

A Critical Pragmatic Study of Hate Speech in Some Selected American Movies

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Abstract

Language is supposed to be the means of harmonious communication. It can be used negatively for intended purposes, however. Hate speech is a language that is directed toward other people. It is motivated by differences in some personal characteristics such as race, class, nationality, gender, or religion. It has been sparked by movies, especially American ones. This paper puts this negative social issue under scrutiny in terms of the critical pragmatic approach. It aims to answer these questions: What are the most common motivations that incite hate speech in American movies? How can hate speech be represented pragmatically? What are its effects on the people who receive it? This study hypothesizes that the most common motivations for hate speech in American movies are race and gender. Secondly, hate speech can be presented pragmatically by using pragmatic theories like strategic manoeuvring, reference, and impoliteness. Finally, hate speech has many effects, like silencing others, isolating and excluding them from social life, or even declaring war. This study develops an eclectic model for analyzing the data. They are five American movies that have been chosen randomly: *Gangs in New York* (2002), *North Country* (2005), *The Help* (2011), *Camp X-ray* (2014), and *Hidden Figures* (2016). It makes use of the theories of strategic manoeuvring (Eemeren & Houtlosser, 2002), reference (Korta and Perry, 2011), and impoliteness (Culpeper, 1996). This study has led to a variety of conclusions, the most central of which is that hate speech is not random but is issued in three related stages: motivational, representational, and effective. Additionally, the analysis proves the workability and applicability of the developed model for examining hate speech from a critical pragmatic perspective.

Keywords: Hate speech (henceforth HS), critical pragmatics, pragmatic strategies, American movies.

1. Introduction

HS is using language to express negative ideas and beliefs about others. It is a form of speech aimed at dehumanizing individuals belonging to specific groups (Jassim & Ahmed, 2021, p.26). Thus, it creates numerous consequences that may lead to disorder and disharmony in society. HS

expresses hatred against others to humiliate or insult members or groups who are different in their race, class, nationality, gender, or religion. Nowadays, HS has become a pressing issue and it occurs in multiple domains, mostly on social media platforms, in movies, and political speeches. It is argued that HS is an outstanding phenomenon in American movies, especially

those that carry negative stereotypical images of women, religion, and American Africans (Weinstein, 1999, p.97). Since HS is embedded in social, cultural, political, and economic settings, it has captured public attention. This study aims to investigate the representation of HS in some American movies throughout the critical pragmatic paradigm. The basic aim of critical studies is to highlight a negative social issue so that people become aware of it.

2. Literature Review

This section discusses definitions of HS, motivations for conducting HS, and its effects on the intended people.

2.1 HS: Definitions

HS is a negative and dangerous phenomenon that has attracted the attention of many researchers. It has been defined by psychologists, sociologists, legislators, and others (Paz et al. 2020, p.1). Fortuna and Nunes (2018, p.5) defined it as a language that criticizes or belittles individuals or groups due to specific characteristics such as race, class, gender, nationality, or religion. Neisser (1994, p.337) defined HS as any verbal, written or symbolic communication that incites hatred against groups or individuals distinguished by a particular feature or set of features. HS is described more broadly as including personal attacks, discrimination, dehumanization, demonization, and violent incitement (p.338). HS may have some effects on its target receivers after it is issued by the haters.

2.2 HS: Motivations

HS is an intentional attack based on one's perception of others. It has a strong link with one's features, as it has effects on the personality, feelings, ideas, beliefs, and, most importantly, identity. Certain motivations drive people to express HS. These motivations stem from differences with others, and they can be outlined as follows:

1. Class is defined as a group of people in society who are at the same social, educational, and economic level (Romaine, 2001, p.67).

2. Race is how people are divided into categories based on certain physical

attributes such as skin colour (Wren, 2001, p.142).

3. Nationality is the legal sense of affiliation to a certain political nation-state (Edwards & Wass, 2014, p.12).

4. Gender refers to the psychological, social, and cultural differences that exist between males and females (Wardhaugh, 2010, p.333).

5. Religion is a personal set or institutionalized system of beliefs, attitudes, practices, or social relations (Durkheim, 2014, p. 29). The differences in the above aspects regard the most common motivations for inciting HS.

2.3 HS: Effects

HS is a negative anti-social phenomenon that has harmful and serious effects on its victims. The primary aim behind doing HS is to erase or destroy others, either psychologically, socially, or physically, with or without the goal of making the targeted people suffer (Fischer et al., 2018, p.311). HS may lead to emotional reactions such as anger, denial, disbelief, and a feeling of violation or vulnerability (Leets, 2002, p.344). It influences its targets to be silent, and they cannot express their feelings (Gelber & McNamara, 2015, p.7). It isolates them from others (Fischer et al., 2018, p.311), and it excludes them from society (Mullen and Rice, 2003, pp. 343–1056). It may contribute to the loss of dignity, identity, self-respect, and trust (Gelber & McNamara, 2015, p.1). It violates social norms and undermines social order, leading to discrimination, crime, and violence (Soral et al. 2017, pp. 1–10). It can lead to suicide, murder, or even genocide (Mullen & Smyth 2004, p. 343). As a critical social issue, HS lends itself to a critical approach to study. This research work adopts the critical-pragmatic approach.

3. Critical Pragmatics

Verschueren (1999, p. 870) explains that critical pragmatics is a critical reflection that is based on dissatisfaction with a certain state of affairs. As stated in (Mehdi, 2020, p. 123), pragmatics lends itself to critical investigations as it studies language use, its users, and contextual factors. Critical pragmatics think that HS is a crucial issue that needs to be securitized in terms of the pragmatic theories to understand how people manipulate language to achieve their goals (Nashmi & Mehdi, 2022, p. 18). There are basic concepts in doing CPs. These include stance, critique, and reproduction. Stance is the "public act by a social actor, achieved dialogically through overt communicative means of simultaneously evaluating objects, positioning subjects (self and others), and aligning with other subjects, concerning any salient dimension of the sociocultural field" (DuBois, 2007, p. 163). A stance is a form of social action that involves the expression of personal attitudes, evaluations, or beliefs concerning events (Muhammed, 2020, p.7). Critique refers to the evaluation of certain issues. Eemeren et al. (2009, p. 23) state that it focuses on formal linguistic issues concerning assessing issues such as conflicts, inconsistencies, and contradictions within a text. It aims to identify problematic social and political goals that are driven by discursive practices. Reisigl and Wodak (2001, p. 32) state that it tries to uncover speakers' disguised or hidden intentions, aims, interests, and claims. Reproduction refers to a mechanism or procedure that has the potential to offer alternatives to expressions or statements that are negatively perceived (Muhammed, 2018, p. 89). A set of alternatives can be provided to minimize or avoid negative expressions. These include using a hedge, adding a word or a phrase, modifying a word or a phrase, deleting a word or a phrase, asking a question, or total avoidance (p.90).

4. The Pragmatic Representation of HS

Pragmatics is the study of the way human beings use language in communication (Mey, 2001, p.6). Stalnaker (1972, p.383) defines pragmatics as the study of linguistic functions within a particular context. Yule (1996, p. 3) points out that pragmatics focuses on the meaning the speaker conveys to the listener. Three theories have been chosen to find out how HS is conveyed in American movies, taking into account its motivations and effects. These are strategic manoeuvring (henceforth SM) (Eemeren and Houtlosser, 2002), reference (Korta & Perry, 2011), and impoliteness (Culpeper, 1996).

4.1 SM

Some people may manoeuvre in their interactions with others to achieve their goals. SM is the process of ongoing efforts in argumentative discourse to maintain the balance between reasonableness and effectiveness or to maintain reasonableness while achieving effectiveness (Eemeren 2010: 40). **Maneuver** refers to a deliberate action to win, whereas **strategic** refers to skilful planning to accomplish the intended goals (p. 41). It is employed in argumentative discourse as a means for arguers to realize their rhetorical aims (effectiveness) while complying with the requirements of resolving differences of opinion (reasonableness). There are three basic aspects of SM (Eemeren and Houtlosser, 2002, p.135):

1. **Topical potential** (henceforth TP) means choosing topics based on what is served by a speaker's advantages that will advance their goals (Tindale, 2009, p. 43). TP can be understood in terms of speech acts (henceforth SAs). Searle's (1975, p.162-164) classification of SAs is adopted in the current study which focuses on representatives (like informing or stating), directives (like commanding, or questioning), and expressives (like accusing).

2. **Audience demand** (henceforth AD) means leading the moves in a speech in an acceptable way to the other party given that party's preferences (Eemeren & Houtlosser, 2002, p. 136). AD can be understood by claiming that the addressee shares specific needs, wants, or goals with the addresser, thus intensifying interest in the hearer's desires and want (Brown & Levinson, 1987, p. 117). Politeness is adapted here utilizing its four strategies: bald on record, positive, negative, and off-record politeness (p. 73-76). In such a case, the interlocutors may utter an utterance to lessen the threat to their faces to manoeuvre and achieve their goals.
3. **Presentational devices** (henceforth PDs) relate to rhetoric that is used to persuade the addressees. It is the persuasion techniques that can be effective in argumentative practices. PDs involve the use of figures of speech (rhetorical tropes) such as metaphors, similes, irony, rhetorical questions, and overstatements.

These three aspects of SM are not realized simultaneously since one aspect is more prominently manifested than the other.

4.2 Reference

Some words are used to show or indicate something. Reference is the act of imparting belief about a particular object and doing so by referring to it (Korta & Perry, 2011, p.13). The reference consists of definite descriptions (used to make a statement about a particular object, like referring to expressions and phrases and providing the speaker with tools to make the hearer able to identify the object about which the speaker intends to assert something), proper names, demonstratives, pronouns, or deixis (p.18). Deixis means pointing by using language via the personal (you, they), spatial (there, here), temporal (then, now), and social (miss, Mrs.) deictic expressions (Levinson, 2007, p. 11).

4.3 Impoliteness

Culpeper (2005, p. 38) defines impoliteness as a "situation in which a speaker communicates a face-attack intentionally, and/or the hearer perceives the face-attack as intentional". Five strategies for impoliteness are designed to attack the face (Culpeper, 1996, p. 356). The most relevant strategies are:

1. **Bald on-record:** It is performed in a direct, concise, clear, and unambiguous way. It aims to threaten the face of the addressee without attempting to minimize the damage.
2. **Positive impoliteness:** It makes the addressee feel ignored or excluded from a certain activity. It is less direct than that of a bald-on record, and therefore less hostile. It includes using taboo words, inappropriate identity markers, being unsympathetic, and seeking disagreement.
3. **Negative impoliteness:** It is performed by attacking the addressee's negative face wants. This includes ridiculing, frightening, belittling, or excluding others from an activity.
4. **Sarcasm:** It is conducted with the use of politeness strategies that are clearly insincere and thus remain surface realizations. It is not direct, because it does not have an overtly abusive or hostile quality.

5. Analytical Framework

This study developed an eclectic model for CPs analysis by making use of three mechanisms: stance, critique, and reproduction. Stance deals with the attitude towards HS as a negative phenomenon that has harmful effects on society. Critique is used to judge and determine the utterances that impart HS. Stance is represented by the yellow circle in Figure (1). Critique is represented by the white circle. Both go together in the whole process of analysis, and thus, they encompass pragmatic theories. HS is found to come in three stages. The first stage is the motivational one, which aims to demonstrate that those who express HS have

particular motivations to do so. The notable ones in the data are race, class, nationality, gender, and religion. The second stage is the representational one. It deals with the pragmatic strategies used to impart HS. These strategies are SM (Eemeren & Houtlosser, 2002), reference (Korta & Perry, 2011), and impoliteness (Culpeper, 1996). The third is the effective stage. It is about the effects of HS on its target like leaving them

silent, isolation, exclusion, discrimination, mutual HS, suffering, war, and losing dignity. These negative utterances should be reproduced by providing alternative utterances. This is achieved by employing the last mechanism in CPs, which is reproduction. It aims to minimize or avoid HS. Throughout the analysis, the above mechanisms operate simultaneously. This is illustrated in figure (1) below.

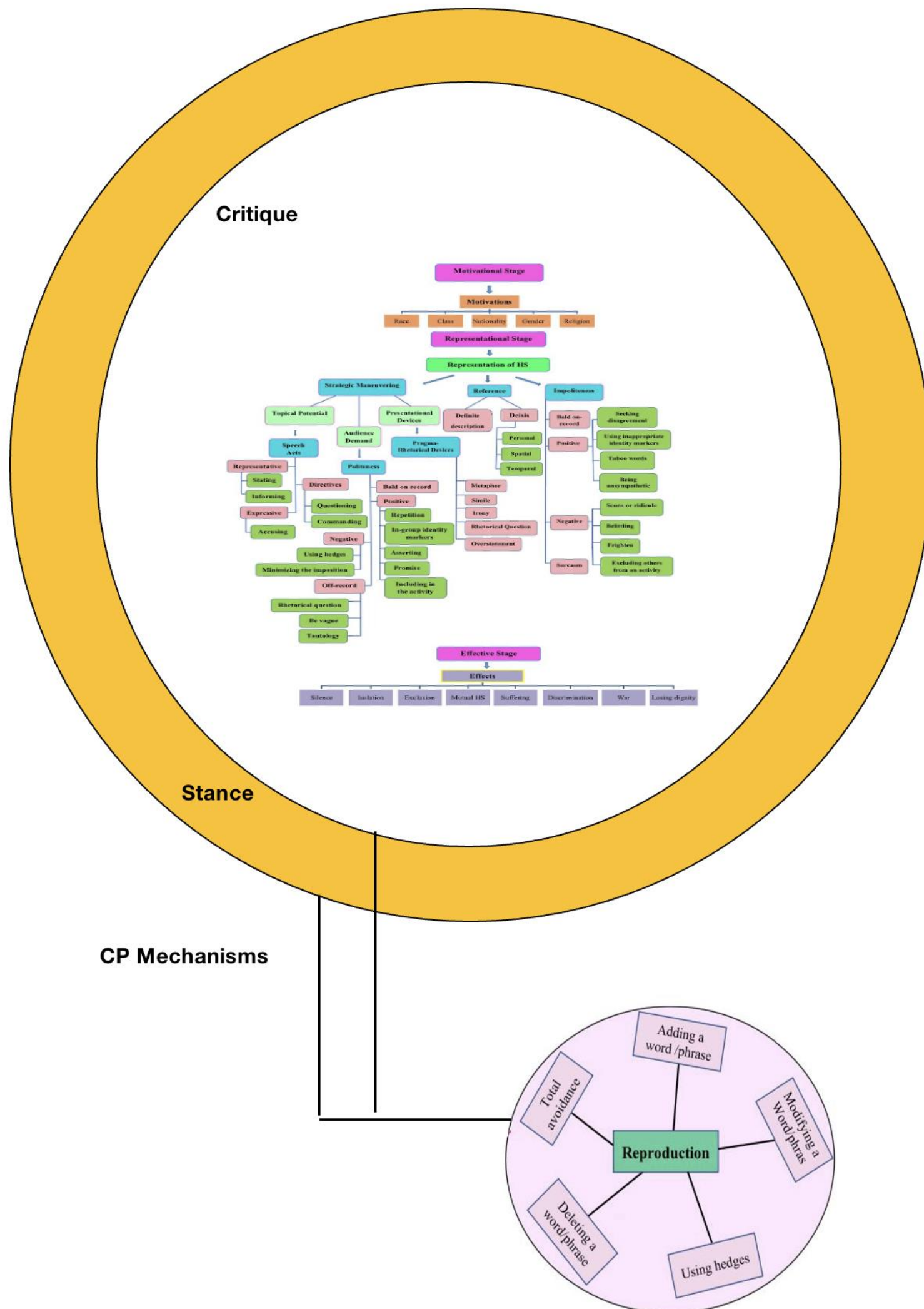


Figure (1): Analytical Framework of HS in American Movies

6. Data and Analysis

The practical part of this study is introduced in this section. It discusses the data, their collection, description and analysis.

6.1 Data Collection

Five movies are chosen for the analysis: *Gangs in New York* (2002), *North Country* (2005), *The Help* (2011), *Camp X-ray* (2014), and *Hidden Figures* (2016). They are expected to embody HS in American movies and they have high rates of view. They are put under investigation in terms of critical pragmatics.

6.2 Data Description

A summary of the five movies' themes is presented below.

1. *Gangs in New York* (2002)

This movie reflects social injustice. Immigration plays a significant role in the underlying conflict between the native-born and immigrants. The American butcher, Bill, rejected the Irish immigrants' entry to America. This refusal applauded the murder between them.

2. *North Country* (2005)

Jobs were scarce. Josey gets a job at the local mine, which is not suitable for girls. Males harassed and abused her, causing her to resign. She sued them to get her dignity back. Despite the accusations of defamation, she won the case.

3. *The Help* (2011)

It focuses on the relationship between white housewives and their black maids. They view black people as inferior to white people. Hilly, the white housewife, performs the social practices that reinforce the separation of white and black people. Skeeter, (Hilly's friend) refused this dehumanization. She spurred the anger of her community by publishing the stories of the maids about working for white families.

4. *Camp X-ray* (2014)

It shows the division between Muslim prisoners and American guards. Prisoners were deprived of the fundamentals of

everyday life due to isolation and restrictions. These actions can lead to psychological effects and a loss of dignity, which the guards ignore to maintain professional standards.

5. *Hidden Figures* (2016)

It is based on the stories of three African-American women working for NASA. It demonstrates racist and misogynistic attitudes. It highlights the struggles that Katherine, Dorothy, and Mary face in a world where inequality is the norm. Through their continued achievements and refusal to give up, the three women prove their integrity.

6.3 Data Analysis

HS is detected in ten extracts from the five movies. Under the critical pragmatic paradigm, utterances are scrutinized as units of analysis. The data are analyzed qualitatively in terms of the analytical framework developed by the study. These extracts have HS, which is underlined to be highlighted.

1. *Gangs in New York* (2002)

Extract (1):

"Tweed: That's the building of our country right there, Mr Cutting. Americans aborning.

Bill: I don't see any Americans. I see trespassers..... What have they done? Name one thing they've contributed.

Tweed: Votes.

Bill: Votes, you say? They vote how the archbishop tells them. And who tells them? Their king in the pointy hat sits on his throne in Rome. [] My father gave his life making this country what it is. Murdered by the British with all his men on the 25th of July. You think I'm going to help you befoul his legacy by giving this country over to them what's had no hand in fighting for it? Why? Because they come off a boat, crawling with lice and begging for soup?"

Analysis

Tweed wants the Irish to vote in the election. However, he does not want them to live in America and refuses their entry. This HS is motivated by the difference in nationality. The TP in the utterance "I don't see any Americans. I see trespassers" is realized by the expressive SA of accusation whose felicity conditions are set by Ribeiro (2012, p. 164-165). Bill predicts that the Irish are unlawful immigrants and accuses them of being trespassers. This is bad for Bill. He manoeuvres through this topic that appeals to the audience. The AD is represented by the off-record politeness strategy of using the rhetorical question "And who tells them?". Bill made the FTA indirectly. The positive politeness strategy is shown in: "Votes; you say?". Tweed says that they can get benefit from those trespassers in their voting. Bill repeats it to show his disapproval. The PD is realized in this utterance: "You think I'm going to help you befoul his legacy". This is an ironic expression. It means that Bill will never let any Irish person have a position in America. Personification is used here "crawling with lice". Bill utilizes the word "crawling" as an animal attribute. He violates the quality maxim by using these PDs to support the SM. Furthermore, in "trespassers," the referential strategy is employed by using this definite description to refer to the Irish people rather than using their names. He indicates his disrespect and insult towards the Irish. He considers them unworthy people, and they have entered America unlawfully. As far as impoliteness is concerned, Bill employs sarcasm when he says "Their king in the pointy hat sits on his throne in Rome". He intends to mock the Irish people that they do not have their points of view to vote in the election and all this refers to their king with his pointy hat. In this utterance: "My father gave his life making this country what it is", Bill seeks disagreement regarding the nomination of an Irish citizen for the elections. He selects a more sensitive topic, which is his father's murder. The utterance: "They come off a boat, crawling with lice and begging for soup?" is an insult Bill used to humiliate the Irish people. HS has resulted in discrimination against the Irish people, and they have been isolated from many activities because they are of a different

nationality. Employing such utterances, CPs illustrate how HS is represented by their stance and critique. The reproduction mechanism suggests deleting some words (trespassers, crawling, lice and begging) to reduce HS that prevails in the above extract.

Extract (2):

"Bill: I took him under my wing and see how I'm repaid? You bastard! Saves my Life one day so he can kill me the next like a sneak thief instead of fighting like a man. A base defiler, unworthy of a noble name. What'll it be then? Rib or chop?"

The natives: The liver. The spleen. The tongue. Stomach. The heart. The heart.

Bill: The heart? This boy has no heart.

The natives: Then kill him! Kill him!

Bill: He isn't earned a death. He isn't earned a death at my hands. No. He'll walk amongst you marked with shame, a freak worthy of Barnum's Museum of Wonders."

Analysis

Bill talks badly about Amsterdam when he tries to kill him to revenge for his father's death. The motivation of HS is the difference in nationality. In terms of SM, TP is realized by using a representative SA of stating. Searle (1969, p. 66) sets the felicity conditions of this act. Bill believes that Amsterdam is a thief who deceived him. This is an actual state of affairs for him. He wants to trigger SM by initiating this topic. In AD, the off-record politeness strategy is employed by the rhetorical question "See how I'm repaid?" to criticize Amsterdam to get the audience's sympathy. PD appears in the rhetorical trope of simile to enhance AD in SM. In this utterance, "like a sneak thief instead of fighting like a man", he violates the maxim of quality to emphasize that Amsterdam does not behave like a real man but like a sneak thief. In terms of reference Bill addresses Amsterdam as "a base defiler". He uses this expression as a definite description to refer to Amsterdam, rather than using his name or another proper identifying pronoun. Moreover, Bill manipulates the personal

deixis when he refers to Amsterdam as "this boy." He shows disrespect and belittles Amsterdam. The negative impoliteness strategy is exploited here "You bastard!". Bill insults Amsterdam with his abusive words. He continues belittling Amsterdam by saying: "unworthy of a noble name," meaning that he is unworthy and does not deserve even his name. He employs the negative impoliteness strategy when he intends to scorn Amsterdam in this utterance: "He hasn't earned a death at my hands." No, he'll walk amongst you marked with shame". It has resulted in mutual HS between the Irish migrants and the native people. It has led to a declaration of war between them. The CPs mechanisms provide comments on such an utterance to reveal HS via stance and critique. According to the reproduction mechanism, all these words must be avoided.

2. North Country (2005)

Extract (3):

"Bobby: I never did anything to this bitch. That's right. Now she wants to sue all of us? You know what a class action is, don't you? It means it's all of them against all of us! That's right, this bitch wants to take... every single swinging dick in this room to the court. Now, the other women have shown us something here in the past few months. Telling the truth for a change. How about you? How about that, huh? Who knew? Who knew? How about you, ladies? I just hope nobody's thinking of breaking the ranks.

Suchett: [] are there other brothers who want a turn at the gavel?

Josey: Yeah, I'd like a turn at the gavel.

Suchett: I asked if any brothers would like to speak. "

Analysis

When Josey sued Bobby and the other men in the mine, Bobby spoke with the staff to prevent her from working. This HS is motivated by the difference in gender. The

TP is realized by using the expressive SA of insult, as Meibauer (2016, p. 157) explains. Bobby wants to express his negative evaluation of Josey. He intends to insult her and reveal this insult to her. Bobby triggers SM by initiating a topic that appeals to the audience. The topic is about Josey's lie claiming that there was harassment and hatred in the mine towards women. He intends to insult her in front of all others. The AD embraces the pragmatic strategies of politeness. "I just hope nobody's thinking of breaking the ranks." is a negative politeness strategy used by Bobby to minimize the imposition. In PD, the SM is strengthened by breaching the maxim of quantity by using "all". It is an overstatement trope to reinforce interaction and persuade the hearers that all of them will be harmed by Josey's claim. This is a demonstrative pronoun that Bobby uses as a referencing strategy to refer to Josey. Instead of using her name, he uses the words 'this bitch' to humiliate Josey. He refers to Josey by using the personal pronoun (she), rather than by her name. He wants to express his hatred to all others. Bobby talks impolitely about Josey. Bobby employs the positive impoliteness strategy by using the taboo word "bitch" to refer to Josey. When Suchett says "I asked if any brothers would like to speak", negative impoliteness is represented. Suchett's ridiculous utterance attacks Josey's negative face, suggesting that she is not allowed to talk because she is not a man. Most of the men use abusive language and intend harassment towards Josey. Josey and even other women are discriminated against in that mine. Josey is suffering from those men. The reproduction mechanism suggests that the words representing HS can be replaced by (that) instead of (this) and (woman) instead of (bitch).

Extract (4):

"Arlen: Do you even know what's going on out there? Sweetheart, this country's elected a president who's letting the world flood our market with cheap steel.

Josey: What's this got to do with Earl laying hands-on Sherry like that?

Arlen: Are you hearing a word of what I'm saying? You're taking jobs where there aren't any to take. These boys aren't your friends. I'm not your friend. You've got no business being here and you damn well know it. But you're not hearing that, are you? So let's try something new. How about: work hard, keep your mouth shut and take it like a man. "

Analysis

Arlen talks with Josey when she complains about the men. He does not accept this complaint. He wants her to stay silent or leave the job. HS is motivated by the differences in gender and class. In terms of SM, the TP is realized by the SA of stating. He believes that jobs are scarce and that this is an actual state of affairs. Arlen manoeuvres through this topic by saying that it is difficult to find a job in America, particularly for women. Through AD, Arlen manoeuvres in his response by claiming that she does not know what is happening in America and that she has a job in a country where there is no job to take. To serve his interests in mitigating the hearer's reactions toward him, the politeness principle is utilized by Arlen. "Sweetheart" represents the positive politeness strategy that Arlen used as an address form that has a similar function of claiming in-group solidarity. He employs a bald on-record strategy of "work hard" by giving a direct imperative, so the FTA is not minimized. The PDs comprise the use of two rhetorical questions: "Are you hearing a word of what I'm saying?" "But you're not hearing that, are you?" Arlen uses them to prevent Josey from talking about the abuse that women face in the mine. A simile is used: "take it like a man". He says that she must behave like a man in the mine. This simile shows that Arlen discriminates against women. In terms of reference, Arlen uses the spatial deixis "here" to indicate that Josey is not welcome in this mine and she has no place in this job. He shows his HS that she is not like men. She must work without complaint. These utterances, "You have no business being here and you damn well know it," and "work hard, keep your mouth shut," count

as bald on-record impoliteness because HS is expressed directly to Josey. He uses the swear word, "damn". The negative impoliteness strategy is employed in Arlen's utterance. He belittles Josey, saying she must keep her mouth closed. As a result of this HS, Josey has been discriminated against because she is a woman. She is silenced, and she cannot defend herself like a man. In terms of CPs, the reproduction mechanism proposes that to reproduce utterances without HS, hedges can be used: "These boys aren't your close friends. I'm not your close friend. You may not have [...]. But maybe you're not [...]. How about just working hard, keeping quiet and taking it like a man."

3. The Help (2011)

Extract (5):

Hilly: Aibileen, the silver I lent Elizabeth last week. When you returned it, three pieces were missing out of the felt wrapper. A fork and two spoons.

Aibileen: Lemme... lemme go look in the kitchen, maybe I left some behind.

Hilly: You know as well as I do that silver's not in the kitchen. [.....]

Aibileen: I do not steal any silver.

Hilly: then it behoves me to inform you that you are fired, Aibileen. And I'll be calling the police. They know me. I won't tolerate liars!

Aibileen: I didn't steal any silver.

Hilly: [.....] Maybe I can't send you to jail for what you wrote, but I can send you to jail for being a thief. And your friend, Minny. That nigra's got a nice surprise coming to her. [.....] Nobody would believe something you wrote.

Aibileen: I don't know. I already sold a lot of books.

Hilly: Get out of here! "

Analysis.

Hilly (a white woman) talks to Aibileen (the black maid) about the disappearance of her silver. She accuses Aibileen of stealing it. HS is motivated here by the differences in race and class. Hilly proposes an accusation of SA in her utterance. "Aibileen, the silver I lent Elizabeth last week." When you returned it, three pieces were missing "to ignite the TP in SM. She predicates that Aibileen is responsible for stealing her silver. The AD is realized by Hilly's manoeuvring to persuade Elizabeth and the others to get a ride from Aibileen and Minny. The politeness principle is used here; "You know as well as I do that silver's not in the kitchen." She affirms Aibileen's knowledge of the silver by using the positive politeness strategy. She tries to redress the FTA to support his claim about the disappearance of silver. It is realized by using rhetorical tropes. In terms of the reference strategies, "nigra" is manifested as a definite description referring to Minny. Hilly uses the personal pronoun in this utterance, "Nobody would believe something you wrote," to mean that Aibileen is nothing and no one believes her because she is a maid. She wants to show that black people are different from them. Hilly exploits the bald on record strategy by expressing her HS directly by accusing Aibileen of stealing the silver. Hilly exploits the negative impoliteness strategy here: "It behoves me to inform you that you are fired" to exclude Aibileen from her job. The positive impoliteness strategy is employed by Hilly. She is unsympathetic in her words towards Aibileen, although she did not do anything for her. "I'll be calling the police." "They know me" is expressed by Hilly as a negative impoliteness strategy used to frighten Aibileen into not talking to her and leaving her job. She uses the word "nigra" as an appropriate identity marker to refer to Minny. She expresses her HS towards Minny with this word. Moreover, Aibileen is suffering from discrimination from Hilly. She has been excluded from her job. Hilly's authority has forced her to leave the job in Elizabeth's house. The analysis above explains the mechanisms of CPs, stance, and critique. While the third mechanism, which is reproduction, suggests total avoidance of this utterance

since it is full of HS that cannot be minimized.

Extract (6):

"Hilly: Tell Raleigh every penny he spends on a coloured's bathroom; he'll get it back in spades when you'll sell. It's just plain dangerous. Everybody knows they carry different diseases than we do. I double. [.....] That's why I've drafted the home help sanitation initiative. [.....] as a disease the preventative bill that requires every white home to have a separate bathroom for the coloured help. I've even notified the surgeon general of Mississippi.

Skeeter: Maybe we ought to just build you a bathroom outside, hilly.

Hilly: you ought not to joke about the coloured situation. I'll do whatever it takes to protect our town. "

Analysis

In this extract, Hilly talks with her friends about making separate baths for the black maids. She is claiming that those maids carry dangerous diseases. This HS is motivated by racial and class differences. The TP contains the representative SA of insulting here "a coloured person's bathroom... they carry different diseases than we do". Hilly intends this insult to devalue black people and she wants to show this insult to others. Hilly triggers SM by initiating this topic about the coloured's bathroom, and they carry different diseases that cause infection for the white people. The politeness principle is realized in AD by utilizing positive politeness strategies in this utterance, "I'll do whatever it takes to protect our town. ". She tries to redress the FTA by using "our" to stress her cooperativeness by including herself in this activity. She avoids using singular referents such as "my" to show her politeness. She uses the form of a promise by using "I'll do." Even if this is false, it demonstrates her good intentions in satisfying the others' positive-face wants. She manoeuvres to earn the audience's satisfaction. In the PD, she advances the trope of an overstatement:

"Everybody knows they carry different diseases than we do." where the quantity maxim is violated by making an exaggeration that magnifies the state of affairs. She emphasizes that everyone is aware that some dangerous diseases are carried by black people. Hilly uses the word "coloured" as a definite description and a reference to black people and refuses to refer to them by their names. What is more, the word "coloured" has been used to indicate disrespect for black people. Hilly used the personal deixis (they) as a linguistic marker to reflect their social status and that they are different from them. All of Hilly's utterances are directed impolitely towards the black people, especially the servants. She employs the positive impoliteness strategy of using inappropriate identity markers to refer to black people as "coloured." The negative impoliteness strategy of belittling is utilized in this extract. Hilly always tries to belittle her black servant, Minny, and the others in front of Minny and others. She wants to build separate bathrooms outside for the black people because she hates them and thinks that they carry many diseases. She is seeking a disagreement to prevent Minny and other black servants from using the bathrooms of white people. This HS has resulted in mutual HS between black and white people. Black women have been separated and isolated from many of the rights that they must have as human beings. Minny has been silenced and does not defend herself to keep her job. Finally, the reproduction mechanism avoids the entire extract since it is full of HS.

4. Camp X-ray (2014)

Extract (7):

"Ransdell: - No names on the block. [.....] Okay?

Cole: Yeah.

Ransdell, You can talk to them, but do not let these guys know anything about you. Do not let them get inside your head. Do you get it?

Cole: Yeah.

Ransdell: All right, grab our shields. Let's go. Detainee, get back! Get back, detainee! Get back! Get him pinned up. Let's go. Private, give me those cuffs! Shit! Get your ass down, Oh! You piece of shit! Get his arm back! Get him on... Get down, you piece of shit! Get his other hand. Get the fuck up. "

Analysis

This extract shows that the motivation of HS is the difference in nationality and religion. Here, the TP is realized when Ransdell uses a directive SA of command in this utterance "No names on the block". The felicity conditions of this SA are set by Searle & Vanderveken (1985, p. 201). Ransdell commands the guards so as not to show their names to the detainees. He is in a position of authority over them. The AD is represented by the politeness principle, which is realized here in "All right, grab our shields" by using a negative politeness strategy (2). The use of this hedge as a politeness principle is to soften his commands. The bald- on record politeness is employed when Ransdell says "Get back! Get back" which is directed as an imperative sentence without any minimizing of the FTA. Ransdell's usage of these politeness strategies aims at cementing his ideas and supporting his TP. SM is strengthened during the PDs by employing rhetorical tropes in this utterance, "You are a piece of shit!". Ransdell uses a metaphor to compare the Arabic detainee with the shit. He violates the maxim of quality to emphasize that the Arabic detainees are undesirable men. In terms of reference, Ransdell manipulates the personal deixis here: "Do not let these guys know." He does not say their proper names or other appropriate address markers. It is not polite to address them as such. " Oh! You piece of shit.... Get him on... Get down": this utterance has a negative impoliteness strategy which is realized by insulting the Arab detainees with the most abusive language. As a result of this HS, mutual HS has developed between Arab detainees and American soldiers. American soldiers discriminated against the A r a b d e t a i n e e s . The t w o C P s '

mechanisms of stance and critique have been explained in the above analysis. HS cannot be minimized in this context, so the third mechanism, reproduction, recommends avoiding it completely.

Extract (8):

"Ransdell: I'm going to need your help on the showers today. I know you don't want to, but all my extra men are dealing with some dickhead in delta pod that decided to cover his entire cell in poop.

Cole: I can't work showers. They won't even look me in the eye [.....]

Ransdell: Get undressed. The clock's ticking. Get your pants off. And shorts off. Come on. Get your fucking shorts off. Get your fucking shorts off, or I'll call in an Irf and we'll get them to take them off for you. Get them off. Are you guarding the fence, or guarding him?

Cole: This is completely out of line.

Ransdell: Let me ask you something. Are you a soldier, or are you a female soldier? Because I don't have these kinds of problems with soldiers. You've got to watch him. That's your job. "

Analysis

Here, Cole refuses Ransdell's request to guard the showers of prisoners. He insists on claiming that Cole is a soldier and should obey orders. HS in this extract is motivated by the difference in religion. The TP is realized by employing the representative SA of informing. Ransdell triggers SM by initiating the topic, which is about guarding the showers of the Arabic detainees. The AD is realized when Ransdell manoeuvres through claiming that the other male soldiers are busy with another mission since they cannot guard the detainees in their showers. The off-record politeness strategy is in this rhetorical question: "Are you guarding the fence, or guarding him?". Ransdell criticizes Cole by using this question. Moreover, PD is employed by using this rhetorical question:

"Are you a soldier, or are you a female soldier?". Ransdell implies that Cole is an American soldier. She should behave like a man to do all the required jobs. In terms of impoliteness, the bald on-record strategy is represented here: "Get your fucking shorts off." Ransdell expresses his HS towards Ali directly and obviously by giving these commands. He employs the negative impoliteness strategy here, "I'll call in an Irf and we'll get them to take them off for you," by frightening Ali into getting undressed in front of Cole by calling an Irf (Initial Response Force). Ransdell wants to damage his negative face. As a positive impoliteness strategy, the word "fucking" is a taboo word used by Ransdell to damage Ali's positive face wants. HS has resulted in discrimination against Ali. He has been silenced and he cannot even say anything to Ransdell to save his dignity. In terms of CPs, the reproduction mechanism may suggest the deletion of some words that represent HS in the utterance to minimize HS. The reproducing utterance is "Get undressed. The clock's ticking. Get your pants off. And shorts off", "Are you a soldier, or are you a female soldier? "

5. Hidden Figures (2016)

Extract (9):

"Mary: Good morning, your honour.

The judge: Hampton High School is a white school, Mrs Jackson.

Mary: Yes, your honour. I'm aware of that.

The judge: Virginia is still a segregated state. Regardless of what the federal government says or the supreme court says. Our law is the law.

Mary: Your Honor, if I may, I believe there are special circumstances to be considered.

The judge: What would warrant a coloured woman attending a white school? "

Analysis

Mary wants to attend Hampton High School for the training courses, but the judge refuses. He claims that only white people can attend. The motivation of HS is the difference in race. In terms of SM, the judge proposes a representative SA stating, "Hampton High School is a white school, Mrs Jackson." to create the TP. He believes that Mary has no place in this school because she is a black woman and studying at this school is limited to white people. This is an actual state of affairs for him. AD is comprised of the politeness principle to efficiently convey the speaker's message. The judge draws upon an off-record politeness strategy of using the tautology "Our law is the law" to generate inferences by violations of the quantity maxim is to utter. The judge manoeuvres by using tautology to make Mary look for an informative interpretation of this non-informative utterance. The judge backs up his PDs in SM by using a rhetorical trope as an indirect pragmatic strategy to enhance the AD. He makes use of the rhetorical question "What would warrant a coloured woman attending a white school?" to implicate that there is no warrant that black people study in a school specified to white people. The referential strategy is employed here by the judge: "Hampton High School is a white school." It is spatial deixis used to refer to the fact that studying in this place is not allowed for black people. He is expressing HS by discriminating against black Americans. In terms of impoliteness, positive impoliteness is used here: "Hampton High School is a white school" through seeking disagreement about Mary's attending Hampton High School. The bald on-record impoliteness is used in this utterance "Virginia is still a segregated state" by the judge since the FTA is performed in a direct, unambiguous, and clear way. He expresses his rejection of Mary's attending this school. Due to this HS, Mary felt embarrassed in front of everyone. She has been discriminated against by their refusal to grant her the basic human right of studying in a high school. CPs' mechanisms are explained in the above analysis, including stance and critique. While the third mechanism of reproduction recommends the complete avoiding of this

utterance since HS cannot be minimized in this context.

Extract (10):

"Al Harrison: Where's that girl with those numbers?

Ruth: My God, where have you been? Are you finished yet? [....] The end of the day around here was yesterday.

Al Harrison: I want those done first.

Ruth: He wants those done first. Get going."

Analysis

Al Harrison (the manager) asked about Katherine and gave her a lot of work to do in a short amount of time. Al Harrison triggers the SM by initiating the topic using the SA of questioning. This SA has its felicity conditions (Searle, 1969, p. 66). Al Harrison does not know about Katherine's disappearance. He wants to know where she goes. Ruth, as a part of this SM, manoeuvres in AD by adapting the politeness principle to be more effective. By being vague, she employs an off-record politeness strategy in this utterance: "The end of the day around here was yesterday." Ruth wants to do the FTA indirectly by criticizing Katherine, but to avoid the responsibility of doing it, and leave it up to Katherine to interpret it. In terms of reference, AL Harrison utilizes personal deixis in his utterance "that girl" to refer to Katherine instead of addressing her by her name. It is not polite to address her as such. This is disrespectful to her and it damages her negative face. The bald on-record impoliteness is used directly and obviously by the command "Get going" by Ruth. She wants Katherine to keep working without taking a break. All of the employees at NASA treat her as a servant, although she has a bachelor's degree in math. The effect of this HS is the discrimination against Katherine without any reason, just because she is a black woman. She suffered from this HS. She has been silenced to keep her job. The above analysis fulfils the CPs

mechanisms of stance and critique. In the reproduction mechanism, the utterance that represents HS is modified by removing the demonstrative "that," which implies the belittling intent. Additionally, the word "please" is added to reduce HS. The modifying one is "Where's the girl with those numbers?" and "He wants those done first. Please, get going."

7. Discussion

The analysis shows that SM, reference, and impoliteness have been employed to express HS in the five American movies. The motivations and effects for each movie are specified according to the above analysis. These are illustrated in Table (1).

American Movies	Motivations	Effects
Gangs in New York (2002)	Nationality	Isolation, discrimination, mutual HS, and war.
North Country (2005)	Gender	Silence, discrimination, and suffering.
The Help (2011)	Class and race	Silence, isolation, suffering, mutual HS, and exclusion.
Camp X-ray (2014)	Religion	Silence, discrimination, loss of dignity, and mutual HS.
Hidden Figures (2016)	Race	Silence, Suffering, and discrimination.

Table (1): Motivations and Effects of HS in American Movies

8. Conclusions

Data analysis reveals that HS is a phenomenon in American movies which are a reflection of American society. As

the analysis shows HS is stretched over three related stages, namely: the motivational, the representational, and the effective stages. The first stage claims that the most common motivations in American movies are race and gender. The first hypothesis has been verified. The second stage includes the pragmatic theories that are employed by the characters in the movies to convey HS. These theories are SM, reference, and impoliteness theory. In this way, the second hypothesis is vindicated. The third hypothesis is verified since the analysis reveals that HS has resulted in serious effects like silence, isolation, exclusion, declaring war, and others. These three stages are encapsulated inside CPs' mechanisms: critique, stance, and reproduction. The last one is achieved by providing alternatives for the utterances that represent HS.

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