



an analysis of apology strategies used by characters in inside out movie

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Abstract. Apology is crucial in communication for maintaining social harmony and resolving conflicts. This research examines apology strategies used by characters in the 2016 Oscar-winning animated movie "Inside Out." The objectives are to identify the coding schemes of apology strategies in the characters' utterance and determine the most dominant ones. Using Klimczak and Pawlak's (2014) theory and a qualitative descriptive method, data were collected by analyzing the characters' utterances in the movie. Employing a micro-linguistic pragmatic approach, the study reveals that direct apology strategies are predominantly used, influenced by factors like the severity of the infraction, social status, and cultural background. After analyzing the apology strategies in "Inside Out," researchers found 90 utterances: Illocutionary Force Indicating Device (IFID) with 18 appearances, Explanation or account of the situation (EXPL) with 17 appearances, Internal intensifiers (INT) with 11 appearances, Promise of Forbearance (FORB) with 10 occurrences, Offer of Repair (REPR) with 7 occurrences, Phatic communion (PC) with 5 occurrences, and the most dominant, Acknowledgment of responsibility (RESP), with 22 occurrences. The methodology involved qualitative observation and analysis of the movie, categorizing and coding the apology strategies. The study underscores the importance of direct apologies in animated films and their impact on interpersonal relationships and character development, contributing to the theoretical understanding of apology strategies and offering practical insights for further research in pragmatics and communication studies. Future research could explore more genres and contexts to validate and expand these findings.

Keywords: Apology, Communication, Pragmatics, Qualitative Research, Inside Out, Klimczak and Pawlak, Direct Apology Strategies

INTRODUCTION

In everyday life, language plays a crucial part in the support system of communication. Communication is often an important contact in human existence between speakers and listeners with the goal of developing human relationships and explaining information,

thoughts, ideas, symbols, and so on (Pradipta & Sugiharti, 2022). Khofiyaa and Silalahi (2022) stated that providing a specific context or topic is required for the listener to understand the meaning of the speaker's speech. When someone speaks with another person, their reaction can be used to determine how effective the communication was. Effective communication occurs when speakers are aware of how they use language to convey their intended meaning, and listeners understand that meaning.

In communication, the meaning communicated by the speaker (or writer) and interpreted by the listener (or reader) is referred to as pragmatics. In linguistics, according to Yule (1996:3), pragmatics is the study of how writers and speakers use language to transmit meaning that readers or listeners may then understand. Furthermore, pragmatics is a systematic way of explaining language use in context. Each context has a special meaning and it is the context that determines the meaning. Meaning is determined by the quality of the language used and the speaker's intentions towards the listener.

In the act of communication, sometimes there can be misinformation and misunderstanding in conveying the speaker's meaning. Misunderstanding occurs due to differences in background and differences in norms. According to Cohen (1986), offering an apology is a necessary component of engaging in human connection when it comes to taking responsibility for mistakes, setbacks, and infractions. An apology is classified as an expressive speech act in Searle's (1985) taxonomy of speech acts.

Everyone has their own method of apologizing for their wrongdoing. Consequently, the phrase "apology strategy" refers to a person's method of expressing regret via the use of speech acts. Klimczak and Pawlak (2014) states that in social life, apologizing is a necessity that must be made by one human being to another to maintain relationships between humans, denoting the fact that these apology strategies occur in real life. In addition to that, various forms of these strategies also exist in diverse range of media, namely movies. The 'Inside Out' movie was chosen as the object of research because based on Rotten Tomatoes, the 'Inside Out' movie received a rating of 98% from 382 votes with a very interesting storyline. This movie, which was released in Indonesia on August 19, 2015, won the best animated movie at the 2016 Oscar awards.

Several problems can be developed based on the information above, including what coding schemes of apology strategies are used by characters in the Inside Out movies and what is the most dominant coding scheme of apology strategies used by characters in Inside Out movies. This research aims to find out the coding scheme of apology strategies used by characters in Inside Out movies and also to identify the most dominant coding scheme of apology strategies used by characters in Inside Out movies.

LITERATURE REVIEW

There are several previous research related to this study. Researchers have found 2 journals.

The first research is titled "Apology Strategy In Disney And Pixar's Luca Movie: A Pragmatic Approach," authored by Silvina, & Hartati, R. (2023), explores the pragmatic aspects of apology strategies within the film Luca. Utilizing the theoretical

frameworks of apology strategies by Klimczak and Pawlak (2014) and the classification of influencing factors by Fraser (1981), this qualitative descriptive study analyzes various apology expressions from the movie. The researchers identified nine distinct types of apology strategies employed by characters, such as expressions of regret, requests for forgiveness, phatic communication, explicit self-blame, intensifying adverbials, lack of intent, expressions of embarrassment, explanations, and refusals to acknowledge guilt. The study further reveals that these strategies are influenced by factors including the nature and severity of the offense, the situation, and the level of familiarity between characters, with the situation and familiarity being the most significant influencers. A gap in this research is the use of impure theories from klimczak and pawlak theory.

The second research is titled "Apology Strategies Used by Characters in Yes Day Movie" by Mbeleng, F. J., & Marantika, I. M. Y (2023). This study employs the theories of Olshtain, Cohen, and Rosenstein (1986) on apology strategies. Utilizing a narrative-based descriptive qualitative method, the study investigates how characters in the "Yes Day" movie employ various apology strategies. The research analyzes dialogues from the movie, revealing that the most frequently used strategies are the Illocutionary Force Indicating Device (IFID) and explanations. The study collected 42 instances of apologies and concluded that these strategies are integral in conveying remorse and maintaining social harmony among characters. There are gaps in this research that do not discuss the most dominant apology strategies and with minimal data.

Pragmatics

In everyday life, language has its own role which can be a success in communicating or can be an obstacle in communicating. The newest, or more recent, branch of language studies and linguistics is pragmatics. Still, it is indisputable that this nation has a past. This includes scholars such as the Greek sophists, nineteenth-century pragmatic philosophers and medieval nominalists, as well as current practitioners in linguistics, sociology, psychology, literary studies, and other humanities and social science subdisciplines (Sinha, 2021). In linguistics, there is the study of language and contextual meaning. Linguists call it pragmatic. Yule (1996) said that pragmatics is the study of the meaning conveyed by the writer or speaker and understood by the listener or reader.

Apology Strategies

To increase the effectiveness of the act of apology, speakers need a strategy. Therefore, Klimczak and Pawlak (2014) said that for an apology to be successful, the apologizing party needs to diagnose the severity of the violation and try to cover up the violation by implementing different strategies. Each person expresses his or her apologies to others in a unique way. They express it directly by using verbs such as sorry, apologize, or forgive, or indirectly by explaining something to them or accepting responsibility Trosborg (1995). According to Klimczak and Pawlak's (2014) theory, the coding scheme of apology strategies used in this research are:

1. Illocutionary Force Indicating Device (IFID)

An Illocutionary Force Indicating Device (IFID) can be easily recognized by the presence of words such as *"sorry," "apologize," "excuse me,"* or *"forgive."* These words signal that a speaker is performing an act of apology or making amends. IFIDs can be divided into three sub-strategies: an expression of regret, like *"I'm sorry"*; an offer of apology, as in *"I apologize"*; and a request for forgiveness, such as *"Excuse me," "Forgive me,"* or *"Pardon me."* Each of these phrases helps to indicate the speaker's intention to acknowledge fault or seek pardon, thereby serving as key indicators of apologetic speech acts.

2. Acknowledgement of Responsibility (RESP)

Refers to the act of openly accepting that one is accountable for a particular situation or outcome. It involves admitting involvement and owning up to one's role in causing the event. This acknowledgment can include explicit self-blame, such as saying *"It was my fault/my mistake,"* or expressing a lack of intent, like *"I didn't mean to."* It can also involve justifying the hearer's feelings, for example, *"You have every right to be angry,"* or showing concern for the hearer, such as *"I hope I didn't hurt you."* Additionally, it may include statements of self-deficiency, like *"I was confused,"* or direct statements of the offense, such as *"Oh, I spilled the coffee."* On the other hand, acknowledgment can be complicated by a refusal to acknowledge guilt, exemplified by *"The bus driver doesn't know how to drive,"* or expressions of embarrassment, like *"I feel awful about it."* The degree to which one recognizes and admits their mistakes or errors can range from partial to full, significantly impacting the perceived sincerity and integrity of the acknowledgment.

3. Explanation or Account of the Situation (EXPL)

An Explanation or account of the situation (EXPL) is a way of apologizing that involves providing a detailed account or reasoning behind the situation. This explanation is intended to set things right by offering context or justification for the actions that led to the problem. At times, such explanations can be interpreted as excuses, as they often attempt to clarify the circumstances to mitigate perceived fault. For example, saying *"I forgot the notes"* serves as an excuse that explains the reason for a particular oversight, aiming to make the situation more understandable and acceptable.

4. Offer of Repair (REPR)

An Offer of Repair (REPR) involves the apologizer proposing to take action or provide compensation to rectify the damage caused by their infraction, as well as the infractions of others. This can include making a bid to perform a specific task or offering payment to address the harm done, regardless of who caused it. For instance, saying *"Let me pick those up for you"* or *"I'll pay for the damage"* are examples of REPR, where the apologizer actively seeks to make amends and restore the situation to its original state. This form of apology emphasizes the willingness to take responsibility and correct any

wrongdoing, demonstrating a commitment to making things right, whether the fault lies with themselves or others.

5. Promise of Forbearance (FORB)

Promise of Forbearance (FORB) involves committing to refrain from repeating a behavior or action that caused harm or inconvenience in the past, regardless of who is at fault. This strategy includes expressions of empathy and efforts to calm the affected party, aiming to promote understanding and patience amidst difficult circumstances. For example, someone might apologize by reassuring the other person that the situation won't happen again, indicating a commitment to avoid repeating mistakes and maintain harmony in the relationship. FORB thus emphasizes learning from past errors and striving for improved behavior to prevent future conflicts or misunderstandings.

6. Internal Intensifiers (INT) (within direct or indirect apology formulas)

Internal intensifiers (INT) are components found within both direct and indirect apology expressions that amplify the sincerity or emotional weight of the apology. There are seven sub-strategies of INT that serve to emphasize the remorse or seriousness of the apology. These include using intensifying adverbials such as *"I'm very sorry,"* which heightens the degree of regret expressed. Emotional expressions like *"Oh my God"* add a personal touch of distress or astonishment to convey deeper remorse. Double intensifiers, such as *"I'm very very sorry,"* further underscore the extent of regret felt. The use of polite terms like *"please"* within apologies aims to convey humility and a sincere request for forgiveness. Expressions of hope for forgiveness, such as *"I hope you'll forgive me,"* demonstrate the apologizer's desire for reconciliation. Swearing, as in *"I swear I forgot,"* can indicate earnestness and a pledge of honesty. Lastly, stressing exceptionality, as in *"This isn't like me at all,"* highlights that the offense is out of character, aiming to reassure the offended party of the apologizer's usual behavior and sincerity in regretting the incident. These strategies collectively enhance the effectiveness of apologies by intensifying the emotional and communicative impact of remorseful expressions.

7. Phatic Communion (PC)

Phatic communion (PC) is a component of apology strategies that emphasizes maintaining social bonds and emotional connections rather than directly addressing fault or seeking forgiveness. It involves expressions like *"You know me, you love me even if I'm late,"* which affirm mutual understanding and acceptance within relationships. PC statements aim to reinforce relational harmony by highlighting shared sentiments and reassuring the other party of their valued place in the relationship, regardless of occasional shortcomings. These communicative acts play a crucial role in everyday interactions by nurturing trust, empathy, and a sense of belonging, contributing to the overall resilience and warmth of interpersonal connections amidst challenges and misunderstandings.

8. No Apology

No apology (NA) is defined as an approach where the speaker chooses not to explicitly acknowledge fault or apologize in situations where an apology might be expected. This strategy can involve various methods, such as providing explanations without self-blame, using humor to diffuse tension, or ignoring the mistake altogether. The use of this approach is often influenced by cultural factors and the dynamics of the relationship between the speaker and the listener.

METHOD

The research employs a micro-linguistic pragmatic approach to analyze apology strategies in the film *Inside Out* movie, focusing on how context influences the meaning of utterances and communicative actions. This research uses descriptive qualitative research to analyze the apology strategy of the characters in the *Inside Out* movie, and because the data comes from words and sentences from the characters in the *Inside Out* movie. According to Creswell (2016), descriptive qualitative research is a type of qualitative research that aims to describe and interpret something, for example, the condition of a thing or relationship, developing opinions, consequences that occur, and ongoing trends in society. Research instruments are tools used by researchers to collect data. There are various types of instruments based on their structure or format, purpose, nature, and availability. This study also used Google Docs and WPS as a non-human instrument. In addition, the internet is also considered a non-human instrument, as it is used to download the movie and access various sources of information and literature related to the topic of apology strategy analysis. The researcher is a human instrument. The data source are utterances of the characters in the *Inside Out* movie, including: Riley, Joy, Sadness, Fear, Disgust, Anger, Dad, Mom, Teacher, and Memory Worker. Since the data source for this study is a movie, the researcher also read the movie script and subtitles to help get the characters' utterances in the movie. The data in this study are in the form of sentences or texts classified according to the coding scheme of apologizing strategies from Klimeczak and Pawlak's theory (2014) from the *Inside Out* movies. There are several ways to collect qualitative data, including through different types of text (such as journals, documents, subtitles, movie scripts, and videos). After collecting the data, the researcher explained and described in detail the coding scheme of apology strategies that appeared in the *Inside Out* movie.

RESULT AND DISCUSSION

Findings of Apology Strategies

Table 1. Frequency of Apology Strategies

No	Apology Strategies	Frequency
1.	Illocutionary Force Indicating Device (IFID)	18
2.	Acknowledgement of Responsibility (RESP)	22
3.	Explain or Account of the Situation (EXPL)	17
4.	Offer of Repair (REPR)	7

No	Apology Strategies	Frequency
5.	Promise of Forbearance (FORB)	10
6.	Internal Intensifiers (INT)	11
7.	Phatic Communion (PC)	5
8.	No Apology (NA)	-
TOTAL DATA		90

After analyzing the apology strategies that appear in Inside Out, researchers found 90 data, including Illocutionary Force Indicating Device (IFID) found as many as 18 appearances, Explanation or account of the situation (EXPL) found as many as 17 appearances, Internal intensifiers (INT) found as many as 11 appearances, Promise of Forbearance (FORB) found as many as 10 occurrences, Offer of Repair (REPR) found as many as 7 occurrences, Phatic communion (PC) which only appears as many as 5 occurrences in the whole movie, and the most dominant is Acknowledgment of responsibility (RESP) with 22 occurrences.

A. Illocutionary Force Indicating Device (IFID)

IF1D1

00:10:32 – 00:10:39

MOM: “Hey, put me down!”

DAD: “*Sorry. Hold on*”

When Riley, Mom, and Dad arrived at the new house, it looked very gloomy to Riley's eyes. However, Riley tried to have a good mindset that if the moving items were placed in the new house, it would look better. Riley accidentally saw a rat carcass in the living room and felt disgusted, so she went to the attic room that would be her room. Riley was surprised to see that her room was narrower than her previous room. Riley tried to cheer herself up by imagining where her belongings would be placed, and then Riley went down to the living room, where there was Mom and Dad.

When Riley saw Mom and Dad arguing because the moving car couldn't deliver the goods, Riley took the initiative to invite them to play hockey using makeshift home furnishings to break the ice. Afterward, Mom and Riley hugged Dad, but in that happy moment, Dad suddenly received a call from a coworker. So at that time, Dad apologized for being able to answer the call to Riley and Mom

From Dad's utterance, Dad showed regret for interrupting the happy moment of the hug, this is included in the sub-strategy of IFID: an expression of regret".

B. Acknowledgement of Responsibility (RESP)

RS1S1

00:12:30 – 00:12:32

JOY: “What did you do?”

SADNESS: “*I just touched it*”

At Riley's new San Francisco residence. Riley and Mom went to a pizza restaurant, where Riley wanted to buy pizza, but the only pizza Riley could find was broccoli pizza, which Riley refused to buy because he didn't like broccoli. Riley and Mom made the decision to return home. Riley and Mom discussed their experiences in San Francisco during their drive home.

Riley recalls memories of his father's car backing up on its own while vacationing at the dinosaur statue, a memory that was actually pleasant. But Riley suddenly looked sad, it turned out that Sadness was holding the memory. Then Joy asked Sadness “What did you do?” Sadness also answered honestly that she had held it, making the memories that were actually fun become sad.

It can be seen that Sadness stated her mistake explicitly to Joy, therefore, Sadness's response is categorized in the apology strategy: Acknowledgment of responsibility (RESP) which has the sub-strategy Statement of the offense.

C. Explain or Account of the Situation (EXPL)

EX2S1

00:13:35 - 00:13:39

JOY: “And when you touch them, we can't change them back.”

SADNESS: “*Something's wrong with me*”

On the way home, Riley and Mom had to take the stairs and there was a handrail. Riley slides down the handrail happily. Goofball island started operating when Riley slid down. At the same time Sadness who was near the core memory said, “I wanted to maybe hold one”. Joy nimbly slapped Sadness' hand to prevent her from holding the core memory ball, Joy argued that if the core memory ball turned blue, it could not be restored to its original color.

Sadness was only able to apologize and explain that there was something wrong with her, because Sadness did not deliberately want to hold the core memory ball. Sadness instinctively wanted to hold the core memory ball.

Sadness who explains about certain circumstances about himself that cause problems to occur, is included in the Explanation or account of the situation (EXPL) apology strategy.

D. Offer of Repair (REPR)

RP1J1

00:02:45 – 00:02:52

SADNESS: “I’m Sadness”

JOY: “*I just want to fix that*”

At the beginning of Riley's birth, Joy appeared in Riley to mediate Riley's feelings of joy and happiness. Joy thought she was alone, but soon Sadness also appeared when baby Riley cried for the first time.

Joy, who saw Sadness' presence, was surprised and immediately took control of baby Riley's feelings so that she would not cry. This was done with the intention of improving the situation, namely baby Riley who was crying was considered unhappy. This apology strategy is called Offer of Repair (REPR), because the speaker directly offers the intention to improve the situation or situation that is considered not okay.

E. Promise of Forbearance (FORB)

FR1M1

00:17:39 – 00:17:44

MOM: “You know, through all this confusion you've stayed...”

MOM: “*Well, you've stayed our happy girl*”

The first night Riley was going to bed, she thought about all the events of her first day in the new house. The situation was so upsetting that there was no reason for Riley to feel happy. Anger, Disgust, Fear, and Sadness also agree with that. Joy, who was trying to keep Riley happy, stayed away from the emotional control device.

Shortly after that, Mom opened Riley's room and started explaining about the chaos that had happened, from the moving van that couldn't arrive immediately, to Dad who was very busy with his new job. Riley, who was about to get angry, didn't because Mom thanked Riley.

Furthermore, Mom apologized to Riley by calming Riley down, Mom said that Riley was still a happy girl in the midst of the chaos that was happening. What Mom has said is one of the apology strategies included in the Promise of Forbearance (FORB).

F. Internal Intensifiers (INT)

IN4J1

00:46:56 – 00:47:01

JOY: “Hockey?”

JOY: “*No, no, she loves hockey*”

Riley loves hockey. In San Francisco, Riley tried to play hockey again. The absence of Joy in the head office made Riley's emotions neither happy nor excited. At headquarters there is only Anger, Disgust, and Fear. The hockey island, which was in a state of extinguishment and almost collapsed, was trying to be revived by Fear. Fear collected Riley's memories of hockey and placed them in the core memory place, but this method only lasted a few moments, making Riley's hockey game chaotic, and finally making Riley upset with himself.

Riley, who was upset, slammed her hockey stick and left the field. Mom who saw this tried to calm Riley, but Riley was so upset that Riley immediately wanted to go home. At the same time, Joy who was near the hockey island saw that the island collapsed and Riley who felt guilty regretted that the hockey island had to collapse, even though Riley really liked Hockey.

Joy, who considered herself guilty and regretted the collapse of the hockey island because Riley did not feel happy when playing hockey, so Joy said 'no' twice. This is an Internal Intensifiers (INT) apology strategy which includes the Double intensifiers sub-strategy.

G. Phatic Communion (PC)

PC1M1

00:17:31 – 00:17:38

ANGER: “Now for a few well-placed withering scowls”

MOM: “*I guess all I really want to say is, thank you*”

Riley reflected on her first day at the new house as she went to bed that first night. Riley had no right to be cheerful because of how terrible things were. That is also agreed upon by Sadness, Fear, Anger, and Disgust. Joy avoided using the emotional control gadget because she was attempting to make Riley happy.

A little while later, Riley's mother opened his room and began to recount the whole ordeal, from the delayed arrival of the moving van to Dad's hectic schedule at his new job. But instead of apologizing, Mom thanked Riley. Mom thanked Riley because Riley was not fussy and still tried to be strong in a chaotic situation.

Mom's thank you is a form of apology according to the Phatic communion (PC) strategy. Because of the intimate closeness between mother and child.

The Most Used Apology Strategies

The dominance of the Acknowledgement of responsibility (RESP) Apology Strategy in “Inside Out” can be attributed to the contextual and situational aspects of the conversation. Many apologies are delivered in various ways other than the word sorry, and due to the many RESP sub-strategies, there are a total of 8 sub-strategies, including Explicit self-blame, Lack of intention, Justifying the listener, Expression of self-deficiency, Concern for the listener, Statement of offense, Refusal to acknowledge guilt, and Expression of shame. Based on the available evidence, Acknowledgment of responsibility (RESP) is the most dominant apology strategy in Inside Out. Because it is in line with the moral message of the movie, which is to maintain a balance between showing regret and maintaining harmonious interpersonal relationships.

CONCLUSION

Based on the data of Findings and Discussion, the researcher found 90 apology strategies which are divided into: Illocutionary Force Indicating Device (IFID) found (18) times, Promise of Forbearance (FORB) found (10) times, Explanation or account of the situation (EXPL) (17) times, Offer of Repair (REPR) (7) times, found (11) times, Phatic communion (PC) found (5) times, and Acknowledgment of responsibility (RESP) is the dominant apology strategy in Inside Out movie which appears (22) times. RESP is the most dominant strategy used in this film because many apologies from the characters are not conveyed with the word sorry directly, and there are many RESP sub-strategies, a total of 8 sub-strategies are widely used in Inside Out films, including Explicit self-blame, Lack of intention, Justifying the listener, Expression of self-deficiency, Concern for the listener, Statement of offense, Refusal to admit fault, and Expression of shame.

This research focuses on the analysis of apology strategies in Inside Out movie. The findings from this study can be useful for other researchers, as they can use it to support their own research on apology strategy analysis. In addition, students can benefit from this research by gaining knowledge about apology strategies through its findings. It is hoped that after reading this study, the students will have a better understanding of the various apology strategies depicted in the analyzed data. The researcher asserts that the application of linguistic theories can assist individuals in learning and improving their understanding of apology strategy analysis. Therefore, for future research, it is suggested that other researchers consider analyzing apology strategies in different contexts such as magazines, newspapers, or advertisements. In addition, exploring new perspectives from experts in this field may contribute to the further development of apology strategy analysis.

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