be oiled permanently to make   living passive and pleasing. Language in this area is used for general disposition to be sociable. The phatic use of language is characterized mainly in speech, however, in certain forms of writing it can also be noticed, where the opening of speech Dear Madam / Sir and ending Yours Sincerely too play the same role .

3.Recording Function

This type of function indicates adapts language to maintain a long-term of matters that have to to be recalled. Writing is possibly the most noteworthy function of language because of its omnipresence . There is an indication that the first writing structure was established and promoted in the Middle East as the early beginning of 4000 BC.

4.Identifying Function

Unless this function id validated , language would be almost inadequate, It is used also to identify the events and objects in the world we live in. We use names to classify different types of things, When we call a car an automobile, a lorry, a van or a truck makes a big difference.

5.Reasoning Function (instrument of thought)

This type of function shows a decisive role to organize   the medium of thinking to do or not to do the act. It is tremendously difficult to ponder about anything without using   words simply because language providing us with concepts formulated.

6.Communicating Function

Without major consideration, this function would be undoubtedly the furthermost commonly used language function by most of if not the majority of speakers. Demanding or requesting, apologizing or justifying, informing or chatting , as well as promising and refusing are all reasons for communicating thoughts.

7.Pleasure Function

None can deny the truth which deals with the peerless mildness of English language as sounds relatively to the crudeness of German language on the same scale, though the matter of sounds in languages is not the whole case . This matter of fact manifests in a way or another that language sometimes pleasure and

amusement mainly to the listeners and to the speakers as well . That is practically supported by the frequent use of alliteration, assonance, and onomatopoeia in poetry. People also stem pleasure from the unusual use of syntactic rule, as well as novelties of meanings, juxtapositions and language games, which are often used by competent writers.

2.5.2 Language Variety

Yule (1996) clarifies that "No human language is static, fixed, or constant; all languages show internal variation. Actual use differs from group to group, and speaker to speaker, in terms of the choice of words and the meaning of those words, the pronunciation of a language, and even the use of syntactic constructions". (P.226)

 He (ibid) adds that "The speech of Americans is prominently different from the British one, and the speech of those two groups in turn is divergent from the speech of Australians. When groups of speakers differ markedly in their language, they are often said to speak different dialects of the language".

Yule (ibid) enhances the notion that dealing with language as a uniform used by all the speakers is principally disregarding the fact that every language will have more than one variety, particularly in the way in which it is spoken. Yet, this variation in speech is an important and well-recognized aspect of daily life as language-users in different regional and social communities.

In the same perspective, Hudson (1980:22) assumes a shrewd way to explain the concept of 'language variety' by describing it as a term used to refer to different manifestations of language, on the basis that language is a phenomenon including

all the languages of the world. Thus, a variability of language like English, French, London English, the English of football commentaries, can be defined as;

"A set of linguistic items with similar social distribution". (ibid).

 These arguments state that language is the means whereby people interact, communicate with each other and take place in a context which differs from one to another situation. That is, language is not used in a uniform by all the speakers in all situations, but it is used in different ways and for different purposes. So, it is necessary for the successful communication the forms of language are appropriate to the situation of conversation. This is the reason behind using term 'Language Varieties' to suit different purposes in different contexts of situation.

2.5.3   Religious Language as a Language Variety

For the purpose of setting a framework for the study of religious discourse as a language variety, Register and Jargon as linguistic models are often adopted. Variation according to the use in specific situations is called 'Register' that means religious language as a variety has its own register in which it is expected to find expressions not found elsewhere, as in Ye shall be blessed by Him in times of tribulation. In another register one will encounter sentences such as the plaintiff is ready to take the witness stand.

It is obvious that one of the key features of a register is the use of special Jargon which indicates a technical vocabulary associated with a special activity or group (Yule, 1996: p.245).

Accordingly, Akmajian, et al. (2001) adopt the same definition of register. They contends that "it is a special or technical vocabulary which evolves to meet the particular needs of the profession. Remarkably, physicians and health professionals use medical jargon; Lawyer use legal jargon; linguists use a technical linguistic jargon with vocabulary items such as phoneme, morpheme, and transformation". (P.302).

Consequently, Jargon and Register are considered to be constant or salient features of this variety. This variety provides a set of descriptive terms based on a theory of language; this provides the researcher with tools necessary for analyzing and describing the source of text.

-   **Religious Language**

Talking to God in unison or individually, in any case and under any condition is considered to be an intense communicative activity and a specialized one. Talking to your friends in the street is not like the one mentioned above. Many find it difficult to talk to God as they would do with their friends. It is apparently not going to be appropriate to use types of language occurring at the less formal end of the stylistic spectrum, , slang, loosely- phrased expressions and contractions, colloquial language, vogue words, and so on would certainly be out of place. A more strict style is required, i.e., the use of language forms which are not typical of what has been variously called 'everyday', 'conversational', or 'normal' speech – the kind of expressions used in most of our speaking day. In this respect, Crystal (1965:150) maintains that "the care we take over our language is in proportion to

the importance we credit the situation – which usually means the person(s) whom we are addressing, the more careful our language, the more respected the recipient of it". That is, a special form of language is needed (i.e., Register) to cover their needs of communication, by which something which is not expressible to communicate in any other type of language. This form of language is called 'Religious Language' (henceforth R L).

Religious language as defined by Crystal and Davy (1969) as: is "one of the most distinctive varieties of language a speech community uses for the expression of its religious beliefs on public occasions and worships. It is often so removed from the language of everyday conversation as to be almost unintelligible". (P.147) They (ibid) state that "It is a variety of language, which refers to statements or claims made about God or gods and religious teachings. It has different types of uses and functions such as advice, command, obligation, preaching, etc.".

2.6 Pragmatics

The past forty years of the 20th century witnessed a growing interest in pragmatic. Many subjects in language theory are related to pragmatics, and there are many that pragmatics is related to. Pragmatics is a branch of linguistics dedicated to investigating the actual language in use, including the purpose of the speaker when actually creating utterances in the context. It has been the focal point of the attention of a plenty of thinkers over the past four decades .(Stalnaker1972; LoCastro2003.   Leech.1983   ;   Levinson1983;   Mey,1993;   Yule,1996; Verschueren,1999;).

Using of language as a theoretical concept centered on a philosophy of competence is claimed by Chomsky (1965). He presents grammar as a paramount that ought to be learned separately from the real language use roles. Initially, the concentration in pragmatics sprung on the surface as a reaction to the theory of Chomsky. In the early beginning of 1970s was the onset of the   field of pragmatics or "the study

of language in use" which came to be a distinctive discipline in its own right. (Cited in LoCastro 2003, p.40).

This reality is founded on the work of a number of philosophers of language such as Austin (1962), Searle (1969) and Grice (1975), who developed what was to become a science of language of enormous relevance. Researchers like Saussure (1959) or Chomsky (1965) only paid attention to isolated linguistic forms and systems until that period. LoCastro (ibid) states that both the concepts of language and parole of Saussure from the structuralism paradigm and the generative-transformation of Chomsky based on concepts of competence and performance merely reflected an ideal grammatical information shared by a given language's native speakers. Neither of the two paradigms took the actual use of language into account.(p.52).

Levinson (1983) argues that the concern in pragmatics sprung in to existence as an opposition to Chomsky's model on one hand, and as a necessity to bridge the gap between existing linguistic theories of language and accounts of linguistic communication on the other. Leech (1983) encourages a turning point within linguistics by suggesting fresh paradigm (pragmatics) that paid more attention to the meaning in use rather than meaning in abstract. In other words performance rather than competence should be the target. The defining characteristics of this model include: the use of language as a medium of communication; the importance of the use of language with an emphasis on functions rather than forms; the study of communication processes; the importance of context and authentic use of language; the interdisciplinary essence of pragmatics; and the use of linguistic theories focused on the principle of communication skills. (Cited in LoCastro 2003.pp.52,58)

What distinguishes pragmatics from other linguistic disciplines such as syntax or semantics is the great emphasis which is given to the users of language on one hand, and to the context on the other. In this particularity, Yule (1996) assumes that pragmatics mainly focuses on the study of both the meaning of the speaker and the contextual meaning. (p.62) Admittedly, Crystal (1997) suggested one of the most comprehensive concepts, considering pragmatics as:

"The analysis of language from the user's point of view, in particular the choice they make, the constraints they face in using language in social interaction and the impact on other participants in the act of communication of their use of language". (P. 301)

This definition applies the interaction element to the users' context and the meaning. The communication process focuses not just on the intentions of the speakers, but also on the impact of those intentions on the listeners. In this sense, in contact, Thomas (1995) sees pragmatics as meaning. Three key processes are involved, namely: those of meaning negotiation between speaker and listener; the sense of utterance, whether physical, psychological, linguistic; and the possible meaning of an utterance. (pp.78-80)

Though concepts like users, context interaction, real language use or communication are applied to pragmatics and have become overwhelming concepts in this discipline in concern, still this area of language, however, is not a single one in the field, but rather comprises numerous theoretical and methodological methods that rely on certain aspects of human communication.

In this domain, a distinction was made between general pragmatics and the field of pragma-linguistics by Leech (1983) . Whereas general pragmatics is considered as the study of linguistic communication in terms of the theory of conversation, Leech (1983) regards that; "pragma-linguistics belongs to more specific local conditions of language use. It refers to the grammatical side of pragmatics and addresses the source for conveying particular communicative acts like directness and indirectness, pragmatic routines and so on". (pp. 10-11)

2.6.1 Speech act theory

 The theory of speech acts emerged in the work of Austin in the 1940s and 1950s, which was published under the general title (How To Do Things With Words) in 1962. In Searle's (1969 and 1979) theory of speech acts, Austin 's work was further systematized, but at the same time, it was further established in a direction that obscured some of the original ideas of Austin, thus leaving some of the potential of

these ideas relatively or totally unexplored. It seems clear that learning to communicate in a language involves more than acquiring the pronunciation and grammar. Communication needs to learn how to ask questions, make suggestions, greet, and thank other speakers. In other words, it is highly–recommended for learning the uses to which utterances are conventionally put in the new language community and how these uses are signaled in realistic ways.

Austin (1962) clarifies that part of understanding the meaning of an utterance is knowing whether it is a question or invitation to do something, and so on. Such functions of language are called speech acts. Engaging in everyday conversations is not largely concerned to the utterances, but to the speech acts that those utterances are used to perform: apologies, requests, invitations, warnings, promises, and predictions. The following sub-sections will spot some light on both theories of Speech Acts of Austin and Searle as well

2.6.1.1 Austin (1962)

 The oxford philosopher J. L. Austin developed speech acts theory. Austin's work is in many respects a reaction to some traditional and influential attitudes to language. Three linked assumptions can be said to include behaviors, as follows: A. In language, the basic sentence form is declarative (i.e. a declaration or assertion). B. The primary use of language (using statements) is to explain states of affairs. C. It is possible to define the importance of utterances in terms of their validity or falsity. Austin's speech acts theory shows that language is more than simply true and false statements, and explains how speaking can be a speech act in itself. In his theory Austin(1962) claimed that ; " sentences are in themselves a

kind of action". He (ibid) adds " a sentence like "I promise to take a taxi home, rather than just describing one, a speaker makes a promise." This sentence performs the action by the first verb, and one may insert the adverb to emphasize this feature. Of course, without saying so directly, one can promise without using the model of the performative verb, but if one uses it, one is, according to Austin, making clear what one is doing, but not specifying that one is doing so.

Austin argues that it is not helpful to question whether or not performative statements such as "I declare this meeting open" or "I name this ship the Flying Dutchman " are valid. One should question whether or not they are working: are they a warning, or a bet or something else? In the language of Austin, a performative that performs is called felicitous and one that does not is infelicitous. For those sentences to work, the social conventions listed above have to be fulfilled by such performatives. For an obvious example, I can not rename a ship by walking up to it in the dock and saying that I call this ship the Flying Dutchman. There are social conventions restricting the giving of orders to co-workers, welcoming strangers, and so on, less specifically. The name of Austin for the permissible criteria for a performative is the criteria of felicitation.

- **Felicity Conditions**

To describe the role of felicity conditions, Austin (1975, P.25–38) writes a very general schema:

"A1: There must exist an accepted conventional procedure having a certain conventional effect, the procedure to include the uttering of certain words by certain persons in certain circumstances. A2: The particular persons and circumstances must be appropriate for the invocation of the particular procedure

invoked. B1: all the participants must execute the procedure correctly…B2: …and completely.…"

With the example of sentences like Shoot her, Austin (1962, P.101) shows the distinction between these types of actions;

- Locution: He told me, "Kill her!" "meaning" shoot "by aiming and referring to" her

- Illocution; He urged me to shoot her (or told, ordered, etc).

- Perlocution: Convinced me to shoot her. This may have the illocutionary force of ordering, urging or recommending the addressee to shoot her in suitable conditions, but the perlocutionary force of persuading, pushing, scaring, and so on the addressee to shoot her. Perlocutionary effects are less related to linguistic forms conventionally and have thus been of less concern to linguists. For instance, we know that individuals can recognize orders without obeying them. Saeed. (2009. P.64)

Austin (1962) categorizes six communicative illocutionary acts of performatives according to the types of verbs. They could be as follows;

- **Constatives**: claiming, classifying, denying, disagreeing, disclosing, disputing concurring, confirming, conjecturing, identifying, informing, insisting, predicting, ranking, reporting, stating, stipulating. affirming, alleging, announcing, answering, attributing

- **Directives**: dismissing, excusing, forbidding, instructing, ordering, permitting, requesting, agreeing, betting, guaranteeing, inviting, offering requiring, suggesting, urging, warning.

- **Commissives:** promising, swearing, volunteering. agreeing, betting, guaranteeing, inviting, offering,

> ➢ **Acknowledgments:** thanking, accepting (acknowledging an acknowledgment). apologizing, condoling, congratulating, greeting

> ➢ **Effectives:** promoting, seconding, sentencing, indicting, moving, nominating, pardoning, penalizing, suspending, vetoing, voting.

> ➢ **Verdictive**s: convicting, grading, judging, ranking, rating, ruling. acquitting, assessing, certifying, calling (by an umpire or referee).

Therefore, the model for the theory of Austin succeeds not by acceptance of intention, but by compliance with tradition. That is, by satisfying certain socially or institutionally accepted requirements, an utterance counts as an act of a certain nature, depending on whether it affects an institutional state of affairs or merely renders an official decision on an institutionally applicable state of affairs.

2.6.1.2 Searle (1969)

The American philosopher and Austin's student John R. Searle contributed a lot to Austin's work. Searle's speech act taxonomy is an attempt to refine Austin's and this taxonomy is based on "illocutionary point", "direction-of-fit" and "sincerity conditions" (as well as other features including the role of authority, discourse relations, etc.).

By "illocutionary point", Searle means the "purpose" of the speech act in question. The second criterion (direction-of-fit) concerns the match between our words and the world. While some speech acts try to get the words (or, more specifically, their propositional content) to match the world, others try to get the world to match the words. Assertions for example, try to get our words to match the world while

promises and requests try to get the world to match our words. Searle represents the word-to-world direction-of-fit with a downward arrow and the world- to-word direction-of-fit with an upward arrow. He notes that direction-of-fit is always a consequence of illocutionary point. A third major criterion concerns differences in the psychological states expressed. Thus, a person who "states, explains, asserts, or claims that P expresses the belief that P; a man who promises, vows, threatens, or pledges to do A expresses a desire (want, wish) that H do A; a man who apologizes for doing A expresses regret at having done A; etc." The psychological state expressed in the performance of a speech act is therefore the "sincerity condition" of the act.

Apart from these three major criteria, which Searle considers the most important, he also examines other important aspects of a speech act in his taxonomy. These include the role of authority, discourse relations, the force or strength with which the illocutionary force is presented, differences in the status of speaker and hearer, differences in the way the utterance relates to the interests of the speaker and hearer, differences between acts that are always speech acts and those that can be but need not be performed as speech acts, differences between acts that require extra-linguistic institutions for their performance and those that do not. Like Austin, Searle comes up with five categories of illocutionary acts: Assertives, Directives, Commissives, Expressives and Declarations. According to him, "the point or purpose of the members of the Assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. The direction-of-fit is one in which we try to fit our words to the world and the psychological state expressed is "belief that p". The simplest test for an Assertive is that it can literally be characterized as true or false. Examples of verbs denoting Assertives include boast, conclude, deduce, etc. This class accommodates most of Austin's Expositives and many of his Verdictives. In Searle's second category (Directives), the illocutionary point consists in the fact that "they are attempts … to get the hearer to do something." The direction-of-fit is world-to-words, which means that the speaker tries to get the reality of the world to conform to his words. The sincerity condition is "want" (or wish or desire) and its propositional content is "that the Hearer (H) will perform some future action A". Examples of verbs denoting members of this category are ask, order, command, request, beg, pray, entreat, invite and advise. Many of Austin's Behabitives and

Exercitives fall into this category. Searle retains Austin's definition for his third category of speech acts (Commissives). Verbs denoting Expressives include condole, deplore, welcome, congratulate. Declarations, according to Searle, are acts in which "the successful performance of one of its members brings about the correspondence between the propositional content and reality; successful performance guarantees that propositional content corresponds to the world". In order that Declarations be successfully performed, extra-linguistic institutions are involved, and there are rules which are "constitutive" of the speech act, unlike in supernatural Declarations such as when God says "Let there be light," and Declarations concerning language, itself such as I define, I name, I call etc. (Searle 1969:18). Declarations are symbolically represented thus: As the arrow indicates, the direction-of-fit is both words-to-world and world-to-words.

The null symbol represents the fact that Declarations have no sincerity condition. The deep structure of Declarations is represented as follows (cf. Searle 1969:26): I Verb NP + NP be pred I/we (hereby) declare + state of war exists Some institutions require Assertive claims to be made with the force of Declarations, and this is why Searle comes up with a class of Assertive Declarations, which, unlike Declarations, share with Assertives a sincerity condition. Examples are "I nominate you," I fire you," etc. Crucial Postulations in Searle's Theory This study examines the following crucial postulations in Searle's speech act theory: (Sa.) Speaking a language is performing acts intentionally according to conventional rules; (Sb) Speech act is the core of communication; (Sc.) Whatever can be meant can be said (the Principle of Expressibility); (Sd.) There is a series of analytical connections between the notion of speech acts, what the speaker means, what the speaker intends, what the hearer understands, and what the rules governing the linguistic elements are; (Se.) Crucial components of human communication include: discourse relations, the force or strength with which an illocutionary force is performed, differences in the status of speakers and hearer, differences in the way an utterance relates to the interests of the speaker and hearer, relations with extra-linguistic conventions, illocutionary point, direction of fit and sincerity condition.

2.7 Remorse and the Literature of Apology

Linguistically speaking, remorse is defined as a feeling of regret or sadness for doing wrong or sinning while apology or apologizing on the other hand is defined as an a expression of remorse or regret for having said or done something that harmed another. Consequently the matter is how this psychologically - affected feeling of regret (remorse) find its way linguistically as an expression. Approximately remorse and repentance often represented by apologies to victims, survivors, and the community as a whole. As the public interest, many people find these displays of remorse particularly compelling if they are presented as a consequence of religious conversion. (http://wordcentral.com/).

Essentially speaking, if remorse is a feeling of regret and sorrow for doing something wrong and offensive, then apology will be the expression of it on condition that it should be sincere and executed in a happy felicity conditions. Thus, in a way or another, remorse falls under the tent and umbrella of apology.

Utterances are typically more than simple communication actions. They've got more than illuctionary force. For example, when you apologize, you will not only wish to express your remorse, but also to seek forgiveness. Searl (1969) emphasizes that "There is a superficial discernment between apologizing and seeking forgiveness. Since one utterance is the performance of an act of both kinds". He (ibid) explains that "The utterance succeeds as an apology if it is taken as expressing regret for the deed in question; it succeeds as an act of finding forgiveness, if forgiveness is received thereby".

Speech acts, both perlocutionary and illocutionary, typically have some ulterior motive, but they are mostly characterized by their illocutionary nature, such as "asserting", "questioning", "promising", and "***apologizing".*** They can be

characterized by the form of attitude expressed in turn. Basically, the perlocutionary act is a matter of trying to get the listener to shape some correlative attitude. It is clearly apparent in the forthcoming table.

Table (4)

The Correlation between Remorse and Apology

ILLOCUTIONARY ACT	ATTITUDE EXPRESSED	INTENDED HEARER ATTITUDE
Apology ⟶	Feeling remorse and regret for D-ing	⟶ forgiveness of the S for D-ing
Request	desire for H to D	intention to D
Promise	firm intention to D	belief that S will D
Statement	belief that p	belief that p

2.8   Previous studies

   It is worthy in this part to shed some lights on the previous studies relating the present study. Most of recent researches deal with the conception of *Remorse* as an item within the scale or paradigm of apology. Other research deal with *Remorse* as a psychological phenomenon having to deal with its outcomes in clinics with psychopathic patients or in courts with criminals .

To date, a variety of researchers have explored the independent effects of communication from victims and offenders following hurtful events. Lazare (1995), for example, states that "a person who apparently feels remorse is to be in distress for having committed his misdeed. He has to communicate shame, anxiety, and guilt." To be remorseful for misdeeds is not an indication to weakness or timidity. On the contrary, honest remorse is a symbol of moral strength and courage . Losing a bit of pride is only the price of apology, whereas the benefit is excessively great. Purifying individuals is the hope and renewing societies in to better is the target. Leaders and organizations are to be pioneers for this task. Linguistically speaking, the present study is purposefully intended   to define, on one hand, the unique characteristics of remorse and to differentiate it from similar and related definitions such as repentance, guilt, regret and sorrow on the other hand. A useful explanation must be adequately wide-ranging as to comprise all the related phenomena, and appropriately slight as to disregard other unnecessary items.   The study also discusses topics such as sociology and pragmatics and how they are integrated in a manner called socio-pragmatics approach .

Kelley (1998) argued that in order to more fully understand the process of *Remorse*, it is necessary to examine remorse-seeking behaviors that transgressors use to repair their relationships. Indeed, how the transgressor behaves after the offense influences the hurt partner's motives and decision to forgive. When the offender fails to offer an acceptable account following a hurtful event, hurt partners often react with anger and indignation (Mongeau, Hale, & Alles, 1994). Moreover, the offender's use of strategies such as apologies or appeasements typically reduces the hurt partner's negative emotion by communicating respect and concern (Mongeau et al., 1994; Schmitt, Gollwitzer, Forster, & Montada, 2004). These behaviors have also been shown to associate with forgiveness, positive relational

outcomes, and reconciliation (Bachman & Guerrero, 2006; Feeney, 2004; Kelley & Waldron, 2005).

Other studies of *Remorse* in romantic relationships suggest that the hurt partner's behavior following a relational transgression also relates to *Remorse* and relational outcomes (Bachman & Guerrero, 2006; Kelley, 1998; Waldron & Kelley, 2005).

Linguistically speaking, remorse and repentance are often characterized and embodied in apologies to victims, survivors, and the community as a whole since remorse falls within the literature of apology and considered to be a principal item of it.

Lazare (2004) also sustains that "an apology as consisting of four parts: a- admitting the offense. b- communicating remorse and the related attitudes and behaviors, such as remorse, regret, shame, humility, and sincerity. c- explanations as to why the offense was committed. and finally d- an offer of reparations/restitution". (pp. 74, 107).

Bachman and Guerrero (2006), for example, found that the hurt partner's reported use of integrative communication (e.g., talking about feelings in a non-threatening manner) following a hurtful event was an important positive predictor of forgiveness. In contrast, destructive (i.e., angry) communication from the hurt partner associated negatively with forgiveness. Together, these studies underscore the interpersonal nature of *Remorse* and suggest the need to examine both partners' thoughts, feelings, and expressions in order to better understand *Remorse* (Bachman & Guerrero, 2006; Fincham & Beach, 2002; Kelley & Waldron, 2005; Waldron & Kelley, 2008). Furthermore, although remorse has emerged as a significant predictor of forgiveness (Leary, Springer, Negel, Ansell, & Evans, 1998, Zechmeister & Romero, 2002) there has been little systematic study of how remorse affects the forgiveness process.

It sounds that those essentials are analogous to what many point to as the "Four **R**'s". Goulston (2004) describes those prerequisites as: " ***Remorse***, **R**estitution**, R**ehabilitation and **R**equest for Forgiveness".

In the same arena, Price (1998) makes allusion to the five (R's). He asserts that "Recognition, Remorse, Repentance, Restitution, and Reform have to be arranged successively".

Hence, this study is (socio-pragmatic) in its type. It fills the gap linguistically. It ignores the religious tendency of remorse which targets   repentance to be its own goal. The present study deals with remorse as a separate item not under the tenet of any similar items.

CHAPTER THREE

METHODOLOGY

3.1 Preliminary

The current study is restricted for the description and analysis of the concept of speech act. Specifically speaking, the analysis will be shadowed by, by its turn, the act of remorse which is enrolled under the tenet of apology in its broad dimension. The category of structure or the variances in their usage in a diversity of conditions and situations. The research is qualitative and quantitative. On one hand, it is qualitative because the data is selected and it is not arbitrary. On the other hand, it is quantitative because it will have statistics.   The study involves an analysis of two selected novels or novellas which are selected by the researcher. The choice falls on A Christmas Carol Novella by Charles Dickens and The Remains of the Day novel by Kazuo Ishiguro which are attributed to different epochs.

3.2 Research Procedures

To analyze any data, one has to adopt a certain plan and map. Therefore the following processes of analyzing the data in question are organized at spiraled levels. Moreover, they are directed in a way to catch the entire results. A convenient mode is adopted by the researcher on the base of the questions raised and the attempts to answer these factually. It is worthy to mention that the theoretical background associated with the texts is designated to be understood and interpreted by the readers effortlessly. Definite steps display systematically and logically the analysis in order to make it smoothly running and easily grasping. Each follower would be fully satisfactory with the outcomes. The adopted formula in excuting the analysis is elucidated in the forthcoming table.

Table (5)

The Adopted Procedures of the Analysis

Step	Procedure
1	Nominating the novels acts
2	Taking on Utterances from the Selected Abstracts
3	Discerning remorse from other overlapping conceptions like, guilt, repentance , regret …etc
4	The analysis is essentially based pragmatically on the methods of Searle 's speech acts who puts Remorse and Apology under the tenet of Acknowledgment and Expressive classification of speech acts on one hand, and on the recent models of social language function particularly (Finch's Model 1998) on the other hand..
5	Exploring the types, functions and strategies of remorse
6	Blum-Kulka, Olshtain and Cohen (1984) model is to be applied to the adopting speeches.

3-3 Data Description

Getting painstakingly through any analysis requires an initiation and a hint for the data selected for this purpose crowned by the style of their writers. That would be maintained in the following.

A-   "A Christmas Carol "

The first novella selected for this purpose is "A Christmas Carol". It is   a novella by Charles Dickens, first published in London by Chapman & Hall in 1843 and illustrated by John Leech. A Christmas Carol recounts the story of Ebenezer Scrooge, an elderly miser who is visited by the ghost of his former business partner Jacob Marley and the spirits of Christmas Past, Present and Yet to Come. After their visits, Scrooge is transformed into a kinder, gentler man. The treatment of the

poor and the ability of a selfish man to redeem himself by transforming into a more sympathetic character are the key themes of the story.

As far as the tools used by the writer Charles Dickens used "Remorse" as an instrumental in 'A Christmas Carol' since it plays a crucial role in Scrooge's transformation. The three Ghosts all show Scrooge various past actions which enable him to gain hindsight. Through seeing his actions from the perspective of the Ghosts he is shown his cruel and unforgiving actions in a different light, this allows Scrooge to see the error of his ways and gives him motivation to change. Regret as a tool Dickens uses regret as a tool to move the plot along to its final denouement which is Scrooge's eventual transformation. While regret is a negative emotion, Dickens manages to make it something that is used to initiate a positive transformation. There are many emotions which are used to push Scrooge to his transformation, regret is a key element to this. The emotion is a thematic tool used to drive the plot line forward, an example of this is when Scrooge is taken to his past fiancée Belle and sees the family that he could have had. Scrooge becomes overwhelmed with emotion screaming "Leave me! Take me back. Haunt me no longer!" the short sentences express his anger, frustration and maybe even fear. Due to his emotions he takes action he seizes "the extinguisher-cap, and by a sudden action pressed it down upon its head. The Spirit dropped beneath it" thus, his emotions lead him to end his time with the Ghost. Remorse is an emotion which is littered throughout the novel as Scrooge has many things in his life which he regrets. Dickens exhibits to the reader through these experiences that while remorse may be a powerless emotion, one is able to use it and create actions to change his ways.

B- "The Remains of The Day"

"The Remains of the Day" is a winner novel of the 1989 Man Booker Prize and famously adapted to the big screen in 1994. The novel begins as a story about a butler on a cross-country drive… and turns into a book packed with emotional intensity, political intrigue and betrayal, and some insanely hard questions about remorse and responsibility. As far road as trips go, Kazuo Ishiguro's "The Remains of the Day" seems pretty tame: no drag racing, no drunken escapades, no

wacky strangers, no one-night stands.. The Remains of the Day is a postcolonial novel— it doesn't so much "challenge" the notion that the English brought the light of civilization to the rest of the world as it "packs it full of dynamite and lights the fuse, giggling maniacally." The setting is Downton Abbey territory , a world with a rigid social hierarchy, with the wealthy gentlemen at the top and everyone else on the bottom. Lord Darlington seems to be the perfect English gentleman: he embraces high-sounding ideals such as honor, fairness, friendship, generosity… and Nazism. The novel shows how Darlington is easily manipulated by the racial doctrine of the Nazis and the fascists because he never questions his racial superiority as an Englishman. But this novel is not trying to be preachy. It is both a scathing political doctrine and a story about a road trip (woohoo!) and lost love (boohoo!)… The novel is told from the perspective of the butler, Mr. Stevens. The novel offers up a behind-the-scenes look at important men of the day as they wrestle with important political issues in the years leading up to World War II . Although Stevens never overtly discusses what he thinks "remorse" may mean, it becomes clear, when he breaks down and cries at the end of the novel, that he wishes he had acted differently with regard to Miss Kenton and Lord Darlington. The tone of the novel is often wistful or nostalgic for the past; as the story goes on, the tone deepens into one of remorse as Stevens reevaluates his past actions and decisions, and finds them unwise. Miss Kenton also openly says at the end of the novel that she often feels remorseful of the choices she has made in her own life. The overwhelming sadness of the ending is only slightly lifted by Stevens's resolve to perfect the art of bantering—it seems a meager consolation considering the irreparable losses he has experienced in life.

3.4 The Model Adopted

Remarkable models are selected for the analysis of the data collected from the two English novels. The study is socio-pragmatic in type. Eclectic models for the analysis of the selected data are adopted. Searl (1969) Speech Act Model and

Blum-Kulka and Olshtain and Cohen (1984) model are the choice on which the study depend. They are as follows:

3.4.1 Searl (1969) Speech Act Model

The American philosopher and Austin's apprentice , John R. Searle, made a noteworthy involvement to Austin's work. In reality, he has added a lot of improvements and innovations to Austin's SAT. The taxonomy of Searle's speech act is considered to be an attempt to enhance and purify Austin's and this taxonomy is formulated to contain "illocutionary point", "direction-of-fit" and "sincerity conditions" (other items including discourse relations, the role of authority also have been taken in consideration). By "illocutionary point", Searle wants to mean the "purpose" of the speech act in question. The second principle (direction-of-fit) deals with the match between our words and the world.

  A certain kind of speech acts attempts to get the words (or, more precisely, their propositional content) to match the world, other kinds try to get the world to match the words. while requests and promises   try to get the world to match our words, assertions, on the other hand, try to get our words to match the world. Searle embodies the word-to-world and direction-of-fit by a downward arrow. While   the world- to-word and direction-of-fit are materialized by an upward arrow. He summaries a true that direction-of-fit is always a consequence of illocutionary point. A third foremost principle concerns variances in the psychological states expressed. Thus, a person who "states, explains, asserts, or claims that P expresses the belief that P; a man who promises, vows, threatens, or pledges to do A expresses a desire (want, wish) that H do A; a man who apologizes for doing A expresses regret at having done A; etc." Consequently, the psychological or mental state expressed in the presentation of a speech act is the "sincerity condition" of the act. Although, these three main criteria, which Searle deliberates the most significant, also, he inspects other important aspects of a speech act in his taxonomy. These comprise, discourse relations, the role of authority, the force or strength with which the illocutionary force is presented, alterations in the   position of speaker and hearer, differences in the way the

utterance relates to the interests of the speaker and hearer, differences between acts that are always speech acts and those that can be but need not be performed as speech acts, differences between acts that require extra-linguistic institutions for their performance and those that do not.

As much as what Austin does, Searle comes up with five categories of illocutionary acts: Assertives, Directives, Commissives, Expressives and Declarations.

 Searl (1969) states that; "the point or purpose of the members of the Assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition". He (ibid) conceives that : "the direction-of-fit is one in which we try to fit our words to the world and the psychological state expressed is (belief that p)". The simplest way to testify the Assertive is that it can factually be branded as true or false. Verbs denoting Assertives include boast, conclude, deduce, etc. This sort lodges most of Austin's Expositives and many of his Verdictives. As for Searle's second category (Directives), the illocutionary point entails the fact that "they are attempts … to get the hearer to do something." The direction-of-fit is world-to-words, which elucidates that the speaker tries his or her best to get the reality of the world to imitate his words. The sincerity condition is "want" (or wish or desire) and its propositional content is "that the Hearer (H) will perform some future action A". Examples of verbs denoting members of this category are ask, order, command, request, beg, pray, entreat, invite and advise. Many of Austin's Behabitives and Exercitives fall into this category. Searle retains Austin's definition for his third category of speech acts (Commissives). Verbs denoting Expressives include condole, deplore, welcome, congratulate.

Searle (1969) describes *Declaration* as" "the successful performance of one of its members brings about the correspondence between the propositional content and reality". He (ibid) adds that "The successful performance which guarantees that propositional content corresponds to the world".

 In the same arena, (Searle 1969) states that "For the sake of that *Declarations* be successfully performed, extra-linguistic institutions are involved, and there are rules which are "constitutive" of the speech act, unlike in supernatural Declarations

such as when God says "Let there be light," and Declarations concerning language, itself such as I define, I name, I call etc."(P.18).

As the arrow indicates, the direction-of-fit is both words-to-world and world-to-words. The null symbol represents the fact that Declarations have no sincerity condition. *Declarations* are symbolically represented. Some institutions require *Assertive* claims to be made with the force of Declarations, and this is why Searle comes up with a class of Assertive Declarations, which, unlike Declarations, share with Assertives a sincerity condition. Examples for this are "I nominate you," I fire you," etc.

To get the gist, and to go directly to the core, the ideas of Searl (1969) hover around many points . They are as follows:

    a- "Speaking a language is performing acts intentionally according to conventional rules"

    b- "Speech act is the core of communication";

    c- "Whatever can be meant can be said (the Principle of Expressibility)";

    d- "There is a series of analytical connections between the notion of speech acts, what the speaker means, what the speaker intends, what the hearer understands, and what the rules governing the linguistic elements are"

    e- "Crucial components of human communication include: discourse relations, the force or strength with which an illocutionary force is performed, differences in the status of speakers and hearer, differences in the way an utterance relates to the interests of the speaker and hearer, relations with extra-linguistic conventions, illocutionary point, direction of fit and sincerity condition".

3.4.2 The Blum-Kulka and Olshtain and Cohen (1984) model

The Blum-Kulka and Olshtain and Cohen's (1984) model will be applied for the analysis of the selected data to examine which style is used by the speaker to express his/ her remorse and regret and the hearer's suppositions and how these suppositions are made. The lexical items as well as the sociopragmatic features of remorse and regret are analyzed based on this model.

Olshtain (1984) clarifies that "This model has been selected as it has been taken from empirical observations. Universality is the main feature of this model as it has been successfully tested on many languages. Also, this model reveals that a limited number of verbal strategies are usually used by the apologizers or persons showing remorse and regret". The model is presented below:

- **Illocutionary Force Indicating Devices (IFIDs)**.

They are expressions which are formulaic and routinized in which the speaker apologizes explicitly, e.g. sorry, forgive me, apologize for etc. The speaker (i.e. apologizer) uses an expression containing a verb, such as 'excuse me', 'I'm sorry' expressing his regret; 'forgive me' requesting forgiveness or 'I apologize' offering his apology in utterances like: "Please, forgive me/ please accept my apology/ I'm sorry/ excuse me/ I apologize for my mistake"

It is worth noting that in English, 'I apologize' is found more in writing than in oral language. Besides, the expression of apology can be intensified by adding 'intensifiers', such as "really" or "very": e.g. "I'm very/really sorry" whenever the speaker feels the injury of the offence committed (Carla, N.D) However, in English, the term "really" implies more regret, while "very" implies more etiquette (Cohen et. al., 1986: 66- 67)

- **Locutionary Force**

A- Explanation or Account: A search for self-justification is a frequent reaction to apologize by clarifying the source of the offense as caused by outer factors over which the speaker has no power, e.g.

1) Explicit: The Traffic was terrible.

2) Implicit: Traffic is always so heavy in the evening.

B-Taking on responsibility. In an attempt to placate the hearer, the speaker chooses to express responsibility for the offense which created the need to apologize. Speaker admits an offensive act by resorting to various sub-strategies which include:

1) Explicit self-blame: the apologizer here recognizes and admits his fault in causing the offence or infraction. However, such recognition or acknowledgement of fault depends on the degree or the intensity of the offence. The highest level of intensity is an acceptance of the blame [blame oneself], such as "I'm really sorry. Sure, it was my fault/my mistake "or "Please, forgive me for having hurt you".

2) Lack of intent: In this substrategy, S aims at explaining that the offence is not intentional. If the offence is not intentional, it will help S to alleviate the offence (Marquez, 2000: 154), such as "I didn't mean to" or "You shouldn't't".

3) Expression of self-deficiency. The speaker does not deny his or her involvement in the offensive act but obtains from openly accepting responsibility, e.g. I didn't see you / I was confused/ /I forgot.

4) Expression of embarrassment \ regret: In expressing embarrassment, S wants to express highly sincere feelings about H. This substrategy is widely common

especially in exchanges where females were involved either as the offended party or as the offender (Marquez, 2000: 154), e.g., I feel awful about it.

C. Offer of repair: The apologizer may provide some bits of amendment or payment for the damage or offence resulting from his mistake or wrong doing; for example, if somebody did not arrive on time for an appointment with a friend, he would express his apology by saying: "How can I make it up to you, Why don't I buy you lunch on Sunday?", "Would you be willing to reschedule the meeting? ", "Oh, I forgot today is your birthday! Don't be angry, I'll take you out for a grand dinner tomorrow." (Carla, N.D: 2).

D. Promise of Forbearance. Whenever the speaker's sense of guilt is strong enough, he or she may feel the need to promise to refrain from the behavior that might cause similar offense in the future in order to make sure the offense will not happen again, i.e. It won't happen again. . The model is explained in the following figure .
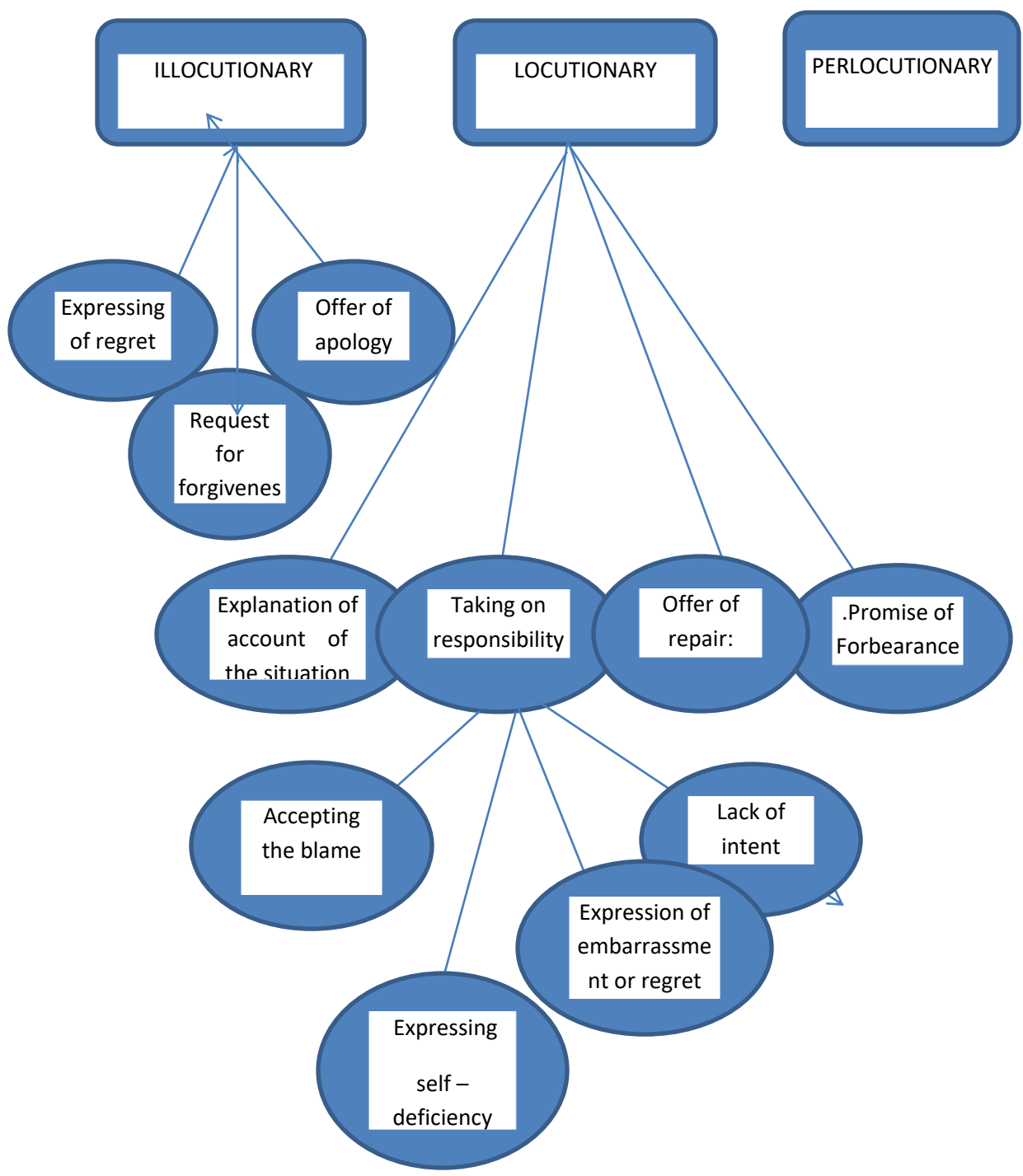
Figure (1) Styles for Apology and Remorse (after

Olshtain and Cohen's. 1984) Model

CHAPTER FOUR

DATA ANALYSIS

4-1 Preliminary

This chapter explores the characteristics and functions of apology as an outcome of remorse and regret: while recognizing that remorse, almost by necessity, infuses a past event with contrite and regretful connotations. It illustrates the capacity remorse have for delimiting responsibility and engaging in such activities as providing, to different degrees, justifications and accounts. Leaning on the foundational linguistic work of Austin (1962) and Searle (1969), apologies and remorse as well as regret are widely understood in the academic literature to be speech acts. One of the central facets of remorse is that the ability to illuminate the normative principles of social life. The chapter explores remorse largely as an interpersonal phenomenon. One of the paradoxes of remorse, regret and apology is that they are simultaneously self-castigating and face saving. It focuses on interpersonal apologies by joining the dots between interpersonal. The principal part of data analysis will be these two novels, which are initiated by precise, situations, rules and perceptions cast according to present-day English cultural and social standpoints.

4-2 "A Christmas Carol "

Text 1

> **A-** *"Why did I walk through crowds of fellow-beings with my eyes turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode*!" **// expressive//.** The deep structure of this speech act is that Marley ,the speaker, is contrite for his misfortune and delinquencies wishing he had acted better.

➢ **B**- *"Were there no poor homes to which its light would have conducted me?" //* **directive***//* The speech act is structured interrogatively to hint a case of regret, penitence , and remorse.

In this paragraph, there are two speech acts corresponding to two messages contained or sketched above. The illocutionary point in the first speech act is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. In this reference, one sees the remorseful Marley wishing he had helped people during his lifetime. He mentions the biblical Christmas star which the wise-men used to guide them to give gifts to the newly born Jesus. Being done in an expressive mode, there is no direction of fit in this speech act. In performing an expressive speech act, Marly, the speaker, neither tries to get the world to match the words nor the words to match the world, rather the truth of the expressed proposition is presupposed.

As far as the second speech act in this paragraph is concerned, the illocutionary point consists in the fact that *Directives* are attempts (of varying degrees, and hence, more precisely, they are determinants of the determinable which includes attempting) by the speaker to get the hearer to do something. *Directives* may be very modest "attempts" as in this case when one invites someone to do something or suggests to do it, or on the other hand, they may be very fierce attempts as insisting to do it or something of their likes.

This operation can be materialized in the following symbolism which goes like this: **W (H does A)** , where (W) signifies the wish and (H) corresponds the hearer and (A) represents the proposition. The direction of fit is world-to-words and the sincerity condition is want (or wish or desire). The propositional content is always that the hearer (H) does some future action. Questions are a subclass of directives, since they are attempts by (S) the speaker, to get (H) to answer, i.e. to perform a speech act. In this paragraph, the first expressive speech acts comes to work as a supportive device to the second speech act, the directive one, to perform the goal of regret and remorse. In the second speech act, Marly wishes that lights from houses of the poor could have guided him to help those less-fortunate inside. In an attempt to inhibit Scrooge from sharing his fate, Marley, the speaker, takes

part his regret with Scrooge. Because he had never helped out his fellow humans in life, Marly has been condemned to walk the earth in death without the capability to help them. He distinguishes that Scrooge too walks through the streets overlooking the urgent needs of others. Marly alludes that the unique Christmas story offers the main pillar for how people should behave toward one another. Similarly to what the Wise Men did for Jesus's family, people should look for the needy and help them.

Text 2

> **A-** *"I wish, Scrooge muttered, putting his hand in his pocket, and looking about him, after drying his eyes on his cuff: but it's too late now…. There was a boy singing a Christmas Carol at my door last night."*
> **// expressive//.** The deep structure of this speech act is " Scrooge wishes, by muttering and blaming himself , if things would have been better .
> **B-** *"I should like to have given him something, that's all."* **// expressive//.** As much as the above speech act is formulated, this one expresses what Scrooge ought to behave inversely to what he did. Revelation of rebuke and reproach sounds to be at hand.

In this paragraph, there are two speech acts. Each one of them corresponds to intended message. The illocutionary point contained in the first one is to express the psychological state identified in the sincerity condition about a state of affairs specified in the propositional content . Its direction of fit is neither words-to-world nor the converse . Rather the certainty of the expressed proposition is presupposed. the words tell us a fact and certainty that the speaker experiences . Out of the blue, Scrooge instigated his feeling regretfully over a past lack of kindness. He has just recalled the events of his boyhood, when he was left alone at school over Christmas. He sighs for the sad and lonely feelings he has long repressed.

The second speech act amplifies the first speech act by emphasizing the same feeling and regret. The psychological state specified in the sincerity condition is

expressed in the illocutionary point of this class. It encompasses a state of affairs specified in the propositional content. There is no direction of fit in this speech act. This fact is a consequence of the fact that there is no direction of fit in expressives. The truth of the proposition expressed in an expressive is presupposed. The symbolization therefore of this class must proceed as follows:
E0(P)(S/H + property)

Where " E " indicates the illocutionary point common to all expressives " 0 " is the null symbol indicating no direction of fit, (P) is a variable ranging over the different possible psychological states expressed in the performance of the illocutionary acts in this class, and the propositional content attributes some property (not necessarily an action) to either (S) or (H).

Flashing back again his own younger self, Scrooge currently evokes the memory when the boy who lately tried to sing him a Christmas carol, a lad he dismissed brutally. Whether his e

sympathy with the boy comes from the boy's unsociable status or his shortage, the episode reawakens Scrooge's character for kindness. Essentially, the first and second expressive acts together form the basis for (the entire notion remorse and regret expressed by Scrooge). In this paragraph. The expressive speech acts are the dominant illocutionary goals while there is no subordinate one at hand.

Text 3

> **A-** "*When he thought that such another creature, quite as graceful and as full of promise, might have called him father, and been a spring-time in the haggard winter of his life, his sight grew very dim indeed.*"
> **// representative//.** The deep structure of the speech act is to assert an opinion or concluding an argument.

In this paragraph, one speech act is presented. It corresponds to intended message. The illocutionary point contained is to assert something o(an opinion) . Its direction of fit is words-to-world: the words tell us a fact that is known at least

to someone. The expressed psychological state of speech act is belief (that p): the speaker believes the expressed proposition and also wants the hearer to believe it too. In this connection, one is presented with an assertive speech act which is the dominant one deliberately.

The storyteller designates Scrooge's regret when he sees the daughter of Belle, his former wife-to-be. Reader come to be in full knowledge that Belle broke off their engagement due to his growing fascination with money and fortunately married another man. Abruptly, Scrooge comprehends that if he had not lost Belle, he might have had a lovely family too, and he senses , for the first moment, the worth of family. Hitherto he preferred being "solitary as an oyster." Scrooge senses a heavyweight grief knowing that the time for having a family of his own has passed.

Text 4

> *"The misery with them all was, clearly, that they sought to interfere, for good, in human matters, and had lost the power forever."*
> **//   representative//.** The deep structure of the speech act is to stress an attitude or concluding an argument.

This paragraph contains one speech act in all. The illocutionary point in this speech act is to assert, as it were, the present reality that Scrooge has the ability to imagine all the ghosts predestined to an afterlife of regret , as a way of expressing knowledge of what the speaker is experiencing. Its direction of fit is words-to-world: the words tell us what obtains—it is the case as it is. The expressed psychological state of speech act is belief (that p): the speaker believes the expressed proposition and also wants the hearer to believe it too. In this connection, one is presented with an assertive speech act. The teller of tales elucidates how, with the assistance of Marley's Ghost, that all the Ghosts are remorseful. Helping others is now their concerns as they could have in life, but death inhibits them. Chances are given once alive and what they want to do, was when they were living. Then, Scrooge sights the spirits of many men he knew in life before they fade away again. He has the option to choose whether he really

saw anguish souls or he imagined them. Till this moment, he feels hesitant and uncertain of what he rely on.

Text 5

➢ **A-** "It is doomed to wander through the world—oh, woe is me!—and witness what it cannot share, but might have shared on earth, turned to happiness!" **// expressive//.** The deep structure of this speech act is "Marley reveals the farthest point of remorse.

➢ **B-** "No space of regret can make amends for one's life of opportunity misused" // **expressive**//.   This speech act is deeply structured to reveal the grievance and moan which the Ghost of Old Marley suffered.

 Expressives are the mode of the two speech acts mentioned in this paragraph. The illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content.

In the first phrase the Ghost of Old Marley demonstrates the extremity of regret as, unlike Scrooge, he is unable to change his ways and is therefore cursed to an eternity of regret. In performing an expressive, the speaker is neither trying to get the world to match the words nor the words to match the world, rather the truth of the expressed proposition is presupposed. The fact which becomes beyond denial that there is no direction of fit in expressives. The truth of the proposition expressed in an expressive is presupposed.

The symbolization therefore of this class must proceed as follows:

E0(P)(S/H + property) Where " E " indicates the illocutionary point common to all expressives " 0 " is the null symbol indicating no direction of fit, P is a variable ranging over the different possible psychological states expressed in the performance of the illocutionary acts in this class, and the propositional content assigns some merits (not necessarily an action) to either S or H.

In the second   expressive speech act deals as if to say that life is an opportunity for everyone to do good and when this is not done that leads to regret which is futile

unless we use it to fuel our change. The two expressive speech acts dominate the paragraph. The first one paves the way to the following to complete the notion of regret and remorse which the speaker suffers from.

4-3 "The Remains of The Day"

Text 1

A-*"What a terrible mistake I've made with my life." //* **expressive//.** The deep structure of this speech act is indisputably that the speaker *reproaching himself bitterly of what he did* .

 B- *" And I suppose that's when I get angry about some trivial little thing and leave. But each time I do, I realize before long—my rightful place is with my husband." //* **representative//.** The deep structure of the speech act is to assert an attitude or concluding an argument.

C- "*After all, there's no turning back the clock now. One can't be forever dwelling on what might have been*." // **expressive//.** Deeply the structure of this speech act is formulated to show that remorse springs on the surface and the idea that "what is done is done" comes to be beyond denial.

<div align="right">Kazuo Ishiguro, The Remains of the Day</div>

In this paragraph, there are three speech acts. Each one of them agrees with the intended message. Two expressive speech acts which are the dominant ,mediated by representative one which is supposed to be a subordinate one. The illocutionary points contained in the first and the third ones are to express the psychological states specified in the sincerity conditions about states of affairs specified in the propositional contents. Consequently , there are no directions of fit.

The proposition expressed in an expressive is presupposed. The second speech act , which mediates the first and the third speech acts works in parallel with the two others to amplify the truth. The illocutionary point of it is to assert something . Its direction of fit is words-to-world: the words tell us a fact that is known at least for him and perhaps for the other. The expressed psychological state of speech act is belief (that p): the speaker believes the expressed proposition and also wants the hearer to believe it too. In this connection, one is faced with an assertive speech act.

As far as this paragraph is concerned, those words, which are spoken by Miss Kenton, are taken from the "Day Six—Evening / Weymouth" part of the novel. Because of not being content with the decisions she has made in life, Miss Kenton, like Stevens, reveals that she did not really come to love her husband until many years after she married him. Doing this decisive declaration by Miss Kenton , Stevens says that his "heart is breaking." Truly speaking, It is a heartbreaking moment in the novel, for Stevens was unsuccessful to tell Miss Kenton that he also had—and continues to have—deep feelings for her. The fact that neither his, nor her regret, is ever relieved makes the culmination of The Remains of the Day poignant , tragic, and haunting.

Text 2

A-*"I do not think I responded immediately, for it took me a moment or two to fully digest these words of Miss Kenton. Moreover, as you might appreciate, their implications were such as to provoke a certain degree of sorrow within me".*

// expressive//.   The deeply - structured speech act refers in a high degree to the expression of the speaker of the conditions which he passed through.

B-*"Indeed- why should I not admit it? - at that moment, my heart was breaking."*

// **directive**// The speech act is structured interrogatively to suggest a case of compunction, contrition , and remorse.

— Kazuo Ishiguro, The Remains of the Day

The paragraph contains two speech acts(expressive and directive). The first one seems to be paving the way to the second one which sound to be the prevailing. The illocutionary point of the first speech act is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. In performing an expressive, the speaker is neither trying

to get the world to match the words nor the words to match the world, rather the truth of the expressed proposition is presupposed. The symbolization therefore of this class must proceed as follows: **E0(P)(S/H + property) .**

Where " E " indicates the illocutionary point common to all expressives " 0 " is the null symbol demonstrating no direction of fit, P is a variable fluctuating over the different possible psychological states stated in the performance of the illocutionary acts in this class, and the propositional content

describes some merit or token (not necessarily an action) to either S or H.

The second speech act is *Directive* in its mode.. The illocutionary point of this class consists in the fact that they are attempts (of varying degrees, and hence,

more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something. They may be very modest "attempts" as when I invite you to do it or suggest that you do it, or they

may be very fierce attempts as when I insist that you do it. As far as the second speech act is concerned, the speaker is the same the hearer. He blames and asks himself to adopt another position. The direction of fit is world-to-words and the sincerity condition is want (or wish or desire). The propositional content is always that the hearer H does some future action.

Text 3

    A- *"Nothing could be more accurate than to suggest that I regret my association with such a gentleman."*

// **representative//.** The deep structure of the speech act is to assures an attitude or concluding an argument.

— Kazuo Ishiguro, The Remains of the Day

In this paragraph, one speech act is at hand. It is representative in its type. It is to assert a true or something. The opinion or determination of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. All of the members of the assertive class are assessable on the dimension of assessment which includes true and false. The direction of fit is words to the world; the psychological state expressed is Belief (that p). It is important to emphasize that words such as "belief and "commitment" are here intended to mark dimensions, they are so to speak determinables rather than determinates. Its direction of fit is words to world: The words tell us that the speaker is contrite and remorseful for his attachment with a certain person . The reference of regret is apparently the target of the speaker.

Text 4

A- "*Naturally—and why should I not admit this—I have occasionally wondered to myself how things might have turned out in the long run had I not been so determined over the issue of our evening meetings; that is to say, had I relented on those several occasions over the weeks that followed when Miss Kenton suggested we reinstitute them*".

// **representative//.** This speech act **,**which is deeply structured, hints to a reality to affirm a certain true or an attitude or to reveal a conclusion of an argument.

B- *"I only speculate over this now because in the light of subsequent events, it could well be argued that in making my decision to end those evening meetings once and for all, I was perhaps not entirely aware of the full implications of what I was doing."*

// expressive//. The deeply - structured speech act denotes in a high point to the expression of the speaker of the conditions which he passed through.

Two speech acts are present in this paragraph. The first is assertive in its sort while the second is expressive in its mode. Both work simultaneously to show the regretful speaker reproaching himself of what had not to be done. The first speech act is supposed to be a preparatory and a justification for the second one. The illocutionary point in the first speech act is to inform the case in as it is. Its direction of fit is words to world . The expressed psychological state is belief (that P): the speaker believes the expressed proposition and tries to make the hearer to believe it too. The relevant speech act, therefore, satisfies or fulfills the conditions of assertive. It is an assertive speech act. As for the second speech act in this paragraph, it is of no direction of fit . The illocutionary point of this class is to express the inner case stated in the sincerity condition about a state of affairs specified in the propositional content. The speaker intentionally avoids to match the words with the world or the converse. Rather the truth of the expressed proposition is assumed. Inner feelings and sentiments of grief and remorse are expressed. It is the type of mode which is overwhelming peerlessly in this paragraph..

Text 5

A-*"The occasion when, having left her to be alone with her grief, I realized out in the corridor that I had not offered her my condolences."*

// expressive//. The deep structure of the speech act raises in a high degree the notion of the speaker towards the conditions which he passed through.

B- "But *now, having thought further, I believe I may have been a little confused about this matter; that in fact this fragment of memory derives from events that took place on an evening at least a few months after the death of Miss Kenton's aunt."*

// expressive//. Clearly, the speech act narrates expressively the sentiments and emotions of the speaker which make him swaying between the fragments of memory.

In this paragraph, there are two speech acts conforming to two messages contained or defined above. The illocutionary point in both speech acts are the same. They are expressive in their mode. They are formulated to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. Remorse, sorrow, and regret are at hand. the speaker is neither trying to get the world to match the words nor the words to match the world, rather the truth of the expressed proposition is presumed. Consequently, it is

a fact that there is no direction of fit in expressives. Moreover, it is still the dominant and prevailing mode in expressing feelings of remorse or sentiments of their likes.

Text 6

A- *" The whole matter caused me great concern, great concern indeed."*

B- *"It is hardly the sort of thing I like to see happen in this house"*
Both speech acts above are **// expressive//** in their types. Emotions and concerns are described.

In both speech acts which are expressive in mode, regretful emotions are expressed . they are merely expressions. The illocutionary point of this sort is to urge the emotional state specified in the sincerity condition about a state of

affairs specified in the propositional content. No fit of direction is mentioned. No words to world or the converse are the target.

Text 7

A- *"How can one possibly be held to blame in any sense because, say, the passage of time has shown that Lord Darlington's efforts were misguided, even foolish?"*

// **directive//** The speech act is designed interrogatively to propose a condition of compunction, contrition , and remorse.

In this paragraph, *Directive* is the sole speech act used to be the dominant and prevailing.. The illocutionary point of such speech acts consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something. They may be very modest "attempts" , or they may be very fierce attempts. The matter of fact in this speech act is that the speaker asks ,urges himself to do what he believes butter and convenient. The direction of fit is world-to-words and the sincerity condition is want (or wish or desire). The propositional content is always that the hearer H does some future action.

From the very end of the "Day Three—Evening, this passage is   extracted/ Moscombe, Near Tavistock, Devon" unit, reveals Stevens's internal misgivings about whether or not he has performed virtuously, or with self-esteem, by wholeheartedly accepting all of Lord Darlington's decisions. Stevens does his best to defend his actions not only to us, but to himself. If he were to confess that he was not essentially serving someone with prototypical moral stature, he would have to concede and admit that he made a mistake in whom he chose to trust and serve for so long and with such diligence. Although Stevens doubts he has been erroneous, for consolation, he clings to the fact that he did his work well. The entire narrative, in a sense, is a re-examination of his life, and at the end of the story, he admits to feeling both shame and regret.

Text 8

 "Really—one has to ask oneself—what dignity is there in that?"

// directive// Interrogatively, this speech act is intended to offer a situation of compunction, contrition , and remorse.

On having a precise look on the texts containing remorse in the data extracted from the two novels, the following tables show in details a socio-pragmatic view of the data in question.

Table (6)

Pragmatic Analysis of Remorse in "A Christmas Carol"

Text	Mode of speech act	Sentence Complexity	Sentence Type	Voice	Deixis	Directness
1 - A	Expressive	Compound – Complex	Exclamatory	Active	I, My, Them	Indirect
B	Directive	Complex	Interrogative	Active	Its,Me	Indirect
2 A	Expressive	Compound – Complex	Declarative	Active	I,his, my, Him	Indirect
B	Expressive	Complex	Declarative	Active	I,him	Indirect
3	Representat-ive	Compound – Complex	Declarative	Active	He,his him	Indirect
4	Representat-ive	Compound – Complex	Declarative	Active	Them, they	Indirect
5 A	Expressive	Compound – Complex	Declarative	Active	Me	Indirect
B	Expressive	Simple	Declarative	Active	-	Indirect

Table (7)

Types of Styles used in Expressing Remorse in "A Christmas Carol"

(Olshtain and Cohen,1984)

No. of Texts		Types of strategies used
1 -	A	Locutionary- Taking on responsibility- Expressing self –deficiency
	B	Locutionary- Taking on responsibility- Lack of intent
	C	Locutionary- Taking on responsibility- Expressing self –deficiency
2-	A	Locutionary- Taking on responsibility- Lack of intent
3-	A	Locutionary- Taking on responsibility- Lack of intent
4-	A	Locutionary- Taking on responsibility- Lack of intent
5-	A	Locutionary- Taking on responsibility- Expression of embarrassment or regret
	B	Locutionary- Taking on responsibility- Expression of embarrassment or regret
6	A	Locutionary- Taking on responsibility- Expression of embarrassment or regret
	B	Locutionary- Taking on responsibility- Expression of embarrassment or regret

Table (8)

Pragmatic Analysis of Remorse in "The Remains of The Day"

Text		Mode of speech act	Sentence Complexity	Sentence Type	Voice	Deixis	Directness
1 -	A	Expressive	Simple	Exclamatory	Active	I	Direct
	B	Representat-ive	Compound Complex	Declarative	Active	I ,Me	Indirect
	C	Expressive	Complex	Declarative	Active	------	Indirect
1-	A	Expressive	Compound Complex	Declarative	Active	I,you, me their	Indirect
	B	Directive	Simple	Interrogative	Active	I, my	Direct
3		Representat ive	Complex	Declarative	Active	I, my	Direct
4	A	Representat ive	Compound – Complex	Declarative	Active	I my We	Indirect
	B	Expressive	Compound – Complex	Declarative	Active	I	Indirect
5	A	Expressive	Compound – Complex	Declarative	Active	I,My	Indirect
	B	Expressive	Compound – Complex	Declarative	Active	I	Indirect
6	A	Expressive	Simple	Declarative	Active	Me	Indirect
	B	Expressive	Compound	Declarative	Active	Me	Indirect
7	A	Directive	Compound – Complex	Interrogative	Active	-	Indirect
8	A	Directive	Simple	Interrogative	Active	-	Indirect

Table (9)

Types of Styles used in Expressing Remorse in" The Remaining of the Day"

(Olshtain and Cohen,1984 Model)

No. of Texts		Types of strategies used
1 -	A	Locutionary- Taking on responsibility- Expression of embarrassment or regret
	B	Locutionary- Taking on responsibility- Expression of embarrassment or regret
2 -	A	Locutionary- Taking on responsibility- Expressing self –deficiency
	B	Locutionary- Taking on responsibility- Expressing self –deficiency
3-	A	Locutionary- Taking on responsibility- Lack of intent
4-	A	Locutionary- Explanation of account of situation
	B	Locutionary- Taking on responsibility- Lack of intent
5-	A	Locutionary- Taking on responsibility- Expression of embarrassment or regret
	B	Locutionary- Taking on responsibility- Expression of embarrassment or regret
6	A	Locutionary- Explanation of account of situation
	B	Locutionary- Explanation of account of situation
7	A	Locutionary- Explanation of account of situation
8	A	Locutionary- Taking on responsibility- Expression of embarrassment or regret

This table reveals that the English data is overwhelmed by complex-compound sentences as examples with the percentage of 54% while only   examples of simple sentences have been recorded with the percentage of 22%. Complex sentences occupy 18% while   compound sentences comes the last with a percentage 1% . Most of the remorse expression are realized in the declarative sentences, having a frequency of   times constituting a percentage of 72%. Interrogative and Exclamatory sentences seized the rest with the percentage of 28 %. Furthermore, most English data are represented by indirect speech act of remorse and realized in active sentences. Finally, the use of the deictic pronouns (I, My, Me) is common in the data which denotes that *Remorse* is inherently personal. Collectively, all these elements are exploited in the data in question to show how remorse is expressed in texts through English novels.

On the scale of strategies used in the data to express remorse, it becomes apparent that the strategy of (taking on responsibility; expressing self –deficiency) is the dominant   one   peerlessly. That means that   remorse is expressed through locutionary. There is no room for the   strategies of "IFIDs" (Illocutionary force indicating devices) or the perlocutionary one.

To get the gist, the forthcoming table shows the occurrences in some texts of *Remorse* within some selected English novels. Which are "A Christmas Carol" and " The Remaining of the Day".

Table (10)

Occurrences in the Selected Texts

Type of Sentence	Frequencies	Percentages
Compound Complex	12	54.5%
Simple	5	22.5 %
Complex	4	18.5%
Compound	1	4.5 %

CHAPTER FIVE

CONCLUSIONS,

RECOMMENDATIONS AND SUGGESTIONS

5.1 Preliminary

In the previous chapter, English novel texts of *Remorse* have been analyzed. In this chapter, some conclusions, recommendations, and suggested topics for further studies are to be established.

5.2   Conclusions

1- The study has revealed that remorse has highly-specific inherent characteristics which can be distinguished from other conceptions ;

☐   Remorse is a human consciousness and it composes only human beings (animal and other species are excluded).

☐   It needs not only consciousness but full consciousness (infants, babies and mad persons are not included).

☐   Remorse limits itself only for the voluntary, personal, past, immoral executed deeds (Regret may expand these limits to include the contrast of those merits).

☐   It is a contrastive feeling leading to positive behavior. (Not destructive like guilt).

☐   Religiously speaking, remorse remains impotent unless it is followed by repentance. That means that remorse is a preliminary and a condition for the repentance (Not the contrast).

2- In data analysis, deixis are activated. " I , My , Me " in direct speech and "his, her" in indirect speech   are prominent personal deixis which   illustrate that remorse is inner feeling and it has nothing to do with that one of others.

3- In active rather than passive voice, English language executes the speech act of remorse. By using active voice, the intimacy and sincerity are present, a matter that enhances the felicity condition of "remorse" .

4- In English, speech act of remorse has been performed indirectly, i.e. no explicit vocabularies of remorse and their likes like, ask pardon, seek refuge, seek forgiveness, repent for, or apology   have been mentioned.

5- For the sentence complexity, English data analysis reveals a higher use of complex-compound, while other types come in a lower rate.

6- Though the declarative mode is widely employed in the texts of the English novels, still the use of exclamatory mode besides the interrogative one have a chance to occur.

7- The study has shown that "Remorse" falls linguistically under the tenet of Acknowledgment and Expressive classification of speech act, and the last one sounds to be the prevailing in Remorse.

8- In English novels, remorse often comes in the form of locutionary by using the style of "taking on responsibility' Data show no explicit acknowledging of acknowledgment or apologizing or even some other expressions alike.

9- Remorse is a feeling enrolled within the arena of apology, if the latter is sincere. It is a developed process. It is hierarchically organized. It starts from the lexical features which are the lowest level within this hierarchy, and then there are grammatical features and finally the clause markers between the clauses of the sentences. The upper level which governs the remorse process, is the style used in the text by the speaker to express "remorse".

5.3   Recommendations

On the basis of the conclusions stated above, the following pedagogical recommendations can be put forward:

☐   This study recommends that syllabus designers should focus on such a subject of controversial subjects like remorse in their teaching plans and curricula. (i.e., in teaching and learning EFLs). Textbooks should be enriched with expressions exploited to denote remorse.

☐   Teachers of English are recommended to pay more attention to the varieties of expressions of remorse as much as repentance, sorrow, atonement and regret in its two types direct and explicit on one hand, and indirect and implicit on the other .

☐   Students should practice how to use simple expressions like regret or sorrow then expand them to more accurate expressions of remorse in authentic texts such as dialogues, interviews, etc., and not to focus on their use in grammar books only.

5.4   Suggestions for Further Studies

Depending on the outcomes of this study, below are some suggestions for

further studies to enrich the scientific research with active topics:

1. A study may be established to explore the power of Remorse and Repentance expressed by criminals in mitigating the sentences in the courts.

2. A further study can investigate the use of deixis in remorse of Arabic Prayers and English Supplication.

3. A contrastive study implying the pragmatic behavior of atonement in English and Arabic languages.

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APPENDIX 1

A Christmas Carol (Novel) by Charles Dickens

Text 1

said, "I suffer most. Why did I walk through crowds of fellow-beings with my

eyes turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode? Were there no poor homes to which its light would have conducted me?

Text 2

`There's the Parrot.' cried Scrooge. `Green body and yellow tail, with a thing like a lettuce growing out of the top of his head; there he is. Poor Robin Crusoe, he called him, when he came home again after sailing round the island. `Poor Robin Crusoe, where have you been, Robin Crusoe.' The man thought he was dreaming, but he wasn't. It was the Parrot, you know. There goes Friday, running for his life to the little creek. Halloa. Hoop. Hallo.'

Then, with a rapidity of transition very foreign to his usual character, he said, in pity for his former self, `Poor boy.' and cried again.

`I wish,' Scrooge muttered, putting his hand in his pocket, and looking about him, after drying his eyes with his cuff: `but it's too late now.'

`What is the matter.' asked the Spirit.

`Nothing,' said Scrooge. `Nothing. There was a boy singing a Christmas Carol at my door last night. I should like to have given him something: that's all.'

Text 3

And now Scrooge looked on more attentively than ever, when the master of the house, having his daughter leaning fondly on him, sat down with her and her mother at his own fireside; and when he thought that such another creature, quite as graceful and as full of promise, might have called him father, and been a spring-time in the haggard winter of his life, his sight grew very dim indeed. (Stave 2)

Text 4

Every one of them wore chains like Marley's Ghost; some few (they might be guilty governments) were linked together; none were free. Many had been personally known to Scrooge in their lives. He had been quite familiar with one old ghost, in a white waistcoat, with a monstrous iron safe attached to its ankle, who cried piteously at being unable to assist a wretched woman with an infant, whom it saw below, upon a door-step. The misery with them all was, clearly, that they sought to interfere, for good, in human matters, and had lost the power for ever.

Text 5

Marley's Ghost tells Scrooge of the terrible situation it is in. Its punishment for being too concerned with making money when it was alive is to 'wander through the world – oh, woe is me! – and witness what [I] cannot share, but might have shared on earth, and turned to happiness!'

APPENDIX 2

The Remains of the Day (Novel) by Kazuo Ishiguro

Text 1

"But that doesn't mean to say, of course, there aren't occasions now and then- extremely desolate occasions—when you think to yourself: 'What a terrible mistake I've made with my life.' And you get to thinking about a different life, a better life you might have had.   For instance, I get to thinking about a life I may have had with you, Mr. Stevens. And I suppose that's when I get angry about some trivial little thing and leave. But each time I do, I realize before long—my rightful place is with my husband. After all, there's no turning back the clock now. One can't be forever dwelling on what might have been."

(Kazuo Ishiguro, The Remains of the Day)

Text 2

I feel as if I should answer you, Mr Stevens. As you say, we may not meet for many years. Yes, I do love my husband. I didn't at first. I didn't at first for a long time. When I left Darlington Hall all those years ago, I never realized I was really, truly leaving. I believe I thought about it as simply another ruse, Mr Stevens, to annoy you. It was a shock to come here and find myself married. For a long time, I was very unhappy, very unhappy indeed. But then year after year went by, there was the war, Catherine grew up, and one day I realized I loved my husband. You spend so much time with someone, you find you get used to him. He's a kind, steady man, and yes, Mr Stevens, I've grown to love him.'Miss Kenton fell silent for a moment. Then she went on: 'But that doesn't mean to say, of course, there aren't occasions now and then – extremely desolate occasions – when you think to yourself: "What a terrible mistake I've made with my life." And you get to thinking about a different life, a better life I might have had with you, Mr Stevens.

And I suppose that's when I get angry over some trivial little thing and leave. But each time I do so, I realize before long – my rightful place is with my husband. After all, there is no turning back the clock now. One can't be forever dwelling on what might have been. One should realize one has as good as most, perhaps better, and be grateful.'

I do not think I responded immediately, for it took me a moment or two to fully digest these words of Miss Kenton. Moreover, as you might appreciate, their implications were such as to provoke a certain degree of sorrow within me. Indeed – why should I not admit it? – at that moment, my heart was breaking. Before long, however, I turned to her and said with a smile:

'You're very correct, Mrs Benn. As you say, it is too late to turn back the clock. Indeed, I would not be able to rest if I thought such ideas were the cause of unhappiness for you and your husband. We must each of us, as you point out, be grateful for what we do have.   (Kazuo Ishiguro, The Remains of the Day)

Text 3

Of course, there are many people these days who have a lot of foolish things to say about Lord Darlington, and it may be that you are under the impression I am somehow embarrassed or ashamed of my association with his lordship, and it is this that lies behind such conduct. Then let me make it clear that nothing could be further from the truth. The great majority of what one hears said about his lordship today is, in any case, utter nonsense, based on anal most complete ignorance of the facts. Indeed, it seems to me that my odd conduct can be very plausibly explained in terms of my wish to avoid any possibility of hearing any further such nonsense concerning his lordship; that is to say, I have chosen to tell white lies in both instances as the simplest means of avoiding unpleasantness. This does seem a very plausible explanation the more I think about it; for it is true, nothing vexes me more these days than to hear this sort of nonsense being repeated. Let me say that Lord Darlington was a gentleman of great moral stature – a stature to dwarf most of these persons you will find talking this sort of nonsense about him – and I will

readily vouch that he remained that to the last. Nothing could be less accurate than to suggest that I regret my association with such a gentleman. Indeed, you will appreciate that to have served his lordship at Darlington Hall during those years was to come as close to the hub of this world's wheel as one such as I could ever have dreamt.

I gave thirty five years 'service to Lord Darlington; one would surely not be unjustified in claiming that during those years, one was, in the truest terms, 'attached to a distinguished household'. In looking back over my career thus far, my chief satisfaction derives from what I achieved during those years, and I am today nothing but proud and grateful to have been given such a privilege.

Text 4

Naturally - and why should I not admit this? - I have occasionally wondered to my self how things might have turned out in the long run had I not been so determined over the issue of our evening meetings; that is to say, had I relented on those several occasions over the weeks that followed when Miss Kenton suggested we reinstitute them. I only speculate over this now because in light of subsequent events, it could well be argued that in making my decision to end those evening meetings once and for all, I was perhaps not entirely aware of the full implications of what I was doing. Indeed, it might even be said that this small decision of mine constituted something of a key turning point.

Text 5

One memory in particular has preoccupied me all morning – or rather, a fragment of a memory, a moment that has for some reason remained with me vividly through the years. It is a recollection of standing alone in the back corridor before the closed door of Miss Kenton's parlour; I was not actually facing the door, but standing with my person half turned towards it, transfixed by indecision as to whether or not I should knock; for at that moment, as I recall, I had been struck by the conviction that behind that very door, just a few yards from me, Miss Kenton was in fact crying. As I say, this moment has remained with me as I stood there

like that. However, I am not at all certain now as to the actual circumstances which had led me to be standing thus in the back corridor. It occurs to me that elsewhere in attempting to gather such recollections, I may well have asserted that this memory derived from the minutes immediately after Miss Kenton's receiving news of her aunt's death; that is to say, the occasion when, having left her to be alone with her grief, I realized out in the corridor that I had not offered her my condolences. But now, having thought further, I believe I may have been a little confused about this matter; that in fact this fragment of memory derives from events that took place on an evening at least a few months after the death of Miss Kenton's aunt.

ألمستخلص

الندم هو ألحزن الشديد أو التعبير العاطفي لأحساس ألشخص بالذنب لارتكابِهِ فعلٍ أو حماقه قد يعتبرها عاراً أو خطأً مشينا . ألندم ليس مصطلحا عابراً او طارئاً فقد تجذر بعمق التاريخ حين أقدم قابيل على قتل اخيه هابيل الحدث الذي كان وما زال عالقا في الاذهان...

قد يختلف الندم في اشكاله وطرق تعبيره في حياتنا اليومية , فقد يختلف ألندم في إطاره ألديني عما هو عليه في ألحياة ألاعتيادية حيث يهدف الاول لنيل توبة الباري (عز وجل) ألامر ألذي تخلو منه جعبة ألأخير.

يقدم هذا ألبحث تحليل تداولي اجتماعي للندم في مجموعة روايات انجليزية مختاره , حيث يقوم ألباحث على إثرها بإلقاء الضوء على مجموعة نصوص تحتوي على مفهوم الندم من خلال روايات انجليزية منتقاة منسوبة لعدة كتاب. تم تبني نماذج معينه (سيرل 1989 واولشتن،كوهيين 1984) لتكون معيار للدراسة والتحليل .

تظهر هذه الدراسة ان الندم يقع تحت خيمة مفهوم الاعتذار بمفهومه القيمي والاخلاقي وان الندم بمفهومه الديني يختلف جوهريا عن الندم الاعتيادي ناهيك عن مفاهيم اخرى قد تدل في ظاهرها على ندم ولكنها في الجوهر مختلفة تماما كالذنب او التأسف او حتى التوبة

تُجيبُ هذه الرسالة عن الأسئلةِ الافتراضية التي تَمَ تناولَها في بدايةِ البحث ومن بَينِها:

1. ما الذي يُميز مفهوم الندم عن مفاهيم اخرى قد تدل في ظاهرِها على الندم ولكن في جَوهرها فهي مختلفة تماما كالذنب والتأسف والتوبة وما الى ذلك؟
2. ما العلامات اللغوية التي تُميز الندم في اللغة الانجليزية؟
3. ما الاساليب والوسائل المستخدمة للتعبير عن الندم في اللغة الانجليزية؟

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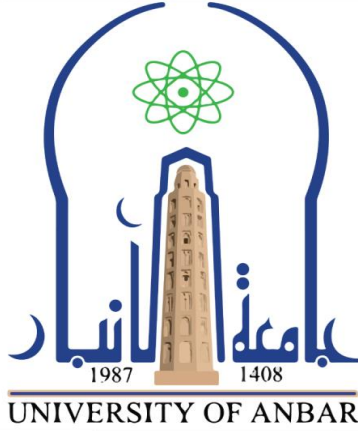
دراسة اجتماعية تداولية للندم في روايات انجليزية مختارة

مقدمة إلى مجلس كلية التربية للعلوم الانسانية – جامعة الانبار وهي جزء من متطلبات نيل درجة ماجستير في علم اللغة الإنجليزية واللسانيات

قدمتها

هبه محمود هادي كاظم الطائي

أشراف

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