

استكشاف الانحرافات اللغوية الاجتماعية والبراغماتية كأدوات لتجسيد الأيديولوجية في المسلسل

التلفزيوني «وينزدي» على نتفليكس

م.م. هيلين أرشد فارس

لسانيات/ تحليل الخطاب النقدي

جامعة عقرة للعلوم التطبيقية/ كلية التربية/ قسم اللغة الانكليزية/ عقرة-اقليم كردستان العراق

helen.fares@uas.edu.krd

م.م. أفين أرشد فارس

الادب/ الرواية الحديثة و ما بعد الحداثة

جامعة صلاح الدين/ كلية اللغات/ قسم اللغة الانكليزية/ اربيل-اقليم كردستان العراق

aveen.faris@su.edu.krd

الملخص

اللغويات الاجتماعية وعلم الدلالة العملي هما مجالان منفصلان ولكنهما مترابطان في علم اللغة. يبحث كلا المجالين في بناء المعنى وتفسيره، ولكن بطرق مختلفة. فالأول يركز على تأثير العوامل الاجتماعية على بناء المعنى في خطاب معين، حيث يتمثل هدفه الرئيسي في الكشف عن العلاقة الجدلية بين اللغة والمجتمع، بينما يدرس الثاني المعنى من منظور صلته بالسياق المحدد. تولي علم اللغة الاجتماعي اهتمامًا كبيرًا للجوانب اللغوية المتنوعة التي يستخدمها الأفراد كاختلافات داخل مجتمع لغوي معين. وقد يحيد المتحدثون عن القواعد الاجتماعية وقواعد المحادثة، سواء عن قصد أو عن غير قصد، لأغراض متعددة. تستخدم هذه الدراسة منهجية بحثية وصفية نوعية لاستكشاف الكيفية التي تشكل بها الانحرافات البراغماتية واللغوية الاجتماعية أيديولوجيات المتحدثين من خلال المعنى الضمني. تسعى الدراسة إلى الكشف عن هذه الحقيقة من خلال ملاحظة قواعد الخطاب والأسلوب في مسلسل "وينزدي" على منصة نتفليكس. من منظور براغماتي، ستدرس الورقة البحثية مبدأ التعاون لغرايس، ونظرية افعال الكلام، واستراتيجيات التأدب لبراون وليفينسون، ومن منظور لغوي اجتماعي، سيتم إجراء البحث في سياق السجل اللغوي والأسلوب والمعايير المحددة. ولهذا الغرض، سيتم اختيار مقتطفات من المسلسل لتحليل كيفية مساهمة الانحرافات عن المعايير الشائعة في تكوين المعنى. تهدف هذه الورقة إلى الإجابة عن الأسئلة التالية: كيف يكشف خطاب «وينزداي» عن فعالية الانحرافات اللغوية الاجتماعية والبراغماتية في تشكيل هويتها الأيديولوجية؟ إلى أي مدى يمكن اعتبار السلوك اللغوي لـ«وينزداي» وتعبيراتها رفضًا للمعايير الاجتماعية والتواصلية السائدة؟ كيف يساهم التفاعل بين الأفعال الكلامية، وتجاهل قواعد الكلام، وتقنيات التأدب، والتباينات في المستوى اللغوي والأسلوب، في بناء المعنى من منظور الافتراضات الكامنة؟ أظهرت النتائج أن تجاهل وينزدي أو انتهاكها المتعمد للمبادئ الأساسية في الحوار، واستخدامها الغير التقليدي لأفعال الكلام، واستخدامها المستمر للعبارة الصريحة المباشرة التي تهدد وجه الآخرين، ترتبط ارتباطًا وثيقًا باستخدامها لنوع محدد من الأسلوب واللغة (رسمي) فيما يتعلق بالمعايير والقيم المقبولة والمألوفة عمومًا. تشكل هذه الاستراتيجيات اللغوية المجمع والمنهجية هوية وينزداي الأيديولوجية المميزة من الناحية الخطابية. وبالتالي، فإن المعنى في هذه السلسلة لا يُنقل من خلال المحتوى فحسب، بل أيضًا من خلال الانتهاكات والرفض، مما يسلب الضوء على الدور الحيوي للانحرافات في تكوين الأيديولوجيات الذاتية.

الكلمات المفتاحية: علم اللغة الاجتماعي، علم الدلالة، الانحرافات، الادب القوطي، والأيديولوجية

The Exploration of Sociolinguistic and Pragmatic Deviance as Tools of Ideology Representation In “Wednesday” Netflix T.V. Series

Asst. Lecturer Heleen Arshad Faris

Linguistics/Critical Discourse Analysis

University of Akre for Applied Sciences, College of Education, English Language
Dept. Akre/Kurdistan Region-Iraq

helen.fares@auas.edu.krd

Asst. Lecturer Aveen Arshad Faris

Literature/Modern And Post-Modern Novel

University of Salahaddin, College of Languages, English Language Dept.
Erbil/Kurdistan Region-Iraq

aveen.faris@su.edu.krd

Abstract

Sociolinguistics and pragmatics are two separate but interrelated fields in linguistics. Both principles examine meaning construction and interpretation but in different ways. The former studies the societal factors that influence meaning construction in the given discourse, for its main aim is to uncover the dialectical relationship between language and society, while the latter studies meaning with relevance to the given context. Sociolinguistics highly considers the various linguistic aspects individuals use as variations within a specific speech community. Speakers might deviate societal and conversational norms, be it intentionally or unintentionally, for multiple purposes. The current paper uses a descriptive qualitative research methodology to explore how pragmatic and sociolinguistic deviations shape speaker's ideologies due to the implied meaning. The study seeks to uncover this fact by observing the linguistic discourse and speech norms in "Wednesday" Netflix T.V. series. From a pragmatic perspective, the paper will examine Grice's Cooperative Principle, Speech Act Theory, and Brown and Levinson's Politeness strategies, and from sociolinguistic lenses the investigation will take place with relevance to register, style, and the provided norms. For this purpose, extracts from the show are to be selected to analyze how deviations from the common norms might contribute in meaning-making. The paper aims at answering the following questions: How Wednesday's discourse exposes the effectiveness of sociolinguistic and pragmatic deviations in shaping her ideological identity? To what extent Wednesday's linguistic behavior and expressions might be considered as a rejection to the prevailing societal and communicational norms? How does the interplay between speech acts, maxim flouting, politeness techniques and the variations in register and style construct meaning with relevance to hidden assumptions? The findings have demonstrated that Wednesday's intentional flouting or violating of the maxims, her unconventional usage of speech acts, her persistent employment of bald-on record, and representations of Face-threatening acts are tightly linked with her usage of specific type of registers and styles

(formal) in contrast with the commonly accepted conventions and values. These combined and systematic linguistic strategies constitute Wednesday's distinct ideological identity discursively. Hence, meaning in the series is communicated not just through the content but also, through violations and rejections, highlighting the vital function of deviations in generating subjective ideologies.

Keywords: Sociolinguistics, pragmatics, deviations, Gothic literature, and ideology.

1.Literature Review

Language is the basic tool of communication used by people to convey ideas, information, and express feeling, using a set of symbols or sound patterns with relevance to a given context. Mawakapina (2021) defines language as the main aspect of human nature, that differentiates humans from other creatures (p. 604). Bloch and Trager (1942) asserts that: “ A language is a system of arbitrary vocal symbols by means of which a social group co-operates” (ac cited in Lyons, 1981, p. 5). However, Ahearn (2011) demonstrates that: “language is not a neutral medium for communication but rather a set of socially embedded practices” (p. 3). That is due to the fact that language use might expose various identities with relevance to the implied ideologies. Sarah (2018) argues that identity refers to the various ways we position ourselves and others with relevance to the given social context (p. 63). Bucholtz and Hall (2005) defines identity as: “a social and cultural phenomenon” (p. 588). Thus, identity is a multifaceted concept, it changes according to the communicative settings. It shifts with relevance to the way we desire to expose ourselves to the world. The way we reveal our self-identity, often expresses implicit ideologies reflecting our inner thoughts and struggles. According to Wodak (2007) there are two main argumentative stances about the concept of ideology: first, it refers to the false assumptions that we have about the world, second it refers to all sorts of beliefs one might have (pp.1-2). Consequently, ideology has two relevant connotations: negative, or positive, and can be enacted discursively. Speaker’s unconventional usage of language may reflect various forms of ideological identities in accordance with the way they desire to be defined by others. This deviation might happen with relevance to sociolinguistics, or pragmatics in a given context. According to Downes (1998): “sociolinguistics is that branch of linguistics which studies just those properties of language and languages which require reference to social, including contextual factors in their explanation” (p. 9). On the other hand, Mey (1993) states that pragmatics is the study of language use in communication with a consideration of the relevant context (p.6). Thus, sociolinguistics is the investigation of the

correlation between language and society, while pragmatics is the observation of the functional aspect of language in precise settings. Deviations in accordance with the former concepts usually is observed with the inappropriate use of register, style, the unconventional usage of speech acts, cooperative principles and politeness strategies aligning with the prevailing societal, cultural, and conversational norms. Participants might intentionally deviate from these conventions for various purposes, particularly subjective, in their discursive practices. This type of deviation is mainly to be noticed in Gothic literature where the characters aim at showing social distance and resistance through their violations of societal common conventions. In truth, our linguistic expressions enact Gothic elements whether through the lexical choices or the structured rules that govern them. This implication of gothic element is mainly found through one's deviations of speech or societal norms. Evident of this factual expression can be sensed clearly in "Wednesday" Netflix T.V. series, where the protagonist's systematically structured narrative discourse reflects her Gothic ideological identity through the linguistic expressions where she persistently uses fark humor revealing her social detachment; sarcastically criticizing the provided societal and conversational norms. Studies have been conducted to examine "Wednesday" 's discourse from various linguistics lenses. Syuhra et al. (2024) investigated Wednesday's linguistic choices from pragmatic stand point in a paper entitled: " Politeness Strategies in Wednesday Addams' Utterances: Maintaining Self-Image and Others' Amidst Rejection". For this purpose, the researchers have employed a qualitative research methodology. Their findings exposed that Wednesday uses a variety of strategies but mostly the bald-on record to preserve her public self-image (Face). However, another study had been conducted by Novera and Amalia (2025), entitled: "An Analysis of Impoliteness Strategies Used by Wednesday Addams in Netflix's Wednesday Season 1" to observe and analyze Wednesday's use of impolite strategies. They have employed a descriptive qualitative research methodology, aiming at investigating the types, the functions, and the contextual factors of impoliteness strategy exhibits in Wednesday's speech in accordance with Culpeper's (2011) "Impoliteness Theory". Their results exposed that Wednesday actively uses all the provided politeness strategy, mainly concentrating on the bald-on record and off-record tools. Furthermore, they concluded that the provided strategies have emotive functions, since they express the protagonist's emotions and personal beliefs. Their study showed that Wednesday's usage of any sort of these strategies is highly affected by the context of communication. Moreover, another study was undertaken about Wednesday Addams by Amelia, Moelier, and Rijal (2024) entitled: "Wednesday Addams Antisocial personality disorder in Wednesday Netfilx Series", seeking to examine the protagonist's anti-social personality disorder and its causes, using a qualitative research methodology, and

applying Theodore Millon's personality Disorder Theory. The analysis revealed that Wednesday exposes her ASPD in various ways, including aggressive behavior and her defiance of societal norms which is to be the result of traumatic experiences since her childhood, or “the parenting that encouraged outspoken expression without considering its emotional impact”. Accordingly, the aforementioned previous studies share the usage of a descriptive qualitative methodology to investigate Wednesday’s discourse. The first study examined her employment of politeness strategy in accordance with Brown and Levinson’s (1987) theory, the second study was concerned with Wednesday’s usage of impoliteness strategies and its main factors, the final study considered analyzing her anti-social persona and the reasons that lie behind it. Truth be said, even though the current study shares them the employment of the same methodology, yet it varies in its aim of analyzing Wednesday’s utterances from the sociolinguistic and pragmatic lenses, considering how their interrelation might shape Wednesday’s unique ideological identity, Gothic sensitivity, and contribute to meaning-construction with relevance to the speech deviations in relation to the common norms and values of a given society.

2.Gothic literature: history and background

Gothic literature is one of the most influential literary genres that emphasizes tendencies towards blending romance, comedy, psychological state, and horror. According to Hogle (2002), even though Gothic literature might be viewed as an “out dated” form of story writing, at least from modern perspectives; however, it remains pertinent and relevant to other literary genres due to its sophisticated elements and rich themes. It is considered not the oldest, but the most productive genre, having a body of work that extends for 250 years, despite being recognized as unstable literary form (p.1). Bolton (2014) adds that this genre is recognized by its potentiality of shaping an imaginative world where aspects as romance, horror, and terror are to be integrated (p.1). Mukherjee (2024) points out that Gothic literature is not solely a repetition of the old common traditional themes, for modern authors have started to add aspects such as science fiction, fantasy, and social commentary to it (p.4). Rata (2014) asserts that to understand the traditional traits of Gothic fiction and uncover their influence on modern literature, one should uncover its history and development (p. 104). Gamer (2002) claims that literary historians have consistently used the term “Gothic” in their accounts as retroactive concept, something coined to describe a cultural phenomenon (p. 289). Mutawa (2024) mentions that, initially, this form of literature took the form of texts and novels, later expanded to films, music, and video games. Nambiar (2025) demonstrates that Gothic genre focuses on Medieval settings, and the reference to

supernatural elements as monsters, demons, etc which due to their distorted appearance evoke fear in the characters (p. 2). Jennie (2019) underlines that the word "Gothic" was first used to describe the Germanic tribes called the "Goths". It was later extended to cover most of the medieval architectural styles which are decorated with lots of sculptural carvings and niches, which ultimately became Gothic Architecture (p. 235). Mukherjee (2024) states that this form of literature had its inspiration from the Gothic architecture that was found in 18th century, the era of logic and philosophical movements (p.1). According to Jennie (2019), this genre of literature emerged in the British Romantic era of the 18th century, mixing elements of horror and romance (p. 235). Emandi (2016) asserts that: "Gothic fiction appears at first glance to be a relatively homogenous body of writing linked stylistically, thematically and ideologically, but at a closer look it is nothing but a very disparate collection of works" (p.68). According to Spooner (2010), the Gothic genre in the twenty-first century is increasingly hybrid. Fear, may not be the main theme of contemporary Gothic stories. It could be replaced by elements such as comedy, romance, macabre quirkiness, melancholia desires, and mourning. Fořtová (2017) points out that: "In 1764, Horace Walpole's novel *The Castle of Otranto* was published with the subtitle "A Gothic story", what he meant by the word "Gothic", as Mullan explains in his article "The Origins of the Gothic", was something "barbarous", "deriving from the Middle Ages", which is not exactly how it has been understood and characterized in the following years up to now" (p.9). According to Hume (1969), the term "Gothic" refers to the literary contributions of Walpole, Anne Radcliffe, M.G. Lewis, Mary Shelley, and Maturin, and it may additionally include works such as *Wuthering Heights* and *Moby Dick*, and Faulkner's *Sanclurary* (p. 282). Hume (1969) adds that this genre can be viewed as an expression of a broad transition from the neoclassical values of reason and order towards a romantic belief in imagination and passion (p.282). McIntyre (1921) demonstrates that the Gothic novel serves as "an expression of the life and spirit of the Renaissance" (p. 646). The term Renaissance denotes a renewed interest in European culture, particularly that of ancient Greece and Rome. It is, also, being identified as the Elizabethan Period or the Age of Shakespeare (Abualbasher, 2022). In truth, the link between both Gothic and Renaissance is complicated for the dialectical relationship. Although, Renaissance thinkers wished for representing their movement as a different and opposed to Gothic atmosphere, modern studies unleashed the fact that Renaissance framework was shaped under the influence of Gothic implications. Even though, architects abandoned the direct inclusion of Gothic elements in their works; however, considering the structures, Renaissance builders depended on the Medieval construction skills in their design, utilizing marvelous and perilous figures, embracing Gothic desires and exposing the Gothic language through the provided

symbols. Kanarakis (2015) claims that during the Renaissance, the revived interest in classical culture implied that the Goths were perceived as brutal barbarian groups who seemed to be responsible for the collapse of one of humanity's greatest civilizations, the Romans; thus, initiating the "Dark Ages". For those living in the Renaissance period, the Goths represented the Medieval mindset, symbolizing archaic monstrosity, lacking the sophisticated qualities of the classical Roman culture (p. 11). Consequently, the term beholds a significant position in literary historical contexts. It was associated with the barbaric and unrefined aspects of the Dark Ages, perceived as opposite to modern classical order of that time. Conversely, from a more individualistic standpoint, the same term signified attributes such as bravery, nobility, democracy, rationality, order, and Englishness (Kanarakis, 2015, p.12). According to Harris (2019, pp.1-5), the elements of later Gothic works include: old castles, ancient ruins with hidden passages, secret rooms, tunnels, and trapdoors representing isolation; an atmosphere of mystery and suspense with unanswered questions; an ancient prophecy as a curse often related to family heritage which drives the plot; it might include omens and visions; it retells the story of supernatural entities and events; the narration is highly sentimental reflecting the character's psychology, and metonymy is used linguistically exposing terror to create a gloomy atmosphere like "*howling door..*". Generally, the Gothic style is most identifiable with its focus on religious themes, in particular those that features human figures and personas. A fact that can be sensed when observing Gothic elements in literary works, especially those of the Medieval period. Furthermore, the Medieval literature (from the twelfth to fifteenth centuries) is considered a representation of the religious worldview. It is laden with symbols and foreshadows a hierarchical view of Salvation, which was a highly considered religious ideology. Gothic literature, also, retell stories of chivalry and courtly love, allegory, morality, and supernatural beings, such as angels, demons, vampires, ware wolfs, elves, and monsters. Besides that, the later Gothic literature of the Eighteenth (18th) and Nineteenth (19th) centuries, though it has elements of the early Gothic works, it, further, portrays man's most inner feelings and fears. Accordingly, Gothic literature serves as an exploration of the darker aspects of human experience and mind, using its macabre and melodramatic elements to investigate themes of repression, power, identity, and the mysteries of the subconscious with relevance to the implied ideology. Today's modern-day literature dealing with horror, romance, and suspense fiction continue to draw inspiration from this genre. A fact which can be sensed in the prevailing Gothic literary works.

3.Gothic literature and the subconscious mind

Simply put it, Gothic literary works and human psychology are deeply intertwined for the genre's capability of investigating and expressing human's subconscious mind. The interest of exploring and discovering the inner aspects of human nature, haunted Gothic writers long before Sigmund Freud's framework with relevance to human psyche. Mutawa (2024) denotes those Gothic novelists tried to uncover the dark and inner desires, trauma, or repression lie in our subconscious mind. They attempted to describe and reveal those gloomy aspects through their writings which they viewed as a mirror reflecting their shadowy perspectives. Famous authors, including Edgar Allan Poe and Franz Kafka, were among the earliest who aimed at revealing their inner fears through literary bodies. Roatã (2022) points out that authors from the very start of the Gothic era not only clearly indicated their inclination to this genre but, also, they kept on improving its conventions and themes by working on them. The mix and fusion between Gothic elements and the psychological aspects of human nature in American literature started with Edgar Allan Poe and reached its zenith with authors like Anne Rice, Stephanie Meyer, Joyce Carol Oates, and Stephen King (p.355). According to Prasantham (2024), the Gothic novel investigates the deepest aspect of human mind, including themes of terror, madness, as well as supernatural facets, revealing the duality nature of human psyche and the consequence of repression. The provided supernatural elements in Gothic literally worlds, often represent the characters' inner conflicts functioning as a potent tool to examine the darker side of human mind (p.115). Flechard (2024) argues that both psychoanalysis and the Gothic works aim to reveal how the hidden and unconscious motivations influence and shape the individuals' actions and behaviors as well as the societal structures (p.1). Freud, in turns, proposes that the human psyche consists of three parts: ego, which is the conscious self; id, which is unconscious; and superego, which is moral conscience. He claims that, in literary settings, through sublimation, both dreams and neuroses are suppressed by the ego and the superego (as cited in Flechard, 2024, p.1). Consequently, from a Freudian stand point, fictions serve as a way to express the author's fears, anxieties, desires, and emotional struggles. Seemingly, Gothic writers draw these inner psychological states and shape them on papers so readers can experience them alongside the characters. Those dark aspects are not solely manifested by the characters in the novel, but are, further, represented and described metaphorically through dim, old, haunted castles, curses, monsters, and gloomy atmospheres. Hence, if psychology was identified to be the science which studies the mysteries of human mind, Gothic literature is the literary art that explores the inner corners of mind and the shadowy thoughts that control human actions. It aims to seek the darkest levels of anxiety and repression that lie within Us, later present it orthographically on papers in various forms. So forth, psychology has provided Gothic literature the ability to uncover and analyze new

type of aspects, one that are internal, and deeply human. As a result, the form and the structure of the provided genre has changed from being a set of ghost stories, to an analytical mechanism exploring the human psyche with relevance to the linguistic expressions, exposing the characters and the authors' ideological identity. As noted by Prasantham (2024), this genre delves into human's unconscious mind and the complexity of the human psyche, a fact clearly noticed by the characters' struggles with irrational fears, compulsions, and desires which are beyond their understanding and unexplainable. These hidden forces often lead the characters' behaviors and actions, and frequently pushing them towards fear and insanity. This exploration of the subconscious denotes the Gothic genre's concern with the enigmatic and the unseen, showing that much of our deepest human experience lie indirectly in our everyday consciousness (p.116).

In short, Gothic literature expresses the deepest parts of human psychology. It is the literal expression of one's hidden fears and trauma. While psychology aims to understand the mind through science and theory, Gothic writers attempt to experience it through stories and the unseen emotions. Gothic literature, to explore the inner human struggles uses elements of horror and supernatural beings. It tries to unleash how these aspects affect and shape our identity.

4.Sociolinguistics and Pragmatics

At its core, sociolinguistics is concerned with the relation between language and society. It studies the way language functions in real life. It focuses on the reason behind the sentences used in communication. Buhari (2023) defines the concept as the analytical examination of how various elements of society, such as cultural norms, expectations, and context, influence language usage, as well as the impact of language use on societal structures. Sociolinguistics, also, examines the variations in language among community groups that are divided by specific social factors, such as ethnicity, religion, social status, gender, educational attainment, age, and so forth (p. 1). According to Meyerhoff (2006) sociolinguistics is a broad term referring to the different ways of studying language (p. 1). Consequently, it examines the ways in which we utilize language, taking into account the diverse contexts influenced by various social factors within a particular society. It views language as an expression of social behavior. The words you choose act as a representation of your identity, intricately linked to the fundamental ideologies implied in speaker's linguistic expressions. As Sapir (1921) remarks: "everyone knows that language is variable" (p.147). It was utilized, initially, systematically to quantify linguistic variation in Labov's 1963 study of Martha's Vineyard for describing, analyzing and modelling language structure and use (Watt ,2007, p. 5). Llamas, Mullany, and Stockwell (2007) clarify that sociolinguistics has been further enhanced by advancements in discourse analysis, pragmatics, and

ethnography (p.xvi). In truth, pragmatic aspects as speech acts, politeness, and cooperative principles interact with sociolinguistics domains. Pragmatics explains how we interpret meaning, but sociolinguistics explains why that meaning changes across social situations. Wardhaugh and Fuller (2015) assert that: “pragmatics is perceived as being distinct from sociolinguistics, but there is some overlap” (p. 248). The overlapping happens when meaning depends on both the context and the societal factors in the given conversation. It is best viewed when language interpretation depends on societal contexts with relevance to pragmatic aspects of communication as politeness, speech acts, and cultural norms of conversation. In truth, when we speak, we are not just saying words, but further performing actions. This is the key concept in pragmatics: “Speech Acts Theory” which was developed by Austin (1962). Sadock (2004) asserts that, Austin (1962) at first distinguished between two types of acts: First, Performatives which are group of utterances the saying of which actually performs the action. On this account, he named his theory “Performative Hypothesis”, that is, behind every utterance there is a performative verb such as “to order”, “to warn”, etc. to make the illocutionary force explicit. Second, Constative acts which consist of all other utterances as “statements” where the action is being described, or “questions” where the action is being asked about (p. 56). Later, Austin (1962) justified his theory by representing three levels of acts. Babazada (2025) demonstrates that Austin (1962) conceptualized three interconnected elements of a speech act: the locutionary act (the utterance), Illocutionary act (the force behind the given act; speaker’s intention), and the perlocutionary act (the effect of the act on the listener) (p. 3). Babazada (2025) adds that, Searle (1975) expanded the theory by dividing speech acts into two different types with relevance to the syntactic structure of the sentence: the direct acts (the sentence structure corresponds to its illocutionary force); and the indirect acts (the sentence structure does not clearly correspond to the intention of the speaker) (pp. 72-85). Truth be said. Searle (1975) did not only divide the type of acts involved in our interactions, but developed a taxonomy tied to the speaker’s illocutionary force. According to Al-Sulaiman (2010), Searle’s (1975) classification system is most influential for being based on key principles. The five categories are (pp. 292-293):

1. Assertives: describing or communicating information that can be assessed as either true or false. Those acts make the words fit with the world.
2. Directives: They are attempts by the speaker to get the hearer to do something. They make the world fit the words.
3. Commissives: They commit the speaker to future actions. They make the world fit the word.

4. Expressives: Those acts usually express the speakers or producer's psychological state of mind or emotions. They make the words fit the world.

5. Declaratives: they change the reality, so the provided words alter the world.

The core idea of speech acts is that words do not just describe the world, but change it by doing something. These acts are not only defined by their structure but by speaker's intention, and the context in which they occur. This theory is closely related to politeness, since they might threaten the listener's or speaker's social "Face". In daily conversations, speakers often adhere to politeness strategies as indirectness or negative politeness conventions to maintain or preserve social harmony and reduce Face-threatening acts. Besides, both theories are interconnected with sociolinguistics since they are concerned with the way language is influenced by social contexts and participants' communicative practices. Speech acts demonstrate the societal function of language through the provided acts, and politeness concerns itself with making these acts conventionally acceptable. Sociolinguistics; however, examines how issues as culture, power relations, gender, and social stratifications might influence the conversational and speech conventions with relevance to the provided norms and values in the given society. For example, the way a person makes a request (which is a directive act) varies depending on the social distance among the participants. The way an individual communicate with an academic teacher requires different performative act and style than to a friend or a family member. This variation, further, exposes power relations and ideological identities. Also, what is to be considered polite in one culture might be considered impolite in another. For instance, British culture requests and appreciates the usage of indirectness for it shows politeness, and avoids the direct or blunt linguistic expressions for it reflects impoliteness. This variation is culturally rooted and involve subjective perspectives with relevance to the prevailing societal norms common in the society. Accordingly, sociolinguistics attempts to explain why pragmatic aspects as speech acts and politeness varies cross-culturally so as to denote that language usage is socially and culturally shaped, implying speaker's various ideologies that construct his unique identity. Innovative Academic Journals (2022) claims that: "The theory of politeness is certainly the most influential since it has witnessed innumerable reactions, applications, critiques, modifications, and revision" (p. 68). According to Shen, Zao, and Lai (2023), one of the main components of communication is politeness, since it embraces a wide range of linguistic and social behaviors that help conversations to flow smoothly, so to maintain societal norms (p. 3). Furthermore, Blitvich (2019) reveals that politeness includes multiple facets of language, as well as other semiotic modes that shape a speaker's identity, i.e., face when taking part in social practices (p.8). The key principle in politeness is "Face" which refers to

one's self -image or self-worth and can be enhanced or damaged (Innovative Academic Journal, 2022, p.68). Yule (1996) states that the term "Face" refers to human emotional aspects and the self-perception that participants possess and expect others to acknowledge it. Politeness acts a tool of "Face" recognition. In any socially distant setting, showing awareness of others "Face" exposes respect among the interlocutors, while in socially close settings this awareness demonstrates solidarity and friendship (p.60). If a speaker utters a statement that poses a threat to another person's self-image, it is referred to as a Face-threatening act (FTA). On the contrary, if the speaker makes a statement aimed at mitigating the potential threat and expressing social harmony, it is termed a Face-saving act (Yule, 1996, p. 61). Brown and Levinson (1987) shows that "Face" can be of two types: Positive (the need to be accepted and loved by others), and Negative face (the need to be independent of others) (as cited in Thanh et al., 2022, p. 92). In truth, to protect other's "Face", speakers might use various politeness strategies to expose respect, reduce conflict, and manage social relationships. These strategies are central topics in sociolinguistics and closely tied to speech acts. According to Watt (2007), politeness strategies are linguistic expressions used to show politeness (p. 182). Thanh et al. (2022) asserts that both Brown and Levinson (1987) referred to four politeness strategies to maintain a successful communication: *The positive politeness* aims to reduce the risk to the listener's positive self-image and enhance the listener's sense of well-being. Contrastively, *a negative politeness* approach involves avoidance and assumes that the speaker should not encroach upon the listener's space. *The off-record* strategy refers to the employment of indirect language, thereby distancing the speaker from the possibility of imposing on the hearer. *Bald-on record* represents a straightforward, unambiguous, and succinct mode of communication (p. 94). Thus, politeness strategies are not just "being nice", but are systematic linguistic tools that protect people's social identity (face), show how speech acts are interpreted, and reflect deeper social structures and cultural norms since its usage and interpretation varies across cultures.

Another pragmatic aspect that is very well linked with sociolinguistics is Grice's Cooperative Principles of Conversation (1975), which outline that people typically cooperate in conversation by following shared expectations of being truthful, relevant, clear, and adequately informative. Sociolinguistics and the cooperative principle aim at studying the means used in shaping and interpreting meanings in social interactions. Aitchison (1999) asserts that Grice (1975) proposed four maxims that govern our conversations: *Maxim of quantity* (be informative as much as it is required), *maxim of quality* (be truthful in your expressions), *maxim of relevance* (be relevant to the topic of conversation), and *maxim of manner* (be

clear and specific, avoid ambiguity when communicating) (pp. 59-60). Hadi (2013) demonstrates that these maxims do not dictate how individuals ought to communicate; rather, they clarify the assumptions that listeners hold about the manner in which speakers express themselves (p. 69). Sociolinguistics enriches the understanding of the cooperative principle by demonstrating that conversational norms are not universal but socially conditioned. What counts as being “cooperative” can vary significantly across cultures and communities. Truth be said, Grice (1989) states that participants, sometimes, might intentionally or unintentionally not follow these maxims for different purposes (p. 30). As highlighted by Cutting (2002), speakers flout the maxims when they appear not to follow them and expect the listeners to anticipate the implied meaning. This usually happens with relevance to the usage of ambiguity expressions, providing too much or less information than required, hyperbole, irony, metaphor and sarcasm (p.36). Furthermore, speakers violate maxims when intentionally provide a misleading implicature that listeners will not be able to unleash. This happens when speakers don’t provide the hearers with the sufficient information required, or not being sincere in their answer (Cutting, 2002, p. 41). Consequently, we can say that flouting or violating the maxims of Grice's Cooperative Principle is a kind of sociolinguistic deviance where speakers deliberately break the expected norms of interaction in order to produce a unique style reflecting their implied ideologies.

In a nutshell, pragmatics and sociolinguistics are closely interrelated, since both study the functional aspect of language. Pragmatic principles as speech acts, politeness, or cooperative principles demonstrate that language is not neutral, it goes beyond the sentence structure, and it is more than words cohesively ordered. Language is a mechanism through which people show deference, solidarity, power, and construct meaning to avoid conflicts and misunderstanding.

5.Sociolinguistic and pragmatic deviance as tools of ideology construction:

Sociolinguistics is concerned with the different ways people speak in accordance with the provided contexts. It specifically studies language variations as registers, accents, dialects, formal, informal tones, etc. Further, it precisely examines the available societal issues that affect the participants’ discourse in communication such as gender, age, social class differences, race, and so forth, attempting to uncover how these factors influence and construct speaker’s identity. Thus, it investigates the way society shapes language, and how language reflects the provided societal life with relevance to the implied ideologies. Truth be said, ideology as a term refers to beliefs and assumptions people have about language or the socio-political structures. If, sociolinguistics’ task lies in examining people’s usage of language in specific settings, ideology as a concept aims at exposing why people have employed their language in that particular manner. Some speakers

may consider a dialect or an accent of a specific language to be more prestigious than the others, this inference or belief in itself is “ideology”. According to Van Dijk (1998), ideology is a philosophical term means: “the science of ideas” as proposed by Destutt de Tracy in France in (1795). Later the term was used by Marx and Engels, also, their followers Lukács, Gramsci and Althusser (pp.1-2). Van Dijk (1998) adds that: “generally, the notion reflects a negative aura for it refers to a system of wrong, false, and misguided socio-political beliefs. Alternatively, in everyday usage it represents one’s socio-political position, perspective, or interests” (p. 2). Consequently, the meaning of the term transitioned from a positive to a negative connotation. According to Ido et al. (2023), ideology has a positive connotation. It represents a system of ideas which are meant to provide justice in the society. The 19th century might be identified as the Century of Ideologies due to the French Revolution where the term “ideologues” sparked the rise of political movements as a response to Capitalism, such as Socialism and Liberalism, which later affected the European civilization (pp.1-2). Hence, ideas provoked societal and political movements against the dominant groups. Van Dijk (1998) shows that ideology is associated with the two notions: power and dominance, since they are known to be common senses proposed and supported by the ruling class in the society (p. 2). Zajda (2014) defines ideology as a term that refers to a set of ideas and beliefs that influence every aspect of human social interaction and organization, including political, economic, scientific, educational, and cultural spheres (p. 2). Within the framework of Marxist and neo-Marxist discourse, the concept of ideology is viewed through the lenses of class conflict and structural functionalism, denotes a fundamental collection of ideas and values that reinforce and justify the prevailing economic system and social hierarchies (Zajda, 2014, p. 2). Evidently, the notion encompasses a variety of socio-political and personal interpretations. Ideologies are the hidden assumptions speakers tend to expose indirectly with relevance to societal and cultural norms. They are to be constructed differently be it subjectively or objectively. They reflect and maintain social inequality, power relations, and class stratifications. According to Spitzmüller, Busch and Flubacher (2021) language ideologies are expressed through linguistic practices and clearly arise discursively (p.4). In truth, ideologies, as system of values, beliefs, and assumptions, also reflect identity. The notions are closely related, since, the former provides the cultural and moral framework through which individuals and groups are identified. Ideology and identity are pervasive in discourse, especially political, where they influence meaning construction and social positioning. As highlighted by Van Dijk (2010), social identities are collective constructs shared among members of a group. They are considered cognitive, as they are formed and understood within the minds and brains of individuals belonging to the same community or social group (p.34).

Hence, ideology often operates by linking specific identities to moral worth or social status. Thus, the belief we hold about the world are inseparable from the sense of *who we are* and *who we want* to become. This self-image is enacted discursively in social practices with relevance to the ideologies we behold, which is deeply woven in sociolinguistics, since the usage of language is never to be neutral. Ideologies as a set of implied assumptions or values expose what accounts to be “acceptable” in speech. It functions as lenses through which the society decides certain ways of speaking as to be normal or deviant. Bania and Mallick (2021) define deviance as any conduct that violates societal norms and is typically of such a degree that it elicits disapproval from the majority of society (p. 1). Sociolinguistic deviance refers to the use of the language in ways that do not follow the social norms of a particular speech community. Deviance is not about the grammatical mistakes, but about speaking in a socially inappropriate way, such as using slang in formal contexts or being overly formal with friends. According to Chapman (1973), deviation is the “linguistic usage considered to depart from normal expectations of users of the language” (p. 114). Alkhazaali (2018) argues that linguistic deviance is intentionally put by the speakers for specific purposes (p.56). He adds that, sociolinguistic deviance reflects speaker’s identity or Face (Alkhazaali, 2018 , p.59). Crystal (1995) highlights that deviance refers to the production of any form of language that arise from a failure to adhere to linguistic rules (p.59). Truth be said, sociolinguistic deviance takes place with relevance to registers which refers to the variation in language usage according to the given societal or cultural context, including factors such as formality or informality. Individuals, often adjust their linguistic choices depending on the audience they address, their purpose, and social relationships (social distance). Closely related to pragmatics, register helps explaining how meaning is shaped not by what is said, but by how it is said in a given context. It is found in speech communities as observed by Budiarsa (2017): each speech community has its own distinct language or a variant thereof, accompanied by the norms or conventions that regulate the appropriate use of that language (p.3). Wardhaug and Fuller (1986) define variety as specific set of linguistic elements found in human communication which can be linked to certain external factors as the geographical area or one’s social group (p. 22). Hudson (1980), further, contends that variety encompasses both language dialects and registers (24). Llamas, Mullany, and Stockwell (2007) define registers as a group of linguistic elements associated with social groups (p. 53). Ferguson (1994) asserts that register refers to the diverse use of language that are pertinent to specific contexts. For instance, individuals communicate in varied manners based on the age of the person they are addressing, the gender, and their social status be it equal, superior, or inferior, also the context of the conversation, be it a formal or an informal, or participation in a religious ceremony, a sporting

event, or a courtroom (p. 17). As noted by Haliday (1978) register is affected and enacted by what is taken place; classifying it into: tenor (the role of the participants and their relationship), field (the subject matter), and mode (the channel of communication) (as cited in Hudson, 1980, p. 49). Register happens due to the situational context, unlike style, which occurs based on individual's choice within a context. While it can be influenced by register, style is more about how a speaker positions themselves to reflect their ideological identity be it formally, sarcastically, and so on. It includes personal ways of using language. Therefore, style is more speaker-driven than register for it took place for personal reasons. Individuals might use metaphorical language exposing ambiguity for various purposes. Llamas, Mullany, and Stockwell (2007) highlight that: "When choosing a style, you can speak very formally or very informally, your choice being governed by circumstances" (p.52). Azuiké (2006, p.111) presents six overarching theoretical categories under which the concept has been defined, namely: "(1) a deviation from a norm; (2) a manifestation of the individual; (3) content and/or form; (4) choice between alternative ways of expressing the same idea; (5) product of context; (6) and simply as good or beautiful writing" (as cited in Isaac, 2014, p. 65). Hence, both concepts are closely related. In truth, style is influenced by register in communication. Romaine (2000) notes that style is a "concept associated with register... which can vary from formal to informal based on social context, the relationship between participants, social class, gender, age, physical surroundings, and the subject matter" (p.22). Wales (1989) posits that style denotes a manner of expression that changes according to the situational context, choice, and deviation from established norms (pp. 435-437). According to Yule (2006), a formal style is when we pay more attention to our speech, and informal style places less emphasis on this aspect. The act of shifting from one aspect to another is called style-shifting (p.208). Competent speakers, usually, shift between styles with relevance to the context and the prevailing norms. Deviations which occur in register or style exposes speakers' ideology, since they do so intentionally, challenging the common conventions, uncovering their ideological identity. Thus, deviation is never to be neutral. It shows one's desire to be independent of others impositions, accordingly signaling resistance to the dominant societal values. By acting so, speakers usually aim at either distancing themselves from others, or express power by negotiating the authority; thus, discursively implying their personal ideologies. Another form of sociolinguistic deviance can be pragmatics. Bowles (2010) asserts that pragmatic deviance "...involves deviation from the norms of standard conversational behavior" (p.26). Consequently, linguistic deviation refers to "a situation of non-adherence to the established norms and patterns of discourse structure" (Cook, 1989, p. 74). Crystal (2003) states that norms refer to the standard or common practices exists in spoken or written

discourse (p. 319). Budiarsa (2017) highlights the importance of speakers being aware of the social norms linked to a specific language to avoid misunderstandings (p.4). According to Labov (1972), the speech community encompasses more than mere consensus on language usage; it fundamentally involves belonging to a group that adheres to specific norms which are evident in the manner individuals evaluate one another and in the patterns of language (p. 120-121). Awonuga et al. (2018) represent two different types of norms: General (the speech conventions in a specific linguistic community), and Local (denotes a standard established within a specific text by the author) (pp. 70-71). Pragmatic deviance refers to situations where speakers break the conventional norms of conversation often by violating speech acts, improper use of politeness strategies, and flouting or violating the cooperative principles of communication. This form of deviation is interconnected with both register and style because it usually happens when speakers avoid maintaining social harmony through their linguistic choices or expressions with relevance to the prevailing communicative norms. When speakers appear to use indirectness, or too formal language they expose register deviations, and, when deliberately breaking the norms for personal reasons, or employ irony and metaphorical language, they expose style deviations. Instead of adhering to conversation principles with relevance to the maxims for communication to proceed, speakers might use sarcasm or direct expressions showing Face-threatening acts. They do so purposefully; thus, the deviations do not appear randomly, but are meaningful and linguistically structured, marking resistance to follow the politeness principles or speech act norms for various subjective reasons. For instance, a person who persistently uses a formal tone in daily casual discourses, is showing emotional distance and shaping his ideological identity.

To sum up, both sociolinguistic and pragmatic deviance are two interrelated aspects of linguistics. They expose participants' violation of the common societal, cultural, and conversational norms. Sociolinguistic deviance happens with relevance to style, register, and the common conventions. Pragmatic deviance, on the other hand, happens with speaker's unconventional usage of language when it comes to speech acts, politeness, and cooperative principles. When these deviations occur together, they show participants ideology and stance.

7. Wednesday Netflix T.V. Series: literary background and synopsis

Wednesday is a fictional character in the Addams Family series. She is well known for her gothic tendencies, sharp mind, and gloomy expressions of the world. Sauer (2019) asserts that: "throughout their various iterations, the family has cemented

itself in the mausoleum of pop horror culture history, which to some degree is strange within itself. Unlike Dracula, Frankenstein, the Wolfman, or any of the machete-wielding madmen at the multiplex, the Addams have been both surprisingly difficult to forget but equally challenging to bring back to life” (para. 2). In truth, the Addams Family are famous for their abnormal desires and habits. They find joy in things people consider terrifying. They express their enthusiasm by digging grave yards, or using dark humor. They live in an isolated mansion filled with creepy old figures. The Addams are anti-social people, known for their independent lifestyle. Their family members are: The father Gomez, the mother Morticia, their eldest daughter Wednesday, their youngest son Pugsley, and their lost uncle Fester. Their life is centered around mystery and darkness, embracing Gothic personifications through their discourse and actions. Although, the Addams seem to be frightening from the outside, they are very lovely and supportive with one another, reflecting a strong family relationship, full of warmth, even if it is to be exposed in unusual ways. Sauer (2019) states that Charles Addams, born in (1912), was a troubled individual with a difficult past, who channeled his suffering into the pages of the New Yorker (para.3). According to Bell (n.d.), the Addams Family unconventional and charming habits are shown through different adaptations, be it the sitcom of the 1960s or the film of 1990s (para.4). Bell (n.d.) adds that, the characters were given names by the writer David Levy with relevance to the pictures drawn by Charles Addams (para.6). Additionally, Sparkes (2021) notes that; although, the Addams are not exactly monsters; however, they seem to be interested in the darker aspects of life (para.3). The story revolves around a strange awkward family who enjoy excavating cemeteries, and remove stop signs on the roads because they find enthusiasm in car accidents (Sparkes, 2021, para.6). Wednesday T.V. series is an adaptation of The Addams Family, yet not exactly following the original plot in every detail. Wednesday is being portrayed as a timid, introvert teenager with pale face and two long black braids, and a traditional unfashionable black and white uniform expressing her social and emotional distance. She is known for her fascinations with practices that people would find it frightening and unpleasant. Her linguistic expressions are often metaphorically structured, mainly uses sarcasm revealing a sense of dark humor. Sparkes (2021) highlights that Wednesday is a tiny representation of her mother, though a far more serious version, with a keen interest in torture and execution tools(para.13). Despite this fact, she seems to be confident, highly skillful, and is never hesitant to expose her true identity. Hinds (2025) shows that Wednesday T.V. series focuses on the elder Addams’s child’s journey from life at home to a boarding school for “outcasts” grappling with supernatural powers and mysteries (para. 3), which is a new scene added to the storyline of the Addams Family. The show exposes more specific details about Wednesday’s character and

her inner world. Despite looking cold from the outside, Wednesday is being depicted as a loyal friend, and a curious student since her first day at Nevermore Academy. She seems to be highly popular for her unique linguistic style and appearances unleashing her wishes for self-dependent. Probably, that is the most inspiring thing about her, that she never seeks approval from others, and is never to be afraid of expressing her true weird personality.

The series' first season was premiered on November 23rd, 2022. It begins with Wednesday being expelled from her local school after she tortures several teenage boys in retaliation for her brother Pugsley. Consequently, her parents decide to transfer her to the exact high school where they first met. An academic private institution for outcasts located in Jericho town. However, Wednesday's character and weird habits, her cold appearance, and her fascination with death exposes her unique identity and makes it difficult for others to communicate with her. After witnessing the death of one of her classmates, she is haunted by curiosity to discover the murderer. Subsequently, throughout her journey, she will find out about her psychic ability which she would use to discover and solve the mystery of the serial murderer.

The Netflix series adaptation "Wednesday" is starred by Jenna Ortega and directed by Tim Burton who is known for his tendencies to expose Gothic elements in his works. It is an updated version of a famous cultural figure through the globalization lenses. A key strength of the series lies in the successful performance of the young actress "Jenna Ortega", who skillfully plays Wednesday in a very accurate manner, revealing more details about her psychological side, inner emotions, and family relation struggles. Moreover, Wednesday is truly a live reflection and embodiment of the Gothic elements, not solely through her appearance, but through her discourse and implied ideologies. She represents the Gothic fascination through her daily reference to death and macabre, also through her tendencies to darkness and sarcastic expressions of gloomy connotations. She normalizes these bizarre ideologies discursively using a flat and neutral cold tone, demonstrating Gothic features implicitly. Furthermore, Gothic aspects are, also, evident in Wednesday's repressions of her emotions, reflecting internal struggles and conflicts. Ultimately, she exposes Gothic themes by emphasizing social distance and independence particularly when it comes to matters of gender and identity.

8. Methodology

The current study uses a descriptive qualitative research methodology to examine the correlation and contribution of sociolinguistic and pragmatic deviance in

ideology construction with relevance to the intended meanings conveyed. For this purpose, specific data from “Wednesday” Netflix T.V. series, Season “One” will be explored. Selected extracts will be examined where the protagonist is portrayed using unconventional linguistic expressions reflecting her ideological identity. The scenes are structured orderly, specified from Episode 1-4, to observe Wednesday’s discourse, taking into account the social distance between her and the provided characters, including: The principal Weems, the psychologist Dr. Kinbott, her mother Morticia, her roommate Enid, and the barista Tyler. The investigation involves a complex analytical framework where the researchers explore deviations, from both: a pragmatic perspective, taking into account specific aspects, including: Speech acts, Politeness strategies, and Cooperative principles. Later, from a sociolinguistic view point where speaker’s choice of Register, and Style are to be emphasized in accordance with the given norms, reflecting their contribution to meaning construction. The study is limited to the discursive language ignoring the semiotic elements for subjective reasons the researchers aim to achieve.

9. Analysis and Discussion

The provided scenes chosen for the analysis clearly reflect the correlation between deviations and ideology construction with relevance to meaning interpretations. Through her linguistic choices, as evidently noticed, Wednesday aims expose her refusal to any societal, cultural, or conversational conventions in accordance with any discursive practice; thus, demonstrating various identities with relevance to the implied assumptions. Consider the following extracts where she playfully and skillfully employs language representing her Gothic perspectives and ideological senses:

Extract 1

Principle Weems: “Wednesday is certainly a unique name! I am guessing it is the day of week your born?”

Wednesday: “I was born on Friday the 13th !”

This scene is extracted form Ep. 1, entitled "Wednesday's Child Is Full of Woe". It opens with Wednesday seated in principal Weem's office alongside her parents. As a newly enrolled student at Nevermore Academy, it is required from her to meet with the principal to determine whether she will be accepted. Wednesday appears to be anxious and uncomfortable, she speaks bluntly with the principle trying to disrespect her. Her deployed discourse reflects a subtle but effective Gothic stylistic expression. In truth, the way Wednesday have structured her words and

linguistics choices exposes both a pragmatic and a sociolinguistic deviation. Considering the tone of conversation, principle Weems seems to manage her register in accordance with the context of situation. Her style is carefully chosen aiming at reducing social distance, and building a rapport. Acting so to make Wednesday feel comfortable and safe. On the other hand, Wednesday intentionally uses a highly formal style, bluntly expressing her refusal to any social harmony, denying the prevailing social norms regarding the school institutional structures where students are supposed to show respect when addressing the administration. Her strict and direct tone exposes her identity as a socially detached member, discursively unleashing her ideology as an outsider. Hence, through her linguistic choices of words, Wednesday purposefully contradicts the expected institutional and social norms of conversation. From pragmatic lenses, principal Weems apparently attempts to foster social harmony through her discourse, by using a representative speech act, where in the first clause she describes Wednesday's name as to be a unique; hence, attractive and weird, later in the second clause she uses a direct act of request embedded with asking force, requesting the other participant to provide more information about the provided question. She uses a positive politeness strategy attempting to show solidarity and closeness, and a negative politeness pattern to avoid directness or any Face-threatening acts. She is being lenient, employing a friendly tone so to reduce social distance, despite her authoritative power. Conversely, Wednesday rejects her phatic expressions and exposes social detachment and independence. She answers using a direct speech act attempting to display power; a direct bald on-record politeness strategy attempting to threaten the hearer's Face and disrespect her dominant position, showing social distance; she barely adheres to CP, yes she follows the maxim of quality by being truthful and honest, but she deliberately flouts the maxim of quantity by not providing the enough information required, and maxim of manner by being ambiguous, unclear, and sarcastic; even though she somehow follows the maxim of relevant, yet not exactly in the required manner, for her reply is sarcastic and provide a negative and gloomy implicature for the hearer. Hence, she purposefully misguides the listener to construct variable sorts of meaning. Accordingly, at some points, she is violating the maxim of manner for subjective reasons. Instead of aligning with the principal's request tone, she answered using an expression which might reflect her inner struggles, and dark perspectives, as: "*Friday the 13th*" has been, for so long, mythically embedded with gloomy symbolic cultures related to bad omen and death. This implication exposes her Gothic perspective about life. She ironically associates her spirit and existence to a "bad luck" for the Academy, meaning that her approval to join Nevermore would only bring misfortunes. Accordingly, she deliberately refuses to follow any societal, cultural, or conversational norms, shaping her unique

ideological identity and highlighting that meaning is not solely based on the common norms, but on their violations as well.

Extract 2

Wednesday: "I am not you, mother. I will never fall in love, or be a housewife, or have a family".

Morticia: "I was told that girls at your age say hurtful things, I should not take it to heart".

Wednesday: "fortunately, you don't have one".

This scene is extracted from Ep. 1. , entitled "Wednesday's Child Is Full of Woe". It opens with Wednesday, awaits outside at Nevermore yard, bidding farewell to her parents after being accepted at the Academy where she has to stay at the dorm. Morticia makes an effort to be kind, playing the role of a caring mother who appears to be pleased with her daughter's final escort at Nevermore. Before she leaves, Morticia attempts to initiate a motherly conversation with Wednesday to make her feel more comfortable and lessen her tension as she has newly been terminated from her previous school and has to adapt herself in a new environment; however, Wednesday does not make any effort to get engaged or listen to her discourse, but interrupts her persistently using a disrespectful tone, flouting all the social norms, aiming at insulting her. An act which depicts the social and emotional distance between Wednesday and her mother who seemed disheartened by her daughter's reaction. Truth be said, the provided discourse clearly demonstrates how the active merging between sociolinguistic and pragmatic deviance construct Wednesday's ideological identity as an emotionally detached character who stands against, and enjoys breaking the common norms. Pragmatically, Wednesday uses a combination of direct and commissive acts, through the phrase : "*I will never...*" emphasizing her denial to any motherly role through her controlled tone, promising never to fall in love or have her own family. Strictly answering her mother, implying her negative ideologies considering the prevailing societal conventions about marriage. She admittedly challenges these norms exposing her identity in opposition to traditional femininity which encourages maternal roles. She partially follows the CP, apparently adhering to the maxim of manner by being unambiguous, maxim of quality by being direct and clear, also maxim of relation, since her answer is typically related to the topic. She, even, uses unconventional direct bald-on record politeness strategy with her mother, evoking a Face-threatening act, attempting to humiliate her without showing any consideration to her feelings. Yet, Morticia's discourse seems to aim

at restoring the social harmony with her daughter, her tone is flat and motherly, she adheres to the off-record and negative politeness strategy, trying to lessen the tension and reduce the emotional and social distance. She employs a combination of acts: a representative act, where she states her belief about young teenagers: “*I was told that girls at your age say hurtful things..*”, an expressive act, where she implies her emotional stance: “*I should not take it to heart*”. Her calm and cold reaction to Wednesday’s provoking words shows her alignment with societal norms of emotional control and maintaining Face-saving act. Apparently, the clearest indication of pragmatic deviation can be traced in Wednesday’s last line: “*Fortunately, you don’t have one*” where she tries once more to perform a Face-threatening act (FTA) using unconventional bald on-record strategy, deliberately aiming at insulting her mother by describing her as a heartless individual. She intentionally flouts the maxim of quality by providing a metaphorical expression of her mother, and maxim of manner by being indirect, ambiguous, and unclear, implying Morticia’s emotional depth and feelings. Such maxim flouting plays an important role in constructing meaning in her conversations; enabling her to indirectly, yet effectively communicate her desire for independence and self-autonomy. Furthermore, she uses an interplay of speech acts with hidden intentions. While her statement seems to be representative in nature, yet it embeds a highly strong expressive force, since they expose and convey defiance and rejection to any norms the society might request it. Consequently, Morticia’s discourse attempts to express solidarity and build a rapport; however, Wednesday through her last utterance attempts to demonstrate power exchange and conflict. The inconsistency in speech act purposes and intentions reveals ideological conflicts between the characters: Morticia reflects a positive ideological stance by showing alignment with the provided motherly norms, while Wednesday reflects a negative ideological stance by exposing resistance to any conventions. Furthermore, the provided register variation in participants’ discourse contributes to meaning construction with relevance to the implied ideologies. Wednesday uses a level of control and formality and an emotionally neutral register. Morticia’s tone, on the other hand, appears to employ a natural and attuned register that fits with her motherly role and the provided context. This stylistic variations shapes Wednesday’s identity as an outsider who refuses to follow the common norms or even to naturalize them. This inference can be detected in Wednesday’s first line: “*I am not you, mother...*” where she seems to act against the traditional societal expectations when it comes to gender roles, affections, or having a family. Unlike other females, Wednesday denies and challenges these norms, identifying them as trivial stuffs. She identifies emotions as one’s weakness, so persistently suppresses and challenges them. In truth, Wednesday was supposed to demonstrate respect and kindness towards her mother as it is expected from daughters whenever the

Mother is involved in the subject, yet, conversely, regardless of these conventions, Wednesday attempted at harshly humiliating her mother, exposing social and emotional distance. Her linguistic choices expose her destructive ideologies considering familial or societal conventions with relevance to gender roles. Her rejection is orderly put and well structured, an inference of inner psychological struggles that have come to the light linguistically. She persistently states her Gothic ideological perspectives through her sarcastic expressions. Accordingly, she discursively shapes an ideological identity that contradicts any common norms found in a society especially in accordance with affections and femininity. Once more, Wednesday emphasizes the vital role of deviations in the construction and the reconstruction of meaning with relevance to the underlined implied assumptions.

Extract 3

Therapist Dr. Kinbott: “Wednesday, part of the reason your parents sent you to Nevermore is that you could find your people, become part of a larger community”.

Wednesday: “I like being an island. A one fortified and ran up by sharks”.

Therapist Dr. Kinbott: “Have you considered your antisocial tendencies might be motivated by fear of rejection?”

Wednesday: “if you have rejected me right now, I would not be upset”.

This excerpt is taken from Ep. 2, entitled “Woe is The Loneliest Number”. Wednesday is being shown in her therapist’s office, taking her second session after witnessing a murderer scene. Dr.Kinbott is playing the role of the caring and skillful psychologist who attempts to reach his patient’s inner lenses, thoughts, and dark corners. Wednesday, on the other hand, plays the role of the strong girl who persistently admits her anti-social persona. Dr.Kinbott is trying to help Wednesday overcoming her solitude and foster new friendships under her parents request. Yet, Wednesday, again, through her controlled tone directly shows no interest to be part of the society, claiming that she would rather be an island ran and surrounded by sharks than to be surrounded by humans. This scene is clearly constructing Wednesday’s ideological identity as an emotional-contained individual who resists any sorts of social integration. The therapist’s discourse reflects norms associated with institutionalized and therapeutic settings that promote community belonging, and emotional openness. The use of phrases such as: ***“find your people”*** and ***“larger community”*** index dominant social ideologies that value social relations. Dr.Kinbott’s language corresponds to the provided setting. Yet, Wednesday’s metaphorical response: ***“I like being an island...”*** simultaneously, contradicts her

speech implications. With a strict and controlled tone, Wednesday emphasizes her desires for isolation rather than being part of any community. She shapes a self-identity that rejects peer relations; thus, typically refusing the societal norms which are commonly found among adolescence such as the significance of building friendships and joining group members. Observing the communication tone, one can clearly notice register variations among the participants, which has a critical role in meaning construction. Dr. Kinbott through a psychological attuned register aims at showing solidarity and reducing social distance. On the other hand, Wednesday's register and style seem to be controlled, formal, and enriched with metaphorical expressions reflecting gothic implications. This variation shows ideological conflicts between the characters: Dr. Kinbott uses language according to the setting with relevance to the societal norms, while Wednesday's linguistic choices shows a deliberate deviation of these norms and conventions. From a pragmatic perspective, the employed speech acts by the participants expose ideological tension. Dr. Kinbott In her first line uses a representative act with a directive force showing the significance of relationships, a societal value highly considered in her following utterance where she uses a direct question with a request force: *"Have you considered your antisocial"* asking Wednesday to provide a clear answer and information about the statement, which is a typically therapeutic prompt emphasizing self-reflection. Wednesday; however, in her first reply, shows no interest in the therapist's discourse, but reflecting the opposite implications. She uses a representative act with a highly expressive force, describing her attitude, proudly exposing her desire for isolation and social distance. Politeness strategy is, further, recognized among the characters. While Dr. Kinbott uses a combination of positive and negative politeness pattern to build trust and a safe environment, Wednesday applies, as her usual habits, bald-on record (mainly), and sarcastic off-record showing a negative face to maintain independence and strongly refuses others impositions. Even though she slightly adheres to maxim of relation, still, she deliberately flouts the maxims for various personal purposes, while, on the other hand, Dr. Kinbott observes all the maxims. Wednesday, with her first expression: *"I like being an island..."* she flouts the maxims of quantity by providing more information than required, she flouts the maxim of quantity through the usage of metaphor to express her strong desire for isolation, she flouts the maxim of manner due to the ambiguous expression which leads to confusion. The employed hyperbolic linguistic choice exposes Wednesday's unique identity with relevance to the hidden ideologies embedded in her figurative language. She uses unconventional bald on-record politeness strategy which evokes Face-threatening act, aiming to insult and trivialize the therapist's stand points. Her utterances; however, shows a clear deviation from the standard institutional norms, exposing a total rejection and denial to the therapist's

guidance and help. Similarly, in her final line: *“if you have rejected me right now, I would not be upset”* Wednesday uses a combination of acts, it is overtly representative act where she shows her belief with an expressive force where she demonstrates her emotional control or maintenance. She indirectly asks the therapist to terminate her from the compulsory sessions for it seems to be fruitless. Despite adhering to the maxim of quality by being truthful, she partially flouts the maxim of quantity by not providing the required information, partially flouts maxim of manner by not being straightforward, and partially flout the maxim of relation when is being questioned about her interpersonal feelings showing a Face-saving act to maintain her power. She approves to the therapist her denial to the implied assumptions she has added in her speech. To sum up, the provided discourse unleashes that Wednesday’s linguistic behavior and expression in not solely anti-social but ideologically coherent. Through her continuous deviations, she constructs an identity that stand against the prevailing conventions of a given society. Accordingly, meaning in Wednesday’s discursive language lies in violation of the naturalized norms in a structured manner.

Extract 4

Enid: *“Oh my God!” “Wednesday Addams is going to the Rave’N !”. My whole world is tilted!. “You know what you need now?”*

Wednesday: *“A bullet to the head?”*

Enid: *“A dress!”*

Wednesday: *“I already have one”.*

Enid: *“Not the one you showed up here in!”.*

This scene is extracted from Ep. 4, titled “Woe What A Night”. The scene opens with Wednesday and her roommate Enid, who appears to be shocked upon learning that Wednesday has invited a friend to accompany her to the Rave’N Dance party. Wednesday seems to be troubled, confused, and unhappy, since she has never really liked parties. She would rather stay behind, die, than take part in a dance ball ; however, her curiosity to uncover the true identity of the mysterious killer pushes her to get involved. In contrast, Enid is excited and amazed, assists Wednesday in choosing a dress that is appropriate for a first date! Meanwhile, Wednesday seems to be preoccupied with thoughts about the serial local murderer, who is presumably could be one of the outcasts. Once more, Wednesday’s ideological identity is to be inferred from this scene. She is being portrayed as an emotionally detached individual who challenges the conventional social norms of peer culture and femininity. At a sociolinguistic level, Enid’s speech seems to act as a mirror of a

typical adolescent enthusiasm and extreme femininity. Her usage of exclamations, and her obsession with the Rave’N dance signify her social world which is characterized by fashion, and shared experiences, which are known to be common norms shared by young generations who seem to value appearances, relationships, and emotional expressions. On the contrary, Wednesday rejects and trivialize these common conventions. This truth about her is implied in her expression: **“A bullet to the head?”** Wednesday finds those prevailing norms ridiculous and nonsense; hence, rejects to adhere to any of them. Register variation, also, contributes to meaning-making in the provided discourse. Enid’s register is highly informal and marked by the exaggerations of using various intensifiers and exclamations, while Wednesday’s is direct, formal, and sarcastic reflecting dark humor and Gothic persona. This difference forms their distinct ideologies: Enid’s register exhibits a socially acceptable tone since it aligns with the provided youth norms and femininity, while Wednesday’s exposes social defiance and self-independence of any impositions. Pragmatically, from speech act lenses, Enid uses a combination of acts such expressive when demonstrating her enthusiasm : **“Oh my God!”**, **“My whole world is tilted..”** , representative when stating fact events: **“Wednesday Addams is going to the Rave’N !”**, and directive in the function of suggestion as: **“You know what you need now?”**, directive acts with a recommendation force : **“A dress!”**, and indirect representative act: **“Not the one you showed up here in!”** where she indirectly asks Wednesday to change and buy a new dress. Similarly, Wednesday as well uses a combination of acts through her expressions: **“A bullet to the head?”** She employs an expressive act showing, sarcastically, her dislike to what Enid has just suggested. Further, she uses a representative act : **“I already have one”** exhibiting the fact of having a suitable dress; thus, rejecting Enid’s idea of buying a new one. moreover, Enid seems to follow the CP properly unless for the statement: **“My whole world is tilted”** where she flouts the maxim of quantity due the exaggeration tone, and slightly flouts maxim manner for the statement is figuratively put and might cause confusion. Enid, also, flouts the maxim of manner in the two expressions: **“You know what you need now”** and **“Not the one you showed up here in!”** since she indirectly suggests that Wednesday need a new garment for the party and cannot dress in the usual black and white outfit. Wednesday’s statements, on the other hand, embrace maxim flouting. She violates maxim of manner when Enid asks about what exactly is needed, she deliberately provides a metaphorical answer that is contextually inappropriate, exposing her refusal to the whole idea. Furthermore, this hyperbolic violence flouts the maxim of quality as the meaning is aimed to be reflected in the form of a dark humor. Similarly, her subsequent reply: **“I already have one”** even though adheres to the maxim of quantity, it flouts maxim of relation from a sociocultural perspective: she ignores the implicit conventions regarding style and identity representation,

viewing “dress” as a materialistic item than a social symbol. Behaving so, Wednesday asserts her independence and breaks the process of social engaging. Moreover, Wednesday applies unconventional politeness strategies with relevance to the setting. She speaks bluntly, using the direct bald on-record, or the sarcastic off-record strategy, exposing Face-threatening act and the need to be independent. While Enid shows solidarity and friendliness, attempting to build social bonds through the usage of positive politeness strategy and indirective expressions.

In a nutshell, this deviation in Wednesday’s speech demonstrates the fact that meaning can discursively be reconstructed through tension as well as harmony. Wednesday’s linguistic choices shows her strong resistance to any societal norms especially the one’s related to femininity and appearances. Once more, exposing her Gothic perspectives about affections and relationships which are most related elements of Gothic literature.

Extract 5

Tyler: “...I, I got your invite”, “I guess you asked Thing to put it in the”?

Wednesday : “Good guess”.

Tyler: ”After our last conversation I wasn’t sure if I could even speak to you again”. “But, your note was so genuine and sweet”. “Totally took me by surprise!”.

Wednesday: Me too!

Tyler: “Well, now that I am here, I am glad I came.” “Do you need a few minutes?”

Wednesday (closing the door and talking to Thing with a rising tone): “Genuine and sweet! How could you do this to me?”

After awhile she comes down in her black garment, and Tyler approaches stunned:

Tyler: “wow,...you look...!”

Wednesday interrupts: “Unrecognizable? Ridiculous? A classic example of female objectification for the male gaze?”

This scene is extracted from Ep. 4 titled “Woe What A Night”. It opens with Tyler waiting for Wednesday at Nevermore to accompany her at the Rave’N dance. It appears that he has received a letter from Wednesday asking him to be her dance

partner. Nevertheless, Wednesday seems to be surprised as the letter was not written by her, but by Thing who even considered buying her a dress. Unable to back up, she decides to go to the dance with Tylor, who seems to be enchanted by her beauty. Wednesday feels a sense of anxiety and discomfort in her black dress, feeling like a lady for the first time, experiencing weakness, wishes to escape, but too late. Apparently, Tyler's expressions seem to align with the traditional standards of heterosexual relationships among teenagers with relevance to dating such as emotional openness, and admiration. His description of the note as being: "*genuine and sweet*" and his clear admiration for Wednesday's appearance correspond with the prevailing norms in accordance with romance and gender. Wednesday's linguistics behavior; however, contradicts these conventions, particularly when it is related to emotions, as, from her viewpoint, it reflects weakness and exposes negative connotations. When she subsequently defines her appearance as: "*a classic example of female objectification for the male gaze*" she critiques and challenges gender norms, present herself to be distanced from them. As she neither expresses nor shows any interest in them. Additionally, register and style variations have a significant role in meaning construction between the characters. Tyler's register and choice of words seems to be informal, emotional, and aligns with teenage discourse. In contrast, Wednesday uses a highly formal register expressing her implied ideologies discursively through her style-shifting, aiming at maintaining her socially detachment identity and reinforcing her ideological stands against the prevailing gender or femininity roles. From pragmatic lenses, Tyler's utterances seem to follow the maxims except in first line: "*I guess you asked Thing to put it in the*"? Where he seems to be hesitant and unclear as if cannot find the right expression, flouting the maxim of manner. Also, in the phrase: "*wow,...you look...!*" Again he flouts the maxim of quantity and manner since he leaves the sentence uncompleted; hence, neither being clear, specific, nor being informative as required. Wednesday, on the other hand, seems to consistently flout and violate the CP. Her first response: "*Good guess*" is brief and does not provide the required information; hence, violating the maxim of quantity and showing her unwillingness to engage in the discussion. When Tyler reveals his emotional vulnerability, her reply: "*Me too!*" seems cooperative at first, yet it actually flouts the maxim of quantity since she is not being informative as required, and maxim of quality through her ironical speech, for she does not accurately sharing him the exact feeling, implying a sense of detachment or even mockery. Later, as Tyler starts to compliment her: "*you look...!*" she interrupts him with a list of adjectives and metaphorical phrases: "*Unrecognizable? Ridiculous? A classic example of female objectification for the male gaze?*" Overtly flouting the maxim of quantity by providing more information than required, maxim of quality by using metaphorical expressions, and maxim of

manner as she is not being clear in her statement. Additionally, speech acts are, also used throughout the discourse. Tyler's act obviously are expressives when attempting to expose his emotional state; directives with a request force when seeking reassurance from Wednesday about the situation, and assertives when he demonstrates his uncertainty about the whole subject. Wednesday's utterances, on the other hand, are expressives as when sarcastically sharing her emotional reactions, and assertives when attempting to present her identity by changing a normal teenage conversation into an ideological site. Furthermore, the way she addresses Thing: "*How could you do this to me?*" highlights her tensions when it comes to emotions. Politeness strategies are, also, to be sensed among the characters. Tyler, apparently uses a combination of negative politeness marked by the provided hedges and hesitations, and positive politeness which is viewed with his attempts of showing solidarity. He aims at being respectful, showing Face-saving act, and reducing social distance by expressing his admiration towards her. While, Wednesday mainly applies bald-on record strategy. She seems to be blunt, using irony and sarcasm showing Face-threatening act. She, discursively shows her negative ideological perspectives concerning the youth and teenage norms with relevance to affections and gender.

In truth, the provided deviations with relevance to aspects of pragmatics and sociolinguistics once more, construct meaning through disruption than alignment. Wednesday's discourse reflects an opposition towards the common norms especially those associated with romance and relationships, unleashing her unique identity through the implied assumptions.

Accordingly, Wednesday's ideological identity with relevance to the common deviations represents modern Gothic elements where characters are known to have tendencies towards isolation, autonomy, resistance to the common societal norms and values, and a strong likeness for darkness and shadows, all of which are noticed and reflected in Wednesday's discourse and persona. Through her absolute refusal of socializing or following the conversational norms, Wednesday represents Gothic figures who are to be believed to challenge the existent dominant morals or values and the provided social structures. She linguistically implies her desires for a lonesome world and self-autonomy with no souls to accompany her. She demonstrates emotional restraints and oppressions for believing that emotions are human's weakness point; hence, she struggles to oppress it. Wednesday only exposes her affections ironically with reference to death and shadows. In truth, her dark humor and rejection of romance and femininity expectations goes align with Gothic themes of anti-romanticism. Accordingly, this fusion of deviations and Gothic sensibility enables her to represent modern Gothic identity with relevance to the provided implicates encoded in her language.

Conclusions:

Sociolinguistic and pragmatic deviance refer to individual's violations of the expected norms and values in a given society. Deviations, be it societal, cultural or conversational might occur among interlocutors for various reasons, shaping participants the desired identity with relevance to the provided implicatures that have been embedded in their spoken discourse. Technically, the discursive analysis of "Wednesday" T.V. series has exposed the systematic interconnection between sociolinguistic and pragmatic deviance in forming the protagonist's ideological identity. Wednesday's use of deviant style, and register with relevance to the societal norms, aligns with her consistent violation or flouting of cooperative principles, inconvenient employment of speech acts, inappropriate politeness strategies and her determination of exposing Face-threatening acts to break the social bonds. Wednesday intentionally violates the norms which embrace references to cooperation, emotional expressiveness, femininity standards, and gender role. Her defiance to the provided conventional practices and the continuous usage of ironic expressions, dark humor, dark symbolisms with relevance to death, ambiguity, and the exaggerated formality tone forces other participants to interpret the intended meaning though the hidden implied ideologies (implicatures). Accordingly, meaning-construction surpasses the given content and is implied linguistically in multiple ways. The intricate deviation whether be it explicit or implicit shape "Wednesday's" ideological identity which is unleashed in her social and emotional detachments from the community groups, her independence stance, her tendencies for isolation and power which, further, reflect Gothic elements and implications. Thus, deviations in the series contributes in ideology formation in various ways reflecting the influence of Gothic elements on modern cultures.

References

Abualbasher, S. (2022). The Renaissance. *Elizabethan Age of Literature*. https://www.academia.edu/88335778/The_Renaissance?rhid=38109862301&swp=rr-rw-wc-30634989&nav_from=6f8e6e72-37b0-48d0-a92c-7bd31b3dca70

Al-Sulaiman, D., M. M. (2011). Mosul: Daar Ibn- AL-Atheer.

Aitchistone, J. (1999). *Linguistics* (2nd Ed.). UK Company. London.

Amelia, M., Moelier, D. D., & Rijal, T. S. (2024). Wednesday addams Antisocial personality disorder in Wednesday Netfilx Series. *Humaniora Journal of Linguistics Literature and Education*, 4(2), 139–149. <https://doi.org/10.56326/jlle.v4i2.4678>

Awonuga, C., Chimuanya, L., & Meshioye, C. (2018). Deviation-type Foregrounding and Literary Interpretation: The Example of James Kirkup's "Thunder and Lightning". *International Journal of Language and Literature*, 6(1), pp 69-79. <https://doi.org/10.15640/ijll.v6n1a10>

Isaac, N., O., (2014). Register and Style as Distinct and "Functional" Varieties of Language. *Research on Humanities and Social Sciences*, 4 (14), 63-67.

Babazade, Y. (2025). Speech Acts and Hidden Meaning: A Journey into Pragmatics. *Acta Globalis Humanitatis Et Linguarum*, 2(1), 221–228. <https://doi.org/10.69760/aghel.02500128>

Bania, Sh. and Mallick, R. (2021). Sociology of deviance emerging concepts and theories, *International Research Journal of Education and Technology*, 2 (1), pp.1-9. Retrieved from: https://www.irjweb.com/user_upload/V2I1-1.pdf

Bell, j. (n.d.). A history of the Addams Family. <https://www.novelsuspects.com/articles/a-history-of-the-addams-family/>

Blitvich, P. G. (2019). Im/politeness and discursive pragmatics. *Journal of Pragmatics*, 145, pp. 91-101 . Retrieved from: https://www.academia.edu/40269887/Im_politeness_and_discursive_pragmatics

Bohari. B. (2013). An introduction to sociolinguistics. Nasmedia. https://www.researchgate.net/publication/369594269_INTRODUCTION_TO_SO_CIO_LINGUISTICS

Bolton, M. S. (2014). Monstrous Machinery: Defining Posthuman Gothic. *Aeternum: The Journal of Contemporary Gothic Studies*, 1(1), pp. 1-15 Retrieved from: https://www.academia.edu/7285481/Monstrous_Machinery_Defining_Posthuman_Gothic

interaction: a sociocultural linguistic approach. *Discourse Studies*, 7(4–5), 585–614. <https://doi.org/10.1177/1461445605054407>

Bowles, H. (2010). *Story Telling and Drama: Exploring Narrative Episodes in Plays*. Amsterdam: John Benjamins Publishing Company.

Budiarsa, I. M. (2017b). Language, dialect and register sociolinguistic perspective. *RETORIKA Jurnal Ilmu Bahasa*, 1(2), 379. <https://doi.org/10.22225/jr.1.2.42.379-387>

- Chonka, T., Kordonets, O., Balla, E., Baniyas, V., & Baniyas, N. (2024). From Mary Shelley to Stephen King: the transformation of gothic fiction in English literature. *Amazonia Investiga*, 13(78), 209-217. <https://doi.org/10.34069/AI/2024.78.06.17>
- Chapman, R. (1973). *Linguistics and Literature: An introduction to literary stylistics*. Edward Arnold: London.
- Cook, G. (1989). *Discourse*. Oxford: Oxford University Press.
- Cutting, J. (2002). *Pragmatics and discourse: A resource book for students*. London and NY: Routledge.
- Crystal, D. (1995). *The Cambridge Encyclopedia of the English Language*. Cambridge: CUP
- Crystal, D. (2003). *The Cambridge Encyclopedia of English Language* (2nd Ed.). Cambridge, UK: Cambridge University Press.
- Emandi, M. (2016). Main Features of the English Gothic Novel. *International Journal of Social and Educational Innovation*, 3 (6), 67-78. https://www.academia.edu/72090879/Main_Features_of_the_English_Gothic_Novel
- Ferguson, Ch. (1994). Dialect, register, and genre: Working assumptions about conventionalization. In Biber, D. and Finegan, E. (Eds.), *Sociolinguistic perspective on register* (p.17). NY: Oxford University Press.
- Fléchar, M. (2024). Gothic Fear or the Otherness Within. In Fléchar, M. (Ed.), *Gothic Fear or the Otherness Within*, (pp.93-123). https://www.researchgate.net/publication/385502814_A_study_of_the_unconscious_psychology_in_Gothic_fiction_Melmoth_the_Wanderer_and_Confessions_of_a_Justified_Sinner
- Forťová, I. (2017). The gothic elements and their impact on the characters and the flow of events in Wuthering Heights (Bachelor Thesis, Masaryk University, Faculty of Education, Department of English Language and Literature). https://is.muni.cz/th/jixr8/Bachelor_Thesis_-_Fortova.pdf
- Gamer, M. (2020). Gothic literature. In *Cambridge University Press eBooks* (pp. 289–296). <https://doi.org/10.1017/9781108261067.034>
- Grice, P. (1975). *Logic and conversation: The semantics-pragmatics boundary in philosophy*. Ontario: Broadview Press.
- Grice, P. (1989). *Studies in the way of words*. Cambridge: Harvard University Press.

Hadi, A. (2013). A critical appraisal of Grice's cooperative principle. *Open Journal of Modern Linguistics*, 03(01), 69–72. <https://doi.org/10.4236/ojml.2013.31008>

Harries, R. (2019). Elements of Gothic literature. <https://woodbury.edu/wp-content/uploads/2020/11/Elements-of-the-Gothic-Novel-Handout.pdf>

Hinds, D.J. (October 31, 2025). Who is the real Wednesday Addams? What the 80-Year evolution of an iconic character tells us about women in America . <https://lithub.com/who-is-the-real-wednesday-addams/>

Holmes, J. (1992). *An introduction to sociolinguistics* (4th Ed.). Routledge: NY

Hogle, J. E. (2002). *The Cambridge Companion to Gothic Fiction* (Ed.). London: Cambridge University Press.

Hudson, R.A. (1980). *Sociolinguistics*. Cambridge: CUP.

Hume, R.D. (1969). Gothic Versus Romantic: A Revaluation of The Gothic Novel. *PMLA/Publications of the Modern Language Association of America*, 84, pp. 282 - 290. <https://www.semanticscholar.org/paper/Gothic-Versus-Romantic%3A-A-Revaluation-of-The-Gothic-Hume/7376ca2e2d183a09cbf1f41bc5a3321ddb645095>

Jennie, U. (2019). Gothic Literature -A Background Study on Main Elements of Horror in Gothic Fiction. *Online International Interdisciplinary Research Journal*, 9 (3), 235-237. https://www.academia.edu/144855713/Gothic_Literature_A_Background_Study_on_Main_Elements_of_Horror_in_Gothic_Fiction

Journals, I. A. (2022). On linguistic politeness theory: Robin Lakoff's Theory of Politeness, Brown and Levinson's Theory of Politeness, Geoffrey Leech's Theory of Politeness. *Central Asian Journal of Literature, Philosophy, and Culture*, 3 (6), pp.66-74. https://www.academia.edu/86689195/On_Linguistic_Politeness_Theory_Robin_Lakoff_s_Theory_of_Politeness_Brown_and_Levinson_s_Theory_of_Politeness_Geoffrey_Leech_s_Theory_of_Politeness?sm=b&rhid=38963480272

Kanarakis, Y. (2015). The Gothic and Its Revivals. https://www.academia.edu/64074218/The_Gothic_and_Its_Revivals?sm=b&rhid=38190804083

- Kurath, H., Bloch, B., & Trager, G. L. (1945). Outline of linguistic analysis. *The American Journal of Philology*, 66(2), 206. <https://doi.org/10.2307/290796>
- Labov, W., (1972). *Language in the inner city: studies in the Black English vernacular*. Philadelphia: The University of Pennsylvania Press.
- Llamas, C. , Mullany, L., and Stockwell, P. (2007). *The Routledge Companion to sociolinguistics*. NY: Routledge.
- Lyons, J. (1981). *Language and Linguistics: An Introduction*. Cambridge University Press.
- Meidani, E. N. (2013). Living Language: An Introduction to Linguistic Anthropology, Laura M. Ahearn (2012) Wiley-Blackwell, ISBN 978-1-4051-2441-6. *DOAJ (DOAJ: Directory of Open Access Journals)*, 1(2), 145–149. <https://doaj.org/article/a5d12892d86a4aba918e2c3b58d682c1>
- Meyerhoff, M. (2006). *Introducing Sociolinguistics*. Routledge: London.
- McIntyre, C. F. (1921). Were the “Gothic novels” Gothic? *PMLA*, 36(4), pp. 644–667. <http://www.jstor.org/stable/457355>
- Mukherjee, P. (2024). The Evolution of Gothic Literature :- From medieval times to contemporary culture. *International Journal for Multidisciplinary Research*, 6(2). <https://doi.org/10.36948/ijfmr.2024.v06i02.16540>
- Mutawa, A. A. (2024). The Psychological Connection between Gothic Writers and the Genre. *Advances in Literary Study*, 12(03), 153–160. <https://doi.org/10.4236/als.2024.123011>
- Mwakapina, J. W. (2021). What is the Nature of Language? How does it Behave? What is Language Learning then? A Review Paper in Applied Linguistics. *Randwick International of Education and Linguistics Science Journal*, 2(4), 603–618. <https://doi.org/10.47175/rielsj.v2i4.357>
- Nambiar, G. (2025). The Rise of Gothic literature during the 18th-century Romantic Period. *International Journal for Multidisciplinary Research*, 7(6). <https://doi.org/10.36948/ijfmr.2025.v07i06.64272>
- Novera, T., & Amalia, Y. S. (2025). An analysis of impoliteness strategies used by Wednesday Addams in Netflix’s Wednesday Season 1. *JETLEE Journal of English Language Teaching Linguistics and Literature*, 5(2), 282–307. <https://doi.org/10.47766/jetlee.v5i2.6462>.

- Prasantham, P. (2024). The gothic novel: Exploring the dark side of the human psyche. *International Journal of Research in English*, 6(2), 114–117. <https://doi.org/10.33545/26648717.2024.v6.i2b.217>
- Rata, I. (2014). An overview of Gothic literature. https://www.researchgate.net/publication/339018083_An_Overview_of_Gothic_Fiction
- Roată, I. , M. (2022). Psychological approaches of Gothic literature in contemporary America. In *Global Journal of Arts Humanity and Social Sciences* (Vols. 2–6, pp. 355–359) . <https://gsarpublishers.com/wp-content/uploads/2022/06/GJAHSS982022-Gelary-script.pdf>
- Romaine, S. (2000). *Language in Society: An Introduction to Sociolinguistics* (2nd Ed.). Oxford: OUP
- Sapir, E. (1921). *Language: An introduction to the study of speech*. Harcourt: NY.
- Sarah, M. (2018). Identity, Ideology, and Language A literature review of theoretical anchors and Empirical Studies. *Arab World English Journal*, 9(2), 56–62. <https://doi.org/10.24093/awej/vol9no2.4>
- Sadok, J. (2004). Speech acts. In Horn , L., R. and Ward, G. (Eds.), *The handbook of pragmatics* (2nd. Ed.), (56). Blackwell Publishing: UK
- Sauer, P. (2019, October 11). The Cultural History of 'The Addams Family' *Smithsonian Magazine*. Retrieved from: <https://www.smithsonianmag.com/arts-culture/cultural-history-addams-family-180973315/>
- Shen, Z., Zhao, M., Lai, M., (2023). Analysis Of Politeness Based On Naturally Occurring And Authentic Conversations, *Journal of Language and Linguistic Studies*, 19(3), 47-65. https://www.researchgate.net/publication/375714258_Analysis_Of_Politene ss_Based_On_Naturally_Occurring_And_Authentic_Conversations
- Sparkes, D. (2021b, December 15). *30 years since The Addams family hit the big screen, it is still the perfect blend of horror and comedy [Online forum post]*. Retrieved from: <https://doi.org/10.64628/aa.ur5x67ykd>
- Spitzmüller, J., Busch, B., & Flubacher, M. (2021b). Language ideologies and social positioning: the restoration of a “much needed bridge.” *International*

- Journal of the Sociology of Language*, 2021(272), 1–12. <https://doi.org/10.1515/ijsl-2020-0094>
- Spooner, C. (2010) “Preface”. In Cherry, B., Howell, P., Ruddell, C. (2010), *Twenty-First Century Gothic*. Newcastle upon Tyne: Cambridge Scholars Publishing, pp. ix-xi
(PDF) *An Overview of Gothic Fiction*. Available from: https://www.researchgate.net/publication/339018083_An_Overview_of_Gothic_Fiction.
- Syuhra, M. a. P., Suhandoko, S., Rochmah, M., & Rosyidah, N. (2024). POLITENESS STRATEGIES IN WEDNESDAY ADDAMS’ UTTERANCES: MAINTAINING SELF-IMAGE AND OTHERS’ AMIDST REJECTION. *Celtic a Journal of Culture English Language Teaching Literature and Linguistics*, 11(2), 198–214. <https://doi.org/10.22219/celtic.v11i2.33173>
- Thanh, P. T. K., Ngoc, D. T., An, L. T., Thu, N. T. T., & Huong, L. D. T. (2022b). TYPES OF POLITENESS STRATEGIES AND DEGREES OF POLITENESS PERFORMED BY ENGLISH MAJOR STUDENTS IN REQUESTING FOR HELP. *European Journal of Education Studies*, 9(12). <https://doi.org/10.46827/ejes.v9i12.4568>
- Van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. London: SAGE Publications.
- Van Dijk, T. A. (2010). Political identities in parliamentary debates. In *Discourse approaches to politics, society and culture* (pp. 29–56). <https://doi.org/10.1075/dapsac.38.03dij>
- Van Herk, G. (2017). *What Is sociolinguistics* (2nd Ed.). UK: Wiley-BlackWell
- Waham, J. J. (2023). The Art of Gothic Literature: An analysis of Mary Shelley’s *Frankenstein*. *International Linguistics Research*, 6(2), p1. <https://doi.org/10.30560/ilr.v6n2p1>
- Wales, K. (1989). *A dictionary of stylistics*. New York: Longman.
- Wardhaugh, R. and Fuller, M., J. (1986). *An Introduction to Sociolinguistics*. Oxford: Basil Blackwell
- Watt, D. (2007). Variation and Variable. In Llamas, C., Mullany, L., and Stockwell, P. (Eds.), *The Routledge Companion to sociolinguistics* (p. 5). Routledge: London.



- Wodak, R. (2007). Language and ideology — Language in ideology. *Journal of Language and Politics*, 6(1), 1–5. <https://doi.org/10.1075/156921507781509581>
- Wolfreys, J., Robbins, R., Womack, K. (2006). *Key Concepts in Literary Theory* (2nd Ed.). Edinburgh: Edinburgh University Press.
- Yule, G. (1996). *Pragmatics*. Oxford University Press. NY
- Yule, G. (2006). *The study of language* (4th Ed.). Cambridge: CUP.
- Zajda, J. (2014). Ideology. In D. Phillips (Ed.), *Encyclopedia of Educational Theory and Philosophy*, (1-9). Thousand Oaks: Sage