

## A Pragmatic Study of Ideological Deixis in Some Hollywood Film Scripts



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**ABSTRACT:** Pragmatics is the study of the intention of the speaker or writer could have in some uses certain critical aspects. According to the perspective view, macro pragmatics is divided into three groups, the cognitively oriented, the socially and/or culturally oriented and the third group is for issues that cannot be fit within either of the other two groups. Here, the socially oriented group is concerned with social issues such power, language, and ideology considering that power and ideology as socially oriented issues. Within this framework the critical aspect is made clear. The present paper presents a pragmatic analysis of ideological deixis in some American film scripts. More specifically, the aim of the paper is to provide an answer to the following questions: How do deixis discursively uncovered some ideological constructions in movie scripts?

Subsequently, to achieve the aim of study, a theoretical survey about pragmatics is presented and this survey is followed by presenting the notion of ideological deixis. The paper has concluded that the concept under study is discursively utilized in Hollywood film scripts to project and aggrandize the American nation as an exceptional nation.

**KEYWORDS:** Pragmatics, Speech Acts, Deixis, Ideological Deixis

### 1. INTRODUCTION

A number of studies has affirmed that pragmatics is a useful tool in doing an ideological analysis of discourse. Hence, critical studies have always been including a pragmatic aspect to deal with such issues of ideology and power in various data, for example Oswald (2014) and Croom (2015). Because it is a pragmatic work, then it needs to follow the pragmatic features of text and utilize them in the analysis of matters that are related to power equality and ideology. Accordingly, ideological deixis is a field of study that focuses on the analysis of ideology and power abuse issues such as racism, linguicism, sexism, and so on. Pragmatic strategies of speech acts, are analyzed as the linguistic tools through which an ideology is represented and enacted in text or discourse.

The present paper analyzes the scripts of some Hollywood films and adopts Chen (2020) account on speech acts. For ideological deixis the adopted approach is Hawkins (2000).

#### 1.1 Speech Acts

The articulation of ideologies is performed through language. As ideologies are embedded in text and discourse, it is the intension of speakers that matters, not the linguistic form of their utterances. Through dialogue, people can bring their ideological determinants into existence. In the case of Hollywood films, characters might bring on their ideological intensions through various ways including: inspiring, promising, assuring, informing, directing, criticizing and so on. Here, (Speech Acts) SA theory is of great relevance to the current paper. SAs are introduced here according to Chen (2020: 31-33):

The theory of SAs is originally introduced by J.L. Austin (1962) and significantly developed by John Searle. Austin argues that in producing an utterance, people are in fact performing an action. He makes a distinction between *constatives* (the production of an utterance that describes a fact or state of affairs in the real world) and *performatives* (the production of an utterance that accomplishes an action that changes the world in certain way). However, later on, Austin has abandoned this distinction in a favor of a more general framework of speech analysis. According to that framework, every utterance performs a SA. Austin designs a set of new technical terms to be employed in issuing any SA. They are: a *locutionary act* (the act of verbally saying something), *illocutionary act* (the intention behind saying something) and *perlocutionary act* (the effect of an illocutionary act). Accordingly, Austin has also made a classification for the types of the illocutionary force.

Chen (2020: 31) argues that language use is confined to fall within a limited number of SAs types. As a developmental step of Austin's (1962) classification, Searle (1979) proposes a taxonomy of five major classes of SAs:

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### a. *Representatives*

They commit the speaker to the truth value of a proposition. Their fit is word-to-world, and their psychological state is belief in a proposition. Examples include suggesting, insisting, complaining, and deducing.

### b. *Directives*

They try to get their addressee to do something. Their fit is world-to-words, and their psychological state is a desire 'that the hearer...does some future action'. Examples include requesting, inviting, and challenging.

### c. *Commissives*

Searle borrows his third category, commissives, from Austin's system, but defines it more tightly than Austin on the basis of his own system of features. Their fit is world-to word, and their psychological state is an intention that the speaker do 'some future action' (Searle, 1976).

### d. *Expressives*

His fourth category, expressives, describes the speaker's attitude toward the propositional content of the SAs, and includes many of Austin's behabitives, such as apologies, thanks, and congratulations. They are presupposed to be true and therefore have no direction of fit.

### e. *Declarations*

The fifth category, declarations, is essentially performative utterances. Speaking a declaration causes it to become true. Searle describes declarations as having bidirectional fit: the words fit the world at the same time as the world is caused to fit the words.

Chen (2020) states that according to Searle, for a SA to be successful, happy, non-defective or, technically speaking, felicitous, it must meet certain conditions, i.e., *felicity conditions*, as stated below:

- a. **General conditions:** Interlocutors can understand the language being used and they are not play-acting or being nonsensical.
- b. **Propositional content condition (or propositional rule):** This concerns the state of affairs portrayed in an utterance, e.g., an expressive that performs the act of congratulating must point to a past act of the hearer.
- c. **Preparatory conditions (or preparatory rules):** These conditions refer to those existing prior to the utterance, e.g., for a directive statement to have the force of an order, the speaker must have authority over the hearer and that hearer must recognize that authority.
- d. **Sincerity condition (or sincerity rule):** This relates to the speaker's state of mind, e.g., for a commissive statement to be taken as a promise, the speaker must intend to do X.
- e. **Essential condition (or essential rule):** The utterance must be recognizable as an instance of a particular illocutionary act.

Sometimes we perform one illocutionary act indirectly while performing another act, which gives rise to what is termed *indirect* SA. An indirect SA can be seen as consisting of a primary illocutionary act (indirect force) and a secondary illocutionary act (literal force). For instance, in the case of 'Can you pass the salt?', the primary illocutionary force is to make a request for the hearer to pass the salt, whereas the secondary illocutionary act is an inquiry about the hearer's ability to pass the salt. Some indirect SAs are highly conventional (as marked by the use of 'Can you . . .?' and 'I wonder . . .'), whereas some others (like the use of 'It's hot here' to request the addressee to turn on the air-conditioner) are not.

It is worthy of note that both Austin and Searle have largely ignored that SAs are forms of *social actions* that are constituted, operated, and constrained by social factors. Different social agents, such as individuals and institutions, may enact the same SA quite differently. Moreover, the performance of SAs may vary across registers.

## 1.2 Deixis

Chen's (2020) account considers the notion of deixis as one of the theoretical tools in pragmatics. On this basis, deixis is exploited in pragmatics in a way beyond their traditional pointing function. The concept is expanded to include functions that provoke an ideology. This can include, but is not limited to, matters of inclusion and exclusion, identity construction, the self and other-presentation in terms of the positive-negative dichotomy.

Some of the traditional definitions of deixis are the following: "linguistic pointers which orientate reference in an utterance to the contextual coordinates of the utterance" (Mey, 2001:54). Also, Renkema (2004: 76) explains, "the technical term deixis means pointing via language". He further clarifies that deixis are of three kinds: indexicals are used in language to indicate people 'person deixis' (me, you), to indicate location 'spatial deixis' (here, there), or they are used to indicate time 'temporal deixis' (now, then). Cruse (2006: 44) states that "it most typically designates referring expressions which indicate the location of referents along certain dimensions, using the speaker (and time and place of speaking) as a reference point or deictic center. This type of deixis is sometimes described as egocentric".

Chen (2020: 30) has identified five types of deixis: *person deixis*, *place deixis*, *time deixis*, *social deixis* and *discourse deixis*. As the present study aims at conducting an ideological analysis, it utilizes pragmatic notions that can help in fulfilling its aims. Therefore, after inspecting the relevant literature, the study on the basis of Chen's treatment of the term adopts a notion of great significance and relevance that is the notion of ideological deixis.

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### 1.3 Ideological Deixis

It is a term that originates from Hawkins (2000: 309) in which he states that “ideology seldom, if ever, becomes a relevant variable in the literature comprising linguists’ accounts of deixis”. A language user grounds his speech contribution in context, i.e. in relation to time, place coordinates in the participants’ commitment to cooperating. As the concept of deixis has been broadened in various fields including cognitive linguistics to include a societal function, which is the speakers’ vantage point. It is concerned not only with the standpoint in time, place, or discourse participants. Rather, it is related to the ideological anchoring of speakers’ values and beliefs in her/his cultural world (Langacker, 1991: 499). Accordingly, Hawkins (2000: 312) observes that ideology is akin to place and time because it stipulates a cognitive domain that represents a crucial role in the meaning-making process of deixis. “Whereas spatial and temporal deixis involve situating selectively constructed images relative to the spatial and temporal characteristics of the grounding context, ideological deixis relates such images to the ideological positioning of the interlocutors in this particular context” (Hawkins, 2000: 312).

Hawkins (2000) elaborates that making sense includes three interactive processes: *experience*, *selection*, and *grounding*. **Experience** is the one responsible for providing the necessary resources that speakers resort to individually or collectively in any instance of making sense. It is an embodied process, that is, its nature is strongly affected by the nature of the experiencer. It has a set of symbiotic and dynamic relations including individual sentiment and creative being, collectives of such beings, and a surrounding environment. Experience is a process that is, at once, individual and collective. At the collective level, it is coextensive within the period during which the human being has been functioning cognitively and recollecting experiences. Whereas at the individual level, it is generally coextensive in the period referred to as lifetime when the body and mind are functioning as experiencing instrument. Through language and other systems of articulating information, individual members can represent their own embodied experiences in a digitalized form. In this manner the direct experiences of an individual can be the textually mediated experiences of another. Through this spectrum of textually mediated experiences, the individual acquires approximations of other individuals at the collective level. The result of this process is what is known as the cultural literacy. The second process is **selection** that has been defined by (Hawkins, 2000: 311) as “a systematic cognitive process which involves strategically directing attention to certain aspects of experience, while at the same time, directing attention from other aspects of experience”. This process involves the use of certain resources or conceptual tools. The first of these conceptual tools is categorization. At its most general level, “it refers to the whole process of organizing human experience into general concepts with their associated linguistic labels” (Crystal, 2011: 69). The other tool is called profiling. Langacker (1991:5) defines it as “a substructure that is elevated to a special level of prominence within the base. The profile/base relationship captures the relationship of a concept and the domain relative to which it is understood”. One of the examples Langacker gives is that of the *weekend* which profiles a subpart of a base itself designated by *week*. The last conceptual tool is metaphor, that is “understanding of one conceptual domain in terms of another” (Kövecses 2010: 3).

Generally, as Hawkins (2000: 311) puts it, people become artists when they try to construct images that make sense to another person. He elaborates that textual image-making is like the work of sculptor in transforming a block of stones or a lump of clay into an art work by means of certain tools. Similarly, in selection people utilize a certain conceptual tools to form certain textual images.

And the last process is **grounding** which is “the process of relating an image to the pragmatic context in which that image is constructed and used” (Hawkins, 2000: 311). This means that this image is the one that has been constructed and selected from an experience. The pragmatic context involved in this process includes all dimensions of experience relevant to the interlocutor in this specific speech event. This is referred to by Hawkins (2000) as the grounding context.

Furthermore, “deixis is a special case of grounding” (ibid). That is, text grounding is deictic whenever domains and dimensions of experience have been taken into account to establish the interpretation of that text. Because any participant in any speech event exists in a particular place, at a particular time and involved in a particular speech event, the space, time, and discourse are considered as prominent domains in any grounding context. As Hawkins (2000) suggests, besides space, time, and discourse, ideology is also a central grounding domain. It constitutes a fundamental contextual factor upon which meaning-making process is based. In this context, “ideological deixis relates such images to the ideological positions of the interlocutors” (ibid).

### 1.4 Film as an Ideological Construct

The body of ideology reflects the social needs and aspirations of an individual, a group, a class, or a culture. Ideology is a system of ideas, opinions or viewpoints. It is an important work of meaning production in the film (Pearson and Simpson, 2001: 231).

Pearson and Simpson (2001) consider that films are unique and critical way of meaning representation. Ideology is a concept that stimulates strong emotional reaction (Freedon, 2003: preface). This emotional reaction comes as a result of the fact that the meaning of ideology reflects the social needs of certain social actors, groups or individuals. Those actors would like others to be influenced by their aspirations and aims. Here, we should not forget that those who attempt to convey their own ideologies are described as elites.

Zizek (1995: 326) believes that ideology is a ‘phantom’. “It belongs to aspects of misapprehension and substance”. In movies production and televisual theory, ideology is one of the most heated concepts. The representation and criticism of radical culture in

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Hollywood films are considered the most common area of research (Kellner and Ryan, 1988: 287). As works of art and ideological constructs, films represent a reflection of the life of a given society.

They are regarded as way of meaning representation that belongs to the area of ideology. Backgrounds of most of Hollywood films are consciously or unconsciously ideologized. This is because Hollywood is not merely a place where companies make films, but it is a huge institution that is owned by people with different political and cultural backgrounds. They want to represent their interests and they try to put this in films (Stefano et. al., 2012: 4).

Furthermore, Phillips (2005: 362) has pointed out earlier that films are reflections of principal beliefs of a society's ideologies. The ideologies presented in them are various. Some of these ideologies take on positive sides of society issues such as "hard work results in success" (ibid. 368). Louis Althusser is a Marxist philosopher presents one of the most famous definitions of ideology in the 1960s, he said that ideology is an "imaginary misrecognition of the subject's relation to [his or her] real conditions of existence" (Pearson and Simpson, 2001: 346). Along with this definition goes Stamp (2000: 136) who states that audience is "locked into a structure of such misrecognition" and as a result they will tend to accept the realities and identities presented in movies. Accordingly, Stamp (2000: 133) has summarized the construction of ideological constructs in films in three different ways:

- a. System of beliefs belongs to certain class or social group.
- b. System of illusory beliefs or false ideas that are contradicted with truth or with scientific knowledge.
- c. General process of meanings and ideas.

Phillips (2005) states that film producers aim to express their ideologies mainly to the audience and thus, the audience will discuss a film and criticize it after watching it. He adds that there are two ways to express an ideology in films, either 'implicitly' and that requires a contextual analysis or 'explicitly' that requires a textual analysis (ibid: 363).

## 2. DATA COLLECTION, DESCRIPTION AND ANALYSIS

This section covers the practical part of the paper, wherein data collection, description and their contextual factors are presented. Moreover, it displays the analyses of the data. The analyses are of two types: qualitative and quantitative (statistical).

### 2.1 Data Collection

The data of this paper are films scripts which fall into four movie genres. All scripts are Hollywood films scripts. This entails that all data are taken from films produced in Hollywood cinema industry. The movie genres from which data are chosen are: war movies, action movies, drama movies, and Sci-Fi movies. Five movies are examined from each genre. The justification for collecting data from these genres is that they arguably represent the best instances of movie genres that reflect ideological deixis. This does not mean that other genres do not do so, but the ones chosen for the purpose of the study are the most related genres to the aim of the study. It is also important to point out that not all movie genres can reflect ideological deixis in the same way. A movie script is a work of art, it is like a story or a novel that has themes and a plot structure within a particular setting. Some movie genres, because of their nature, do not allow certain ideologies like to be enacted such as, legendry movies and myth movies.

### 2.2 Data Description and Contextual Factors

In fact, conducting a pragmatic analysis requires a cursory look at the context and the contextual factors of the data analyzed. This study is not an exception. The context is fundamental in the study of language and discourse. The models of context are numerous, but the best to cope with the scope of the present work is Hymes' model and, accordingly, the study adopts it. This model has undergone some minor modification in this study. The modification is the addition of two contextual factors related to the study and also leaving out some of the unrelated factors in the original model. In the analysis, the contextual factors of each example are put under each excerpt in a table so as a reader can have a background knowledge about that particular extract before going to the analysis. The contextual factors that are adopted from Hymes' model are the following: setting, participants, ends, and keys. The addition to this model are two factors, they are: type (refers to the type of AI in a given extract) and genre (refers to the movie genre from which the excerpt under analysis is quoted). Furthermore, each excerpt is preceded by a short synopsis of the movie from which an instance is being analyzed. This synopsis is necessary to have a comprehensive background about the whole movie.

#### Excerpt (1):

“Doctor: Maybe you saw things, or did some things over there that you wish you hadn't--

Chris: That's not me.

Doctor: What's not you?

Chris: I was just protecting my guys. They were trying to kill our soldiers and-- I'm willing to stand before my creator and answer for every shot I took. (struggles) The thing that haunts me are all the guys I couldn't save.”

#### Synopsis of “American Sniper” 2014 Movie:

As a United States navy SEAL (SEa, Air, and Land: The most elite unit of America's Naval Special Warfare Development Group), the sniper Chris Kyle has been sent to Iraq to provide protection to other military members. He has been nicknamed the “Legend” because of his high precision and sharp shots. He records a high number of killing and saves countless lives of the military.

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His enemies have put price for his head, dead or alive. Nevertheless, Kyle is in the middle of another personal war, that is to make things balanced as both good husband and a caring father. The contextual factors of the excerpt (1) are as follows:

**Table (1). The Contextual Factors of Excerpt (1).**

Contextual Factors	Explanation
Setting & Scene	Int. Veteran’s Hospital - Day After his last tour in Iraq, Kyle is no more the same person before he goes to war. The war has impact on his psychological state. “Harsh light. Water-stained walls. Chris looks beaten, afraid and dubious of this buttoned-down doctor.”
Participants	Speaker: Chris Kyle. Addressee: Doctor in the veterans’ hospital.
Ends	Diagnosing Kyle’s psychological state.
Key	Regretful: Having a remorseful tone.
Film Genre	war

### Excerpt (2):

“**Murray Franklin:** (beat) Okay, I think I understand. You did it to start a movement, to become a symbol.

**Joker:** C'mon, Murray, do I look like the kind of clown who could start a movement? I killed those guys because they were awful. Everybody's awful these days. It's enough to make anyone crazy.

**Murray Franklin:** So that's it, huh, you're crazy. That's your defense for killing three young men? Because they were mean to you?”

### Synopsis of “Joker” 2019 Movie:

A person suffers from mental illnesses works as in a clown hiring agency day and a stand-up comedian at night his name is Arthur Fleck. Arthur’s one of his biggest problem is that he suffers from uncontrollable bouts of laughter that do not match the situation. This illness condition leads to be involved in many bad situations. And because of his mental health, he is rejected by the society, people always look down upon him but he tries to be normal person and accepted by others. He passes through a series of bad events: beaten brutally and the medication he receives is now cut off, causes his life to transform into a nightmare that leads his to delusions, anarchy, and violence. Eventually, he is transformed into a famous clown, a prince of crime called Joker. The contextual factors of excerpt (2) are in table (2) below:

**Table (2). The Contextual Factors of Excerpt (2).**

Contextual Factors	Explanation
Setting & Scene	Int. Talk Show Set, Stage - Studio 4b.
Participants	Speaker: Arthur Fleck (Joker). Addressee: Murray Franklin, a talk show host in Gotham City
Ends	Story telling.
Key	Absurd, illogical, and implausible.
Film Genre	Action.

The utterance is a representative SA of assertion. The speaker asserts that he commits the state of affairs referred to by his utterance. He commits himself to the truthfulness of the proposition. The speaker doesn’t believe that what he has done is wrong, he doesn’t believe that he deserves punishment for his action. The ideological positioning of the speaker is related to the image constructed in his utterance to create ideological deixis. The ideologically charged utterance is a crucial part of the message embedded in the utterance. It is a dimension like person, space and time. So, to understand the utterance in a comprehensive manner ideological deixis is to be constructed in this context.

### Excerpt (3):

“**Man:** Ok, well listen, I understand attorney-client privilege. I understand all the legal gamesmanship and I understand that that’s how you make a living. But I’m talking to you about something else -- the security of your country. I’m sorry if the way I put it offends you, but we need to know what Abel is telling you. You understand me, Donovan? We need to know. Don’t go Boy Scout on me -- we don’t have a rule book here.

**Donovan:** You’re agent Hoffman, yeah?

**MAN:** Yeah.

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**Donovan:** German extraction?

**Man:** Yeah, so?

**Donovan:** My name is Donovan, Irish. Both sides, mother and father.

**Donovan (Cont'd):** I'm Irish, you're German, but what makes us both Americans? Just one thing, one one one. The rule book. We call it the Constitution. We agree to the rules, and that's what makes us Americans, it's all that makes us Americans. So don't tell me there's no rule book and don't nod at me like that."

### Synopsis of "Bridge of Spies" 2015 Movie:

It tells the true story of American lawyer who has been assigned the defense of an arrested Soviet spy in American court during the Cold War. Feeling it is a patriotic and national duty to polish the American law, the lawyer Donovan accepts the task. In that paranoia and hysteria of the Cold War and the anti-communist feelings in America, defending a Soviet spy is like a suicide. However, accepts this task because he has his logical reasons: for him any suspect must enjoy his full of getting a fair trial in American court, he feels that as part of his job integrity to do whatever it needs to guarantee his defendant getting a fair trial, and the last reason is that he sees that instead of sending this spy to electric chair, keeping him in prison is a good chance for the united states to be in a good position when one of its spies might be captured in the Soviet Union. Eventually, indeed, the lawyer's expectation comes true when U2 spy plane pilot is captured by the Soviets. Donovan, then, helps the CIA to facilitate the spies exchange between US and Soviet Union that takes place on a bridge in Germany. The contextual factors of excerpt (3) are in the table below:

**Table (3). The Contextual Factors of excerpt (3).**

Contextual Factors	Explanation
Setting & Scene	Int. Bar – Night: Donovan faces the man, looking at identification, which he hands back.
Participants	Donovan: The American lawyer of a Soviet spy. Addressee: Hoffman, a CIA agent.
Ends	Getting information about the lawyer's client as they are important to national security.
Key	anger.
Movie Genre	Drama

As the speaker shows his inner thinking and feelings, explaining his beliefs and attitudes, this utterance can be understood as an expressive SA of disagreement. The ideological deixis in this utterance clearly grounds the meaning and the importance of the American national identity. The utterance is ideologized because of that. The hearer of the utterance in specific and the audience in general cannot establish a mutual trust in the sincerity of the speaker. The utterance is alright and sincere for some people like Americans and it is not for others. Finally, there is a clash or misunderstanding between the speaker and his hearer and this clash of ideological beliefs cloud be even greater between the speaker and the audience from different parts of the world.

### Excerpt (4):

**"Grieving Man:** Same old crap. How much things have changed. How much we miss the Mets. My job, his job. Then it got kind of quiet. He cried during the salads.

**Older Man:** What about you?

**Grieving Man:** I cried just before dessert. But I'm seeing him again tomorrow. So...

**Steve:** That's great. You've already done the hardest part. You took a jump, didn't know where you'd come down. And that's it, those little brave baby steps we've gotta take. To try to make us feel whole again, to find a purpose... (to everyone) I went into the ice right after I met the love of my life. Woke up seventy years later and... had to keep going.

The group takes this in.

**Steve:** (CONT'D) The world's been left in our hands. If we don't do something with it...then Thanos might as well have killed all of us." (D. 5. 2)

### Synopsis of 'Avengers: End Game' (2019) Movie:

Thanos is an alien warlord from the planet Titan who seeks to bring "balance" to the universe by eliminating half of all living beings in order to stabilize its overpopulation. He has torn down the Avengers. The remaining Avengers try take one last stand in the grand finale of 22 movie series. The remaining superheroes are reunited together to defeat Thanos and regain the world into its normal state. The contextual factors of Excerpt (20) are displayed in the following table:

**Table (4): The Contextual Factors of Excerpt (4).**

Contextual Factors	Explanation
Setting & Scene	Int. Brooklyn Support Group, Tuesday 8pm.
Participants	Speaker: Steve Rogers / Captain America, one of the superheroes. Addressee: Grieving Man.

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<b>Ends</b>	Providing psychological and emotional support.
<b>Key</b>	Pensive.
<b>Movie Genre</b>	Sci-Fi.

Avengers: End Game is mainly linked to American obsession over the war on terror and how climate change is being taken into consideration to give the public a radical catharsis. Superheroes begin to question militarism in a liberal way. However, in this movie. American superheroes recreate themselves as one of the American values underlying the plot. The image of the US as the land of opportunities itself is displaced because of an enemy. But, the superheroes try to regain the prosperous universe in an American fashion. There is hope of redemption, a second chance on the American way. The universe is saved and reunited again by the efforts and struggles of those American superheroes who possess unusual powers. Thus, there is an ideological load in this utterance that focuses on the American power and dominance.

The pragmatic strategies used in this utterance are the expressive SA of contemplation to show the speaker's feelings and attitudes towards the state of affairs he is involved in. An ideological deixis that focuses on the ideology of the ability to fight and win suggests the power and confidence in winning.

### 3. FINDINGS

The present section is devoted to show results and findings of the percentages of the SAs classes as they are utilized in the different movie genres. Table (5) below shows these percentages in terms of each class in a specific movie genre as well as in terms of each class in all genres.

**Table (5): Frequencies and Percentages of SAs Classes in Scripts of all Movies.**

SAs	Representatives		Directives		Commissives		Expressives		Declarations		Total.	
	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.
<b>War</b>	53	42%	14	46.6%	5	41.6%	16	35.5%	5	38.4%	93	41%
<b>Action</b>	27	21.4%	7	23.3%	4	33.3%	12	26.6%	5	38.4%	55	24%
<b>Drama</b>	37	29%	6	20%	3	25%	13	28.8%	1	7.6%	60	26%
<b>Sci-Fi</b>	9	7%	3	10%	0	0%	4	8.8%	2	15.3%	18	7.9%
<b>Total.</b>	126	55%	30	13%	12	5.3%	45	19.9%	13	5.7%	226	Total

As for representative SAs utilization in movies, it can be noticed that war movies take the lead at (42%), then drama at a ratio of (29%) followed by (21.4%) in action. The lowest rate of utilization is occupied as usual by Sci-Fi at (7%). Moreover, representatives are the highest in terms of utilization in all movie genres at a ratio of (55%) followed by expressives at (19.9%) while the low percentages of SAs classes in all movie genres are in directives (13%) and (5.7%) and (5.3%) in declarations and commissives respectively. These findings result in this manner because representative SAs commit a speaker to the truth of the proposition he expresses. This means that this pragmatic strategy is used as reinforcement strategy in asserting how AI plays an important role in the belief system of those who advocate it.

In the stats of directives there is no big disparity. Directive SAs have the highest ratio of (46.6%) in war movies as well. It is followed by action (23.3%), drama (20%), and Sci-Fi (10%) which is also the lowest percentage. Moreover, directives in all movie genres have recorded a low ratio at (13%). These ratios state that directives as a pragmatic strategy for expressing AI are of little use due to their nature as they require conditions that suggest an obvious connotation of superiority and this can impact the intention of convincing viewers in the ideology under study.

Commissive SAs has made the highest percentage of (41.6%) in war movie genre followed by (33.3%) in action and (25%) in drama, while the percentage is (0%) in Sci-Fi movies. Besides, this class of SAs is the lowest among other classes in all movie genres as its percentage is (5.3%).

The fourth class of SAs is the class of expressives. As in all classes the highest percentage (35.5%) is in war movie genre followed by (26.6%), (28.8%) in action and drama respectively. Whereas the lowest ratio of expressives is (8.8%) in Sci-Fi movies. Expressives class has made a ratio of (19.9%) in all movie genres in relation to other classes of SAs. This class, as it is connected

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to the expression of attitudes, is incorporated in Hollywood war movies and integrated with the conditions of soldering to an extent that viewers are being touched. These conditions depict American power, and its role in leadership as exemplary.

The last class is declarations which has the highest percentage in both war and action movies at (38%). It has a ratio of (15.3%) in Sci-Fi and in this case this genre does not represent the lowest percentage as in other classes. The lowest rate of declarations is in drama movies at a very low ratio of (7.6%). Besides, declaration SAs in all movie genres are of low rate at (5.7%). These rates express that the declaration of power, dominance, and uniqueness as elements of American ideology are highly utilized in war and action movies.

### 4. CONCLUSION

Hollywood film industry is not merely an entertainment industry, it is an ideological apparatus that has an influence on the world level and a variety of political messages are carried in its products. It aims at influencing viewers and bringing them to the state of the movies produced. Producers are consciously or unconsciously implanting ideologies in the movies. This is what makes some of the films as ideological constructs.

Large proportion of Hollywood films are flawless works and perfectly performed. From a linguistic perspective, the scripts are genius in terms of their style and way of writing. This explains the high demand and the big number of fans for them in the US and around the world. But, the imposition of the negative issues that provoke stereotyping, classification, and the preference that can be understood in terms of ideological representation is a fundamental part of the films.

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