A Pragmatic Study of Exclamation in English Science Fiction Stories: (Extra-Terrestrial) as a Sample

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Abstract:

The present research contributes to a pragmatic consideration of exclamation in English science fiction stories. Exclamation has not been sufficiently given due attention in previous studies. However, examining exclamation in English science fiction stories has not been conducted, particularly from a pragmatic perspective. Thus, the current study tries to bridge this gap by pinpointing the strategies of exclamation and their illustration in the selected data under scrutiny. Correspondingly, forty extracts were selected randomly from two English science fiction novels which are examined as specified by an eclectic model. Hence, the current study aims at: (1) Identifying exclamation and its nature pragmatically; (2) Finding out the syntactic and pragmatic strategies for producing exclamatory utterances in English science fiction stories; (3) Conveying the semantic content of exclamatory utterances in English science fiction stories; (4) Investigating the pragmatic intentions and functions beyond applying exclamatory utterances in English science fiction stories; (5) Determining the most dominant strategies of exclamation utilized in English science fiction stories.

Based on the findings, the current study revealed that: (1) Exclamation can be explained pragmatically in accordance with its relation to the expressive speech acts as it is considered as a subcategory of the expressives, its strong relation with the context, and its capability of indirect (expressive) interpretation used by the speakers for suggesting an intended sense beyond the descriptive sense; (2) exclamation has its own constituent rules (felicity conditions), these rules are sometimes violated by the speaker in order to convey the speaker's aims and intentions, and (3) there are many functions and intentions that are realized by utilizing exclamatory utterances in science fiction stories, the *surprising* function is the dominant function.

Keywords: exclamation, speech acts, expressive speech act, science fiction stories.

دراسة تداولية للتعجب في قصص الخيال العلمي الانجليزية: (خارج كوكب الارض) أنموذجا

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الملخص:

يساهم البحث الحالي في دراسة تداولية للتعجب في قصص الخيال العلمي الإنجليزية. لم يتم اعطاء التعجب الاهتمام الكافي في الدراسات التداولية السابقة. ومع ذلك، لم يتم إجراء فحص التعجب في قصص الخيال العلمي الإنجليزية، ولا سيما من المنظور التداولي وبالتالي، جاءت الدراسة الحالية لسد هذه الثغرة او الفجوة من خلال تحديد استراتيجيات التعجب وتوضيحها في البيانات المختارة قيد التدقيق. وبناء على هذا، تم اختيار أربعين مقتطفًا من روايتين من قصص الخيال العلمي الإنجليزية بصورة عشوائية وتم فحصهما على النحو المحدد بواسطة انموذج انتقائي. ومن ثم فإن الدراسة الحالية تهدف إلى: (١) التعرف على التعجب وطبيعته بطريقة تداولية؛ (٢) اكتشاف الاستراتيجيات النحوية والتداولية لإنتاج ألفاظ التعجب في قصص الخيال العلمي الإنجليزية؛ (٣) ايجاد الوظائف التداولية الناتجة وراء تطبيق عبارات التعجب في قصص الخيال العلمي الإنجليزية؛ (٤) تحديد استراتيجيات التعجب الأكثر شيوعًا المستخدمة في قصص الخيال العلمي الإنجليزية.

استنادا الى النتائج , فقد كشفت الدراسة الحالية ان: (1) يمكن شرح التعجب بطريقة تداولية وفقًا لعلاقته بأفعال الكلام التعبيري حيث يُنظر إليه على أنه فئة فرعية من التعبيرات ، وعلاقته القوية بالسياق ، و قدرتها على التفسير الغير المباشر (التعبيري) الذي يستخدمه المتحدثون لاقتراح معنى مقصود يتجاوز المعنى الوصفي ، (٢) تنقل العبارات التعجبية المحتويات الدلالية التي تعبر عن الانحراف عن أنماط وتوقعات معينة ، (٣) يحدث التعجب في قصص الخيال العلمي الإنجليزي من خلال توظيف بعض الاستراتيجيات التي هي استراتيجيات نحوية وتداولية ، وتنقسم الاستراتيجيات السابقة إلى ١١ بينما يتم تقسيم الاستراتيجيات الأخيرة إلى مجموعتين (مباشرة ، غير مباشرة) ، وبالتالي ، يُلاحظ من النتائج أن الاستراتيجيات غير المباشرة سجلت أعلى مرتبة بينما فيما يتعلق بالاستراتيجيات النحوية ، لا يتم استخدام صيغة المصدر أبدًا وكانت غائبة في قصص الخيال العلمي الانجليزية المختارة.

الكلمات المفتاحية: التعجب، افعال الكلام، افعال الكلام التعبيرية، قصص الخيال العلمي.

1. INTRODUCTION

Different scholars have defined the concept of exclamation in a different way. Moreover, the term is defined by Webster (1989, p. 330) as exclaim means to scream out in enthusiasm or emotion, or uttering under pressure from unexpected or instant emotions or thoughts. According to Quirk et al. (1985), exclamatory sentences have a narrower definition, relating to the constructions that begin with what or how without inverting the subject and the verb. Consequently, the first and most important reason has to do with the concept of exclamation to the best of the researcher's knowledge is as it is observed that there is no thorough and distinctive definition of exclamation, it is a vague concept. Furthermore, the term exclamation has a very significant role in everyday interactions, and as it is observed it has the main role in science fiction stories.

The current study is a pragmatic one. Exclamation is mainly studied pragmatically; as an expressive speech act, felicity conditions, and functions; taking into consideration the syntactic and semantic strategies of exclamation in the two selected English science fiction novels. exclamations are somehow related to Searle's expressives, but they are likely to constitute an illocutionary act of their own. Exclamation can be explained as expressing strong positive or negative emotions concerning a specific state of affairs. To the best of the researcher's knowledge, no study has examined exclamation in terms of the three classified strategies (syntactic and pragmatic) along with its semantic content in English science fiction selected novels, besides examining the felicity conditions of exclamation and the functions which are realized behind using exclamatory utterances; furthermore, this is the gap that the present study aims to fill.

2. REVIEW OF RELATED LITERATURE

2.1 Pragmatics

The field of pragmatics, many years ago, was seldom mentioned by linguists. Thus, in these years, pragmatics was used as a "rag-bag" into which disobedient data could be stuffed and hence, equally forgotten. Today, pragmatics as a subject is very public in linguistics. Many would dispute that understanding the nature of language in itself cannot be accomplished if one cannot understand pragmatics which means how language is used in communication (Leech, 1983:1). Pragmatics can be defined in various ways. Mey (2001, p. 6) defines pragmatics as the use of language in human communication which is determined by the conditions of society. Allott (2010:116) states that pragmatics is concerned with the ways a speaker can mean numerous things by his/her utterances. Briner (2013, p.2) sets a definition for pragmatics which is "the study of language use in context"; therefore, pragmatics does not deal with literal meaning independent of context as

semantics does. To illustrate that, Briner (2013, p. 2) mentions an example:

(1) "If I'm having a hard day, I may tell you that my day has been a nightmare"

The speaker, of course, does not really mean the listener to get that literally; "i.e., the day has not in fact been something I have had a bad dream about." Thus, the semantic meaning of "nightmare" (a bad dream) is different from the pragmatic meaning, which is the intended meaning of the speaker in a certain context. This difference may lead to clarification as to if the semantic meaning has to do with performance, whereas pragmatic meaning is related to competence. Pragmatics is essentially interested in communicative action and its felicity in context, "investigating action with respect to the questions of what action is, what may count as an action, what action is composed of, what conditions need to be satisfied for action to be felicitous, and how an action is related to context" (Bublitz & Norrick, 2011, p. 23).

2.2 Exclamation: Definition and Nature

Radford (1997, p.506) as cited in Beijer (2002, p.3) illustrates exclamation as "a type of structure used to exclaim surprise, delight, annoyance, etc." so he explains that this term is classified mostly under clauses that begin with wh-exclamative words as "what! or "how!". In other words, he deals with an exclamation as a syntactic phenomenon. exclamation is often occupied to identify emphatic or expressive utterances (Morel 1995, p. 63). It is applied to some related expressive occurrences, such as "interjections and news-reporting declaratives." For instance, Makkai (1985) refers to the diachronic bases of exclamations focusing mainly on interjections. Furthermore, Webster (1989, p.330) as cited in Hasan (2014, p. 174) states that "To exclaim is to cry out in emotion or excitement or utter under the stress of sudden thought or emotion". Moreover, the exclamation is introduced as one of the four classic grammar sentence forms, often conveying a more than emotional

statement or maybe less on something and frequently strengthened by a grammatical or syntactical distinguishing form, or any speech that expresses emotion independent of its grammatical form (Trask, 1993, p. 96).

It needs mentioning that Speech-act theory by "Austin 1962, Searle 1979, Geis 1995" does not help in refining the speaker's understanding of the exclamative type as expressive speech acts "with the exception of formalized locutions like apologies" are not analyzed concerning preparatory, essential and sincerity conditions. In other words, exclamations are used to express the speaker's feeling rather than inform the listeners of something. Accordingly, Crystal (2008, p.177) affirms that exclamation is one of the categorizations of sentence functions, sometimes of grammatical and sometimes of semantic or sociolinguistic ground. Typically, the exclamation is any emotional utterance, which its grammatical structure of a full sentence is usually missing, usually noticed by a powerful intonation, for instance, Good grief! Gosh!.

2.2.1 Exclamation as an Expressive Speech Act

According to Searl's classification of speech acts types, there are five types which, some of them, have a relationship in one way or another with an exclamation, these are:

1. Assertives
2. Directives
3. Commissives
4. Declaratives

Miro' (2008, p. 57) maintains that exclamatives have two categories of content: descriptive that a speaker assumes (truth or fact) and expressive which is described as an emotional reaction to a degree. More specifically, any emotional state triggered by a high level of ADJ-ness, such as surprise, delight, fury, satisfaction, or smugness is indeed the attitudes that interjections communicate as well. Accordingly, she (2008, p. 57) considers exclamation as a part of the comprehensive group of expressives, as mentioned above exclamation is uttered to express the

speakers' attitudes and emotional states. Its first function is to express rather than to tell.

5- Expressives.

When attempting to define expressives, they appear to be more difficult than other speech acts. Expressive speech acts imply the speaker's attitude and his psychological states as (surprise, like, happiness, sadness, anger) which include verbs like (welcome, blame, thank, apologize, congratulate) (Searle, 1969, p.23). Expressives are different from other categories of speech acts (representatives, directives, commissives, declaratives) since in expressive speech acts, there is no direction of fit, which means that when a speaker utters an expressive speech act, he 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."

Mey (2001, p.121) says that expressive as its name suggests, lets the speaker express his inner state. The expression here is subjective and it tells us nothing about the world. Moreover, Weigand (2010, p.179) examines expressives socially-expected acts; therefore, she describes them as declaratives, since their primary goal is to establish a social connection through politeness standards, they mostly pertain to behavior patterns, such as expressing condolences, congratulations, gratitude, or apologize, excusing, which do not convey sincere emotions.

Searle (1979, p. 12) explains that expressives are contrasted with the other categories of speech acts as they are distinguished by "their lack of direction of fit i.e. there is no match between the words and the world since the speaker is referring to his "inner" world rather than the "external" one."

Several researchers like (Miro (2008), Rett (2011), and Vandervenken (1990)) support the idea that exclamatory phrases are expressives.

2.3 Science Fiction Stories

It is not an easy matter to define SF. Many writers have suggested definitions of SF, resulting in a diverse and disputed critical debate. But

Darko Suvin's approach is one of the most influential. Suvin (1930, p. 37) as cited in Robert (2006, p. 1) defines SF as " a literary genre or verbal construct whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main device is an imaginative framework alternative to the author's empirical environment″ (Roberts, 2006, p. 1). Damien Broderick (2000), a critic and novelist has expanded and refined Suvin's perspective. He observes that the blossoming of science fiction in the nineteenth and twentieth centuries coincided with major cultural, scientific, and technological shifts (Broderick, 2000).

There is no universal agreement among all thinkers on what SF is, except that it is a form of cultural discourse (primarily literary, increasingly cinematic, televisual, comic book, and gaming) that includes a worldview that is distinct in some way from the real world in which its readers live (Roberts, p.2). SF stories are usually about a fantastic invention or a wondrous adventure, with a light-hearted tone and possibly superficial characterization. SF is considered as one type of fantastic literature, where a distinction is found within a materialist, scientific discourse, whether or not the science is solely constant with science as it is known today. The other two subgenres of fantastic literature are fantasy fiction and supernatural horror (D' Ammassa, 2005). Additionally, to quote Peter Nicholls, "SF proper requires a consciousness of the scientific outlook ... a cognitive, scientific way of viewing the world did not emerge until the 17 the century and did not percolate into society at large until the 18th (partly) and the 19th (to a large extent)" (Clute & Nicholls, 1993, p. 567).

2.4 METHODOLOGY

The current study takes a mixed-methods approach, combining qualitative and quantitative research methods. The qualitative method is described according to (Denzin & Lincoln, 1994, p.2) as the investigation of things in their natural surroundings with the goal of making sense of, or interpreting events in terms of the meaning people

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assign to them. Qualitative research is defined as situationally restricted, it simply means that the social context shapes the meaning of social acts (Neuman, 2014, p.17).

Furthermore, (King et al., 1994, pp.3-4) state that quantitative research is the application of statistical methods which are based on numerical measurements of particular aspects of phenomena and can be easily replicated by other researchers. Such a hybrid method can be used to help the researcher dig deeper into the data, which is thought to improve the study's validity and detect the problem from a more holistic perspective. Hence, the current study is a descriptive qualitative one supported with quantitative (statistical) methodology. The qualitative part of this project aims to theoretically describe, show and analyze some extracted utterances.

Furthermore, the researcher intends to collect numerical data and evaluate it using mathematical methods. This part assists the researcher's interpretation and eliminates bias and subjectivity. As a result, the researcher collects data, analyses and interprets it, and develops conclusions regarding the sorts and frequencies of exclamation tactics and types that occur in science fiction literature.
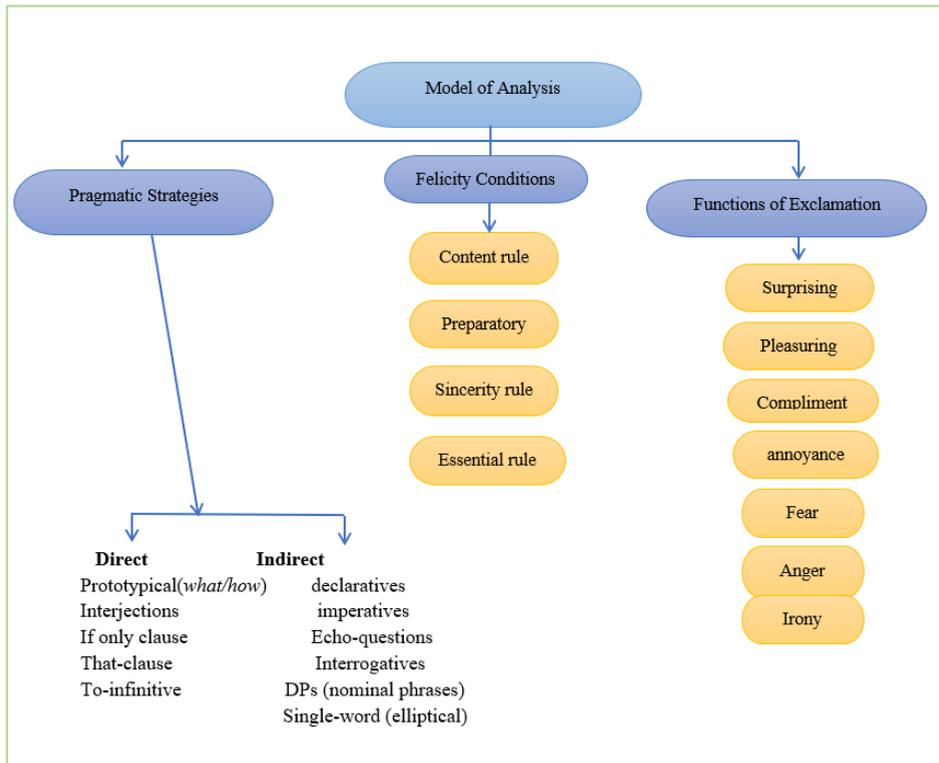
Figure 1
The Framework of the Eclectic Model of Analysis

2.4.1 Pragmatic Strategies of Exclamation

   The main classification of pragmatic strategies which is based on the directness of speech acts can be divided into two main types. These are direct speech acts and indirect speech acts. Direct speech acts are those which imply a direct relationship between the structure of the act and its function, while indirect speech acts happen when there is an indirect relation between the structure and the function of the speech act (Oktadistio & Aziz, 2018, p. 61)

  According to Rosengren (1997), exclamatives are distinct from regular illocutions in that they are emotional/ expressive utterances that do not propositionalize their emotional meaning the way expressive

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does. Thus, they are connected to Searle's expressives, they are probably going to have their own illocutionary performance. Therefore, exclamatives usually carry the force of an exclamatory statement with an expressive component. Michaelis (2001, p.1040)) states that exclamative and declarative clauses express propositions, yet the former is tended to be expressive while the latter is tended to be informative.

Then, she (2001) mentions that "exclamatives presuppose that the proposition expressed is mutually known by speaker and hearer". Thus, exclamations are clearly analyzed as presupposition triggers. Additionally, Huang (2007, p. 65) defines presupposition "as an inference or proposition whose truth is taken for granted in the utterance of a sentence." Therefore, exclamations presuppose open propositions. They cannot be answers to questions since the information that is used to answer questions is normally used as an assertion rather than a presupposition, for instance, *what a nice dress she wore!* is not an answer to the question like *did she wear a nice dress?*.

When following the pragmatic strategies to present the form of exclamation, there are two major ways of doing that. It is either a direct pragmatic strategy, which in turn takes different forms such as wh-exclamatives, that and infinitives clauses, swearing, interjection, etc. Exclamation can be seen and realized explicitly with each one of these forms. For instance, *Oh my God!, God damn it!, wow! She is so cute!*

To test these utterances if they are exclamatory or not, there are certain elements to do this; the first of them is the context of the speech situation, and second, the pragmatic intention of the speaker. In these examples, first, it is a direct exclamatory utterance which refers to a surprising status, second, it is also a direct exclamatory that refers to swearing status, third, it is a direct strategy of exclamation that is used interjection word (*wow!*); however, this can be noticed with other pragmatic strategies, particularly when analyzing the selected data.

Concerning the other form of realizing exclamation, it is an indirect way. It can be found indirectly in the utterance. This might be in echo-questions, imperatives or declarative statements, etc. In this case, there is

a sort of ambiguity and sometimes misinterpretation of the pragmatic strategy. As mentioned before, the appropriate way to reach the correct meaning or interpretation of such utterances is by having a good knowledge of the context of the speech situation. This factor will guide the listener to interpret the declarative statement as an indirect exclamatory one or not. For instance:

A. I am going to Moldive Islands.

B. To MOLDIVE Island! This is not my idea at all.

Isolated from the context of the speech situation, this utterance implies a declarative statement. It is the normal interpretation, but to link it with a pragmatic attitude, then there will be another interpretation or precisely a supporting interpretation. as it is an example that can be said to be a declarative exclamatory statement, which brings to mind that there is an implicit meaning or status of the statement, and consequently there is an indirect reference to an exclamation.

2.4.2 Felicity Conditions of Exclamation

Both exclamatives and declarative exclamatory sentences have the same felicity conditions and it must be examined as the same speech act whose illocutionary force is unique. In Searle's work (1969), performing speech acts is limited to obeying some constitutive rules, which specify whether these speech acts are felicitous or not. In fact, Rett (2011) asserts that there are some constitutive rules for exclamation:

a) Content rule: That refers to the content of a sentence as an exclamation is the proposition p signified by that sentence.

b) Preparatory rule: Which the speaker has direct proof that the proposition is true.

c) Sincerity rule: This includes two secondary rules:

1. The speaker believes the proposition.

2. The speaker considers the proposition as noteworthy.

d) Essential rule: The speaker's utterance of a sentence exclamation is considered as an expression of the speaker's attitude towards the proposition. (Rett, 2011, p.4).

2.4.3 Functions of Exclamation

Exclamation is said to have some communicators functions and intentions; in the following lines, we will review them.

2.4.3.1 Surprising

Exclamations convey a sense of surprise. Surprising may be supplemented by positive or negative affect. It is worth mentioning that surprise is not only a response to some situation where the speaker has failed to expect like (Michaelis, 1994):

Additionally, Zeevat (2013) notices that surprise is usually experienced when someone faces a situation that is unexpected in ways that matter to that person. Sperber & Wilson (1980) indicate that this information that matters is called relevant information. Basically, surprising stimuli convey non-propositional information in mind.

In surprising, exclamations are similar to a subclass of interjections (Ehlich 1986, Makkai 1985) as both expresses a speaker's judgment of a certain situation. Hence, while there are some interjections as (Yay! and Damn!) imply the speaker's appraisal (positive or negative) of a certain situation, some, as (Hey! and Oh my God!) own a function like that of exclamation implying what O'Connor (1988) name a noncanonicity judgment. According to Collins Cobuild English Usage (1993) as cited in Mrochen (2009: 35) the phrase *really*? Or *what*? Can be used to convey something surprising or interesting. Alternatively, brief fixed terms like *good heavens! Or good grief!* can be also used to express surprise, *what a pleasant surprise it was to hear your voice!*, it also possible to express surprise. Additionally, (Langford 1994, p.1314) as cited in Mrochen (2005, p. 35) using *how* or *that's* with adjectives like *interesting* or *strange* might be employed to express surprise of fascination, for instance, *he told his sister that he hated this place.- how strange! Why!*, *they are cooperative!- how interesting!*. Wide eyes and an open mouth are also part of an astonishing look, indicating unexpectedness and novelty.

2.4.3.2 Irony

The irony is a figure of speech that is used mostly in literature. It refers to a certain expression that denotes an opposite meaning. The irony is considered as "a friendly-like way of being critical and/or offensive" (Leech 1983: 82).

Bousfield (2008, p. 83) explains that irony can be expressed as an off-record strategy of impoliteness as in the following example:

(48) "There's no art to find the mind's construction in the face: He was a gentleman on whom I built An absolute trust."

In Macbeth by Shakespeare (Tselika, 2015, p. 92).

This is a form of dramatic irony. In this quote, Duncan expresses that he trusts Macbeth as "he does not know about the prophecy of witches that Macbeth is going to be the king and that he would kill him. On the other hand, the audience knows about the prophecy". This statement suggests that glancing at someone's face will not allow you to read their minds. King Duncan was shocked by this betrayal. In one way or another, exclamation has a relation with ironic utterances, sometimes, the speaker exclaims about something in order to express his or her opposite feeling ironically toward things.

Thus, exclamation can be used to express irony, for instance, a mother may tell her daughter ironically to a very messy room that her room is so tidy by saying:

(49) What a tidy room is this!

(The sentence here is an exclamatory one and it denotes the opposite meaning of the sentence. Thus, exclamation is used for a function of irony).

2.4.3.3 Compliments

A compliment is an indication of a speaker's good attitude toward something related to the addressed receiver. Compliments are one manner through which speakers can appreciate a listener (Pillet-Shore, 2015). They belong to a larger category of supporting behaviours (other

methods of praise delivery include congratulating, appreciating, and crediting). Compliments are significant in human sociality because they are a major practice through which a participant in an interaction can express explicit appreciation of another person, contributing to the formation or maintenance of social solidarity (Pillet-Shore, 2015, p.1).

Compliments, despite their seeming innocence, are complicated speech acts. It can be used to truly communicate the speaker's approval of the listener, but can also be used as cover for face-threatening speech behaviours like commands or disputes. Compliment implies using certain expressions to maintain solidarity and support relationships between participants especially friends and family members (Pomerantz 1978, p.79). Wolfson (1981, p.86) represents compliment as a "social lubricants which create or maintain rapport". Holmes (1986, p.485) on the other hand, defines compliment as that speech act that explicitly or implicitly "attributes credit to someone other than the speaker, usually the person addressed, for some 'good' (possession, characteristic, skill) which is positively valued by the speaker and the hearer". Hence, it is considered a positive speech act that promotes solidarity and closes the gap between the giver and the receiver of the compliment. It can be considered as an expression of the speaker's emotions toward something for special functions, strengthening the solidarity between the participants. Sometimes, it is utilized to encourage others, such as:

(50) She has really done a great job!

It is worth mentioning that exclamation can be used for the purpose of a compliment as when someone raises his voice to tell the other that he admires his appearance. For example:

(51) Oh! I love your necklace; it is so beautiful!

(52) What a respectful girl!

In the last example, the speaker is exclaimed about the politeness of the girl, by uttering a compliment.

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2.4.3.4 Fear

Fear is an unavoidable aspect of existence. It happens whenever we are in danger. Threats occur in a variety of shapes and sizes. A snake on the ground in front of you, like being face to face with an angry human, is a biologically prepared threat. This type of information has been implanted in our brains by evolution as a means of dealing with repeated and frequent topics. When we come upon them, we instinctively fight or flee. Not all hazards, however, are genetically preprogrammed. The majority of our fears stem from things we've learned about throughout our lives (Debiec & Ledoux, 2004, p. 1).

Emotional representation is something essentially bodily, according to Wittgenstein. Face-to-face communication allows us to convey our emotions by contorting our faces, changing our voices, and gesturing with our bodies in ways that allow others to see and hear our feelings. Emotion recognition, according to Newen, Welpinghus, and Juckel, is ultimately a sort of pattern recognition. Faces are recognized as cheerful or sad in the same way as faces are recognized as belonging to old friends. Exclamation marks are a simple but dependable way to replace an exuberant tone of voice in a written message, allowing a written message to more nearly resemble a passionately spoken one (Glazer, 2017, p. 1).

There is a relationship between fear and exclamation. Since fear is an emotional state like other emotional feelings or attitudes (disgusting, pleasuring, anger and etc.). Furthermore, fear can be defined as a strong sense of fear for what persons face, and this feeling may be real or imagined. Hence, one of the exclamation definitions is that to exclaim means to shout out with enthusiasm or emotion or to utter under the stress of a sudden thought or feeling (Hasan, 2014, p. 174). To illustrate, for instance, a boy plays with his toys, but suddenly he notices something strange passes in front of him and then disappears. The little boy starts yelling for his mom to help him. He crying loudly, *mom! Help! Help!*. Other examples of fear such as *what a giant insect!, terrible game!* the terrified expression implies open eyes and mouth shows

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astonishment and shock in response to a frightening incident that signals a potential threat. Furthermore, exclamation conveys the function of fear directly or indirectly.

2.4.3.5 Anger

Anger is something that everyone goes through at some point in their lives. Anger is a healthy, natural feeling that helps us recognize when we, or those we care about, are being mistreated. It is a form of hatred that we can feel against people, as well as animals and inanimate objects. Anger can be a sudden rush of emotion that makes us feel compelled to act, or it can be a gradual burn that impacts our thoughts regularly. Because it contains both physical and psychological components, it is frequently physically and emotionally distressing. Anger can be beneficial if it aids in the correction of wrongs, the resolution of difficulties, and the expression of unpleasant emotions. It can, however, be hurtful to you and others, causing relationships to suffer and harming your capacity to achieve your goals (Lowth, 2018, p. 1).

Anger is an undesirable condition of affairs because anger and the behaviours that accompany it are a problem for both people and society as a whole. Anger is defined as an "emotional state that ranges in intensity from slight irritation to severe fury and rage". It is frequently regarded as a common occurrence in everyday life (Pashupati & Dev, 2011, p.9).

To convey a strong feeling such as excitement, happiness, fear, rage, or surprise, the exclamation mark can be used instead of a full stop at the end of a phrase (Bolton, 2020, p. 1). According to Miró (2008, p. 41), an exclamation is a pragmatic construction used to indicate the speaker's feelings. As an example;

(53) 'What kind of a lawyer are you?'

This means, according to Miró (2008, pp. 80-81), if the exclamation mark is not used at the conclusion, it may be misunderstood as a simple inquiry that can be replied with the name of a type of lawyer. The

exclamation mark, on the other hand, indicates that the speaker is enraged by the lawyer's job, and so communicates his/her rage. The following are some similar examples:

(54) 'Who do they think we are?!'

(55) How could you do this to me?!

2.4.3.6 Annoyance

Annoyance is a typical and universal feeling that most individuals go through on a daily basis. Although the notion of annoyance varies from person to person, this research seeks to demonstrate common sound features that can help identify the amount of annoyance in a normal-hearing person. The authors offer a new approach to gathering and analyzing nuisance data (Steele & Chon, 2007, p. 1).

In our society, the exclamation is unavoidable. It is proof of the speaker's emotion and sentiment being reflected. Its pragmatic and sociolinguistic applications and realizations may vary significantly from language to language and culture to culture. When there are discrepancies and similarities in how it is used across cultures, it is often strange and unpredictable. As a result, it's no surprise that many pragmatic scholars say that exclamation is a distinctive feature of a given culture (Adrefiza, 2014, p.2).

To some extent, the words used in exclamations might reveal the speaker's mood. Some exclamatory words or idioms have a powerful connotation and a delicate meaning. These idioms are most common when the speaker is out of control or in a poor mood, such as when he or she is annoyed (Andersson & Trudgill, 1990, pp. 524-525).

Swearing terms like damn!, Christ!, bloody (hell)!, bugger!, shit!, Damn it!, and others are commonly associated with sensitive, disgusting, or blasphemous ideas. The words and phrases used to convey annoyance (swearing) are divided into three categories: (a) names of supernatural or infernal power, such as gods, angels, and devils (Crist!, Jesus!, etc.); (b) names associated to sacred religious affairs (God's blood!); and future life (Heavens!, Hell!) (Adrefiza, 2014: 5). Furthermore, other

expressions initiated by *how* or *what* may also express strong emotions such as annoyance, disgust, etc.

(57) what a rude girl!

(58) She just ignored me when I greet her! Hello babe!

2.4.3.7 Pleasure

Pleasure refers to a variety of moods, including euphoria, joy, and amusement. As a result, it's frequently employed to round out descriptions of emotions like flutters, glows, and thrills. However, there is another sense in which we say that someone who is so absorbed in an activity, such as golf or argument, that he is unable to stop or even think about anything else, is 'taking pleasure in' or 'enjoying' doing what he is doing, even if he is not convulsed or beside himself, and thus is not experiencing any particular feelings (Ryle, 2009, p. 92).

There can't be a single explanation of pleasure, he believes, since Pleasure is a series of experiences found in the social connections of production, not only a psychological result. Pleasure has long been seen to be a key component of happiness. Unfortunately, pleasure has been primarily restricted to positive affective states in the science of happiness. While pleasure and effect are difficult to separate, we believe there is value in analyzing pleasure on its own terms rather than relying on proxy measures like good effect. There is a scarcity of research directly linking sensory pleasures and other positive experiences with happiness (Biswas-Diener et al., 2015, p. 313).

By using expressions or utterances that express happiness and pleasure, a speaker can show that s/he is pleased with something or what someone has said, for instance, *That's great!, How nice!* (Mrochen, 2009, p. 35).

Trask (1997, p. 1) states that the exclamation mark is used to indicate a strong emotion at the end of a sentence or a brief phrase. An exclamatory statement, often known as an exclamation, is a stronger form of a declarative sentence. In other words, an exclamatory sentence, like a declarative sentence, makes a point but also expresses enthusiasm or emotion. Jovanović (2004, p. 18) states that one of these emotions

which reflects by exclamation is a pleasure. Jovanović (2004, p. 23) indicates that exclamatory sounds or pleasure outcries are used to communicate great passion or emotions. There are many words that are come side by side with the exclamation statement to reflect the emotion of pleasure such as; aha! boy! crazy! doggone! good! heigh! ho! wow! yum! yumyum!.

3. DATA ANALYSIS
Analysis of Extra-Terrestrial: Illustrative Examples

> **Extract 1: "There's something out there!" shouted Elliott, bursting into the kitchen. He turned, slammed the door, and locked it. (Kotzwinkle, 1982, p. 27)**
> **The Context:** ((This extract is taken from William Kotzwinkle's science fiction novel *"E.T. the Extra-Terrestrial"*. It is Elliot who performed this extract after he comes running to his mother asking her for help and to tell her about what he heard and saw on the back porch, but no one believes him, then he insists that there was something strange out. Warning his family and friends not to go outside. But all the boys and his family go outside to see what was that thing)).
> **Analysis:**
> **(a) Syntactic Strategies:** The form and structure of the utterance are of a declarative statement, functioning as an exclamation. Such type is sometimes called an absolute exclamation.
>
> **(b) Semantic Content:** The descriptive meaning of the utterance is that there is something odd outside their house which is noticed by Elliot. It points to surprise and an extreme over normality and expectations.

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(c) Pragmatic Strategies: The exclaimer uses an indirect strategy of pragmatics since he utters an exclamatory declarative statement because a declarative here is not used to inform or tell something but rather to express the speaker's emotions. The utterance expresses the speaker's emotional state and immediate strong feelings toward the situation. Elliot notices that there is someone out in their backyard hence, he comes quickly to tell his mother and his siblings. Therefore, he expresses his emotions, he is so terrified, shouted and surprised. Exploring the felicity conditions of exclamation, Elliot is sincere in his proposition; believing it to be true and remarkable; even more, the content of the utterance is an exclamation; finally, the speaker conveys his own immediate attitudes toward the situations.

(d) Functions: There is more than one function that is realized in this extract such as extremely surprising and fear since the exclaimer is extremely astonished and terrified.

Extract 2: Michael's voice sounded across the lawn. "The gate's open!" "Look at these tracks!" shouted the Dungeon Master, rushing toward the gate. (Kotzwinkle, 1982, p. 28)

Analysis:

The Context: ((This extract is taken from William Kotzwinkle's science fiction novel *"E.T. the Extra-Terrestrial"*. The character who performed this extract is Elliot's brother Michael, when they went to the backyard specifically, the toolshed and they found the gate is opened. After seeing the gate of the toolshed is opened, they also notice tracks. They think that it was coyote tracks. Hence, their mother makes them all back inside the house and close the door, they are afraid)).

(a) Syntactic Strategies: The form and structure of the utterances above are of declarative statements plus imperative with the function of an exclamation. It is returned to the video when it requires intonational performance.

(b) **Sematic Content:** The descriptive meaning of these utterances is that they found the gate of the tool shed is opened and they notice odd tracks. The tracks and the gate's being opened go over normality and exceed their expectations, such strange observations go over the norms.

(c) **Pragmatic Strategies:** The speaker uses a declarative statement to express his feelings rather than to state or tell something, which is considered an indirect strategy. Hence, an exclamation is an expressive unit or subject, hence the expressive meaning of the extract is that Michael who is Elliot's brother notices something strange thus, he expresses his attitudes immediately toward these odd things like the gate is opened and the tracks. They are afraid and surprised by these new things. Exploring the felicity conditions, the content of the utterances is an exclamation; the speaker is sincere, believing his proposition to be true and remarkable. The speaker conveys his real attitude toward the situation.

(d) **Functions:** The functions of exclamation here are expressed as surprising and fear. They do not know what is going on, and what the creature that Elliot saw in their back yard. Hence, they are all surprised wondering what was that animal.

Extract 3:Elliott threw down his fork. "<u>It was nothing like that, penis-breath!</u> (Kotzwinkle, 1982, p.43)

The Context: ((This extract is taken from William Kotzwinkle's science fiction novel *"E.T. the Extra-Terrestrial"*. This conversation happens when Elliot gets into an argument with his family members when it seems that no one will believe him on the dinner meal. when they were talking about the creature that is being seen by Elliot. The extract is performed by Elliot to his brother Michael because his family does not believe him so he starts cursing his brother.

Furthermore, his mother is shocked and this causes her feelings to be hurt by hearing such rude words that are uttered by her little son)).

Analysis:

(a) Syntactic Strategies: The structure and form of the above extract is an exclamatory declarative statement, using swearing words.

(b) Semantic Content: The descriptive meaning of the utterance is protesting and swearing. The swearing words that Elliot uses exceed expectations and normality since his mother does not expect her little boy to use such rude and unacceptable words.

(c) Pragmatic Strategies: It is an indirect strategy of exclamation since the speaker manipulates by using declarative with swearing words which are in turn considered as one of the indirect strategies that are utilized here not to state something but to express something. Elliot here expressed his strong immediate state of affairs toward the speech of his brother since no one of his family believes him and they make fun with him. He expressed his anger, annoyance, and fear. To evaluate the felicity conditions of exclamation that are achieved in the above utterance, the exclaimer is sincere and exclaimed about something by expressing his strong emotions; believing his proposition to be true and noteworthy. Finally, the content of the utterance is an exclamation.

(d) Functions: The functions of the utterance that Elliot expresses are surprising, annoyance, and great anger. Elliot takes a stand on his family because no one believes him.

Extract 4: "Penis-breath?! Mary sat back, eyes wide. How had that expression come into her little family circle?!" (Kotzwinkle, 1982, p. 43)

The Context : ((This extract is taken from William Kotzwinkle's science fiction novel *"E.T. the Extra-Terrestrial"*. The character

who performs this extract is Elliot's mother when her son gets into a fight with her, his brother, and his sister later that evening when it appears that no one of his family members will believe him. Claiming loudly with crying if his father was here with them, he would have believed him. Because their mother has recently gone through a difficult divorce, this hurts her emotions, and Michael fiercely chastises his brother for being rude. Mary is so upset and shocked by her son's behaviours and insolence.

Analysis:

(a) **Syntactic Strategies:** The syntactic structure of this above extract is of interrogatives that imply exclamation indirectly. In fact, it goes back to the video film to find out the phonological intonational performance.

(b) **Semantic Content:** The descriptive surface meaning of this extract is a sense that shows that the mother is surprised and shocked by her little son uttering such rude inappropriate words. Indicating a high degree(an extreme) of surprise that goes beyond the expectations and norms in ordinary situations.

(c) **Pragmatic Strategies:** In this utterance, the pragmatic strategy is an indirect speech act of echo question, since questions are not one of the direct or conventional tools of exclamation. Mary conveys her sudden real attitudes and judgments. She expresses her amazement and surprise with her eyes wide. She did not expect this behaviour from her little boy Elliot. Wondering how such bad words come into her son's mind. Elliot by his rude words hurts his mother deeply. Exploring the felicity conditions of exclamation in the above utterance. It appears that the speaker is sincere in her proposition; believing it to be verifiable and noteworthy; expressing her real attitudes toward the situation. Finally, the

content of the utterance is an exclamation and question as well.

   (d) Functions: Exploring and evaluating the functions of the utterance it appears from the context and the video itself that the speaker is strongly surprised and astonished expressing her sudden emotions toward the situation. Thus, Mary expressed not only her surprise but also her annoyance and anger. Hence, surprise, annoyance, and anger are those functions that are realized here.

Extract 5: "Waaaaaaaaaaaa!" screamed Gertie. "I hate you, Elliott." "Stop this!" (Kotzwinkle, 1982, p. 85)

The Context: ((This extract is taken from William Kotzwinkle's science fiction novel *"E.T. the Extra-Terrestrial"*. The above extract is performed by the little girl Gertie. The conversation occurs when Gertie did not keep her promise. She tries to tell her mom that there is a monster(the alien) in Elliot's room. Fortunately, her mom does not notice her speech. Since Gertie breaks her promise, Elliot teases her with taking her lovely doll in order to revenge her. Mary tells Elliot to not hurt her and asks him to be nice to his little sister)).

   Analysis:

   (a) Syntactic Strategies: The syntactic form of this utterance is initiated by using an exclamatory sudden utterance (waaaaaaaaaaaa), which simply means interjections that conveys sudden emotions. The syntax of the latter utterance is an exclamatory imperative, followed by an interrogative (why).

   (b) Semantic Content: The propositional content of these utterances. The first is shouting, crying asking to stop teasing the little girl. While in the second she states that she hates her brother at the angry moment. Elliot's annoyance to her sister has exceeded her expectation thus, she cried and shouted loudly.

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(c) Pragmatic Strategies: The utterance begins with interjection (waaa) that expresses the sudden feelings of the speaker, which implies a direct strategy, then with a declarative that is used here not to inform or tell but to express and convey something, which an indirect strategy of exclamation. The expressive meaning of the above utterances, the interjection expression (waaa) expresses her anger and fear as well as she was greatly annoyed by her brother. The second utterance expresses her immediate feeling toward her brother she expresses her strong feeling since he annoys her greatly by taking her lovely doll and hurts deeply. Hence she expressed her anger by shouting loudly to make him stop teasing her. She is sincere in her proposition and believes her proposition to be true and remarkable; but she is not sincere in her second utterance since she, of course, does not hate her brother but she expresses her immediate strong emotions at anger moments; the content of the utterances is an exclamation.

Functions: Some functions are realized by these utterances; they are surprising, fear, annoyance, and anger. She expresses her negative emotions since her brother makes her so upset and angry.

Extract 6: "Harvey! Be good! Don't bite or anything. Nice Dog!. Nice Harvey !" (Kotzwinkle, 1982, p. 55)

The Context: ((This extract is taken from William Kotzwinkle's science fiction novel *"E.T. the Extra-Terrestrial"*. This extract is performed by Elliot to the dog Harvey when Elliot lets the alien log in their house without knowing of his family. Elliot pretends to have a fever the next day to avoid going to school. Elliot gets to know the creature by showing him around the house and acclimating him to it.

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He becomes a friend to the strange intelligent alien. Hence, when he brings the space creature E.T., the dog starts barking. Furthermore, Elliot asks the dog to be polite and not to bite or fright the creature. Asking him to be good and calm, because he does not want everyone to hear and know about the alien)).

Analysis:

(a) **Syntactic Strategies:** The structure of the above extract is of an exclamatory imperative-command. It starts with a single word exclamation, Harvey!, then an order requesting the dog to be good.

(b) **Semantic Content:** The descriptive meaning of this extract is a request from Elliot to his dog to be good and polite. It is out of the norm that Elliot asks his dog to be good and quiet. Indicating a degree of surprise that goes over expectations in ordinary situations.

(c) **Pragmatic Strategies:** The speaker manipulates an indirect strategy of exclamation since he uses imperative and declarative utterances which are utilized here not to state and command but to express and convey the speaker's attitudes and feelings toward the situation. The utterance has an expressive meaning as Elliot expresses his please and command at the same time to make Harvey, the dog does not bite or frightened the alien, and to be good with the creature in order not to make anyone know or hear about the alien. Elliot expresses his strong attitudes toward the situation, he expresses his please and his desire by not making noise and trouble with the creature. To evaluate the felicity conditions, it is obvious that the speaker believes himself to be true, sincere, and his proposition is noteworthy. The content of the utterance is an exclamation.

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(d) **Functions:** Since the utterances are exclamatives, thus they are also expressives. Furthermore, there has been more than one function that is expressed here. Surprising, fear and compliment functions are realized by these utterances.

3. RESULTS AND DISCUSSION

3.1 Pragmatic Strategies (Direct-Indirect)

The following Table shows the results of analyzing the pragmatic strategies of exclamation (direct-indirect) in 'E.T.'. The researcher notices that the indirect strategies are most frequently used in this novel as it registers 61 times.

Table 1

Frequencies and Percentages of Pragmatic Strategies(direct-indirect) of Exclamation in " E.T."

Pragmatic Strategies					
Direct			**Indirect**		
Strategy	**Fr.**	**Pr.**	**Strategy**	**Fr.**	**Pr.**
Prototypical	1	14.28%	**Declaratives**	23	37.70%
Interjection	2	28.58%	**Imperatives**	16	26.23%
That –clause	1	14.28%	**Nominal (DPs)**	3	4.92%
To-infinitive	0	0%	**Echo Questions**	1	1.64%
If only	3	42.86%	**Interrogatives**	0	0%
			Single Word	18	29.51%
Total	7		**Total**	61	100.00%

Concerning the results of analyzing pragmatic strategies of exclamation in the second novel which is titled "Extra-Terrestrial." The results reveal that the indirect strategies are also most frequently utilized in this novel

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as thet record 61 times while all the direct strategies record only 7 times. The main characters in this novel tend to use indirectness since they tend to be polite, tactful, and stay away from quarrels. Within the indirect strategies, the most frequently used strategy is declarative as it records 23 times (37.70%). Interrogatives are never utilized and absent. The less frequently used strategy is the echo question as it only records 1 time (0.64%). Other indirect strategies like (imperatives, DPs, and single words) vary and range between 3 times (4.92%) up to 18 times (29.51%). While within direct strategies the most frequently utilized strategy is if only as it records 3 times (42.86%). Prototypical and That- clause record equally only 1 time (14.28%). Interjection records 2 times (28.58%). Whereas To-infinitive is never utilized and absent in the two novels.

3.2 Functions in *"E.T."*

The results of analyzing the functions that are achieved by using exclamatory utterances are shown in Table 6. The researcher also notices that a surprising function accompanies all exclamatory utterances in the 'E.T.' novel. There are additional functions that are achieved besides surprising.

Table 2

Frequencies and Percentages of Functions in "E.T."

Function	Fr.	Pr.
Surprising+ Pleasuring	12	17.64%
Surprising + Compliment	1	1.48%
Surprising+ Irony	0	0%
Surprising + Fear	25	36.77%
Surprising+ annoyance	15	22.05%
Surprising+ anger	12	17.64%
Surprising Only	3	4.42%
Total	68	100.00%

Regarding the results of analyzing the functions beyond using exclamation in the second novel *"E.T."*. Table 6 displays that the *surprising function* also accompanies all the exclamatory utterances in

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this novel. As exclamatory utterances are distinguished and identified by means of surprise. Some utterances are achieved the *surprising* function only and others are achieved *surprising* besides additional other functions. It is noticed in this novel that the most frequently used function is the *fear* function as it records 25 times (36.77%), as it is observed that the reason behind realizing the most frequently used function is fear, relates with the theme of the novel itself as entitles "Extra-Terrestrial" which simply means a creature of or from outside the earth, especially an intelligent one who is unknown and mysterious to the humans.

Furthermore, the characters in this novel know and realize nothing about the creature and the nature of that creature. Hence, they feel terrified whenever they hear or see something about this strange creature. While the *irony* function is never utilized and absent. *Annoyance* function comes in the second rank on the scale as it records 15 times (22.05%) because of the bad relation between the family members as their father and mother are recently divorced. Besides, the protagonist Elliot who finds the alien first, considers that E.T. is his friend and wants no one to know or take his own. At the third rank on the scale come the *pleasuring* and *anger* functions as they record 12 times (17.64%). Compliment function records 1 time (1.48%) and surprising alone records only 3 times (4.42%).

CONCLUSIONS

The current study came to the following results and conclusions based on a mixed (qualitative and quantitative) analysis of the selected data. These established findings are closely related to the aims of the study and hypotheses. The current study has arrived at the following conclusions:

1. It is observed in this study that the exclamation concept is a pragmatic phenomenon since exclamation is described as an emotional or expressive utterance, that its syntactical structure is not usually of a full sentence and it often can be noticed by the

powerful intonation. Any exclamatory utterance is uttered not to inform or state something, but rather to express the state of affairs and emotional feelings of the speaker. Hence, regarding the first question of the study, it is noticed that exclamations are considered as a subcategory of the group of expressive speech acts.

2. It is noticed that exclamation has many pragmatic strategies which are divided into direct and indirect. Hence, the exclamation is an expressive speech act. Furthermore, it is noticed that science fiction selected novels are full of the use of indirect strategies. The indirect ones are mostly used by the characters of the two novels.

3. Exclamation has its own felicity conditions (content, preparatory, sincerity, and essential). These rules are sometimes not achieved by the speaker in order to convey the speaker's aims or intentions. The content rule conveys a true proposition and it is notable since exclamation is an expressive speech act, hence, the speaker is permitted to be insincere, finally, the speaker's attitudes and feelings should be noteworthy or remarkable.

4. It is noticed that there are many functions that are realized by using exclamatory utterances such as surprising, pleasuring, compliment, annoyance, fear, and anger. The surprising function is utilized by all and any exclamatory utterance. Exclamation is considered as an expressive speech act whose main or central purpose and function are to express the speakers' state of affairs and feelings.

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