التحقيق في المؤشرات التداولية في أفلام القناصة البريطاني

Investigating Pragmatic Markers in British Sniper Movie

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الملخص

تشــــمل العلامات التداولية فئات وظيفية من العناصـــــر اللغوية، والتي لا تغير المعنى الافتراضي للتعبير ولكنها أساسية للخطاب المنظم بشكل عام. على الرغم من كثرة الدراسات المتعلقة بالعلامات التداولية. ومع ذلك، هناك نقص في للدراســـــات التي تبحث في العلامات التداولية في الخطاب الإعلامي، وخاصـــة الأفلام. وبالتالي، تهدف هذه الدراســة ثلاثية الأبعاد إلى التحقيق في العلامات التداولية. أهداف الدراســـة: أولاً، دراســـة أنواع العلامات التداولية. ثانياً، ملامح العلامات التداولية. أخيراً، وظائف العلامات التداولية. اختارت الدراسة فلم حرب متحدثين بريطانيين أصـليين وهي (Dunkirk 2017) ليتم تحليلها. اســتخدمت الدراسة مقاربة كمية ونوعية لتحليل نتائج الفيلم المختار. تم عرض النتائج في جداول باستخدام النسب المئوية والتكرارات. تضــــمنت النتائج تحليلات للإجابة على أســــئلة البحث الثلاثة التي عولجت أولاً أنواع والثاني وأخيراً: وظائف العلامات التداولية

Abstract

Pragmatic markers include functional classes of linguistic items, that don't regularly alter the propositional meaning of an expression but are basic for the organization discourse in general. Despite the plethora of studies regarding pragmatic markers. Yet, studies investigating pragmatic markers in media discourse, especially movies are lacking. Thus, this three-dimensional study aims to investigate pragmatic markers. The objectives of the study: first, investigate the types of pragmatic markers. Second, the features of pragmatic markers. Finally, the functions of the pragmatic markers. The study has selected British native speakers' war movies namely (Dunkirk 2017) to be analyzed. The study employed a quantitative and qualitative approach to analyze the findings of the selected movie. The findings were presented in tables using percentages and frequencies. The findings included the analyses to answer the three research questions that tackled ; the types, features and functions of pragmatic markers

Introduction

It starts with introducing the background of the study on the origins and the definitions of pragmatic markers. Then, clarifies and presents the inquire about issues in which the methodological, commonsense, and hypothetical crevices are displayed. Another, the investigate goals and related investigate questions that direct the show think about will be set forward. The research methodology adopts studying the PMs according to the movie scripts and digs deep to find out the linguistic contribution they make within the scenario that uses these markers. It joins the structural basic aspects to the implicit meanings they hide. The findings of the study are to be presented in the form of tables and figures. Finally, conclusions sum up all results concerning the functions of PMs as the current research comes up.

Literature Review

Pragmatic markers have been extensively used in English language, speaking discourses, languages around the globes. they share common words, such as: *you know, like, I mean, well, right, yeah*. These markers. They are spoken by, with an aim to smooth the speech of the conversation and aid the hearers decode and understand the discourse units and entrances in an appropriate way.

These markers are linguistic units, encoded clues, and they indicate the potential communicative intention of the speaker. Furthermore, the speakers use discourse markers to enhance and strengthen the discourse units, mitigate face, threatening acts and strengthen utterances Fraser, B. (1996).

Section 1

A. Pragmatic Markers

In spoken language, pragmatic signals are frequently used. **"Yeah, right, well, I mean, like, you know"**—words that speakers use to establish a smooth flow of speech and assist their interlocutors in accurately decoding their utterances—abound in conversations in all languages. These are linguistic cues that indicate the speaker's possible communicative goal (Fraser, 1996, p. 168). They are also used by speakers to lessen the impact of their words or face-threatening actions.

All scholars who have studied PM concur that these components help people engage naturally, produce spontaneous conversation, and avoid appearing rude or awkward. They are, in Crystal's words, "the lubricant that facilitates the smooth and effective performance of the complicated task of spontaneous speech generation and engagement" (Crystal, 1988, in Müller, 2005,p. 1). There is no consensus on how to refer to them and how to handle them. '*well*' and '*you know*' are referred to as discourse markers by Crible (2018), who is more focused on cognitive processes, whereas

Beeching (2016), whose focus is on their sociolinguistic, interactional aspect, refers to them as PM. Discourse particles, pragmatic expressions, pragmatic particles, and connectives are other words that question their role. On the other hand, Aijmer, and Simon-Vandenbergen, (2006, 2009) favor the term "PM" over "discourse marker". They define PMs as markers that are used to guide the addressee's interpretation in addition to being markers specific to discourse and textual functions that convey coherence relations. Brinton, (1996) which is presented in his study of pragmatic markers. He drives his concept, from the pragmatic features that associated with informal conversation.

B. Questions of the Study

Based on the background of the study, the researcher will analyse pragmatic markers in some selected American and British Sniper movies. The researcher formulated research questions as follow:

1. What are the types of the pragmatic markers used in the British Sniper Movie?
2. What are the features of the pragmatic markers used in the British Sniper Movie?
3. What are the pragmatic functions of the pragmatic markers in the British Sniper movie?

C. Objectives of the Study

The researcher has several objectives as follow:

1. To explore the types of pragmatic markers used by all of the characters in selected British Dunkirk 2017 movie.

2. To identify the features of the PMs in the British Sniper movie.

3. To highlight the functions of pragmatic markers used in selected British Sniper movie.

Section 2
A. Summary of the Dunkirk movie (2017)

Dunkirk is also viewed as a War Film. It is directed, written and produced by Christopher Nolan. All the events take place during World War II and depict the Dunkirk withdrawal. The synopsis of the movie focusses on **"Battle of Dunkirk"** delivering the evacuation of British and other Allied forces into Britain from 26 May to 4 June 1940. The story of the film spins around the supernatural departure of United officers from Belgium, Britain, and France, where the Partnered officers were stranded and blockaded by the German armed force within the French shorelines and ports of Dunkirk from May 27 to June 4 of 1940 amid France's battling in World War II.

Traits of snipers' character

An individual who fires from cover or a hidden location is known as a sniper (noun).

Snipers typically possess very accurate guns and specific training. Additionally, they have powerful optics to prepare their targets for the hunt. They frequently perform the role of scouts or observers, reporting tactical information to their units or command centres. He is a soldier who must follow orders to execute his enemy in cold blood without showing any regret or shame. It is unlawful to express pain. The sniper meticulously arranges his activities, and the narrator portrays him as a vigilant and conscientious viewer of the opponent's next moves.

He is extremely brave and submissive, and he considers his own demise when carrying out his duties. He must devise a strategy after getting shot by the enemy sniper in order to finally succeed.

Section 3. Analysis of the Dunkirk Movie 2017

The Contextual Factors of "Dunkirk Movie"

Extract (1)

"Fortis Leader: Stay down at five hundred feet to leave fuel for forty minutes fighting time over Dunkirk.

Collins Understood: Vector 128, angels point five.

Fortis Leader: Keep an eye on that gauge, even when it gets lively –

save enough to get back."

Contextual Factors	Description
Settings	Dunkirk Movie, 2017
Participants Speaker:	Speaker: Collins Addressee: Fortis Leader
Movie Genre	War
Script Page Number	6

1. Basic pragmatic marker type owns a ventilation through imperative structure Keep. The imperative verb has an accompany 'an eye on that gauge' that takes the turn of performative to the basic marker. The speaker tastes some danger, so he tries to save lives by keeping an eye on the gauge. In fact, there are three imperative structures in the current context. The verbs stay down, keep and save are aiding each other to deliver the sense of danger in the speaker's tone. They all resemble precaution remedies to resist in such critical situations. Concerning the features of pragmatic markers, the basic pragmatic markers of imperative often occur at the initial position of a structure. Thus, these

pragmatic markers achieve the lexical feature because it came as a verb. The verbs stay down, keep and save   achieved interpersonal function to indicate new information.

2. Discourse Markers show the speaker, Fortis leader anxiety, and worriedness to resist; therefore, he uses the D.M *when,* with temporal sense, to connect his speech in a stylistic method. The wh- word joins what precedes to what follows. This connection does not only combine sentences, but it includes ideas. When, hence, connects the action to be taken according to the order given 'keep an eye' to the timing and circumstance that might happen 'it gets lively'. The word 'even' covers the use of when with fertility and sustainability. When has a by the actor, Fortis Leader, utilizes the DM subdivide of pragmatic marker. Collins here in this extract gives an order to Fortis Leader his friend to keep watching the gauge because his own gauge was stopped. They should be aware to be saved. Otherwise, the plane will fall, and they will be died. Concerning the features of the pragmatic markers, the DM pragmatic markers often occur at the middle position of a structure. Thus, these pragmatic markers achieve the syntactic feature. Interpersonal function achieved by using when to continue attention as back-channel signal.

Table 1. The Utilization of the Pragmatic Markers in *"Dunkirk"* Movie

Pragmatic markers	Frequency	Percentage
Basic markers	1	50
Commentary markers	0	0
Parallel markers	0	0
Discourse markers	1	50
Total	2	100%

Table 1. illustrates that equally is given to the basic types of the pragmatic markers and discourse markers with a percentage that arrives at (50%) in comparison with the other types.

The Contextual Factors of *Dunkirk Movie*

Contextual Factors	Description
Settings	*Dunkirk Movie, 2017*
Participants Speaker:	Speaker: Peter, Mr. Dawson Addressee: George
Movie Genre	War
Script Page Number	11

Extract 2

"Mr. Dawson: Ready on the stern line.

George: Aren't you waiting for the navy?

Mr. Dawson: They've asked for the Moonstone, they'll have her. With her captain.
Peter: And his son.

Peter: Thanks for the help, George.

Peter: where we're going?

George: France.

Mr. Dawson: Into war.
George: I'll be useful, sir."

1. Basic pragmatic marker type hires the interrogative structure to enhance its performance. Two interrogations with different flavors get into this recipe of this context. The first is a yes, no question which announces the speaker George wonder listening to Dawson's objection. George is seeking confirmation and clarification from Dawson about the latter hope to meet the navy. The second question is a wh- one *where we're going* that seems asking about a place. In fact, it is asking about the destination with an objection or probably real ignorance for information available for the travel end.

2. Parallel pragmatic marker type sets the platform for using addressing words to perform a function in the current context. *Sir* shows the mandatory respect coloring the relation between the parties of speech although they look friends. Dawson uses two addressing methods in this speech; the first is the name 'George' which stands for intimacy in such moments travelling to France for fight; the second is the title 'sir'

that sets such respect and a good behavior of a soldier. These pragmatic markers achieve the syntactic feature.

3. Discourse pragmatic marker type is achieved due to the employment of the appreciation combination. Thanks for showing how grateful the speaker, Peter, is. He records his gratitude to George for the help he got previously. Discourse pragmatic markers often occur at the middle position of a structure as a stylistic feature.

Table 2 The Utilization of the Pragmatic Markers in the Movie

Pragmatic markers	Frequency	Percentage
Basic markers	2	50
Commentary markers	0	0
Parallel markers	1	25
Discourse markers	1	25
Total	4	100%

Table 2. illustrates that priority is given to the basic types of pragmatic markers with a percentage that arrives at (50%) in comparison with the other types.

Extract 3 The Contextual Factors of "*Dunkirk Movie*"

Contextual Factors	Description
Settings	*Dunkirk Movie, 2017*
Participants Speaker:	Speaker:Commander Bolton, Colonel Winant Addressee:Lieutenant,Rear dmiral
Movie Genre	War
Script Page Number	16

"*Commander Bolton: How long, Lieutenant?*

Lieutenant: we need to run a new cable, sir. They're scrambling.

Commander Bolton: Colonel, you're going to have to decide how many more wounded to evacuate... one stretcher takes the space of seven standing men.

Commander Bolton: Rear Admiral.

Rear Admiral: Commander. At ease, Colonel. How's the perimeter?

Colonel Winant: gestures towards the smoke-shrouded town –

Colonel Winant: Shrinking every day. But between our rearguard and the French... we're holding the line. And the enemy tanks I've stopped.

Commander Bolton: Why?

Colonel Winant: Waste precious tanks, when you can pick us off from the air, like fish in a barrel?

Commander Bolton: How long does London expect the army to hold out before we make terms?

Rear Admiral: Make terms? They're not stopping here. We need to get our army back.

Rear Admiral: Britain's next. Then the world."

1. Basic pragmatic marker type handles a unique use of declarative structure in this context. The current scene nominates ***"Colonel, you're going to have to decide how many more wounded to evacuate"*** to announce its formality and absence of casualty. The use of titles as 'lieutenant, commander, colonel' reflects a high- rated relation of respect and discipline. The commander is aware of this relation, and he tries to be as polite as possible, although he knows he is the in charge. The declarative sentence mentioned above has two-sided aims. The first is to separate the vocative 'colonel' from the command to be performed as it is assigned a separate tone unit, and this is considered a parallel pragmatic marker. The second is manipulating the declarative structure to deliver a command meaning. This is a technique used in an army context in which a commander releases a command but politely through a declarative sentence not imperative. The commander aims at keeping a floor relation coloured with modesty to be persuasive and friendly.

2. Parallel pragmatic marker type nests the use of titles as 'colonel' to raise respect and formality as mentioned above. This marker always a special intonation as speakers tend to distinguish them in separate tone units. Thus, Parallel markers are influential phonologically in such context. They occupy an initial position as an entrance either to obey a command, release one or tell an information. Parallel markers work on separating structure boundaries for the role of distinguishing vocatives or titles from commands or other structures they play.

The whole extract is considered a warning from different parties of speech in which they share exchanging alarms to save lives.

Table3. The Utilization of the Pragmatic Markers in *''Dunkirk' Movie''*

Pragmatic markers	Frequency	Percentage
Basic markers	1	50
Commentary markers	0	0
Parallel markers	0	0
Discourse markers	1	50
Total	2	100%

Table 3. illustrates that equally is given to the basic types of the pragmatic markers and discourse markers with a percentage that arrives at (50%) in comparison with the other types.

Conclusions

1. Concerning the first question the finding of the basic type of PMs repeated four times more than other types.
2. Concerning the first question the finding of the features of PMs syntactic *features* and sociolinguistic is founded.
3. Concerning the first question the finding of the functions of PMs interpersonal function repeated .

This study revolves around the aspects of the pragmatic markers in analyse in selected movie. More specifically, this study will provide essential insights on the types of pragmatic markers and their features. Finally, identify the functions of the pragmatic markers found in the selected movie. Reviewing the literature on the pragmatic markers' usage in media revealed the lack of studies in this field. However, to date, no study has delved explicitly into the types, features, and functions in one study to come up with a proposed theoretical framework for the use of pragmatic markers in media discourse

Suggestions

1.Suggestions include collecting corpora containing a wider number of movies of different genres and years and/or analysing different pragmatic markers to have a more in-depth analysis.

2.Pragmatic markers in American political contexts can be investigated.

3. Pragmatic markers selected verses from the Bible can be carried out.

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