

**The Manifestation of Apologizing Expressions in
Moye's Me Before You and After You
A Pragmatic Study**

اظهار التعابير الخاصة بالاعتذار في روايتي: "انا قبلك و بعدك"
للكاتبة جوجو مويس
دراسة براغماتية

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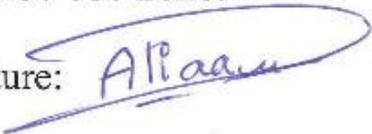
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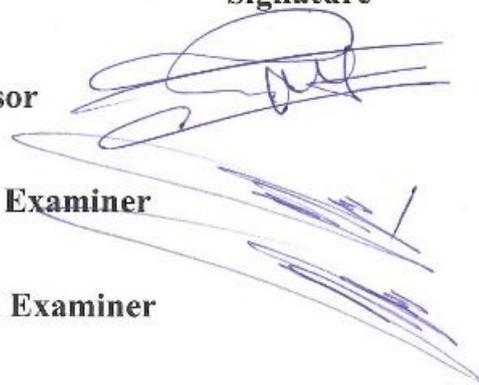
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Dedication

To my father, my first ideal, the light that shines upon my path, the person that gives generously and still does so without limitations, the person that allows me to raise my head high with confidence.

To my lovely mother, who taught me to work hard and never give up on my dream no matter what life throws in my way. Without you, I would not be able to fulfill my goal. They are always by my side through sour and sweet.

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To my soul mate, the shining diamonds, and backbone, my beautiful sister Asma

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Table of Contents

Title.....	i
Authorization	ii
Thesis Committee Decision	iii
Acknowledgment	iv
Dedication	v
Table of Contents.....	vi
List of Tables	viii
List of Figures	ix
List of Appendices	x
List of Abbreviations	xi
Abstract.....	xii
المخلص	xiii
Chapter One: Introduction.....	1
1.0 Introduction.....	1
1.1 Background of the study	1
1.2 Statement of the Problem.....	6
1.3 Objectives of the study	6
1.4 Questions of the study:	6
1.5 Significance of the study.....	7
1.6 Limitations of the study	7
1.7 Limits of the study	7
1.8 Definition of Terms	7
Chapter Two: Review of Literature.....	9
2.0 Introduction.....	9
2.1 Theoretical Literature	9
2.2 Strategies of Apology	12
2.2.1 Direct Strategies	12
2.2.2 Indirect Strategies.....	13
2.3 The Strategies Determiners.....	14
2.3.1 The type of offence	14
2.3.2 The Relation between the offender and the offended	14
2.3.3 The degree of offence.....	14
2.3.4 The gender of the interlocutor.....	15
2.4 Pragmatic Aspect of Apology.....	15
2.4.1 Propositional condition	16
2.4.2 Preparatory condition	16
2.4.3 Essential condition	16
2.5 Offence and its Taxonomy.....	16
2.6 Apology and Notion of Face.....	17
2.6.1 Speaker's face	18

2.6.2 Hearer's Face.....	19
2.7 Semantic Aspect of Apology	19
2.7.1 Speech Act sets of apology	19
2.7.2 The Lexemes of Apology.....	20
2.7.3 Assertion	21
2.8 Apology as a speech Act.....	22
2.9 Brown and Levinson's Theory of Apology.....	23
2.10 Complex apologies	27
2.11 Speech Acts Theory	29
2.12 Component of speech Act.....	31
2.12.1 Locutionary act.....	31
2.12.2 Illocutionary act	32
2.12.3 Perlocutionary act.....	32
2.13 Social view of speech acts	33
2.14 General Rules for Speech Acts	33
2.15 Pragmatics.....	35
2.16 Empirical Studies	38
Chapter Three: Methodology and Procedures	45
3.0 Introduction.....	45
3.1 Research Design	45
3.2 Sample of the study.....	45
3.3 Instrument of the Study.....	46
3.4 Data Analysis	46
3.5 Research Procedures	47
Chapter four: Results and Analysis of Data.....	48
4.0 Introduction.....	48
4.1 The Analysis of Apologizing Expressions in Me before You	48
4.2 The Analysis of Apologizing Expressions in After You	50
4.4 Pragmatic Implications of Simple and Complex Strategies	56
Chapter Five: Conclusion and recommendations.....	59
5.0 Introduction.....	59
5.1. Conclusion	59
5.2. Recommendations.....	60
References.....	62
Appendices.....	69

List of Tables

Chapter Number Table Number	Title	Page
4-1	The kinds of apology in two novels <i>Me Before you</i> and <i>After You</i>	52
4-2	The use of indirect apology with simple strategy	52
4-3	The use of direct apology with simple and complex strategy in <i>After You</i>	53
4-4	The use of indirect apology with simple and complex strategy in <i>After You</i>	53
4-5	The frequency and percentage of apologizing expressions simple and complex strategies in both novels	54

List of Figures

Figures number	Title	Page
1	Direct apology with simple, complex strategy in Me Before You	49
2	Indirect apology with simple, complex strategy in Me Before You	49
3	Direct apology with simple, complex strategy in After You	50
4	Indirect apology with simple, complex strategy in After You	51
5	Direct apology with simple, complex strategy for (Me Before You & After You)	55
6	Indirect apology with simple, complex strategy for (Me Before you & After You)	55

List of Appendices

Number	Title	Page
Appendix A	Me before You	69
Appendix B	After You	73

List of Abbreviations

H	Hearer
S	Speaker
IFID	Illocutionary Force Indicating Device
FTA	Face Threatening Acts
x	Wrong Action

The manifestation of Apologizing Expressions in Moye's: *Me Before You*, and *After You*: A Pragmatic Study

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Abstract

As a matter of fact, pragmatics in general and speech acts theory, in particular, have witnessed an ever-lasting revolution in the number of studies, papers and articles that are conducted and written to deal with how their nature and state of affairs have been developing and to depict the extent which they have been reaching. They have, in a way or another, achieved both qualitative and quantitative leaps in enriching linguistics and linguistic theory with fruitful and fresh researches that draws the forthcoming landmarks of the image of language and its idiosyncrasy.

On this basis, the present study adds and completes, but not beautifies, other pragmatic portraits already demarcated by others. It is an in-depth treatment of apologizing expressions manipulated in Jojo Moye's *Me Before You* and *After You*. It adopts a descriptive-analytical approach in which the frequencies and percentages are statistically used in the analysis of the apologizing expressions. It means that this study employs both descriptive and qualitative methods of analysis. Based on the statistical side, the study is concerned with displaying the frequencies and percentages of apologizing expressions of both simple and complex strategies. The statistical instrument adopted here is embodied in the form of graphs (figures) and tabulated data to illustrate the extent to which the apologizing expressions of the two strategies are divergent.

The study concludes different findings as to how apologizing expressions of complex and simple types are concerned. The complex strategy of expressions is of more considerable variations than those of simple one in a way that for the complex one, the number of apologizing expressions is larger than the number of the other strategy. In a way or another, it is possible to state that apologizing expressions are very widely manipulated in these two literary works, but they do not carry the same statistical, influential and above all pragmatic weights.

Keywords: Apologizing expressions, complex strategy, simple strategy, Jojo Moye's: *Me Before You* and *After You*.

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الملخص

في الحقيقة، لقد شهد علم البراغماتية عموماً ونظرية افعال الكلام خصوصاً ثورة مستمرة في مجال عدد الدراسات والابحاث والمقالات التي اجريت وكتبت عن التطور الذي طرأ على طبيعة وواقع هذين التخصصين والى أي مدى وصلا اليهما. لقد حققا هذان التخصصان بطريقة او بأخرى قفزات نوعية وكمية فيما يتعلق بإثراء علم اللغة والنظرية اللغوية بأبحاث ناجحة وجديدة والتي بدورها رسمت معالم الصورة المستقبلية للغة وخصوصيتها الخاصة.

وعلى هذا الاساس، فان هذه الدراسة تضيف وتكمل ولا تجمل الصور البراغماتية للغة التي رسمها الاخريين من قبل. فهي مقارنة معمقة ومحاولة حثيثة للتعامل والتحليل لعبارات الاعتذار التي وظفت في روايتي الكاتبة مويس. فقد تبنت الدراسة المنهج الوصفي التحليلي القائم على اساس الإحصاء والنسب المئوية وعامل التكرار الاحصائي لعبارات الاعتذار وهذا يعني بحد ذاته بان الدراسة قد استخدمت الطرق الوصفية والنوعية لمثل هذا التحليل. ولأن الدراسة قائمة على الجانب الاحصائي، فإنها اهتمت باستعراض النسب المئوية والتكرار الاحصائي لعدد المرات التي ظهرت فيها عبارات الاعتذار من حيث استخدام الاستراتيجية البسيط او المعقدة. تتمثل اداة الاحصاء المستخدمة في هذه الدراسة بالأشكال والرسوم البيانية بالإضافة الى جداول البيانات في محاولة لتوضيح التباين الكبير لكلا الاستراتيجيتين البسيطة والمعقدة.

وفي الختام، توصلت الدراسة الى العديد من النتائج المختلفة. فعلى سبيل المثال، فقد تبين بأن الاستراتيجية المعقدة لعبارات الاعتذار تعد الاكثر تنوع واختلافاً من الاستراتيجية البسيطة. وعلى العموم، يمكن القول بان عبارات الاعتذار قد وظفت بصورة واسعة وكبيرة في هاتين الروايتين الا انهما لم يشتركا في نفس المعايير الاحصائية والبراغماتية على وجهة الخصوص.

الكلمات المفتاحية: عبارات الاعتذار، الاستراتيجية المعقدة، الاستراتيجية البسيطة وروايتي الروائية مويس.

Chapter One

Introduction

1.0 Introduction

This chapter commences with the background of the study, followed by the statement of the problem, objectives and questions of the study. It also sheds light on the significance of the study and its limitations and limits. Finally, it ends with definitions of terms.

1.1 Background of the study

Apologizing plays an important role in languages and should be mastered by any language learner. However, to be proficient in that domain, one has not only to learn apology and the language used to express it but also has to acquire the ways people make it, simply because it may differ from one culture to another.

Language is defined as a system through which all living organisms communicate with each other. Therefore, language is away, which meets the individuals' needs in the community. So, it is not only enough to know the grammar, phonology or any other linguistic branches of the target language. Many pragmatic studies have been conducted on different speech acts in different languages, and the results have demonstrated the influential role played by tradition and culture in the production of the target language.

Linguists introduced various definitions of the act of apologizing as it is employed in social communication, most of which focus on the communicative purposes and the social aspects that influence the process of communication. (Holmes, 1995:p.81) indicated that an apology is considered “a speech act to redress an offense which the

apologist has committed against the victim.” On the same footing, (Bataineh, 2008:P.95) described the speech act of apology as "a process through which although."

(Pilkington, 1996: P.158) states that the speaker in his or her speech takes into consideration what he or she thinks to be the ideas and presumptions that are most accessible to the recipient. The recipient endeavors to manipulate the most accessible ideas and presumptions until the scope of relevant impacts that the speaker could sensibly have proposed is obtained. The situation is expanded until such impacts are accomplished; these effects shape such the interpretation. Therefore, it is important to recognize what is inferred, recommended or implied by a sentence or series of sentences and what is logically said in a certain context.

The comprehension of the implied meanings in contexts can be contributed to the Gricean conversational maxims and implicatures. Grice states the cooperative principle as follows: at the stage at which it occurs, the conversational contribution should be made by participants as is required by the acknowledged intention of the speech interchange in which they are interchanged. If the speaker's utterances make and reflect other than their literal meanings, the context peculiarly highlights to a conversational implicature. (Grice, 1975).

Based on the above explanation, it is possible to differentiate between indirect and direct apology. The use of appropriate performatives reflects direct apology, while indirect apology contains linguistic forms that involve verbs different than the performatives. Therefore, it is obvious that the indirect apology may be understood by depending on their speech acts' knowledge, apart from the general criteria of cooperative conversation which are reciprocally shared virtual data, and a capacity to draw deductions.

(Levinson, 1987) demonstrates that the act of apology is constantly face-threatening for the offender; yet not making a needed act of apology in any event; more serious face loss will be over the long haul. Being a face-threat, the examined apology weightiness should be calculated by offering considerations to the closeness and strength connections of the parties included, and the misdeed seriousness that caused it.

Language is the system of signs that reflect opinions, in what is known to be as semiology. In semiology, the sign which involves two inseparable parts is the unit of language via the signifier - what the speaker expresses or composes, and the signified - the idea which is reflected by the assistance of discourse. Even though this hypothesis is the prime of modern linguistics, Saussure's definition is not comprehensive to include all parts of the language. In this way, language expresses various acts that speakers accomplish or need them to be achieved by others, and not only employed to represent concepts in isolation. (John Austin, 1975) and (John Searle, 1969) are the pioneers of the theory of speech act. As indicated by them, it includes the way individuals promise, request, apologize and do other linguistic actions.

The concept of politeness is additionally connected to the theory of speech act. Most studies on politeness state that this idea is global (Brown & Levinson, 1987; Lakoff, 1973). Three basic rules of politeness are suggested by (Lakoff, 1973:P. 298) via "Don't impose," "give options," and "make [the hearer] feel good - be friendly." To answer the interceptions about the universality of politeness, (Lakoff, 1973: P.298) explains that his assumption does not disagree with the way that societies have distinctive traditions. He shows that what makes disparities in interpreting politeness through cultures is the arrangement these guidelines come first one over the other.

(Brown & Levinson, 1987) state that all individuals from any society have a ten to keep up a specific picture of them, a picture of "faces." Two kinds of face, via "Negative" and "Positive" face are distinguished by Brown and Levinson. The first is explained as one's wish that no one hinder his/her acts, while the second suggests that peoples anticipate that their needs will be attractive to each other.

In this way, those language functions communicated with the assistance of speech acts are proposed either to impede a threat to the addresser's or addressee's face by acting politely when asking something, for example; or to recoup, or save face - in the state of apologizing .

(Staab, 1983) Apologizing means that the speaker did something incorrectly, (Lubecka, 2000) says that they are face-threatening, yet also face-saving, so, the apology should avert the speaker's offence. Nevertheless, numerous researchers and scientists still disagree with the theory that the concept of face is global.

The concept of face is also culture-specific as concluding in the studies that affirm that (Levinson and Brown's, 1987) face theory does not implement to Chinese (Gu, 1990) or Japanese (Matsumoto, 1988) speakers.

Besides, (Yule, 1996) clearly defines pragmatics as the study of contextual meaning. This type of study essentially involves the interpretation of what individual means in explicit context and the way the context influences what is said. It also needs consideration of how speakers organize what they want to mention with whom they are talking to, where, when, and under what circumstances.

According to Yule, pragmatics also examine how listeners can make inference about what is said in order to be understandable and interpretation of message intended

by the speaker, and examine how a great deal of what is unsaid is known as part of what is communicated.

All in all, it can be concluded that pragmatics is the study of language or an utterance meaning in which the meaning is influenced by the context. So pragmatics emphasizes on the relation between language, meaning and context.

This present study analyzes the expressions of apologizing in Jojo Moye's two selected novels entitled *Me Before You*, and *After You*. They contain various apology expressions conveyed in different forms; hence it seems that there are various strategies of apology used by the characters.

Jojo Moye ,born in London, has described her parents as "bohemian" and her childhood as "eccentric." She gets a journalism degree from City University after several years in different jobs, including a minicab controller. After getting her degree, she pursued a career in journalism, which lasted for ten years, in the United Kingdom she also wrote for *The Independent*, and for a while worked as its Arts and Media correspondent. Moye's first three novels were rejected for publication; she has published twelve novels.

Furthermore, she published novels, including *The Ship of Brides* and *The Last Letter from Your Lover*. Her most successful fiction is her eighth one, *Me Before You*, which has sold 8 million copies. This novel now has two sequels showing the same heroine, *After You* and *Still Me*. Jojo also wrote the screenplay in 2016. She has also won so many awards for her fictions. (www.JoJomoyes.com).

1.2 Statement of the Problem

Many studies have been conducted to cast light on the interaction between pragmatics (discourse analysis) and literary works. It is in fact, this interaction, which is considered a fertile soil to inspire writers and researchers to write, explore and investigate any thin line between the two fields. The present study is hopefully assumed under such an interaction in an attempt to diagnose the kinds of apologizing expressions employed by the novels' characters, and to detect the possible pragmatic strategies applied.

1.3 Objectives of the study

The following points represent the objectives of this study:

1. Exposing the apologizing expressions fully manipulated and widely used by the characters of the two novels.
2. Sorting pragmatic strategies whose adoption contributes to classify the apologizing expressions.

1.4 Questions of the study:

The study is an endeavor to answer the following questions:

- 1-What are the apologizing expressions and their sorts that are obviously manifested and entirely uttered by the characters of the two novels?
- 2- Which pragmatic strategies are adopted to activate the characters' use of apologizing expressions?

1.5 Significance of the study

Different studies and articles have dealt with the sharing area that combines pragmatics and literature. This study is not a claim of perfection, nor is it something new in pragmatic literature. It is an attempt to design the pragmatic frame, which is supposed to fit the literary picture of apologizing expressions articulated by the novels' characters.

1.6 Limitations of the study

There are many different kinds of apology found in the world of fiction. This study is restricted to focus on those expressions whose function is to refer to the concept of apology in *Me before You* and *After you*.

1.7 Limits of the study

This study will be conducted in Amman during the second semester of the academic year 2019/2020.

1.8 Definition of Terms

Apology: Theoretically, according to (Murphy, 2014), it is a fundamental speech act which is part of human communication that occurs in every culture to maintain a good relation between interlocutors.

Operationally: It represents an oral or written expression of regret or contrition for a fault or failing.

Me before you: Is the most famous romance novel done by Jojo Moye's on January 2012 in the United Kingdom. It has sold more than fourteen million copies over

the world and changes into a film starring Sam Claflin and Emilia Clarke. It has been translated into over forty –four languages.

After you: The sequel to *Me before You* released on 29 September 2015 in the United Kingdom. It is about Louisa's life after Will's death; nothing was the same; Louisa is alone in London; she is just an ordinary girl living an ordinary life.

Pragmatics: Theoretically, it means that pragmatics is concerned with the meaning of an utterance, in which the meaning depends on the situation where the utterance occurs (Leech, 1938).

Operationally: Is the field which shows how one can use language. It means that in pragmatics, one must take into consideration the linguistic context and extra-linguistic circumstances in which it occurs.

Chapter Two

Review of Literature

2.0 Introduction

This chapter casts light on what has been written on speech acts in general, and apology and pragmatics in particular. Over recent years there has been a large diversity of studies on an apology. Apology and its historical development is discussed in the theoretical literature. The empirical side of this chapter covers some studies that adapted apology and pragmatics.

2.1 Theoretical Literature

An apology is basically a speech act that is a part of human communication that occurs in every culture to preserve good relations between interlocutors. It is not only something people do to be polite, but it is a crucial act that must be performed to represent social rituals and show respect or empathy for the wronged individual. It is an act of acknowledging that an act must not go unnoticed without reconciliation of the relationship. An apology is that thing which can disarm the anger of others, prevent further misunderstanding and bridge the distance among people.

It is that act that enables an individual to resolve conflicts, restore harmony and maintain healthy relationships. An apology is also an act that is beneficial not only to the hearer but also to the speaker. It is beneficial to the hearer because it shows that the speaker will show respect and positive feeling to the hearer. On the other hand, it is beneficial to the speaker because this indicates that the speaker is not rude, and it was an accidental act.

An apology is an act which helps the speaker to get rid of negative feeling by taking responsibility for the action and performed the act. (Eckert, 2001:P.13).

According to (Holmes, 1990:P.1550), apologies are defined as "primarily social acts carrying the effective meaning "(Brown & Levinson, 1987:P.187) show that apology is a primarily and essentially social act.

According to them, apologizing is to act politely and pay attention to hearer face need. They regard apologies as negative politeness strategies because they are face threatening to the speaker (Goffman, 1967:P.14) states that an apology is a remedy act which is an essential element in remedial interchange.

(Trosborg, 1987:P.104) explained that apologies are expressive illocutionary acts which can be different from other expressive acts by being convivial.

(Leech, 1983:P.125) Views an apology as an action done by the speaker in an attempt to recreate an imbalance between him\her and the hearer because of offence. (Leech, 1983) asserts that it is not enough to apologize; the apology needs to be successful and leads the hearer to forgive the speaker and recall the balance of the relationship.

Likewise, (Olshtain, 1989:P.156) defines apology as "a speech act which is intended to provide support for Hearer who was actually or potentially malfunctioned by the violation."

According to (Olshtain & Cohen, 1983:P.20), an apology takes place when there is a violation of social norms, whether the offence is real or perceived.

(Deutschmann, 2003:P.44) Points that most definitions of apology involve four basic components. The "offender," the "offended," the "offence," and the "remedy." The offender is the person who feels responsible for an act that demands an apology. The offender's responsibility regarded as the central act of an apology. The offender may not have to play an active part in the transgression (Holmes, 1990:P.163) proposes that it is enough she\he feels responsible for their action. An example is that when adults apologize on behalf of children, individuals who apologize in the role of their representative organization.

(Deutschmann ,2003:P.44) shows that the offender is the victim of the offence. S\he does not necessarily perceive him\herself as offended, while sometimes the offender has to point out the offence to the offender. The offence refers to the incident which is forced the offender to apologize.

(Edmondson, 1981:P.282) and (Aijmer, 1996:P.98) explain that apologies usually uttered as disarmers in anticipation of potentially offensive acts.

The last component is remedy (Deutschmann, 2003:P.45) points out that remedy consists of subcomponents. These subcomponents are essential for an apology they are the following:

The offender has to recognize the offence .without recognition; there can be no apology, merely unresolved conflict. There has to be acceptance of responsibility on the part of the offender explicit or implicit. An apology has to include some forms of expression of regret on the part of the offender.

“Apology” is the term coined from "apologeomai," a Greek word that means significantly "to justify or defend oneself or “defence”. The Oxford English Dictionary (2017) affirms such an early meaning in English, which is clear in: The more present practices of using the term apology function as a 'regret'. Many other dictionaries specify the term apology as a written or spoken expression of one's regret, remorse, or feeling sad for having insulted, failed injured, or wronged.

In formal usage, apology also refers to the meaning of defense. It defined as formal justification or defense of a habit, mistake or system, especially one that disliked".

2.2 Strategies of Apology

To fulfill an apology speech act effectively, there should be certain strategies used by the apologizer. Different classifications have been offered for apology strategies in the area of Cross-cultural and interlanguage studies: (Cohen & Olshtain ,1983),(Blum-Kulka & Olshtain ,1984), (Holms ,1995),(Wolfson ,1983), Owen (1983),(Trosborg ,1987), and(Deutschmann ,2003). These strategies are discussed below.

2.2.1 Direct Strategies

In most situations, the offender uses direct apology strategies by using the advice that shows an explicit illocutionary force indicating device (IFID). So the successful performance of an apology speech act must involve explicit IFID along with taking responsibility. This semantic formula adopted to make the act of apology includes: *expressing regret*, such as: ‘I am sorry,’ *offers an apology*, such as: ‘I do apologize,’ *asking for forgiveness*, such as: ‘forgive me,’ *intensification* (using intensifiers), such as: ‘I am really sorry; Oh, I am so sorry,’ *reducing the effects of severity or damage*, such as: ‘I am only a few minutes late,’ or *verbal restoration*, such as ‘I hope you are not

hurt' (Blum-Kulka and Olshtain, 1984: cited in Al-Adaleih,2007); (Wolfson ,1983), (Trosborg ,1987), and (Deutschmann ,2003).

2.2.2 Indirect Strategies

The indirect apology can be done using an admission of liability. It can be formed by direct and indirect acknowledgment (implicit) admission. Immediate recognition includes the following semantic formula:

(a) **Accepting blame**, such as: 'It was my mistake'; 'It was entirely my fault.' (b) **Expressing self-deficiency**, such as: 'I am not good at writing a novel.' (c) **Lack of intent**, such as: 'Oh, dear! It was my fault.' (d) **Admitting the offence**, such as: 'I confess, 'I broke the door' (Al-Adaleih, 2007).

On the other hand, indirect strategies can emerge in:

a) **Explaining the situation**: when the offender switches the apology by explaining the situation by giving the reason behind the offense committed. For example, someone shows justification for being late by saying: 'I am really sorry. The window had a breakdown'.

(b) **An offer of repair**: when the offender proposes to provide mending for any actual damage caused by the infraction, which can be specific, such as: 'I will do extra work over the weekend' and non-specific, for example: 'I will see what I can do later ".

(c) **Promise for forbearance** where specific expressions may be resorted to promising the offended for avoiding any similar future behaviour. For example, "It will not happen again." (d) **Paying a concern**: To relieve an offended person, the apologizer

may express worry for their well-being, personal conditions, such as: 'Are you OK?' (Hussein & Hammouri, 1998).

Other types of strategies are sorry categorized as evasive strategy, used by the person giving the apology include minimizing the severity of the violation, by reducing the rate of violations committed against someone. For example, by degrading violation 'Oh, do not care,' or by blaming others and responsibility shifts, 'I think that X is also responsible for this problem' (Trosborg 1987; Deutschmann 2003).

2.3 The Strategies Determiners

Generally, there are no stable strategies for apologies, but they vary according to certain factors Sugimoto, 1999) sets four conditions. These conditions are :(

2.3.1 The type of offence

This type is referring to social damage that is perceived to be committed, like someone breaking one's phone.

2.3.2 The Relation between the offender and the offended

Participants could be from various levels of social status, for example, friends, teachers, family members, strangers, romantic partners, and male or female. It depends on the closer the relationship between the offender and the offended. (Sugimoto, 1997)

2.3.3 The degree of offence

The speech act of apology relies on the severity of the infraction committed. The more severe the offence, the more difficult the choice of apology strategy to be used, and the more likely the apology may be elaborated, extended or repeated. (Olshtain, 1984; Holmes & 1995. Deutschmann, 2003).

2.3.4 The gender of the interlocutor

Many researchers (e.g. Holmes 1993; Bataineh 2008 & Bataineh 2005; Al- A daileh, 2007) have stated that apology differs according to the gender of the person apologizing. In many cultures, especially in the Arabic – speaking regions, females apologize more than males; meanwhile, in other cultures, the reverse is true.

2.4 Pragmatic Aspect of Apology

Pragmatics is the field that shows how one can use language. It means that in pragmatics, one must take into consideration the linguistic context and extra-linguistic circumstances in which it occurs. This definition justifies Austin's use of the (utterance) rather than (sentences) or (proposition).

In an utterance, one talks about language use rather than form. Pragmatics of apology expresses the felicitous conditions at which a speech act of apology can perform happily. The felicity condition of an apology is as follows:

Speaker must be regretful.

Speaker must be responsible for the wrongdoing.

The action must be regarded as wrongdoing by the hearer.

The action hurts the hearer.

The action put the speaker in the relation of one – down. So speaker must promise the hearer that such a thing will never happen again.

According to Searle's taxonomy, a happy speech act of apology will have the following conditions:

2.4.1 Propositional condition

This condition expresses how speech act can utter in a form that is conventionally associated with it. Propositional condition in an apology is expressed either by a performative verb (apologize) or by an expression (I am sorry).Mey (2009:P.54).

2.4.2 Preparatory condition

In performing apology condition, S must be sorry and feel sincerely for what she \he has done. Such sincerity is highly remarked, when someone apologizes to a stranger, or to a person that is regarded to be a superior one. (Mey, 2009:P.54).

2.4.3 Essential condition

It means that an apology will not be reflected as an apology if it is not realized as a sincere one, even if it takes the shape of an apology and directed towards some past situation requiring an apology. Mey, 2009:P.55).(
(

2.5 Offence and its Taxonomy

The offence or the object of regret is one of the basic components of the speech act of apology. It is that thing that motivates S to perform the apology. (Coulmas, 1981:P.75).

In speaking about an apology, one should take into consideration social factors and contextual aspects of the offence. (Deutschmann, 2003:P.62), (Wolfson et al., 1989:PP.178-9).

Another taxonomy of offence is provided by (Holmes, 1990:178) and (Aijmer, 1996:164) they classify an offence as follows:

- 1- Accidents: such as damage to property, hurting someone unintentionally, bumping into a person, and unintentionally being in the way.
- 2- Mistakes and misunderstanding: such as misunderstanding someone mistakes.
- 3- Breach of expectation: such as declining offence, declining requests, forgetting agreements, not keeping an agreement, inability to fulfill expectations, and personal shortcomings.
- 4- Lack of consideration: such as interruption, forgetting a name, being late, causing inconvenience, not paying attention, overlooking a person, leaving inappropriately, taboo offence, taking something without permission and hurting someone's feeling unintentionally.
- 5- Talk offence: such as slips of the tongue, digressions, hesitations, corrections, are unclear.
- 6- Social gaffes: such as coughing, burping, sneezing and laughing loudly unintentionally.
- 7- Hearing offence: such as: not hearing, not understanding, not believing one's ear.
- 8- Offence involving a breach of consensus: such as: disagreeing, contradicting, reprimanding, refusing, denying, retaliation, insisting, challenging.

2.6 Apology and Notion of Face

The notion of "face" is first mentioned by (Goffman ,1967).(Goffman ,1967:P.30) attempts to define people interaction by the term of "face" she shows that, generally, people cooperate in maintaining each other's face .She also proposed two types of face: negative face and positive face. Negative face means that the speaker wants to be free

and independent in society. In contrast, a positive face means that the speaker wants to be seen and accepted positively in society and would be more likely to participate in politeness rules.

Following Goffman's notion of face, (Brown & Levinson, 1978:P.60) developed a model assuming that “face is a universal notion, a public self- image that every member of society wants to claim for himself.”

(Brown & Levinson, 1978:P.60) state that negative face is the want of every eligible adult member that his\her action is unimpeded by others. In contrast, the positive face is the want of every eligible adult member that his \her wants to be desirable to at least by some others.

The concept of face is a fundamental tool in analyzing the social process of apology. Both positive and negative face needs should take into consideration. Moreover, the idea of the face should view from both speaker's face, and the hearer faces (Olshtain, 1098:PP.156-7). An apology is basically a speech act that is intended to provide support for Hearer's face, which was actually or potentially affected by a violation. The speaker in performing an apology is willing to humiliate him\herself to some extent and admit to fault and responsibility for the violation. Hence, the act of apologizing is a face-saving act for hearer and face-threatening for the speaker in (Brown & Levinson's terms, 1978:P.60).

2.6.1 Speaker's face

An apologizing involves a certain amount of face loss on the part of speaker. In such action, Speaker admits that he \she is at fault and responsible for transgression, although an apology is sometimes regarded to be more complicated.

(Aijmer, 1995:P.56) shows that “a person who does not apologize in a situation where it is demanded by the social norm runs the risk of being regarded as impolite, rude, and less competent member of society”.

(Austin, 1990:P.279) Assumes that Brown and Levinson's assumption that the speaker always wants to maintain H's face cannot take for granted. An example of such a situation is when the solidarity of a group strengthened by face attack on another person group.

2.6.2 Hearer's Face.

According to (Brown & Levinson, 1987:P.187), an apology is an example of negative politeness addressing hearer face needs. (Brown & Levinson, 1987:P.187) point that "by apologizing for a face-threatening Act (FIA), the speaker can indicate his reluctance to impinge on hearer's face and thereby partially redress that impingement."

2.7 Semantic Aspect of Apology

Linguists suggest three points to study the semantic aspect of apology, be taken into consideration, speech act sets of apology and lexemes used to perform it.

2.7.1 Speech Act sets of apology

Speech act sets are the connection of two speech acts to perform a complete speech act (Murphy and Neu, 1996:P.197) state that speaker usually needs more than a discrete speech act to derive their communicative purpose. This phenomenon is also noted by Austin, who said that many speeches act in English are closely related to verbs that carry the semantic meaning implied in the speech act; for example," to an apology" indicates that the performed speech act is an apology .

Searle does not agree with Austin's notion and explains that there are varieties of verbs which have different semantic meaning, but they are useful to realize the same function of the performative speech acts. (Leech, 1983:PP.36-40).

It also states that illocutionary force is not governed by conventional rules, but rather by implicatures which are generated by the message that satisfies speaker communication.

Leech's analysis is useful by being able to incorporate indirect speech act such as "It is cold here" with performative (directive) speech act "switch on the heater." Leech based his analysis on the idea that all speech acts are a direct means to achieve speaker ends. Commenting in the example above, the speaker desires warmth and direct means to achieve this end is to turn on the heater. (Leech, 1983:P.39).

2.7.2 The Lexemes of Apology

In the apology, semantics explains what it means to say "apologize" and how an apology is different from the explanation, excuse, and justification.

(Fillmor, 1971) explains that to say (I apologize for x) includes several presuppositions and least one assertion. These presuppositions are as follows:

X is bad for the addressee

S regrets X

S undertakes not to do X again

S is responsible for X

S could have done otherwise.

2.7.3 Assertion

Speech Act of apology puts speaker one – down because of the wrong action. At the very least, one of these conditions is missing in excuse, explanations and justification. In excuse, the speaker denies either his\her own responsibility (you made me do it) or ability to do otherwise (I tried to, but your phone was busy).

In justification, the speaker denies that the action was bad (Everybody else gets to do it). In explanation, the speaker takes responsibility for the action but suggests that Hearer finds it bad because she\he does not understand it.

(Olshtain & Cohen, 1983:P.22) used a different taxonomy according to sub-formula, which "an expression of apology," subsequently I – offers of apology, ii- an expression of regret, iii- request for forgiveness.

According to them, lexemes of direct apology are (apologizer, be sorry, forgive, excuse and pardon).

They exclude (regret and afraid).

(Owen, 1983:P.88) provides the same lexemes with the exclusion of (pardon, excuse), but he includes (be afraid). (Aijmer, 1999:P.85) commented on the use of (be afraid) and stated in many instances, this form expresses only the speaker's apologetic attitude towards a proposition that is asserted or announced.

Adverbs like (unfortunately and regrettably) serve the same function of (afraid of). For example, (I am afraid it is raining. unfortunately it is raining).In the previous examples, the speaker regrets the situation, but there is no responsibility to the speaker. However, a sentence like (I am afraid I have broken your phone) has the function of the

apology because there is an undertaking of the responsibility. (Deutschmann, 2003:P.50).

2.8 Apology as a speech Act

Many classifications that have been applied to apology to gather it under a particular group of speech acts. According to Austin's classification of illocutionary acts, apology grouped under "Behabitives." This class of performatives represents those verbs that used in expressing attitudes and social behaviours. Behabitives may produce as a reaction of wrong behaviour, which commits the speaker to apologize.

(Austin, 1962:PP.151-9) provides thirty-three verbs of this class. They include (apologies, thank, congratulate, condole, commend, blame, approve, bless, curse). An apology is a post-event act and comes as a result of wrongdoing.

According to Austin, S performs the act as follows:

A Locutionary act Speaker uttered the words (I apologize) (I'm sorry)

An illocutionary act Speaker apologized

A perlocutionary act Speaker placates the Hearer (who accepts the apology and forgive).

(Searle, 1970:P.395) shows an apology from a different angle. According to him, when someone apologizes, he expresses his inner feeling towards the H.

Searle classifies apology with "expressive." This class clarifies the psychological state specified in the propositional content. Verbs used in this class express the psychological state about feelings of S such as 'thank, apologize, sympathize, congratulate.'

As for (Leech, 1983:P.104), he assumes that language is a means by which the speaker achieved his or her goals. According to his distribution of illocutionary functions, an apology classifies as a convivial speech act. In this kind of speech act, the illocutionary goal coincides with the social aims. The social aim of apology is to preserve harmony between the offender and the offended, which makes them inherently polite.

2.9 Brown and Levinson's Theory of Apology

An apology is one of the politeness strategies. However, such a strategy is not determined to be negative or positive politeness. It is so because there is no consensus as to what type of politeness apologies involve. Linguists tend to regard apology directed to Hearer face need and face supportive act, whereas sociolinguists regard them as a device used for image restoration benefiting Speaker. (Ogiermann, 2009:P.99).

Considering all the contradictions about the direction of apology and what type of politeness involves, the right method is to determine whose face and which face is affected in what way by the apology to consider all possibilities.

Brown and Levinson based their theory of apology on the notion of face. This thing led them to the association of politeness with avoiding imposition and focusing on speech acts threatening Hearer's negative face, which also led to the association of indirectness with politeness. This indirectness is not always applicable because a speech act that is beneficial to Hearer does not constitute an imposition on the beneficiary face. This situation makes direct offers like "have a coffee" acceptable.

It also justifies the idea of regarding the direct performative apologies "I apologize" to be polite. Such apologies are not beneficial to Hearer, but since they performed it after an offence, they are acceptable.

The hearer's face has already been harmed by the offence; therefore the function of apology is to restore it. (Thomas, 1995:P.175).

According to what mentioned above, it can conclude that when performing a speech act beneficial to the hearer and expected by him \her, no redress of the negative face is necessary, and ledges in the illocutionary force will not make it polite. Not all apologies performed in their explicit form.

(Brown & Levinson, 1987:p.60) explained the reason behind the diversity in apologizing, saying that "The more an act threatens Speaker or Hearer face, the more Speakers will want to choose higher-numbered strategies, this because these strategies afford to pay off increasingly minimized risk." (Brown & Levinson, 1978:p.76) show that apologies "essentially threaten to speaker's face, "and the damage of the speaker's face can be minimized by the use of higher – numbered strategy results in redress of the speaker's face and not hearer's face.

Generally, by choosing a higher – numbered strategy, the speaker is more polite and protective to his\ her face. (Ogiermann, 2009:p.51).

The apologizer's positive face needs are central to all apologies because if the Speaker did not care about what others think about him, he would see no reason for putting things right and humiliating him \herself by doing so. It is the offence that damages speaker positive face because it makes him not approved by people who offended them. Consequently, speaker positive face reflects the desire to be liked by and

share wants with others is not seriously damaged by the apology, but the factor motivating it. (Ogiermann, 2009:P.51).

Speaker negative face is of great importance, especially in performing speech acts that are performed by one person and threaten the face of others.

In an apology, the speaker is the one who performs the speech act and spontaneously the one whose face is threatened. (Ogiermann, 2009:P.52).

(Olshtain, 1989:P.156) describes apology as a painful experience (Norriok, 1978:P.284), and (Lazare, 2004:P.190) regard the suffering of the offender as a very important contribution to the healing process .

Such a description justifies why people are reluctant to apologize. The explanation of this reluctance in terms of Brown and Levinson's notion of face is that by performing a humiliating act and unpleasant apologizers restrict their freedom of action, in other words, threaten their negative face.

Most likely, researchers agree that apologies are meant to restore the hearer damaged face, with no distinction is made between the positive face and negative face needs. Other aimed at explaining whether it is hearer positive or negative face which the apology aims at restoring.

Examples of such offences include disappointing hearer by not keeping a promise and forgetting an appointment. So positive face needs tend to be reciprocal, but in general, people like others by whom they want to like; they mainly matter in the relationship based on low social distance.

Negative face damage occurs when the offence performed by strangers. Some offences cause damage to both the face of the hearer and speaker. Typically, the concentration is on the negative face of the hearer, which is threatened by the speech act that is invading his or her private territory, such as to request.

Sometimes, the offence followed by a complaint or confession damages both the hearer and speaker's face. As for hearer, it may be either a positive or negative face that is harmed, depending on the offence. On the other hand, it is the speaker's positive face that got damaged since committing an offence makes the speaker less desirable. A positive face is particularly important in a relationship characterized by low social distance, so the parties willing to maintaining social harmony and continue their relationship. Such a thing makes the speaker face and hearer positive face wants to regard as mutual.

Hearer negative face is more central in offences between strangers. The apology restores hearer negative and positive face as well as speaker positive face, but sometimes damage to speaker negative face is unavoidable. It leads to the idea that the apologizer has "two points of view: a defensive orientation towards saving his face and a productive orientation toward saving other's face."(Goffman, 1972:P.325). (Lazare, 2004:PP.134-158) shows another aspect of explaining the offender's reasons for apologizing.

This aspect is a psychological concept such as empathy, guilt, shame, and external circumstances, such as avoidance of abandonment, damage to reputation and retaliation.

According to (Brown &Levinson, 1987:p.60), any social interaction involves acts that are potentially threatening to one or both faces. These acts are called face-

threatening acts (FTAs). The FTAs include negative evaluations of another face, for example, disapproval, ridicule directed towards another person expressing inappropriate emotions.

2.10 Complex apologies

Complex apologies usually used when the offence is very harmful and serious. Such kind of apologies is usually used in formal situations and remedied more serious offences (Duetschmann, 2003:P.56). These complex syntactic apologies are as follows:

- **Apology +about\for + demonstrative**
- The formula is used to highlight an exciting aspect of apologizing in which the speaker often tries to distance him\her from the offence .speaker uses such formulas device to dissociate him\her from the offence. (Caffi &Janny, 1994:P.365) pointed out that the use of (this and that) is to regulate the metaphorical distance between the inner events and outer events. The use of (that) suggests a lower degree of emotive involvement, whereas the use of this suggests a high degree of emotive involvement.
- You broke my window
- I am so sorry for that
- **Apology +if +S**
- This formula, the offensive nature of the act and the victim's right to feel offended questioned in the Apology. (Deutschmann, 2003:P.56).
- I am sorry if I bothered you.

- **Hyper polite form+ Apology**

- The formula usually used when the intent to apologize is declared and when the Apology presented as a request. This type of apology mainly appeared in the informal context.

(Deutschmann, 2003:P.57).

- I am sorry, doctor, would you allow me?

- **Apology +that +Speaker**

- Speaker uses such formula; he wants to tell hearer that the action was out of control. The use of such a formula also indicates that nothing can done about the situation, but it is not applicable everywhere. Some situations make the speaker present an offer repair. However, such cases depend upon the contribution of the speaker to the offence and the nature of the situation. (Meir, 1997:P.217).

I am really sorry that I lost your watch

- **Apology +to +VP formula** is used to make attention and not to address a real offence. It is used as a territory invasion signal and as a way of alerting hearer attention to an ensuring speech act (Meir, 1997:P.217).

- I am sorry to disturb you, but would you mind slowdown the radio.

- **Model Marker of Intent +Apology**

- (Et al., 1985:P.804) clarify that the use of models indicates the speaker to an obligation to perform the act.
- I must apologize for my wrong actions

- **may +Speaker + Apology**
- The semantic value of (May I) suggests difference and presuppose Hearer's authority. (Lee, 1975:P.105).
- May I apologize for stepping on your toes?

- **The use of coordinating conjunctions**
- (et al., 1985:PP.930-5) Explain the use of the conjunction indicates that there is a relation between the contents of the linked clauses. It is used as a device to establish a link of responsibility between the speaker and the offence. The use of (but), on the other hand, shows explanations, justification and dissociating speaker from the offence.
- So sorry, but you are not doing well.

2.11 Speech Acts Theory

The main function of language is to make communication among people. This communication can be explained by spoken language and written language. According to this view, speech is purposeful in that language is used to carry out individual daily purposes. This view is that which is held by Austin and Searle. Both philosophers explained the principle on which speech act theory is based, which is in saying things we are doing something. (OGrady, 1997: PP.59-62).

The British philosopher J. L. Austin was the first to show that many functions performed by utterances as part of interpersonal communication. In 1962, he pointed out that many utterances do not communicate information, but are equivalent to actions, or to describe a state of affairs. By saying 'I apologize...', 'I promise...', or 'I name this

ship...’ the utterance at once conveys a new psychological or social reality. An apology takes place when someone says, ‘I apologize...’ but not before that. So a ship is named only when the act of naming is done. In cases such as, to say is to perform. Thus Austin named these utterances performatives, seeing them as very different from statements that transfer information (constative). In particular, performatives are not true or false. Like if A says, ‘He names this ship...’ B cannot then say ‘that’s not true’! In analyzing the speech acts, Austin pointed out that we have to study the effect of utterances on the behaviour of the speaker and hearer by distinguishing between locution and illocution. Locution is the real form of words used by the speaker and their semantic meaning. Illocution (or illocutionary force) is what the speaker is doing by uttering those words, such as commanding, offering, promising, threatening, thanking, etc. The distinction is needed because various locations can have the same illocutionary forces. Similarly, the same locution can have various illocutionary forces depending on the context. For instance, its cold here could either be a request to close the window or an offer to close the window.

The third distinction that is made by Austin is perlocution. It is the actual result of the locution. It describes the effect of the speaker’s utterance on the hearer. It may or may not be what the speaker wants to happen, but though it caused by the locution. Such as, the consequences when somebody feels amused, persuaded, warned, etc. It must be noted that the illocutionary forces of an utterance and its perlocutionary effect may not coincide. If I warn you against a specific course of action, you may or may not heed my warning. There could be thousands of illocutionary acts. Many attempts have been made to classify them into a small number of types. Many classifications are difficult, because verb meanings are often not easy to differentiate, and speakers’

intentions are not always obvious. One influential way sets up five basic types after (J. Austin & Searle, 1976): The speaker in Representatives is committed, in varying degrees, to the truth of a proposition, such as Affirm, believe, conclude, deny, and report. The speaker in Directive seeks to get the hearer to do something, such as to ask, challenge, and command. The speaker in Commissive is committed, in different degrees, to a specific course of action, such as guarantee, pledge, promise, and swear, vow. The speaker in Expressive expresses an action about a state of affairs, such as apologies, deplore, congratulate, thank, welcome. The speaker in Declaratives alters the status of a situation solely by making the utterance, such as I resign, you're fired. (Crystal, 1997:P.121).

2.12 Component of speech Act

(Mey, 2009:P.1002) states that philosopher like Austin present speech act made up of three as follows:

2.12.1 Locutionary act

It is that act which represents the production of meaningful linguistic expression. It is a fundamental act of speaking. This act is composed of three sub- acts:

A. Phonic act

This act represents the production of an utterance. It is concerned with the physical act of producing a particular sequence of vocal sounds or set of written symbols.

B. Phatic act

A phatic act is an act of composing a particular linguistic expression in a specific language. It refers to the act of constructing a well-formed string of sounds (word, phrase, and sentence).

C. Rehetic act

It is the act of contextualizing the utterance. This act is responsible for takes such as reference, resolving deixis, and disambiguating the utterance lexically and grammatically.

2.12.2 Illocutionary act

This act represents the action intended to be performed by the speaker in uttering a linguistic expression via the use of conventional force associated with either explicitly or implicitly. This act refers to the act which people intend to convey with a particular purpose. It refers to the kind of function which S aims at fulfilling it in the course of producing an utterance. Illocutionary act is that act which is defined within the apologizing, accusing, blaming, congratulating, promising, naming, ordering, etc. (Mey, 2009:P.1002).

2.12.3 Perlocutionary act

It is that act of bringing about the sequences or effects on the audience through the uttering of linguistic expressions such as sequences or effects being special to the circumstances of the utterance. A perlocutionary act is concerned with the effect an utterance may have on the addressee. In other words, the perlocutionary act is the act that results from the illocutionary act (Mey, 2009: P. 1003).

2.13 Social view of speech acts

Another view about speech acts was presented by (Capone, 2005:P.1357), who stated that the speech act must be situationally and socially oriented. A relationship of this sort is called a Pragmeme. Pragmeme means a situated speech act in which the rules of language and society synchronize in setting meaning, intended as a socially familiar object, sensitive to social expectation about the situation in which the utterance to be interpreted is established.

On the basis of the relationship between speech acts and society, (Stabb, 1983:P.27) shows that Brown and Levinson classify speech acts in terms of the function, they express the threat to the face. Brown and Levinson differentiated four categories of the face:

Threats to S (speaker) positive face. For example (expressing, thanks, excuse, and the making of unwilling promise or offer).

Threats to S negative face, such as (apologizing, self – contradicting and confessions).

Threats to H positive face, such as (criticism, insults, contradiction and complaints).

Threats to H negative face, such as (orders, requests, suggesting, and warnings).

2.14 General Rules for Speech Acts

(Brinton, 2005:PP.305-6) mentioned that the appropriate conditions under which speech acts can successfully be performed. These appropriate conditions are called by Austin felicity conditions; There are unspoken rules which specify how, when, where, and by whom a speech act can be a happy speech act. These conditions are as follows.

The relation of S to H must be correct.

The S must have the right to speak as he or she does.

A different relation of S with respect to H is very important to carry out different speech acts. For example, the speech act commanding demands that S must be superior to H, the speech of pleading demands that S must be inferior to H, and the speech s act of urging demands that S and H must be equal.

The interest of H with respect to the propositional content must be appropriate S may have different interests such as boasting, complaining, etc. H may also receive different interests, such as warning and advising.

Let me {boasting, complain} about what just happened to me.

I {warn, advise} you not to speak to him.

The strength or commitment of S to the speech act must be appropriate S has different degrees of commitment to the proposition such as suggesting, insisting.

I suggest that we go to the cinema.

I insist that we go to the cinema.

Some speech acts must be related to a previous discourse in an appropriate way. For example, answers and replies cannot begin a discourse, but they end it. The conclusion must necessarily end a segment of discourse. Interjection and interruption also cannot begin or end a discourse.

The style or formality of the performance must be appropriate to the speech acts. Such as, one can assert, report or inform explicitly, but he cannot hint, insinuate or intimate only indirectly.

An extra-linguistic institution may be required for some speech acts, such as when S and H occupying a certain position within the institution as the case convicting, which can only be performed by the judge.

2.15 Pragmatics

One of the most important subjects in pragmatics is speech acts, which is initiated by Austin, then discussed by Searle. This subject is considered to be the basis on which the field of pragmatics built. Many definitions have been proposed to define pragmatics.

In the 1970s, the term pragmatics developed as a subfield of linguistics. The pragmatics is the study of communicative action in its socio-cultural context. Pragmatics consists of two main components: Pragmatics linguistics and Socio-pragmatics. Pragmatics linguistics is concerned with the appropriateness of form, and Socio-pragmatics is concerned with the appropriateness of meaning in a social context.

Pragmatic competence indicates that the language knowledge of the speaker and the use of appropriateness and politeness rules, by which the speaker formulates and understands speech acts. Speech acts, for example, apologies, complaints, compliments, refusals, requests, and suggestions, look as one of the key interest areas for linguistic pragmatics. Learning pragmatic rules of other languages enables learners to produce language that is socially and culturally suitable since the languages are not the same. Several pragmatic studies of apology that managed in many languages in contrast with these language systems with that of in English.

(J.R. Searle, an American language philosopher, 1976:P. 16), states that speaking a language is performing speech acts, acts, for example, making statements, giving commands, asking questions or making promises. Searle shows that all linguistic communication involves linguistic (speech) acts. In other words, speech acts are the primary or minimal units of linguistic communication. They are not mere artificial linguistic structure as it may seem, their understanding together with the acquaintance of context in which they perform are often essential for decoding the whole utterance and its proper meaning.

(Leech, 1983.P.13) shows a strong relationship between pragmatics and speech acts. He explains that the speech act is one of the criteria for specifying any pragmatic phenomenon. Leech states that a pragmatic phenomenon includes information that is created by acts of using language. He also proposes criteria by which one can specify any pragmatic phenomenon. These criteria are as follows:

1. Addresser and Addressee

Addressing is one of the critical principles by which a pragmatic phenomenon was determined. It explains many aspects of the relationship between speaker and hearer .The forms of addressing indicate the position of both speaker and hearer .They are using social titles like Dr., Mr., specify a high position to the addressee, social distance and the absence of solidarity between the addresser and addressee. The absence of social titles, on the other hand, indicates that the addresser and the addressee of the same rank are familiar with each other.

2. Context of an utterance

Context is another criterion of pragmatic phenomena. It includes everything which affects the use of language. It involves aspects of physical and social settings. In general, the context includes any background knowledge shared by the speaker and hearer greatly affects the interpretation of an utterance (Leech, 1983: p.14).

3. The Goals of an Utterance

In this criterion, (Leech, 1983:p14) presents that speaker when using pragmatic meaning aimed at achieving something on the hearer. Leech uses the term goal instead of intention because it is more neutral than intention. The term goal will not force the speaker to deal with motivation, but it is used to refer to goal-oriented activities.

4. Speech Act: The Utterance as a Form of Act or activity

(Leech, 1983:p.14) proposes that to use a speech from a pragmatic point of view, it must take a form of speech act. That is because grammar deals with abstract static entities, while pragmatics deals with verbal acts or performance, which occurs in particular situations.

5. The Utterance as a product of a verbal act

The utterance in pragmatics also refers to the product of verbal act rather than to the verbal act itself. For example, would you please be quiet? Grammatically, it is a question, but when it uses pragmatically, it is used as an indirect command to be quite (Leech, 1983:p.14).

2.16 Empirical Studies

(Edmondson, 1981) investigated the speech act of apology from a discourse analysis perspective. He approaches the nature of this act compared to other expressive: thanking and complements. Therefore, he defined apology as an illocutionary act where a speaker did a terrible performance for the hearer. An apology is indicated to have direct locutions, which involves "social politeness".

Edmondson considers apology as an expressive of "hearer –supportive behaviour." Having many discursual functions. The first function is that apology is frequently regarded as a hearer-supportive move called a disarming move. As a pre-complaint act, it is grasped by a hearer due to various communicative strategies used to interpret the speaker's regret or fault in a particular situation. Besides, the disarming move appears in the form of "ritual-firming exchange" as to keep the speaker\hearer rapport. Such a function relies on the notions of "reciprocal complain" that aims at preserving the social relationship of the speaker and hearer away from disharmony, which is the third function that Edmondson indicates.

(Olshtain, 1981) states that most Hebrew speakers do not prefer to convey the rules of their mother tongue. In addition, (Cohen & Olshtain, 1981) proposed that making a pragmatic transfer could be caused by poor competence in the English language. So, even having an excellent grammatical knowledge of the target language, second language learners still fail to communicate successfully due to different cultural variables (Blum-Kulka& Olshtain, 1984).

(Cohen & Olshtain 1981), in their analysis, show that apology responses performed by Hebrew speakers are highly affected by their native language. Their responses are

described by using intensifiers repeatedly; for example, they overused the adverb ‘very’ such as in ‘Oh, I’m very sorry’ whereas English native speakers do not repeat the same adverb but use another intensifier in combination with it, like ‘I am really so sorry.’

However, one major drawback in (Cohen & Olshtain, 1981) study is that only eight situations for examining apologies were employed. The number of apology situations used considered a limitation because yielding sufficient data for measuring pragmatic competence needs more contextualized situations.

(Coulmas, 1981) states that the common features of apologies produced by non-native speakers of Japanese. She shows that there is a big difference between the form of the apologies and the functions they realize. She claims that apology forms used for expressing thanks, greeting and offers. So, non-native speakers of Japanese exhibit a pragmatic failure when producing the speech act of apologies since they are not familiar with the cultural norms and values of the Japanese culture. This supports the validity of Coulmas’ states that people differ in their perceptions of interactional customs of which apology is a part.

(Olshtain ,1983) states a study with 63 college subjects (12 native English speakers, 12 native Hebrew subjects, 12 Russian subjects and 13 English speakers learning Hebrew at teacher's Jerusalem college) to compare their apology usage, According to the results got from the study, he supposed that English speaker's data differed from native Hebrew data and they employed transfer. He used the categorization of (Cohen & Olshtain, 1981) such as:

1. An apology expression (illocutionary Force Indicating Device IFID).

- A. an expression of regret. Such as (I'm Sorry).

B. an offer of apology. Such as (I apologize).

C. a request for forgiveness. Such as (excuse me, forgive me).

2. An offer of repair /redress (REPR). Such as (I'll pay for your damage).

3. An explanation of an account (EXPL). Such as (I missed the class).

Any external mitigating circumstances 'objective' reasons for the violation .such as (The traffic was terrible).

4. Acknowledging responsibility for the offence (RESP). Such as (it's my mistake).

A. self-blame. Such as (It's my fault).

B. Justifying hearer. e.g. (You are right to be angry).

C. Lack of intention. e.g. (I did not mean it).

5. A promise of forbearance (FORB) (e.g. I'll never forget it again).

(Hussein & Hammouri, 1998), the earliest published study on the realization of Arabic apology, investigated the similarities and differences between the behaviour of carrying out the act of apology by American and Jordanian speakers of Arabic. The data were obtained by employing a Discourse Completion Test (DCT). It was concluded that the strategies used by Arabs were more varied than those of the Americans. The Jordanian interlocutors used 12 strategies, while the Americans engaged only seven. Among the significant outcomes concerning social power, responses from the Jordanian respondents showed that whenever the addresser was more advanced in rank, the apology strategies included honorific address forms.

(Reiter, 2000) investigated politeness phenomena in British English and Uruguayan Spanish. This study further examined the differences and similarities in the realization of request and apology speech acts produced by the native speakers of both cultures. For apologies, the researcher compiled the data by using open role-plays in Uruguay and the UK. All the participants were university students whose major was neither English nor linguistics. This study showed that British native speakers tended to intensify the use of apology by resorting to intensifiers for example 'I am very sorry,' 'I am really sorry,' 'I am awfully sorry' In contrary, the Uruguayan Spanish native speakers did not intensify their expressions of apology grammatically in this way. Furthermore, in terms of social variables, the British English and Uruguayan Spanish apologies both understand in the same way the seriousness of the offence, but the British apologized for more than the Uruguayans. Accordingly, (Reiter, 2000) claimed that the more severe the offence committed, the more apologies are required. Analyzing the apologies in terms of gender across culture, (Reiter, 2000:P.167) stated that no prominent difference between males and females in the two cultures. This conclusion is in line with what (Fraser, 1981) argued that apologies performed by women are more than those produced by men.

(Al-Adaleih, 2007) states that this study is using plenty of different situations and also, he examines the conceptualization of apology in Arabic and English. This study has shown only the semi-structured interview it is worth mentioning here that the Jordanian dialects which is classified as Levantine dialect differ from the Iraqi dialect which is categorized as Arab Gulf dialect in terms of speech sounds production, (Toma, 1969, cited in Rakhieh, 2011; Abdel, 2011). The expansion of apologies in the Japanese EFL learners was conducted by (Jean-Marc Dawaele, 2008). Apologies produced by the Japanese EFL learners, elicited by DCT, contrasted with British native speakers' and

Japanese native speakers' apologies. It was concluded that the Japanese EFL learners' use of IFIDs is significantly different from that of the native speakers of Japanese. Furthermore, the Japanese EFL learners misused the expression of 'Excuse me' as a strategy of apology as if they mean 'I am very sorry.' However, a small number of participants (totally 46) can be considered as a limitation. It could be argued by (Borkin & Reinhart, 1978) that the expressions 'I am very sorry' and 'excuse me' are different. They can be freely alternate in certain situations, such as when someone wants clear off the way through a crowd of people in a train or bus; therefore, saying 'excuse me' gives an indication to the other party that there is something which might be violated whereas saying 'I am terribly sorry' indicates the speaker feels regretful..

(Al-Fattah ,2010) conducted an empirical study investigating the strategies of apology used by Yemeni EFL learners at the tertiary level from the Politeness Theory point of view. The main purpose of this study was the highlight those strategies from a pragmatic aspect. Analysis of data was based on analyzing the response of 314 Yemenis to a DCT modified according to previous models. The findings revealed that these EFL learners employ all apology strategies frequently accompanied most of the time with expression of regret.

On the similar account, (Murad, 2012) also examined the apology strategies employed by EFL learners at the tertiary level. However, the difference in this study is due to its being conducted through emails instead of a DCT as well as its respondents were Palestinians not Yemenis. The researcher was able to analyze 240 emails containing apologetic utterance addressed to 3 Arab EFL instructors. Accordingly the results showed that these learners use some strategies more frequently than others; the

main apology strategy was the expression of apology with its sub-categories; regret, apology, excuse, and forgiveness.

Furthermore, a study conducted by (Aydin, 2013) has likened apology strategies between three groups: American English speakers, Turkish speakers and advanced non-native speakers of English in Turkey. In comparing the strategies used by those speakers when apologizing, all groups have responded to the same situations for both American English speakers, and Turkish speakers' data were used as baseline data in order to confirm the pragmatic transfer of the advanced non-native speakers of English. The DCT method has been used for collecting apologies. It has been set that advanced non-native speakers of English used similar strategies to those used by the American English native speakers in their apology.

It could be seen from the previous empirical studies conducted on apologies that apologies were analyzed in terms of adopting the (Cohen and Olshtain, 1989) model of cross-cultural and interlanguage. It is noted that apologies were performed by using a variety of different strategies; In addition, the choice of those strategies was determined by the nature of the offence and other social variables such as the relationship between the offender and the offended person.

It is worth noting that my study considers being the pioneer in the field of pragmatics studies, as it is the first study in the Middle East that examined the strategies of apology in the literature (novels). All in all, the current study is distinguished from the previous studies due to many factors. Firstly

The current study is prepared in Jordan 2019-2020, while the rest of the studies are prepared in other parts of the world such as Australia, Indonesia, etc.

Secondly, the current study differs from the rest of the previous studies. It used the (DCT) questionnaire to collect information. As for the present study, it uses statistical analysis to reach the goals of the study.

Finally, the sample of the current study consists of two selected novels, whereas previous studies have selected sample groups of students or individuals.

Chapter Three

Methodology and Procedures

3.0 Introduction

This chapter describes the study design, the sample, the instrument, analysis of the data and the procedures that are all adopted in the study.

3.1 Research Design

This study adopted a descriptive-analytical approach in which the frequencies and percentages are statistically used in the analysis of the expressions. It means that this study employs both descriptive and qualitative methods of analysis. In the first place, it focuses on the commonest research activities, including collecting and identifying and accounting data. Next, the qualitative procedure enters the scene in a way that data are thoroughly scrutinized and deconstructed in the form of apologizing expressions of two strategies, i.e. simple and complex ones as they are manifested in *Me Before you and After you*.

3.2 Sample of the study

The samples of the present study are two literary works: two selected novels entitled *Me Before You* and *After You*, written by Jojo Moye's. The first novel consists of 480 pages and 27 chapters, while the second one is composed of 407 pages and 30 chapters. Importantly, the data of this study taking from the dialogues and conversations uttered by the characters of the two novels.

3.3 Instrument of the Study

Based on the statistical side, the study is concerned with displaying the frequencies and percentages of apologizing expressions of both simple and complex strategies. The analytical instrument adopted here is embodied in the form of graphs (figures) and tabulated data to illustrate the extent to which the apologizing expressions of the two strategies are divergent.

3.4 Data Analysis

In an attempt to analyze the collected data, the expressions of apologies in two selected novels *Me Before You*, *After You*. The researcher follows: (Olstain and Cohen, 1983) in classifying apology strategies, which investigated in the two selected novels. The main categories of apology strategies are five: Expression of apology, Acknowledgment of responsibility, Explanation, Offer of repair, Promise of non-recurrence.

Next: (Holms, 1990) is followed sorting the apology strategies (in four super strategy, with eight sub-categories: A- Explicit expression of apology

- An offer of apology IFID. (Face Threatening Act).
- An expression of regret. (REGT).
- A request for forgiveness. (REQF).
- B- Explanation or account. (EXPL).
- C- Acknowledgment of responsibility. (RESP).
- Accepting the blame. (ABLM).
- Expressing self- deficiency. (EXSD).
- Expressing a lack of intent. (EXLINT).
- An offer of repair. (REPR).
- D- Promise of forbearance. (PROM).

This category also manipulated in the present research. The sub-categories appear in the analysis are not all types, but only those that are found in the data. Some modifications, however, have been administered. The study data best analyzed according to two perspectives. The first one pivots on the syntactic-pragmatic analysis of the apologizing expressions whereby justifications are given as to why some expressions are simply-oriented, and others are of complex behaviour. The second perspective is a humble attempt to cast some light on what is going on behind the scenes of the literary image drawn by the novels' writer to activate both of the simple and complex strategies of the apologizing expressions.

3.5 Research Procedures

The study used the following procedures:

1. Reviewing the theoretical literature and empirical studies related to apology and its categories.
2. Developing the instrument of the study
3. Identifying the sample of the study.
4. Collecting the data.
5. Analyzing the data of the conversation between characters by using certain procedures in terms of the frequencies and percentages.
6. Presenting results.
7. The results are the charts.
8. Drawing conclusion and providing recommendations.
9. The references listed according to APA style.
10. Appendices are added at the end of the study.

Chapter four

Results and Analysis of Data

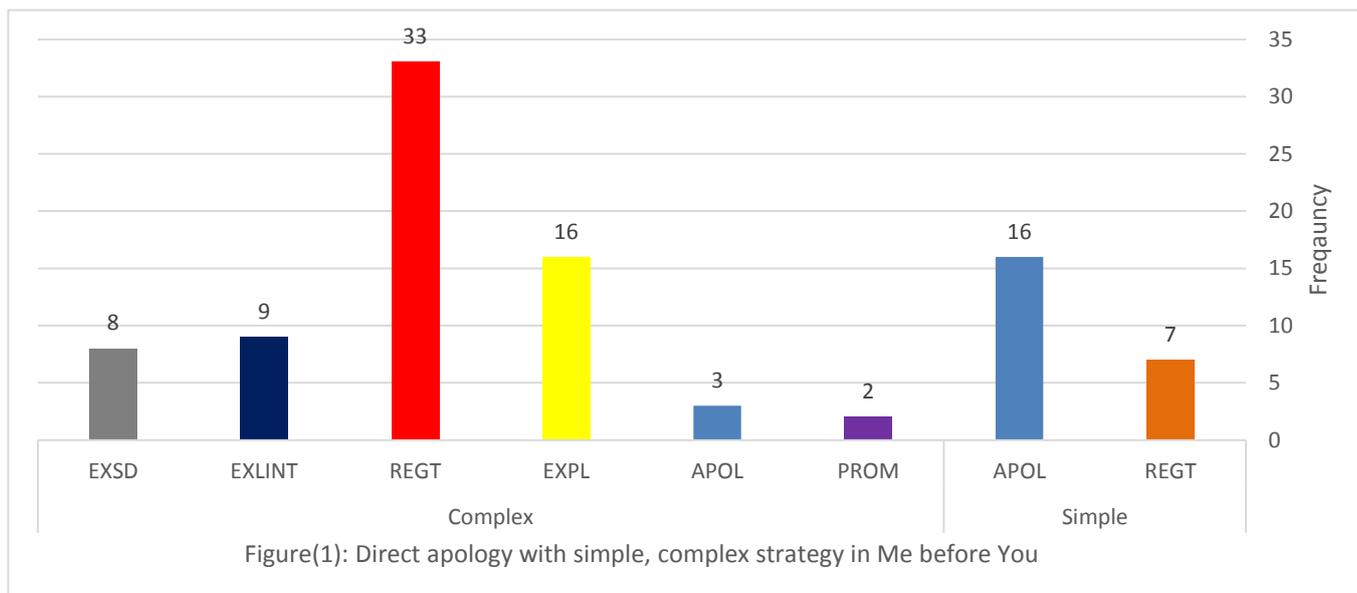
4.0 Introduction

This chapter covers detailed answers to the study questions whose aims are to "dig deep" the realm of apologizing expressions highlighted in *Me Before you* and *After You*. These are the following questions:

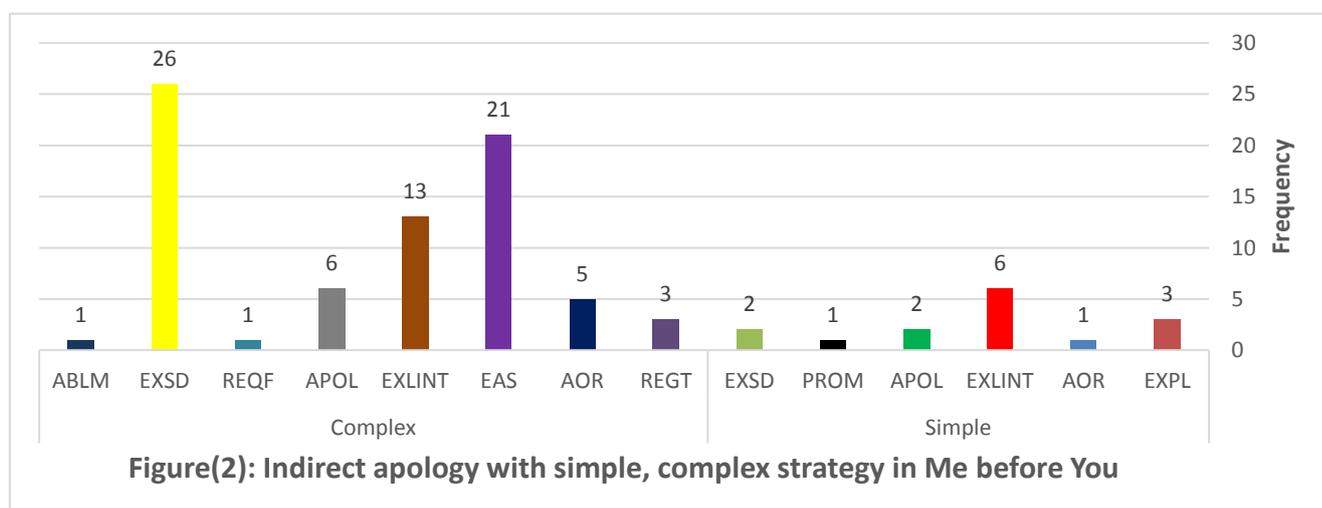
- 1-What are the apologizing expressions and their sorts that are obviously manifested and entirely uttered by the characters of the novels?
- 2- Which pragmatic strategies are adopted to activate the characters' use of apologizing expressions?

4.1 The Analysis of Apologizing Expressions in Me before You

Figure (1) lucidly illustrates direct apology firstly with its divergent types and secondly with its adopted strategies. It is clearly evident that REGT in complex strategy is increased dramatically, so it scores the highest average among other kinds of strategies. In general, the variation of average is really seen and it shows such different frequencies as follows: EXSD is 8, EXLINT is 9, EXPL is 16, APOL is 3, and PROM is 2 respectively. According, the lowest average is PROM, but the highest average of simple strategy is that of APOL with 16 and the lowest on is REGT with 7. See the figure below:

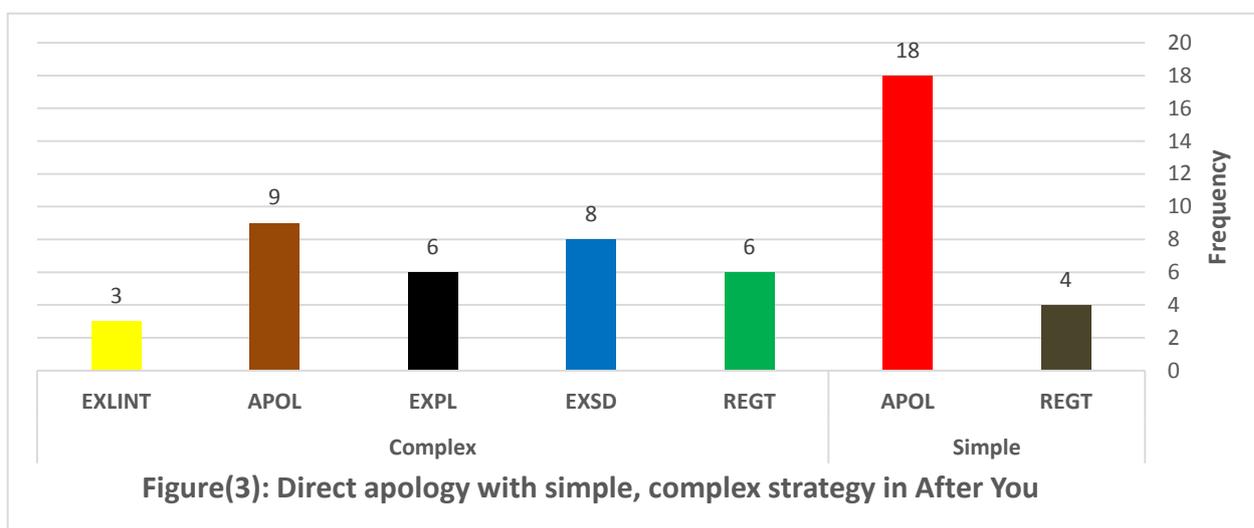


Unlike figure (1), figure (2) refers to the emerge of indirect apology with its details. It obviously demonstrates the extent to which changes are averaged in both kinds of indirect strategy. The variation of the frequencies is very clear simply because : the highest average is EXSD with 26, following by the EAS with 21 then EXLINT with 13. However, the average lessens dramatically as in ABLM with 1, REQF with 1, APOL with 6, AOR with 5, REWGT with 3 . In contrast, EXLINT in simple strategy records 6, represented as being the highest frequency, whereas other kinds score the following EXSD with 2, PROM with 1, APOL with 2, AOR with 1, and EXPL with 3. See the figure below:

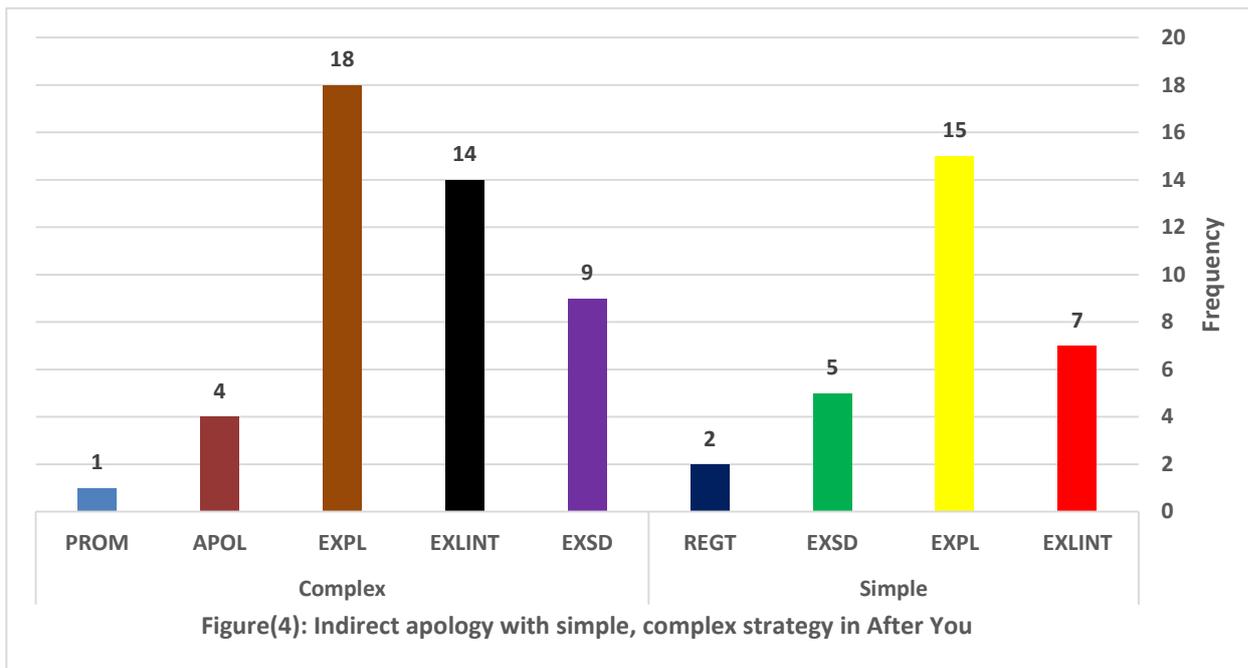


4.2 The Analysis of Apologizing Expressions in After You

Turning to the sequel to *Me Before You* would carry with it essentially statistic data .figure (3) elucidates the direct apology with simple and complex strategy. So, we can see that APOL with 18 is greater in its frequency than REGT with 4 because the former scores 18, while the latter scores 4. On the same footing, APOL of complex strategy still preserves its own superiority recording 9, other types of complex strategy tend to have an ever-lasting increase in their average: EXLINT with 3, EXPL with 6, EXSD with 8, and REGT with 6. See the figure below:



As far as indirect apology with a simple and complex strategy, figure (4) shows that the highest average is scored in the complex strategy compared with the simple one. In other words, the sorts of indirect apology of the complex strategy are averaged as follows: EXPL with 18, EXLINT with 14, EXSD with 9, and APOL with 4, while the lowest average is PROM with 1. Meanwhile, the simple strategy represents four kinds of apology in which EXPL shows the greater average of 15, followed by EXLINT with 7, EXSD with 5 and finally, the smaller one is REGT with 2. See the figure below:



4.3 The analytic percentage of Apologizing Expressions in the Two Novels

Now, it is time to have a scrutinizing look at tabulated percentages of the kinds of apology the characters have manipulated in both novels. As for direct apology in *Me Before You*, table (1) indicates that there is a growing tendency on the novel characters' part to employ more apologizing expressions of complex strategy than those of simple strategy, and this is clearly illustrated in percentile values in both strategies. The simple strategy has mirrored its own full percentage via two sorts, i.e. ERGT and APOL with total frequency of 23, whereas the complex one has had its own complete percentage in accordance with six kinds, i.e. PROM, APOL, EXPL, REGT, EXLWT, and EXSD with total frequency of 71%.

See the table below:

	Subject	Frequency	Percentage
Simple	REGT	7	30%
	APOL	16	70%
	TOTAL	23	100%
Complex	PROM	2	3%
	APOL	3	4%
	EXPL	16	23%
	REGT	33	46%
	EXLWT	9	13%
	EXSD	8	11%
	TOTAL	71	100%

On the other hand, table (2) shows that the use of indirect apology with simple strategy gets 15%, whereas the greatest percentage is given to the complex one with 76%. See table (2).

	Subject	Frequency	Percentage
Simple	EXPL	3	20%
	AOR	1	7%
	EXLWT	6	40%
	APOL	2	13%
	PROM	1	7%
	EXSD	2	13%
	TOTAL	15	100%
Complex	REGT	3	4%
	AOR	5	7%
	EAS	21	28%
	EXLINT	13	17%
	APOL	6	8%
	REQF	1	1%
	EXSD	26	34%
	ABLM	1	1%
	TOTAL	76	100%

On the different footing, table (3) demonstrate that in *After You*, the characters employ the direct apology of the simple strategy with 22%, while they make use of the complex one with 32%.

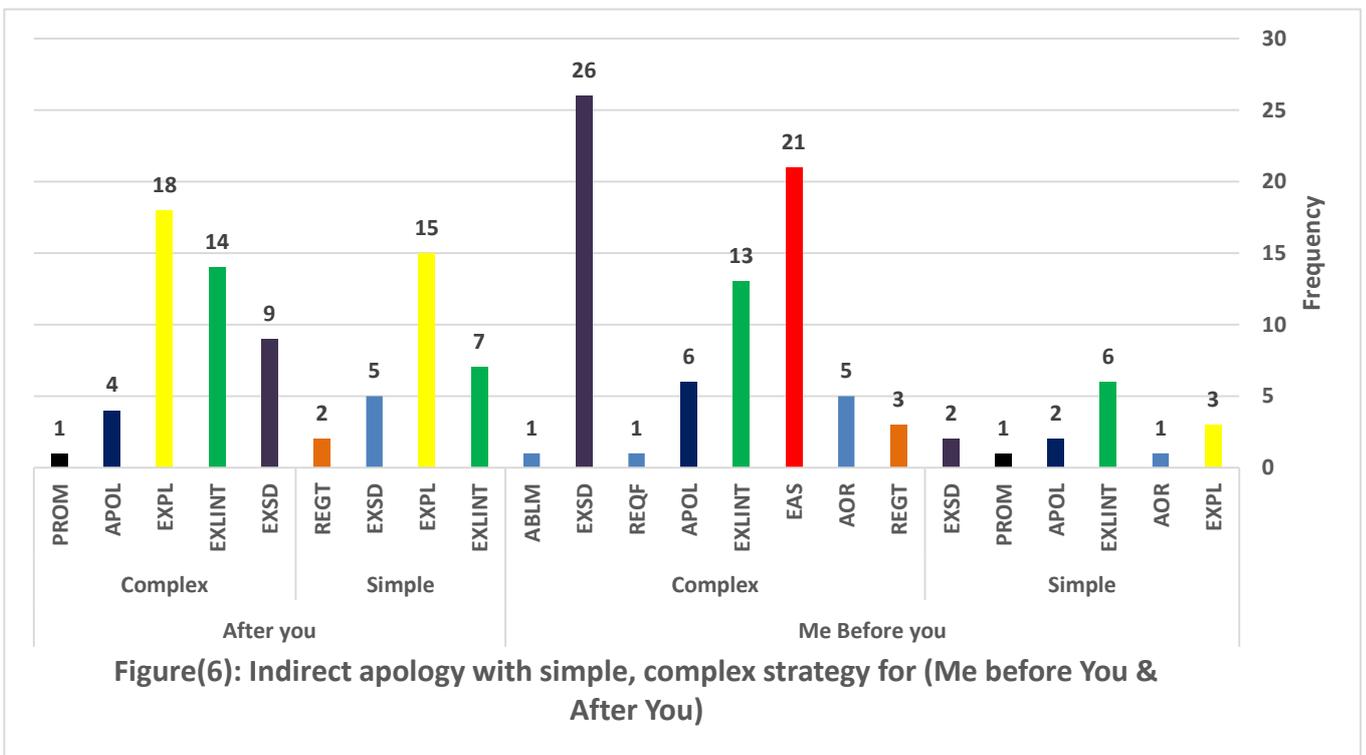
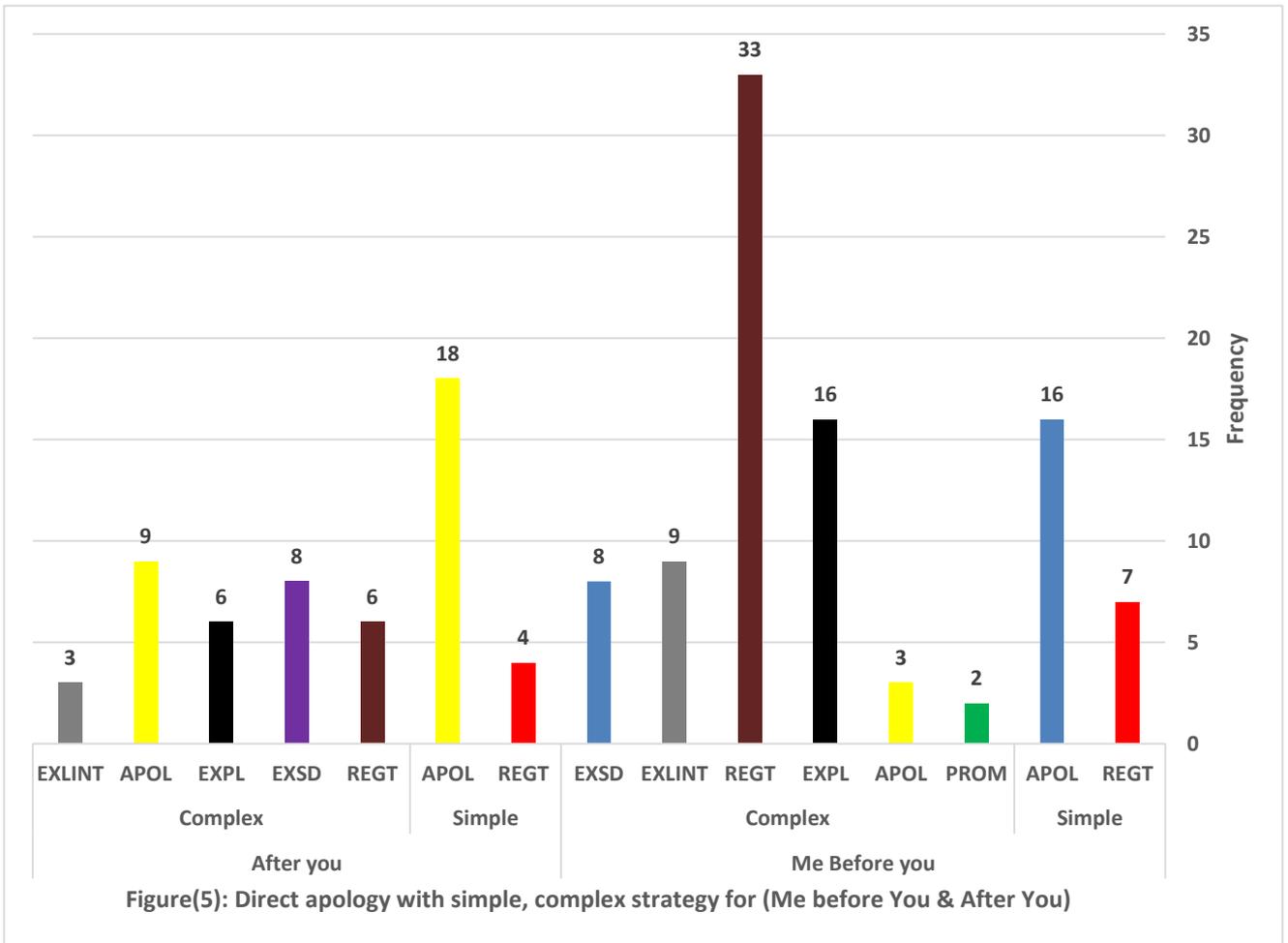
	Subject	Frequency	Percentage
Simple	REGT	4	18%
	APOL	18	82%
	TOTAL	22	100%
Complex	REGT	6	19%
	EXSD	8	25%
	EXPL	6	19%
	APOL	9	28%
	EXLWT	3	9%
	TOTAL	32	100%

Last but not least, table (4) illustrates that the use of indirect apology of the simple strategy scores 29%, while 46% is recorded by the complex one .see the table below.

	Subject	Frequency	Percentage
Simple	EXLWT	7	24%
	EXPL	15	52%
	EXSD	5	17%
	REGT	2	7%
	TOTAL	29	100%
Complex	EXSD	9	20%
	EXLINT	14	30%
	EXPL	18	39%
	APOL	4	9%
	PROM	1	2%
	TOTAL	46	100%

In brief, the following is a detailed and comprehensive table and figures which provides a panoramic view on the frequency, percentage of apologizing expressions (simple and complex) strategies in both novels:

		Subject	Frequency	Percentage
My before you	Simple	EXPL	3	20%
		AOR	1	7%
		EXLWT	6	40%
		APOL	2	13%
		PROM	1	7%
		EXSD	2	13%
		TOTAL	15	100%
	Complex	REGT	3	4%
		AOR	5	7%
		EAS	21	28%
		EXLINT	13	17%
		APOL	6	8%
		REQF	1	1%
		EXSD	26	34%
	ABLM	1	1%	
	TOTAL	76	100%	
After you	Simple	EXLWT	7	24%
		EXPL	15	52%
		EXSD	5	17%
		REGT	2	7%
		TOTAL	29	100%
	Complex	EXSD	9	20%
		EXLINT	14	30%
		EXPL	18	39%
		APOL	4	9%
		PROM	1	2%
		TOTAL	46	100%



4.4 Pragmatic Implications of Simple and Complex Strategies

No doubt, both forgoing figures and tables have manifested that percentile "sovereignty" and priority are offered to the complex strategy of apologizing expressions *Me Before You and After You* rather than the simple ones. The complex strategy of expressions is of more considerable variations than those of simple one in a way that for the complex one, the number of apologizing expressions is larger than the number of the other strategy. In a way or another, it is possible to state that apologizing expressions are very widely manipulated in these two literary works, but they do not carry the same statistical, influential and above all pragmatic weight: at the first end of pragmatic scale, the simple strategy of apologizing expressions is of overtones, while at the other end of the same scale those of the complex strategy seem to be covertly – oriented overtones.

To begin with, as its name suggests, simple strategy of apologizing expressions in the two novels have been revealed in a form of single words, phrase or full sentences. All of them are syntactically built up to serve one purpose: explicit, straight apology and are pragmatically interpreted overtly in isolation from a particular context, e.g. 'sorry', 'pardon', 'forgive me', 'I beg your pardon', etc. Such a syntactic design and a pragmatic interpretation are very much reasonable and justifiable on the literary ground the author of the two novels has adopted to paint her formalized and highly social ranked characters' apology – based conversation portraits. Some characters are of a powerfully authoritative status and their degree of social authority is beyond limits, others are governed by certain official relationships like members of institutionalized realm and so on. In either case apologizing expressions are simple, plain, formal and accessible.

Like other pragmatic idioms such as greeting expressions, turn –taking expressions, and leave-taking expressions , apologizing expressions of both strategies comprise three factors(i) an adjacency pair ,

(ii) The actual apology and (iii) the acceptance of it. Moreover, some apologizing expressions of the simple strategy, e.g. 'sorry' or ' that is not so bad ' , are not only used for apology , but they are likely extended to express sympathy or pity for person indulging in a particular accident.

As stated above, apologizing expressions of the simple strategy are limited in number and this is mostly attributed to two reasons. In the first place, formalized characters in the two novels are fewer than "layman" ones. Next, apology-based expressions directed to them are consequently restricted as far as the occasions on which formalized characters have met "common" characters rarely take place. It seems obvious that the first reason is doomed to the makeup of characterization of the two novels. Perhaps, the novel writer has drawn her special line of plot depending on curtailing some characters' communicative devices, albeit their fictional roles, at the expense of other ones.

Turning to the second type of strategy of apologizing expressions, i.e. the complex one, it seems, for the first sight, that its name implies some sort of in-depth implications that entail both a special syntactic "craft" and pragmatic "know-how" on the novel writer' part. Apologizing expressions of the complex strategy are not only carefully crystallized but also gorgeously harmonized to emerge their implicitness. From a syntactic angle, they are structured in a way that they are devoid from regular apologizing verbs, they are constructed as being 'short and embedded sentences', and they are pervaded with pauses (hesitations) , e.g." I stared at the folder in front of me. It

felt like I was about to sit an exam I hadn't prepared for. "What if he needs... to go to the loo?" I thought of the hoist. 'I'm not sure I could, you know, lift him.' I tried not to let my face betray my panic."

The atmosphere of implicitness is not only peculiar to the syntax of apologizing expressions of the complex strategy, but it finds its way very clearly in the style of these expressions. Pragmatically speaking, the complex strategy of apologizing expressions is oriented to be of context-based interpretations simply because apologizing dialogues are not easily inferred nor lucidly deduced unless a reference is made to a particular linguistic context including, for example, antecedent linguistic items, anaphoric and cataphoric items and so on. In fact, the writer adopts such a style of dialogues in order to show how intimate some characters are in their daily lives whereby most, if not all of, personal barriers are no longer existed, e.g. " I am afraid, Louisa, you're not qualified for much else. If you wanted to retrain, I'd be happy to point you in the right direction."

Thus, it is not at all surprising that the complex strategy scores high percentage compared with the simple one: the higher complex apologizing expressions, the more intimate and the closer characters become in their language.

Chapter Five

Conclusion and recommendations

5.0 Introduction

In this present chapter, the researcher introduces the conclusion and recommendations for further studies.

5.1. Conclusion

After surveying apologizing expressions in *Me Before You* and *After You* thoroughly and in some detail, the present study is ended with the following conclusions:

1. Apologizing expressions are dominantly manifested and very widely used in both novels at different ranges.
2. Considerable variations and undeniable divergences have been seen in the employment of apologizing expressions so that they are categorized into two different strategies: simple and complex ones.
3. Priority, sovereignty, authority, albeit preference, are all given to the complex strategy of apologizing expressions as far as statistic data and percentage values are concerned.
4. It is not surprised that the complex strategy is statistically and then pragmatically prior over the simple one simply because its apologizing expressions are basically doomed to the concept of implicitness, whereas apologizing expressions of the simple type are moved within the orbits of explicitness.

5. Implicitness imposes its linguistic constraints on apologizing expressions so that they can never be interpreted and inferred without referring to the context of the dialogues or conversations in which these expressions are being said. In short, implicitness provides some sort of "legitimacy" to contextualize apologizing expressions of the complex strategy.

6. Explicitness does not entail what implicitness has to do with apologizing expressions. It only necessitates the use of apologizing verbs that are formed in very plain and to-the-point sentences.

7. In either case, the simple and complex types of apologizing expressions come into being as a result of different background situations of the novels' characters. That is to say; there is a degree of background situations according to which the novels' characters can fairly measure their relationship to each other: intimate or not, formal or not, and so on.

5.2. Recommendations

It is highly convenient to make some recommendations for those who will pursue researching, studying and investigating further areas of the concept of apology in general and apologizing expressions in particular. The present study offers the following lists of recommendations:

1. Apology, as one of the pragmatic items in the linguistic realm, deserves to be more and more explored and diagnosed in different data such as literary works, political, and social discourses. Thus, conducting this study does not really shut the door of surveying and screening apologizing expressions, but it, in fact, opens the door for extra search and check-up.

2. As stated above, an apology is a "floating" topic in the sense that it can possibly be found in any discourse. It is also like the proverbial "hydra" in that it takes many forms and moves into different directions. Accordingly, it is possible for those who are interested in studying apology to trace its "floating" nature and its "hydra-like" forms.

3. Pragmatic items can also be tackled and studied thoroughly in the same way as an apology has been covered. That is, this study may trigger to shed light on other pragmatic items like turn-takings or greetings in many types of discourse.

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Appendices

Appendix (A) Me before you

Chapter Six

'Sorry. My alarm didn't go off.' I rushed past Richard and hung my coat on the peg, pulling my synthetic skirt down over my thighs.

'Three-quarters of an hour late. This is not acceptable.'

It was eight thirty a.m. We were, I noted, the only two people in the bar.

Carly had left: she hadn't even bothered telling Richard to his face. She simply sent a text message telling him she would drop the sodding uniform in at the end of the week, and that as she was owed two weeks' sodding holiday pay she was taking her sodding notice in lieu. *If she had bothered to read the employment handbook, he had fumed, she would have known that taking notice in lieu of holiday was completely unacceptable. It was there in Section Three, as clear as day, if she had cared to look. And the sodding language was simply unnecessary.*

He was now going through the due processes to find a replacement. Which meant that until due processes were completed it was just me. And Richard.

'I'm sorry. Something . . . came up at home.'

I had woken with a start at seven thirty, unable for several minutes to recall what country I was in or what my name was, and had lain on my bed, unable to move, while I mulled over the previous evening's events.

'A good worker doesn't bring their home life to the workplace with them,' Richard intoned, as he pushed past me with his clipboard. I watched him go, wondering if he even had a home life. He never seemed to spend any time there.

'Yeah. Well. A good employer doesn't make his employee wear a uniform Stringfellow's would have rejected as tacky,' I muttered, as I tapped my code into the till, pulling the hem of my Lurex skirt down with my free hand.

He turned swiftly, and walked back across the bar. 'What did you say?'

'Nothing.'

'Yes, you did.'

'I said I'll remember that for next time. Thank you very much for reminding me.'

I smiled sweetly at him.

He looked at me for several seconds longer than was comfortable for either of us. And then he said, 'The cleaner is off sick again. You'll need to do the Gents before you start on the bar.'

His gaze was steady, daring me to say something. I reminded myself that I could not afford to lose this job. I swallowed. 'Right.'

'Oh, and cubicle three's a bit of a mess.'

'Jolly good,' I said.

He turned on his highly polished heel and walked back into the office. I sent mental voodoo arrows into the back of his head the whole way.

'This week's Moving On Circle is about guilt, survivor's guilt, guilt that we didn't do enough . . . It's often this that keeps us from moving forward.'

Marc waited as we handed around the biscuit tin, then leaned forward on his plastic chair, his hands clasped in front of him. He ignored the low rumbling of discontent that there were no bourbon creams.

'I used to get ever so impatient with Jilly,' Fred said, into the silence. 'When she had the dementia, I mean. She would

I kept thinking about Lily. I barely registered Sunil's tale of weeping in the baked-goods section of the supermarket, and just about raised a sympathetic expression for Fred's solitary marking of Jilly's birthday with a bunch of foil balloons. For days now the whole episode with Lily had taken on the tenor of a dream, vivid and surreal.

How could Will have had a daughter?

'You look happy.'

Jake's father was leaning against his motorbike as I walked across the church hall's car park.

I stopped in front of him. 'It's a grief-counselling session. I'm hardly going to come out tap-dancing.'

'Fair point.'

'It's not what you think. I mean, it's not me,' I said. 'It's . . . to do with a teenager.'

He tipped his head backwards, spying Jake behind me. 'Oh. Right. Well, you have my sympathies there. You look young to have a teenager, if you don't mind me saying.'

'Oh. No. Not mine! It's . . . complicated.'

'I'd love to give you advice. But I don't have a clue.' He stepped forward and enveloped Jake in a hug, which the boy tolerated glumly. 'You all right, young man?'

'Fine.'

'Fine,' Sam said, glancing sideways at me. 'There you go. Universal response of all teenagers to everything. War, famine, lottery wins, global fame. It's all *fine*.'

'You didn't need to pick me up. I'm going to Jools's.'

'You want a lift?'

'She lives, like, there. In that block.' Jake pointed. 'I think I can manage that by myself.'

Sam's expression remained even. 'So, maybe text me next time? Save me coming here and waiting?'

I could feel him studying me, perhaps reassessing what Will had meant to me.

'I don't know what to do,' I said. 'I don't know whether to seek her out, or whether I should just leave well enough alone.'

He looked out at the city street, thinking. And then he said: 'Well, what would he have done?'

And just like that, I faltered. I gazed up at that big man with his direct gaze, his two-day stubble, and his kind, capable hands. And all my thoughts evaporated.

'You okay?'

I took a deep gulp of my drink, trying to hide what I felt was written clearly on my face. Suddenly, for no reason I could work out, I wanted to cry. It was too much. That odd, unbalancing night. The fact that Will had loomed up again, ever-present in every conversation. I could see his face suddenly, that sardonic eyebrow raised, as if to say, *What on earth are you up to now, Clark?*

'Just . . . a long day. Actually, would you mind if I —'

Sam pushed his chair back, stood up. 'No. No, you go.

Sorry. I didn't think —'

'This has been really nice. It's just —'

'No problem. A long day. And the whole grief thing. I get it. No, no — don't worry,' he said, as I reached for my purse. 'Really. I can stand you an orange juice.'

I think I might have run to my car, in spite of my limp. I felt his eyes on me the whole way.

I pulled up in the car park, and let out a breath I felt as if I'd been holding all the way from the bar. I glanced over at the corner shop, then back at my flat, and decided I didn't want to be sensible. I wanted wine, several large glasses of it, until I could persuade myself to stop looking backwards. Or maybe not look at anything at all.

Appendix(B) After you

22

I ran into Accident and Emergency. The sprawling layout of the hospital and my natural lack of any kind of internal compass meant that the critical-care ward took me forever to find. I had to ask three times before someone pointed me in the right direction. I finally swung open the doors to Ward C12, breathless and gasping, and there, in the corridor, was Nathan, sitting reading a newspaper. He looked up as I approached him.

‘How is he?’

‘On oxygen. Stable.’

‘I don’t understand. He was fine on Friday night. He had a bit of a cough Saturday morning, but ... but this? What happened?’

My heart was racing. I sat down for a moment, trying to catch my breath. I had been running pretty much since I received Nathan’s text message an hour previously. He sat up, and folded his newspaper.

‘It’s not the first time, Lou. He gets a bit of bacteria in his lungs, his cough mechanism doesn’t work like it should, he goes down pretty fast. I tried to do some clearing techniques on him Saturday afternoon but he was in too much pain. He got a fever out of nowhere, then he got a stabbing pain in his chest. We had to call an ambulance Saturday night.’

‘Shit,’ I said, bending over. ‘Shit, shit, shit. Can I go in?’

‘He’s pretty groggy. Not sure you’ll get much out of him. And Mrs T is with him.’

I left my bag with Nathan, cleaned my hands with antibacterial lotion, then pushed at the door and entered.

Will was in the middle of the hospital bed, his body covered with a blue blanket, wired up to a drip and surrounded by various intermittently beeping machines. His face was partially obscured by an oxygen mask and his eyes were

closed. His skin looked grey, tinged with a blue-whiteness which made something in me constrict. Mrs Traynor sat next to him, one hand resting on his covered arm. She was staring, unseeing, at the wall opposite.

‘Mrs Traynor,’ I said.

She glanced up with a start. ‘Oh. Louisa.’

‘How ... how is he doing?’ I wanted to go and take Will’s other hand, but I didn’t feel like I could sit down. I hovered there by the door. There was an expression of such dejection on her face that even to be in the room felt like intruding.

‘A bit better. They have him on some very strong antibiotics.’

‘Is there ... anything I can do?’

‘I don’t think so, no. We ... we just have to wait. The consultant will be making his rounds in an hour or so. He’ll be able to give us more information, hopefully.’

The world seemed to have stopped. I stood there a little longer, letting the steady beep of the machines burn a rhythm into my consciousness.

‘Would you like me to take over for a while? So you can have a break?’

‘No. I think I’ll stay, actually.’

A bit of me was hoping that Will would hear my voice. A bit of me was hoping his eyes would open above that clear plastic mask, and he would mutter, ‘Clark. Come and sit down for God’s sake. You’re making the place look untidy.’

But he just lay there.

I wiped at my face with a hand. ‘Would ... would you like me to get you a drink?’

Mrs Traynor looked up. ‘What time is it?’

‘A quarter to ten.’

‘Is it really?’ She shook her head, as if she found that hard to believe. ‘Thank you, Louisa. That would be ... that would be very kind. I seem to have been here rather a long time.’

I had been off on Friday – in part because the Traynors insisted I was owed a day off, but mostly because there was no way I could get a passport other than heading to London on the train and queuing up at Petty France. I had popped by their house on Friday night, on my return, to show Will my spoils and to make

A great lump had risen, unbidden, to my throat, and I tried to swallow it. 'I don't know. You'll do anything for attention, Will Traynor. I bet this was all just a –'

He closed his eyes, cutting me off in mid-sentence. When he opened them again, they held a hint of an apology. 'Sorry, Clark. I don't think I can do witty today.'

We sat. And I talked, letting my voice rattle away in the little pale-green room, telling him about getting my things back from Patrick's – how much easier it had been getting my CDs out of his collection, given his insistence on a proper cataloguing system.

'You okay?' he said, when I had finished. His eyes were sympathetic, like he expected it to hurt more than it actually did.

'Yeah. Sure.' I shrugged. 'It's really not so bad. I've got other things to think about anyway.'

Will was silent. 'The thing is,' he said, eventually, 'I'm not sure I'm going to be bungee jumping any time soon.'

I knew it. I had half expected this ever since I had first received Nathan's text. But hearing the words fall from his mouth felt like a blow.

'Don't worry,' I said, trying to keep my voice even. 'It's fine. We'll go some other time.'

'I'm sorry. I know you were really looking forward to it.'

I placed a hand on his forehead, and smoothed his hair back. 'Shh. Really. It's not important. Just get well.'

He closed his eyes with a faint wince. I knew what they said – those lines around his eyes, that resigned expression. They said there wasn't necessarily going to be another time. They said he thought he would never be well again.

I stopped off at Granta House on the way back from the hospital. Will's father let me in, looking almost as tired as Mrs Traynor. He was carrying a battered wax jacket, as if he were just on his way out. I told him Mrs Traynor was with Will again, and that the antibiotics were considered to be working well, but that she had asked me to let him know that she would be spending the night at the hospital again. Why she couldn't tell him herself, I don't know. Perhaps she just had too much to think about.

‘How does he look?’

‘Bit better than this morning,’ I said. ‘He had a drink while I was there. Oh, and he said something rude about one of the nurses.’

‘Still his impossible self.’

‘Yeah, still his impossible self.’

Just for a moment I saw Mr Traynor’s mouth compress and his eyes glisten. He looked away at the window and then back at me. I didn’t know whether he would have preferred it if I’d looked away.

‘Third bout. In two years.’

It took me a minute to catch up. ‘Of pneumonia?’

He nodded. ‘Wretched thing. He’s pretty brave, you know. Under all that bluster.’ He swallowed and nodded, as if to himself. ‘It’s good you can see it, Louisa.’

I didn’t know what to do. I reached out a hand and touched his arm. ‘I do see it.’

He gave me a faint nod, then took his panama hat from the coat hooks in the hall. Muttering something that might have been a thank you or a goodbye, Mr Traynor moved past me and out of the front door.

The annexe felt oddly silent without Will in it. I realized how much I had become used to the distant sound of his motorized chair moving backwards and forwards, his murmured conversations with Nathan in the next room, the low hum of the radio. Now the annexe was still, the air like a vacuum around me.

I packed an overnight bag of all the things he might want the next day, including clean clothes, his toothbrush, hairbrush and medication, plus earphones in case he was well enough to listen to music. As I did so I had to fight a peculiar and rising feeling of panic. A subversive little voice kept rising up inside me, saying, *This is how it would feel if he were dead*. To drown it out, I turned on the radio, trying to bring the annexe back to life. I did some cleaning, made Will’s bed with fresh sheets and picked some flowers from the garden, which I put in the living room. And then, when I had got everything ready, I glanced over and saw the holiday folder on the table.

I would spend the following day going through all the paperwork and cancelling every trip, every excursion I had booked. There was no saying when Will would be well enough to do any of them. The consultant had stressed that

he had to rest, to complete his course of antibiotics, to stay warm and dry. White-water rafting and scuba diving were not part of his plan for convalescence.

I stared at my folders, at all the effort and work and imagination that had gone into compiling them. I stared at the passport that I had queued to collect, remembering my mounting sense of excitement even as I sat on the train heading into the city, and for the first time since I had embarked upon my plan, I felt properly despondent. There were just over three weeks to go, and I had failed. My contract was due to end, and I had done nothing to noticeably change Will's mind. I was afraid to even ask Mrs Traynor where on earth we went from here. I felt suddenly overwhelmed. I dropped my head into my hands and, in the silent little house, I left it there.

'Evening.'

My head shot up. Nathan was standing there, filling the little kitchen with his bulk. He had his backpack over his shoulder.

'I just came to drop off some prescription meds for when he gets back. You ... okay?'

I wiped briskly at my eyes. 'Sure. Sorry. Just ... just a little daunted about cancelling this lot.'

Nathan swung his backpack off his shoulder and sat down opposite me. 'It's a pisser, that's for sure.' He picked up the folder, and began flicking through. 'You want a hand tomorrow? They don't want me at the hospital, so I could stop by for an hour in the morning. Help you put in the calls.'

'That's kind of you. But no. I'll be fine. Probably simpler if I do it all.'

Nathan made tea, and we sat opposite each other and drank it. I think it was the first time Nathan and I had really talked to each other – at least, without Will between us. He told me about a previous client of his, C3/4 quadriplegic with a ventilator, who had been ill at least once a month for the whole time he worked there. He told me about Will's previous bouts of pneumonia, the first of which had nearly killed him, and from which it had taken him weeks to recover.

'He gets this look in his eye ... ' he said. 'When he's really sick. It's pretty scary. Like he just ... retreats. Like he's almost not even there.'

'I know. I hate that look.'

'He's a –' he began. And then, abruptly, his eyes slid away from me and he closed his mouth.

We sat holding our mugs. From the corner of my eye I studied Nathan, looking at his friendly open face that seemed briefly to have closed off. And I realized I was about to ask a question to which I already knew the answer.

‘You know, don’t you?’

‘Know what?’

‘About ... what he wants to do.’

The silence in the room was sudden and intense.

Nathan looked at me carefully, as if weighing up how to reply.

‘I know,’ I said. ‘I’m not meant to, but I do. That’s what ... that’s what the holiday was meant to be about. That’s what the outings were all about. Me trying to change his mind.’

Nathan put his mug on the table. ‘I did wonder,’ he said. ‘You seemed ... to be on a mission.’

‘I was. Am.’

He shook his head, whether to say I shouldn’t give up, or to tell me that nothing could be done, I wasn’t sure.

‘What are we going to do, Nathan?’

It took him a moment or two before he spoke again. ‘You know what, Lou? I really like Will. I don’t mind telling you, I love the guy. I’ve been with him two years now. I’ve seen him at his worst, and I’ve seen him on his good days, and all I can say to you is I wouldn’t be in his shoes for all the money in the world.’

He took a swig of his tea. ‘There have been times when I’ve stayed over and he’s woken up screaming because in his dreams he’s still walking and skiing and doing stuff and just for those few minutes, when his defences are right down and it’s all a bit raw, he literally can’t bear the thought of never doing it again. He can’t bear it. I’ve sat there with him and there is nothing I can say to the guy, nothing that is going to make it any better. He’s been dealt the shittiest hand of cards you can imagine. And you know what? I looked at him last night and I thought about his life and what it’s likely to become ... and although there is nothing I’d like more in the world than for the big guy to be happy, I ... I can’t judge him for what he wants to do. It’s his choice. It should be his choice.’

My breath had started to catch in my throat. ‘But ... that was before. You’ve all admitted that it was before I came. He’s different now. He’s different with me, right?’

'I can't.'

I stared at my passport, sitting on the kitchen table. It was a terrible picture. It looked like someone else entirely. Someone whose life, whose way of being, might actually be nothing like my own. I stared at it, thinking.

'Nathan?'

'What?'

'If I could fix some other kind of trip, something the doctors would agree to, would you still come? Would you still help me?'

'Course I would.' He stood, rinsed his mug and hauled his backpack over his shoulder. He turned to face me before he left the kitchen. 'But I've got to be honest, Lou. I'm not sure even you are going to be able to pull this one off.'