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# **JURNAL**

## **BAHASA, SASTRA, DAN STUDI AMERIKA**

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### **JURNAL BAHASA, SASTRA DAN STUDI AMERIKA**

*diterbitkan dua kali setahun pada bulan Maret dan September. Secara umum, jurnal ini berusaha memuat paper mengenai kajian linguistik, penerjemahan, kesusastraan, dan kajian wilayah Amerika.*

*Untuk itu, kami mengundang para penulis dari perguruan tinggi lain untuk berpartisipasi dalam tukar-menukar informasi. Dengan demikian, jurnal ini dapat menjadi media yang baik untuk saling melengkapi ilmu pengetahuan kita.*

## PREFACE

This edition is another edition that is fully dedicated to English Department students, which means that all articles are written by our students. This edition gives the students an opportunity to express their ideas about and to show their understanding of some various conceptual issues on Linguistics, Literature, American Studies and Translation.

The first five articles are from students of Linguistics mainstream. All the articles apply Pragmatics approach in the analyses. The first article discusses the types of request expressions employed by the characters in the film “27 Dresses” and describes how the request expressions are applied using politeness strategy. The second article intends to identify the types of maxims flouted by the speakers in the movie “The Young Victoria” and to find out the strategies to flout the maxims. This third article attempts to find out the kinds of non-observance of the maxims employed by the characters in the movie entitled “The Ides of March” and to find out the reasons why the characters in the movie entitled “The Ides of March” employ the non-observance of the maxims. The writer of the fourth article analyzes the use of compliment expressions in the film entitled “Bridesmaids” using Wolfson’s classification on types of topics of compliments, Wolfson’s classification of compliment functions, the summary of functions of compliment by Noriko Ishihara, and Herbert’s theory of compliment’s response. The fifth article attempts to find out the strategies of the flouting maxims used by the speakers in the film entitled “Hitch,” the situation when the maxims are flouted in conversation and the intention of the speaker in flouting the maxims in their utterance.

The next two articles come from students of Literature and American Studies mainstream. The first article studies the archetypal characters appeared in Rick Riordan’s novel *Percy Jackson and the Lightning Thief* and Riordan’s ideology conveyed within it. The second article is written based on an American Studies research that is conducted to explain how film “In Time” directed by Andrew Niccols represents capitalism in the 21<sup>st</sup> century American society. It focuses on how the film delivers superficial self-criticism toward capitalism.

The last three articles in this edition are written by students of Translation mainstream. The first article discusses the translation techniques applied in the translation of non-restrictive appositives in the Indonesian version book of *An Outline of the U.S. Economy*. It also

analyzes the translation quality in terms of accuracy and acceptability. The second article tries to investigate translation techniques applied in translating simile in the classic novel entitled *Wuthering Heights* which is translated by two translators, Lulu Wijaya and A. Rahartati Bambang Haryo, and the translation quality in terms of accuracy, acceptability, and readability. The last article aims at analyzing the translation of report verb 'said' from English into Indonesian found in two Indonesian-translated versions of *The Old Man and The Sea* novel translated by two translators: Dian Vita Ellyati and Yuni Kristianingsih Pramudhaningrat; the ways those two translators translate the report verb 'said' into Indonesian as well as the qualities of report verb 'said' translation in terms of the accuracy and acceptability.

All papers are, of course, subject for further discussion. Therefore, readers are invited to give academic inputs and suggestion for everything that has been presented. It is then expected that the papers give contribution for our academic atmosphere, internally and externally.

## **Board of Editors**

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# **An Analysis of Request Expressions Employed by the Characters in a Film Entitled “27 Dresses” (A Pragmatics Approach)**

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## **Abstract**

*This paper discusses the types of request expressions employed by the characters in the film “27 Dresses” and describes how the request expressions are applied using politeness strategy. It uses pragmatics approach and descriptive qualitative method. The data are taken from the dialogues containing request expressions uttered by the characters in ““27 Dresses”” film. The findings of the research show that there are three types of request expressions employed by the characters ,namely hearer-oriented condition, speaker-based condition and direct request. The results also show that the use of request expressions is combined with politeness strategies, namely positive politeness and negative politeness. The use of politeness strategy depends on the context of situation that happens on the conversation.*

**Keywords:** *Pragmatics, Request, Politeness Strategy*

## **Introduction**

Being a social creature requires human to interact and communicate with others in their daily life. When someone speaks a language, the focus is not only on what he or she is uttering, but also on what the speaker intends to convey (Yule, 1996:127). In delivering their needs, people have some expressions, such as requesting, informing, commanding and many more. Request speech act is one type of expressions that is commonly used in daily communication. This kind of speech act focuses on asking someone to do something in which it gives the addressee an option for complying and not complying the requested action. When people deliver requests, they have to pay attention in using the expression, to whom they speak and in what situation they speak. The strategy in delivering their requests also influences the compliance or non-compliance done by the hearers. It relates to the status scale between the speaker and the hearer, direct or indirect form in delivering the utterance, and the context when the utterance performs. In order to avoid friction and imposition from the hearer, the speaker may apply a

politeness strategy. The use of politeness strategy makes the hearer feel appreciated by the speaker and it also reduces the refusal from the addressee to do what the speaker wants.

Hence, the researcher is interested in analyzing the request expressions in "27 Dresses" film and how the request expressions employed using politeness strategy. The focus of this research is on data containing request expressions uttered by the characters in the film "27 Dresses".

This paper has four parts; at the first part, the background of study is explained. Then the literatures relevant to the analysis are reviewed. Next, the research methodology is presented, and the last, the findings are discussed and summarized.

## **Literature Review**

Levinson (1983:24) states that pragmatics is the study of role of context that focuses on meaning of utterances. When people are engaged in conversation, they do not always perform their intention directly through their saying. With different term, Thomas (1995:22) defines pragmatics as meaning in interaction. He claims that to interpret speaker's meaning, it involves the negotiation of meaning between speaker and hearer, the context of utterance (physical, social and linguistic) and the meaning potential of an utterance. It is because meaning in interaction is not something which is inherent in the words alone, nor is produced by the speaker or the hearer alone, but it relates to context and meaning potential of an utterance.

In producing language, people not only try to understand the meaning of words but also try to know what speakers want to convey (Yule, 1996:127). It means that the hearers have to know what the speakers want although it is not said or written. Leech (1983:13) comes up with the concept of context, he states that context deals with the relevant aspects of the physical or social setting of an utterance. Recognizing the context of situation is highly essential to understand the intended meaning of the speaker in a conversation because the same sentence may refer to different meaning if it occurs in different context.

According to Trosborg (1995:187), request is an illocutionary act whereby a speaker conveys a hearer to perform an act which is for the benefit of the speaker. Trosborg (1995:192) classifies request into four



major categories and involves them into eight sub-strategies. The first category is indirect request. In indirect request, the speaker omits to mention (or specify) the desired act and avoids mentioning the hearer as the intended agent (Trosborg, 1995:192). The second category is hearer-oriented condition. Employing this request, the speaker depends much on the hearer because the hearer is in the position of controlling whether he/she may comply the requested action or not. The third category is speaker-based condition. In the strategy of speaker-based condition, the speaker's reason is to make the request more demanding. Therefore, the speaker puts her/his interest above the hearer's. The fourth category is direct request. The speaker uses direct request when he/she wants to order the hearer. He/she can explicitly states his/her intention in the request.

An act of request gives the hearer an option for complying or not complying the requested action. The compliance depends on how the speaker delivers his/her request. Brown and Levinson (1987:92) come up with the strategies of politeness, they are bald-on record, positive politeness, negative politeness and off-record strategy. Bald on-record strategy does not attempt to minimize the threat to the hearer's face (Brown and Levinson, 1987:95). Positive politeness provides an attempt to minimize the damage to the hearer's face (Brown and Levinson, 1987:101). This strategy is likely to be used by group of friends or in situations where the participants know each other. Negative politeness attends to a person's negative face needs, which appeals to the hearer's desire not to be impeded or put upon and to be left free to act as they want (Brown and Levinson, 1987:129). It expresses respect and consideration. Off-record is considered as an attempt by the speakers to remove themselves from any imposition whatsoever. This strategy is used when the speaker wants to damage another's face without any responsibility of doing it, by leaving it up to the hearers to be interpreted by themselves (Brown and Levinson, 1987:211).

Politeness has a function to minimize friction in the interaction. It is better for people to deliver their requests mix with politeness strategy when they request something. The use of politeness strategy makes the hearer feel appreciated by the speaker and it also reduces the refusal from the addressee to do what the speaker wants.

## **Methodology**

The type of this research is a qualitative research which employs a descriptive method. The source of data in this research is a romantic comedy film entitled "27 Dresses". The data are taken from the dialogues containing request expressions uttered by the characters in "27 Dresses" film. Total sampling technique is used in this research.

The steps of collecting data are watching the film, finding the English subtitle, replaying the film for several times, comparing the conversation in the film and the script from the internet, noting the conversation containing request expressions, classifying the data based on request classification and coding the data. It is important to mark the data by codes in order to make easier the analysis of the data.

In this research, the steps of analyzing data are classifying the type of the request expressions employed by the characters in "27 Dresses" film based on Trosborg's theory, studying the context of situation in the dialogue of each datum, analyzing and interpreting each type of request expressions that are taken from the dialogue in "27 Dresses" film based on Brown and Levinson's theory of politeness, identifying how the characters employ politeness strategy in uttering request expression and drawing conclusion from the data analysis and giving suggestion.

## **Results**

There are 16 data found in the "27 Dresses" film containing request expressions. From the total data, there is no indirect request employed by the characters. There are three types of request expressions based on Trosborg's theory employed by the characters, namely hearer-oriented condition, speaker-based condition and direct request.

It is also found that request expressions can be delivered using politeness strategy. Politeness has a function to minimize friction in the interaction, so that is why politeness principles become the important rule in language use. There are two types of politeness strategy based on Brown and Levinson's theory applied by the characters in expressing their requests, namely positive politeness and negative politeness. The characters deliver their request expressions mix with politeness strategy depend on the context of situation that happens on the conversation.

## Discussion

Based on the findings, it is found that the characters of “27 Dresses” film mostly express hearer-oriented condition request. From the whole data, there are 11 request expressions that can be classified into hearer-oriented condition request. It takes the highest percentage with 68,75%, and then it is followed by direct request with 25% and speaker-based condition as the smallest number with 6,25%. In hearer-oriented condition request, the hearer is in the position of controlling whether he/she will comply the requested action or not. The compliance will depend much on the hearer. There is a possibility for the hearer not comply the order. The physical and mental condition of the hearer and the external situation related to the time, place, etc, of the action will determine the hearer whether he/she may comply the desired action or not.

The characters mostly employ hearer-oriented condition request because they realize that their requests uttered in improper conditions, for example when they are quarreling or breaking the job’s rule. Most of the hearer-oriented conditions uttered by the characters in “27 Dresses” film happen when they are quarreling. The speakers say “will you just be quiet?!” , “can you just not say anything?” , “will you let me explain?” to the hearers when they are quarelling. It is clear that if the hearers are still in a bad condition, they absolutely have rights to refuse the requested actions. The speakers cannot force the hearers to comply the requests unless the speakers want their relationship get worse.

From the data analysis, there is only one request expression that can be classified into speaker-based condition request. In this category, the request focuses on speaker’s interest. When the speaker says “*I would like a discount, please*”, she utters her request more demanding in the form of wish, so it sounds more polite.

The last type of request employed by the characters in “27 Dresses” film is direct request with the percentage 25%. Based on the analysis, the characters employ direct requests when they are in an uncontrolled condition. The four data of direct requests are in the form of imperatives. The imperative is the structure of giving an order directly. The speakers utter direct requests “so tell me about George, please” and “sit down a second” because they are too excited with something. They ask directly to get faster reaction from the hearers.

It is clear that request expressions can be delivered using politeness strategy. Politeness has a function to minimize friction in the interaction, so that is why politeness principles become the important rule in language use. There are two types of politeness strategy based on Brown and Levinson's theory applied by the characters in expressing their requests, namely positive politeness and negative politeness.

Positive politeness provides an attempt to minimize the damage to the hearer's face. It is used to make the hearer feel good about himself and his possessions. It is intended to avoid the conflict and to minimize the social distance between the participants by expressing friendliness. This strategy is likely to be used by group of friends or in situations where the participants know each other. While negative politeness attends to a person's negative face needs, which appeals to the hearer's desire not to be impeded or put upon and to be left free to act as they want. It expresses respect and consideration.

The use of positive politeness takes the biggest portion in the use of politeness strategies in the "27 Dresses" film, it takes 56,25 %. Meanwhile, the percentage of negative politeness in the use of politeness strategy in request expressions is about 43,75%. Positive politeness becomes a dominant strategy to issue request expressions in "27 Dresses" film. The characters mostly mix their requests with positive politeness because they already know each other. The speakers deliver requests to someone who has close/intimate relationship with them, so they do not need to use formal language in expressing the requests. They also use positive politeness to show friendliness. It is important because if the speaker treats the hearer properly as friend, it will increase the possibility from the hearer to comply the requested action.

In the "27 Dresses" film, it is found that both positive and negative politeness are used when the characters deliver hearer-oriented condition request and direct request. While in speaker-based condition, the characters only use negative politeness.

## **Conclusion**

Based on the result of the analysis, there are three types of request expressions based on Trosborg's theory employed by the characters in "27 Dresses" film, namely hearer-oriented condition, speaker-based condition and direct request. The most dominant request expressions

uttered by the characters in “27 Dresses” film is hearer-oriented condition, it takes the highest percentage with 68,75%. The quarreling condition becomes the dominant point that influence the speakers to deliver hearer-oriented condition. It is also found that the three types of request expressions by Trosborg can be delivered using the two types of politeness strategies by Brown and Levinson. The characters deliver their request expressions mix with politeness strategy depend on the context of situation that happens on the conversation. Positive politeness dominates the use of politeness strategy by the characters in delivering request expressions with 56,25%. The characters mostly mix their requests with positive politeness because they already know each other. The speakers use positive politeness to show friendliness. It is important because if the speaker treats the hearer properly as friend, it will increase the possibility from the hearer to comply the requested action. Meanwhile, the percentage of negative politeness in the use of politeness strategy in request expressions is about 43,75%.

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Website visited:

([www."27 Dresses"-Movies-Review-NYTimes.com.htm](http://www.))

[http://www.stanford.edu/.../Brown\\_Levinson\\_1987](http://www.stanford.edu/.../Brown_Levinson_1987)

# Flouting of Maxims in the Movie “The Young Victoria” (A Pragmatics Approach)

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## Abstract

*This qualitative and descriptive research is conducted to identify the types of maxims flouted by the speakers in the movie “The Young Victoria” and to find out the strategies to flout the maxims. The findings show that the speakers in the movie flout three types of maxim: quality (46.4%), quantity (32.1%), and relevance (17.9%). There is also an overlap of maxim of quality and quantity (3.6%). The speakers employ certain strategies in flouting the maxim. The speakers flout the maxim of quality by employing hyperbole (four cases), not providing any evidence (one case), employing irony (two cases), employing metaphor (three cases), employing simile (one case), saying something untrue (one case), and accepting the previous speaker’s statement although it is not true (one case). The speakers flout the maxim of quantity by giving less information than is required (seven occurrences) and by giving more information than is required (two occurrences). The speakers in five dialogs flout the maxim of relevant by giving an irrelevant response. The speaker’s strategies to overlap the maxim of quality and quantity are saying something untrue and giving more information than is required.*

*Keywords: Cooperative Principles, Maxim Flouting, Strategy*

## INTRODUCTION

Maxim flouting is an interesting phenomenon in conversation. The speakers flout the maxims not to mislead the hearer, but the speakers want the hearers to infer the implied meaning of their expressed utterances.

There have been many studies focusing on the flouting of cooperative principles. Analyzing the movie “Princess Diaries 2: Royal Engagement”, Artanti (2006) finds three types of maxims flouted by the

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characters: the maxims of quality, quantity, and manner. The maxim of quality is flouted by saying something untrue and by showing lack of evidence. The maxim of quantity is flouted by giving more information, while the maxim of manner is flouted by saying unclear utterances.

Furthermore, Mulyani (2009) finds only two maxims flouted: the maxims of quantity and of quality. The maxim of quantity is flouted by blatantly giving more information, while the maxim of quality is flouted by saying something untrue.

Karyati (2011) found that the characters in a movie "College Road Trip" flout maxim of quality, quantity, and relevance. They give more or less information in flouting the maxim of quantity, say something untrue and use hyperbole in flouting the maxim of quality, and give irrelevant answer in flouting the maxim of relevance.

This article aims at finding what maxims the royal people usually flout and how they flout. For those purposes, the discussion of this article derives from a small analysis to the movie "The Young Victoria". The characters in the movie are the royal people who have different power that force them not to speak their meaning directly, including by flouting certain maxims in their conversation. Therefore, it is interesting to observe the maxim flouting in the movie. Besides, most of the previous researches focus on the utterances of the speakers in the nowadays society. This study will show whether or not similar cases happen to the royal British people in the 19<sup>th</sup> century.

## **METHOD**

This is a qualitative descriptive research (Moleong, 2004; Sutopo, 2006). It is qualitative because the data are the speakers' utterances containing maxim flouting in the movie "The Young Victoria". This study is also descriptive because it describes the descriptive data in the situation when the speakers flout the maxim. Then, the data are analyzed clearly and deeply to identify the types of maxim flouted and the strategies to flout the maxim. The data are collected by watching the movie, finding the maxim flouting in the speakers' utterances, transcribing the dialogs containing maxim flouting, and coding the data. The data are validated through a researcher triangulation technique, involving two other researchers to verify the data collected. The data are then analyzed by exploring the context, identifying the types



of maxim flouting, and finding the strategies to flout the maxims. The conclusion is withdrawn after the data are analyzed and discussed.

## **FINDINGS AND DISCUSSION**

### **Types of Maxim Flouting**

There are three types of maxims flouted in the movie “The Young Victoria”: maxims of quality, quantity, and relation. There are thirteen occurrences of maxim of quality flout (46.4%), nine occurrences of maxim of quantity (32.1%), and five occurrences of maxim of relevance (17.9%). Moreover, there is also an overlap of maxim of quality and quantity (3.6%).

From the findings, it can be emphasized that the royal British people who live in Queen Victoria’s reign at the 19<sup>th</sup> century flout the maxim of quality, quantity, and relevance in their utterances. They force their hearers to unfold their implied meaning. Maxim of quality is the most commonly flouted. This result indicates that the speakers neither mislead nor lie, but they want their hearers to interpret their implied meaning. The speakers who usually flout the maxim are the speakers who have higher position and power, superiority, and more experience than their hearers. They commonly flout the maxim when they show dislike and avoid conflict with their hearers.

The findings of the pervious researchers, Artanti (2006), Mulyani (2009), and Karyati (2011), show that maxim of quantity is the most frequently flouted by the speakers. This difference reveals that the royal British people in 19<sup>th</sup> century tend to flout the maxim of quality in figurative language and ask their hearers to infer their implied meaning. Meanwhile, the speakers in nowadays society prefer to flout the maxim of quantity by giving less or more information than is required.

### **Strategies to Flout the Maxims**

Speakers use various strategies to flout the maxim of quality. The most commonly used is using the figurative language (hyperbole, irony, simile and metaphor). This strategy occurs ten times. Another strategy of flouting the maxim is by not providing any evidence (one occurrence), saying something not true (one occurrence), and accepting the previous speaker’s statement, although it is not true (one occurrence). Table 1 provides the detail of the common strategies to flout the maxim of quality.

Table 1

*Strategies to Flout Maxim of Quality*

No.	Datum Number	Strategy
1.	6	Not providing any evidence
2.	7	Employing a hyperbole
3.	9	Employing an irony
4.	12	Employing a metaphor
5.	13	Employing an irony
6.	15	Employing a metaphor
7.	19	Employing a hyperbole
8.	20	Saying something untrue
9.	21	Accepting the previous speaker’s statement, although it is not true
10.	22	Employing a hyperbole
11.	24	Employing a metaphor
12.	25	Employing a simile
13.	27	Employing a hyperbole

As shown in Table 1, hyperbole is a figurative language commonly used to flout the maxim of quality. This is done by exaggerating the situation. The speakers in dialog 7, 19, 22, and 27 show the flout of the maxim. For example is datum 22. Queen Victoria (QV) has a conversation with her mother, Duchess of Kent (DK). QV says **“Heavens Mama. Don’t crush me.”** She performs hyperbole by exaggerating her utterance. DK does not crush her. She only hugs her to show happiness for QV’s pregnancy. Therefore, hyperbole is used by QV to flout the maxim.

Another figurative language used to flout the maxim of quality is irony. The speakers in dialog 9 and 13 flout the maxim of quality by employing an irony. For example is Lord Melbourne (LM) in dialog 13. LM says **“Good God! What are we coming to?”** when he hears somebody address Queen Victoria with *Mrs. Melbourne*. LM’s implied

meaning is the opposite of his expressed utterances. He does not express his happiness, but his displeasure; because he is irritated by the address form. In short, he flouts the maxim by employing an irony.

Metaphor is another figurative language employed by the speakers to flout the maxim of quality. Three dialogs show that the speakers flout the maxim by employing a metaphor, including dialog 12, 15, and 24. In dialog 12, for example, Queen Victoria (QV) is having a conversation with Sir Robert Peel (SR) about the ladies who take care of Buckingham Palace's household. QV flouts the maxim by saying **"You should not set such store by appearances, Sir Robert."** She compares the appearances of her ladies and such store. By employing a metaphor, she flouts the maxim to make SR realize that her ladies also have competencies in their posts.

The other figurative language performed by the speakers is simile. Dialog 25 shows that Queen Victoria (QV) flouts the maxim of quality by employing a simile. She flouts the maxim by saying **"How dare you...talk across me, as if I were a child?"** The word *"as if"* is used by QV to compare herself with a child. In this dialog, QV flouts the maxim by employing a simile.

The speaker in dialog 6 flouts the maxim of quality by not providing any evidence. Baron Stocmart (BS) says **"Everything comes to he who waits"** to respond Prince Albert (PA) who gets angry toward Queen Victoria's (QV) praises for Lord Melbourne (LM). BS flouts the maxim by not providing any evidence that there is a person who gets everything that the person wants only by waiting. In short, BS flouts the maxim by not providing any evidence.

Saying something untrue is the further strategy employed by the speaker in dialog 20 to flout the maxim of quality. Lehen the Baroness (LB) says **"We live as guess of the Queen"** to respond Prince Albert (PA). She says something not true because in the reality LB and PA live in Buckingham Palace as the baroness and the husband of Queen Victoria respectively. Therefore, LB flouts the maxim by saying something untrue.

The last strategy used by the speakers is accepting the previous speaker's statement although it is not true. In dialog 21, Prince Albert (PA) uses this strategy to flout the maxim. PA accepts the previous speaker's statement by saying **"Thank you, Baroness, for reminding me that I am a guest here."** PA realizes that he is the husband of the Queen and not merely a guest. However, PA still accepts the previous

speaker’s statement although it is not true as his strategy to flout the maxim.

Saying something untrue as one of the speakers’ strategies in flouting the maxim of quality, supports the previous researchers’ finding (Artanti, 2006: Mulyani, 2009; Karyati, 2011). Meanwhile, employing hyperbole is the same with Karyati’s finding. However, not providing any evidence, employing irony, employing metaphor, employing simile, and accepting the previous speaker’s statement although it is not true are my findings that are not found in the previous researches.

The next maxim flouted by the characters in the movie “The Young Victoria” is maxim of quantity. The speakers flout the maxim by giving less or more information than is required. Table 2 shows the speakers’ strategies to flout the maxim.

Table 2

*Strategies to Flout Maxim of Quantity*

No.	Datum Number	Strategy
1.	3	Giving less information than is required
2.	4	Giving more information than is required
3.	5	Giving less information than is required
4.	11	Giving less information than is required
5.	14	Giving more information than is required
6.	16	Giving less information than is required
7.	17	Giving less information than is required
8.	18	Giving less information than is required
9.	26	Giving less information than is required

The speakers in data 3, 5, 11, 16, 17, 18, and 26 flout the maxim by giving less information than is required. In Data 3, for example, Duchess of Kent (DK) is talking with her daughter, Victoria (VA). According to Kensington System, VA is not allowed to walk downstairs alone, but should holds an adult’s hand. DK only asks “**Not alone?**” Her utterance has less information than is required. Therefore, she flouts the

maxim by giving less information than is required. Meanwhile, the speakers in data 4 and 14 flout the maxim by giving more information than is required. In dialog 4, Prince Ernest (PE) is having a conversation with her brother, Prince Albert (PA) by saying **“It’s your first visit. She won’t.”** PE’s utterance has more information because he has answered PA’s question by answering **“She won’t.”** By adding a sentence **“It’s your first visit,”** PE flouts the maxim.

This finding supports Karyati’s findings that the speakers flout the maxim of quantity by giving more or less information than is required. However, her findings show that giving more information than is required is the most frequent strategy to flout the maxim. This difference reveals that the royal British people in 19<sup>th</sup> century prefer giving less information to giving more information than is required. Meanwhile, the nowadays society likes giving more information better than giving less information than is needed.

The least type of maxim flouted by the characters in the movie “The Young Victoria” is maxim of relevance. The speakers in dialog 1, 2, 8, 23, and 28 flout the maxim by giving irrelevant responses. An example of giving an irrelevant response as the speakers’ strategy to flout the maxim can be seen in data 23. Duchess of Kent (DK) is talking with her son-in-law, Prince Albert (PA). Their conversation occurs after PA and Queen Victoria (QV) announce QV’s pregnancy. In this happy situation, DK tells PA that she has a lot of things in her mind when she is ready to leave the room. PA offers a help for her. However, DK neither refuse nor accept the help directly. She gives an irrelevant answer by saying **“Congratulations.”** Therefore, she flouts the maxim by giving an irrelevant response.

The speakers in the movie “The Young Victoria” not only flout three types of maxims in their utterances, but also overlap the maxim of quality and quantity. The speaker in dialog 10 overlaps the maxim of quality and quantity by saying untruth and giving more information than is required. In dialog 10, Queen Victoria (QV) flouts the maxim of quality in answering Prince Albert’s (PA) question by saying **“Ah well, not... not really. It’s just...”** Her utterance is not true because she says that she is not tired. In fact, she looks tired. Then, she flouts the maxim of quantity by adding **“Well, I am stronger than I look.”**

The phenomena of overlapping the maxims are also found by Mulyani (2009) and Kusnani (2010). The speaker overlaps maxim of

quality and quantity by saying untruth and giving more information than is required.

## CONCLUSION

The speakers in the movie "The Young Victoria" flout three types of maxims, including maxim of quality (46.4%), quantity (32.1%), and relevance (17.9%). In addition, an overlap of the maxim of quality and quantity is found in one dialog (3.6%). Overlapping of the maxims occurs because the speaker flouts two maxims in one dialog. In conclusion, maxim of quality is the most frequently flouted.

The speakers flout the maxims by employing certain strategies. The maxim of quality is flouted by employing hyperbole, employing an irony, employing a metaphor, not providing any evidence, saying something untrue, accepting the previous speaker's statement, although it is not true, and employing a simile. Employing hyperbole is the most common strategy used by the speakers to flout the maxim of quality. The maxim of quantity is flouted by giving more or less information than is needed. Giving less information than is required is the most frequent strategy employed by the speakers to flout the maxim of quantity. Finally, the maxim of relevance is flouted by giving an irrelevant response. Saying something not true and giving more information than is required are the speaker's strategies to overlap the maxim of quality quantity.

With these findings, it is recommended that people, especially hearers, be more sensitive and aware of the meaning in the speakers' utterance because the speakers do not always express their meaning in their utterances. In many occasions, the speakers prompt the hearers to interpret their implied meaning because of certain circumstances.

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# **The Analysis of Non-Observance Maxims to Generate Conversational Implicature in the Movie Entitled “The Ides of March” (A Pragmatics Approach)**

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## **Abstract**

*This research attempts to find out the kinds of non-observance of the maxims employed by the characters in the movie entitled “The Ides of March”, to find out the reasons why the characters in the movie entitled “The Ides of March” employ the non-observance of the maxims. This research applied qualitative descriptive method with purposive sampling technique. The data and source of data of this research were taken from the movie entitled “The Ides of March” which was released on 2011 & directed by George Clooney. The results show that there are four types of non-observance of the maxims employed by the characters of the movie. They are flouting of the maxims, violating of the maxims, opting out of the maxims and suspending of the maxims. The data is dominated by the employing of the flouting maxim of manner. Moreover, there are ten reasons why the characters of the movie employ the non-observance of the maxims. They are to convince someone, to keep the information secret, to maintain a good image, to give clearer information, to confirm the statement, to show disagreement, to make a joke, to maintain ethical code, to respect someone, and to express feeling and condition. The reason is influenced by the context of situation and context of culture.*

**Keywords:** Pragmatics, Non-observance maxims, politics, implicature

## **1. Introduction**

Language is very important in communication because through language people can express their wants, needs and feels. The communication will be successful if both the speaker and hearer can understand the utterances which are produced by them. But, in fact people sometimes do not speak what they actually mean, speakers frequently mean much more than their words actually say



(Thomas,1995:1). When they convey words or sentences, they have certain intention behind their words. In this case, this phenomenon belongs to Pragmatics. An interesting aspect of Pragmatics is that through pragmatics, speaker can avoid explicit language (Chen, 2010:147). In daily life, in most cases, people do not speak what they intend directly but people express their thought indirectly or implicitly. This is what we call implicature. There are two kinds of implicature presented by Grice (Thomas,1995: 57); Conventional implicature and conversational implicature.

One type of implicature is conversational implicature. Chen (2010:147) states that Conversational implicature can be called “hidden meaning between the lines”. Conversational implicature is generated through not obeying the maxims. There are five ways of not obeying the maxim or non observance maxims. They are flouting maxim, opting out maxim, infringing maxim, violating maxim and suspending maxim. Those kinds of non observance maxim can generate conversational implicature.

Conversational implicature can be found in many aspects of life such as: politics, social, cultural aspect and in the process of daily interaction. “The ides of March” movie represents the activity of politician in their world. The characters do some political tricks to reach their purpose. The interesting subject is that the characters in this movie use conversational implicature in most of the dialog.

This study will explain the kinds of non-observance maxim which are used by the characters in a movie “The Ides of March” (2012). Finally, this research will analyze the purpose of using non-observance to generate conversational implicature. the research will be focused on the conversational implicature which is uttered by politician about politics in the movie entitled “The Ides of March”. The analysis of conversational implicature is used to know the implied meaning of the words uttered by characters.

## **2. Literature review**

### **2.1. Pragmatics**

This research uses Pragmatics as the approach of research. Pragmatics is a branch of linguistics which is used to study meaning in a context. Nadar (2009: 2) states that pragmatics concerns with the study of meaning as communicated by the speaker (or writer) and interpreted by the hearer (or reader).

While, According to Levinson (1983:9) Pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language. Based on the definitions above, it can be concluded that pragmatics is the study of meaning in context. Context is as a background of such utterance which is uttered. So, to interpret the meaning of utterance, one has to consider the relation between the language and its context.

## **2.2. Implicature**

According to Levinson (1983:97) implicature is one of the single most important ideas in pragmatics. Implicature is the hidden meaning conveyed in utterance in the certain context of situation. Thomas (1995: 57) Grice divides implicature into conventional implicature and conversational implicature. In this research, conversational implicature will be the main concern for the researcher.

## **2.3. conversational implicature**

Thomas (1995:57) states that in the case of conversational implicature, what is implied varies according to the context of utterance. While Mey (1993: 99) states that a conversational implicature is something which is implied in conversation, that is, something which is left implicit in actual language use.

## **2.4. Conversational maxims**

Grice in Thomas (1995:63) proposes the four maxims namely maxim of quality (sincerely, say the real and the truth), maxim of quantity (be informative), maxim of relation (be relevant) and manner (be orderly).

## **2.5. Non-Observance maxims**

According to Grice in Thomas (1995: 64) there are many occasions when people fail to observe the maxims. People may fail to observe a maxim because, for example, they are incapable of speaking clearly, or because they deliberately choose to lie. Grice in Thomas (1995: 72) states that there are five types of non-observance of the maxim namely flouting a maxim, violating a maxim, opting out a maxim, infringing a maxim and suspending a maxim. The non- observance of the maxims can generate the conversational implicature.

### 3. Discussions

According to Thomas, there are five types of Non-observance of the maxims namely flouting of the maxims, infringing of the maxim, violating of the maxims, opting out of the maxims and suspending of the maxims but from the analysis, the researcher only found four types of non-observance of the maxims which are used by the politicians/characters in the political movie entitled “The Ides of March”. They are flouting of the maxims, violating of the maxim, opting out of the maxims and suspending of the maxims.

Whereas, Infringing a maxim was not found in this movie because all characters in the movie entitled “The Ides of March” are the politicians who have great education, have responsibility to maintain the ethical code and the good image. Therefore the characters/ politicians do not execute the infringing maxims. Infringing a maxim occurs from the imperfect linguistic performance rather than from any desire on the part or speakers to generate a conversational implicature. Infringing of the maxims occurs when the speaker says something as an implicature but actually it is not an implicature. It happens because the speaker is incapable to speak and respond his/her conversation’s partner because of some cases: nervousness, drunken, a young learner or a foreigner.

Furthermore, based on the analysis, it can be seen that there are 10 reasons why the politicians/characters employ the non-observance of the maxims in the political movie entitled “The Ides of March”. In this case, the context of situation and context of culture play the important role in executing the non-observance of the maxims.

#### 1. Flouting maxims

##### 1.1. Flouting maxim of quality

The characters employ flouting maxims of quality because of two reasons namely to keep the information secret and to make a joke.

##### a. To keep the information secret

- I : You met with Duffy.  
SM : Who told you that?  
I : **A little bird.**

In this dialogue, Ida says the utterance in order to keep the information secret. Ida is not willing to tell the information which Stephen requires. It can be seen from Ida’s utterance

that uses personification. She gives an untrue answer by saying that a little bird has told the information. It is impossible that a bird can talk. Through the utterance, Ida hopes that Stephen will not understand about someone who has told Ida the secret information.

b. To make a joke

GM : Stephen... you're still single, right?

SM : **I'm married to the campaign, Governor**

GM : Good answer. (to the make-up girl)  
He's married to the campaign.

In this dialogue, Stephen says the utterance in order to make a joke to Morris. Morris asks about Stephen's status because he wants to decrease the high tension of his staff. Then Stephen answers his question by giving untruth and impossible thing that he gets married with campaign. Then, Morris laughs after listening Stephen's joke. It is impossible that a man gets married with a campaign. In this case, Stephen is very busy about the campaign so that in his mind there is only a campaign. Therefore his joke is related to campaign.

## **1.2. Flouting maxims of Quantity**

The characters employ flouting maxims of quantity because of three reasons: to convince someone, to keep the information secret, and to give clearer information.

a. To convince someone

TD : Oh on the contrary you are working for the wrong man. You've got something the other guys don't have.

SM : Yeah?

TD : **Yeah, what is it exactly? Charm isn't the right word. It's more than that. You exude something. You draw people in. All the reporters love you. Even the ones that hate you love you. You play them all like they're pieces on a chess board. And you make it look effortless. We both know how much work it takes, constantly being on guard,**

**weighing every word so carefully, every move.  
But from the outside, you make it look easy.**

In this dialogue, Duffy says the utterance in order to make Stephen believe to his previous statement. In the previous statement Duffy says that Stephen works for the wrong man. Duffy persuades Stephen to move to his team. He says that Stephen is very smart in the politics so that all people and reporters love him. By saying more information than what Stephen needs, Duffy hopes that Stephen can trust him and then can move to work for his team.

b. To keep information

GM : So how we doin?

SM : Fine now.

GM : No I mean...the campaign how we doin?

SM : **Great**

GM : Listen Stephen...you're not Paul. I pay him to use the word "great". I pay you to tell me the truth.

In this dialogue, Stephen says the utterance in order to keep the information from Gov. Morris. Morris asks Stephen about the campaign condition but Stephen only says very less information. By giving very less information than Morris needs, Stephen hopes that Morris will not be aware of the true condition of their campaign which is not good. Stephen does not want to make Morris worry about the campaign condition.

c. To give clearer information

I : So you're saying there's a good chance you won't win?

PZ : **Don't twist my words. What I'm saying is that I'm not going to promise we'll win. But he's decorated by Bush Senior from the first Gulf war and protested the second. He left his state with a balanced budget and the fourth highest education rate. The Republicans have nobody out there that can touch this guy...so for this moment, this election, this primary is the presidential. And that Ida, is the state of the union. And on that note, I'm gonna take a shit.**

In this dialogue, Paul says the utterance in order to make a clearer statement because Ida is still confused about his previous utterance. Paul says that he does not promise that he will win the election but he is only confidence with his candidate because his candidate is proposed by bush, rich and well educated. By saying more information than what Ida needs, Paul hopes that Ida will understand more about the situation.

### **1.3. Flouting maxims of Relation**

The characters employ flouting maxims of Relation because of four reasons: to convince someone, to keep the information secret, to make a joke and to express feeling and condition.

a. to convince someone

M : When was this?

B : **Molly listen to me...I'm gonna run the campaign under Paul...Stephen is going to Duffy. I just jumped three years ahead...so starting tomorrow morning we go into full damage control and I'm telling you Stephen's going ape shit...he said he's taking everyone down on his way out...Morris, everybody!**

In this dialogue, Ben says the utterance in order to convince Molly that the situation is worse than her question. Molly asks about the time of Stephen's impeachment. Ben does not answer her question but he abruptly changes the topic because he thinks that Molly's question is not as important as the bad situation. Then Ben convinces Molly that the situation is running bad after Stephen's impeachment. By saying the utterance, Ben hopes that molly will trust him.

b. to keep the information secret

M : So like what sort of negative stuff?

SM : **Read tomorrow's paper and you'll see.**

In this dialogue, Stephen says the utterance in order to keep the information. He thinks that he cannot tell Molly the bad news because she does not need that information and the time is not appropriate to discuss the bad news. Stephen says that Molly should read the next day's paper to know the bad news. By saying something irrelevant, Stephen hopes that Molly

understands well the bad situation which requires Stephen to keep the information secret as long as he can.

c. to make a joke

TV presenter : And what about guns?

GM : **Isn't it time for a commercial**

TV presenter : This is public TV, we don't have commercials...

In this dialogue, Gov. Morris says the utterance to make a joke. Morris thinks that the public TV presenter's question is very serious so that he says the irrelevant answer. The public TV presenter asks about Morris's opinion about gun ownership but Morris answers the question irrelevantly. He says that it is time for a commercial break. All people know well that in the public TV, there is no a commercial break. Therefore all people know that his utterance is only a joke and not a reminder to have a commercial break. By saying the utterance, Morris hopes that the TV presenter can understand that his question is very serious and debatable. Then he tries to decrease the tension of the situation by saying a joke.

d. to express feeling and condition

TD : I'm trying to remember if the democrats ever nominated an atheist before...

PZ : **Well, we know they've nominated jackasses before.**

In this dialogue, Paul says the utterance in order to show his uncomfortable feeling to Duffy. Duffy says an allusion to Paul that Paul's candidate is an atheist. Paul feels angry to him and gives an allusion back to attack Duffy by saying that Duffy's candidate is very stupid. Through his utterance, Paul hopes that Duffy knows his condition and does not bother him anymore. Paul wants to have a clean politics because he works for a clean candidate although his candidate is an atheist.

#### 1.4. Flouting maxims of Manner

The characters employ flouting maxims of manner because of four reasons: to maintain good image, to confirm the statement, to show disagreement and to express feeling and condition.

a. to maintain good image

TP : Would you call yourself a Christian?

GM : How would that matter?

TP (Reading) : "I have no idea what happens when we die, maybe nothing...maybe it was like before we were born." You did write this Governor...

GM : **Then let me try and clarify...I was raised Catholic, I am not a practicing Catholic...I have no idea what happens when you die and if the Senator does, then perhaps he should be President. I'll even vote for him.**

In this dialogue, Morris says the utterance in order to maintain his good image. Through the long-winded and convoluted utterance about Morris religion, Morris aims to tell the audiences about his religion smoothly. If he says directly that he is an atheist man, there will be a clash between the social norms then it will break his good image. So that, by saying something convoluted, Morris hopes that all people can understand his position.

b. to confirm the statement

IDA : He's going to North Carolina.

STEPHEN: **I will neither confirm nor deny that statement.**

In this dialogue, Stephen says the utterance in order to confirm Ida's statement. He confirms that Ida's statement is true but he says it implicitly to avoid the responsibility that he has confirmed Ida's statement. Ida should conclude Stephen's confirmation by herself. By giving long-winded and convoluted utterance, Stephen hopes that Ida will understand his confirmation.

c. to show disagreement

I : Okay, I'll make it easier on you. Forget Duffy. What happened at Paul and Thompson's meeting?

SM : Will you keep your voice down. Do you have any idea what a story like this could do to me?

I : Of course I do. That's why I'm giving you a choice here.

SM : **I could get fired.**



In this dialogue, Stephen says the utterance in order to show his disagreement toward Ida's options. Ida gives two options to Stephen. The first option is that Stephen should tell Ida about the reason why he meets Duffy and the second option is that Stephen should tell Ida about the reason why Paul meets Thompson. Stephen does not want to give any information that Ida needs. So that, Stephen says that he could be fired. By saying the utterance, Stephen hopes that Ida can conclude Stephen's answer that he refuses to cooperate with Ida.

d. to express feeling and condition

SM : Then why is he calling you now?

M : I called him first.

SM : Why?

M : Because I didn't know who to go to...and I needed nine hundred :bucks...

SM : For what?

M : **I can't go to my dad...We're catholic.**

In this dialogue, Molly says the utterance in order to make Stephen aware about her feeling and condition. Stephen asks her the reason why Morris calls her in the early morning. Molly answers that she needs nine hundred dollars. Then, Stephen asks her the reason why she needs that money. Then Molly cries and says that she cannot go to her father because they are catholic. Although Stephen does not ask again but he knows that Molly needs money to abort her pregnancy. Through the utterance, Molly hopes that Stephen can conclude her feeling and condition by himself because Molly cannot say directly to him that she is pregnant.

## 2. Violating of the maxims

The characters employ Violating of the maxims because of a reason. It is to convince someone.

SM : She left a note.

GM : How would you know that?

SM : **I cleaned up your mess. I took her phone and I found her note.**

In this dialogue, Stephen says the utterance in order to convince Morris that his previous statement is true. He says that Molly leaves a note. But Morris does not believe it. Then Stephen convinces him by

saying a white lie. He says that he cleans the mess and takes the phone then finally he finds her note. Stephen's statement is true that he finds her note but the note is not the proof which can endanger Morris. He says the truth to hide his lie. By saying the utterance, he hopes that Morris will trust him and want to do what Stephen's offers.

### 3. Opting out of the maxims

The characters employ opting out of the maxims because of a reason to maintain ethical code.

I : Is suicide ruled out?

GM : We have no reason to believe...**I don't think we have any of that information yet. Obviously there will be a full investigation. Just wanted to say that our hearts go out...our prayers go out to the entire family...and she was part of our family.**

In this dialogue, Morris says the utterance to maintain the ethical codes. Ida asks him about the Molly's death. Morris does not confirm her question but he answers that there will be a full investigation. He says the utterance because he wants to avoid a false interpretation of the hearers. He does not give any comment yet before he gets the official report from the investigation team. By saying this utterance, he hopes that Ida does not have a false interpretation and he can maintain the ethical codes.

### 4. Suspending of the maxims

The characters employ suspending of the maxims because of a reason to respect someone.

REPORTER 5 : Did you know her well Governor?

GM : **Not well. But I did know her, and what I saw was a hard working, young woman, with a great and positive spirit. It's a very sad day in our campaign and a very sad day for the people close to Jack.**

In this dialogue, Morris says the utterance to respect Molly who has died. He says that Molly is a hard worker, a young woman with a great spirit. He says this utterance although he does not know her well. He says something good about Molly as if he knows her well. He chooses to say that utterance in order to respect Molly and her family whom he needs in the Politics.

#### 4. Conclusion

From the 25 data analyzed, there are four categories of non observance of the maxims used by the characters/politicians in the film entitled “The Ides of March”: 20 data of flouting of the maxims, 1 datum of violating of the maxims, 2 data of opting out of the maxims and 2 data of suspending of the maxims.

The first category of non observance of the maxims is flouting the maxims. This category is divided into four sub-categories. The first sub-category, flouting maxim of quality, can be found in 2. The second sub-category, flouting maxim of quantity, can be found in 5 data. The third sub-category, flouting maxim of manner, can be found in the 8 data. The fourth sub-category, flouting maxim of relation, can be found in the 5 data. The second category of non observance of the maxims is violating of the maxims. This category can be found in the one datum. The third category of non observance of the maxims is opting out of the maxims. This category can be found in the 2 data. The fourth category of non observance of the maxims is suspending of the maxims. This category can be found in the 2 data.

There are 10 reasons why the characters/politicians execute the non observance of the maxims. They are to convince someone, to keep the information secret, to maintain a good image, to give clearer information, to confirm the statement, to show disagreement, to make a joke, to maintain ethical code, to respect someone, and to express feeling and condition

This research only analyzes the implicature conducted by politicians in the film. Hopefully, there will be further research of implicature which is conducted by politicians in the real world.

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# **The Analysis of Compliment Expressions and Their Response in the Film Entitled “Bridesmaids”: A Pragmatics Approach**

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## **Abstract**

*This paper is intended to analyze the use of compliment expressions in the film entitled “Bridesmaids” using Wolfson’s classification on types of topics of compliments, Wolfson’s classification of compliment functions, the summary of functions of compliment by Noriko Ishihara, and Herbert’s theory of compliment’s response. The objectives of the research are: 1. To find out the types of compliment’s topics employed by the characters in the film entitled “Bridesmaids”. 2. To find out the functions of each type of compliment’s topics in the film entitled “Bridesmaids”. 3. To explain the compliment’s responses applied by the addressees in the film entitled “Bridesmaids”. The results of the research are as follows. First, the characters of “Bridesmaids” employed all the types of topics of compliment based on Wolfson’s classification. Second, all the compliments have many functions suitable with one of six Noriko Ishihara’s summary of the functions of compliment, and all of Wolfson’s classification of the compliment functions. Third, the researcher uses Herbert’s classification of compliment responses to analyze the response of compliment employed by the character in the film entitled “Bridesmaids”. The compliment responses in the data use nine of twelve Herbert’s theory of compliment responses.*

**Keyword:** *Compliment Expressions, Function, Response.*

## **1. Introduction**

Leech (1983) defines politeness as forms of behavior that establish and maintain comity. Therefore, the concept of politeness is important for social interaction. Compliment is one of the simple ways of speech act to show politeness when we communicate with others.

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According to Holmes (1988: 446) a compliment is "a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' (possession, characteristic, skill, etc.) which is positively valued by the speaker and the hearer".

A compliment serves to make the addressee feel good, but it may serve other function in different interactions. Even in some contexts, compliment may be experienced negatively. As compliment has many variations, it is important for people to understand in what condition people could deliver it. Wolfson (in Wolfson & Judd, 1983) points out that what members of particular cultural groups thank or apologize for, or compliment on, usually reflects values, because in performing these speech acts, people often implicitly assess the behavior, possessions, accomplishments, character, or appearance of others. Moreover, the closeness of relationship between the speaker and the addressee also affects the way to choose an appropriate compliment. It can be said that there is a reason for people to deliver a compliment.

There are many compliment expressions employed by the characters in the film entitled "Bridesmaids". "Bridesmaids"'s compliment expressions are applied in various ways. It depends on its character and the context. Each of the characters applies the compliment expression in different ways (topic, aim and response) in their interaction to other characters.

The setting of "Bridesmaids" is at Milwaukee, Wisconsin, USA. This film represents the adults generation in pursuing their future happiness and friendship. "Bridesmaids" has variety of types of topics of compliments and different social functions used by the characters. Moreover, there are different responses of compliments expressed by the characters in the conversation of the film.

## **2. Literature Review**

Wolfson, 1983 (as quoted in Ziaei, 2012) defines that compliment is used to reinforce desired behavior. Compliment is considered to be (or at least appear to be) a spontaneous expression of admiration and/ or approval. Since spontaneous, it is usually thought of as somehow linked with originally expression. Wolfson, 1983 (as quoted in Ziaei, 2012) states that in general, compliment requires adjectives to express the

speaker's positive evaluation. The most frequent adjectives used in compliments are *beautiful*, *pretty*, and *great*. Compliment also frequently uses verbs to carry positive evaluation such as *like* and *love* as the frequent verbs that are applied in compliment. Meanwhile, in a few compliments which do not make use of an adjective or verb, positive evaluations are carried by noun (e.g. *genius*, *angel*, etc) or adverb *well*.

Furthermore, compliment can also be determined as an expression of positive evaluation. It commonly occurs in everyday conversational encounters among interlocutors of equal or higher status. A compliment may be used to open a conversation or to smooth conversational interaction by reinforcing the links of solidarity between the interlocutors. People often utter compliment qualities, such as personal appearance (clothes, hair, possessions) and ability (skills, or accomplishments).

### 3. Discussion

In this subchapter, the researcher got some findings from the data analysis. There are three subchapters in this discussion. In the first part of this subchapter, the writer presents the number of data which the topic of compliment belongs to Wolfson's classification (personal appearance, possession, general ability and specific act ability) based on the data. In the second part of this sub chapter, the writer presents the number of data based on the functions of each compliment in the data. In the last subchapter, the writer presents the number of data which the responses of compliment belongs to Herbert's theory of compliment responses. The findings are as follows:

#### 3.1 The types of Topics of Compliment

The characters in the film entitled "Bridesmaids" apply two topics of compliment belonging to Wolfson's classification. There are topic of appearance and topic of ability. Each topic is divided into two types. The topic of appearance is divided into personal appearance and possession, while the topic of ability is divided into general ability and specific-act ability. Topic of Appearance usually deals with apparel and other aspects of personal appearance. Another type of topic compliment appearance is possession. It usually deals with material possession and also favorable comment on something that appear to parallel comment concerning possession. General ability includes categorical reference to skill, talent,

personal qualities, and taste. The compliment on specific-act ability only happens in the situation in which the specific-act is done.

The characters of "Bridesmaids" employed all the types of topics of compliment based on Wolfson's classification.

Specific-act ability has the biggest number of data (65%). The second position is personal appearance with 15%. Possession and general ability has the same amount of data (10%).

In giving the compliments, all the speakers look at the addressee's face. For Americans, looking at the addressee's face while talking is a must to show respect. The speakers also smile to the addressees. The smile is used to show the sincerity of their compliment to the addressees. It can be concluded that, smiling and looking at the addressee are the culture of Americans while giving a compliment.

### **3.2 The Function of Compliment**

Each compliment has different functions. In this research, the researcher uses the summary of the functions of compliment by Noriko Ishihara and Nessa Wolfson's classification of compliment functions. Noriko Ishihara sums up a variety of reasons of using compliments in American English: to express admiration or approval of someone's work/ appearance/ taste (Manes, 1983; Herbert, 1990), to establish/ confirm/ maintain solidarity (Manes & Wolfson, 1981; Wolfson, 1989), to replace greetings/ gratitude/ apologies/ congratulations (Wolfson, 1983, 1989), to soften face-threatening acts such as apologies, requests and criticism (Brown & Levinson, 1987; Wolfson, 1983), to open and sustain conversation (conversation strategy) (Wolfson, 1983; Billmyer, 1990; Dunham, 1992), and to reinforce desired behavior (Manes, 1983). While Wolfson's defines eight functions of compliment: to affirm solidarity and sympathy, to create or maintain rapport, to express admiration or approval, to encourage, to express positive evaluation, to strengthen or to replace other speech act formulas, to soften criticism, and to modify sarcasm.

Based on the data analysis, the four types of topics of compliment (personal appearance, possession, general ability and specific act ability) have many functions suitable with one of six Noriko Ishihara's summary of the functions of compliment (to express admiration or approval of



someone's work/ appearance/ taste), and all of Wolfson's classification of the compliment functions.

Sometimes a datum has more than one function and sometimes one datum consists of more than one compliment expression. Compliment may serve more than one function depending on many aspects, i.e. topic of compliment, status, age, sex of the participants, and the context of the conversation itself. The researcher found twelve data in the data analysis.

### **3.3 The Responses of Compliment**

The researcher uses Herbert's classification of compliment responses to analyze the response of compliment employed by the character in the film entitled "Bridesmaids".

The compliment responses in the data use nine of twelve Herbert's theory of compliment responses (except reassignment, request interpretation and qualification).

The addressees response to the compliment in various ways. It can be seen that the addressees mostly used appreciation token in responding to the compliment. There are eighteen data using appreciation token with verbal acceptance, nonverbal acceptance, and verbal and nonverbal acceptance.

The addressees show verbal acceptance by saying "thank you" or "thanks" to the compliment. Whereas in nonverbal acceptance the addressees smile to show that he/ she accepts the compliment. Sometimes, they use both of them to accept compliment.

It can be concluded that the addressees mostly use smile to respond or give smiles while saying acceptance about the compliment. Elaine Chaika (1994) states that, someone who does not smile as often as people from a particular group do is classified as a cold person. Based on Birdwhistell (as quoted in Chaika, 1994: 127) Americans think that people who do not smile as often as they do are considered cold. Smiling is a social norm in America. Smiles are probably the significant facial expressions which influence the determination of the influential aspect in the performance of compliment and compliment response. Smile in responding a compliment also means that the addressee agrees and accepts the speaker's compliment (nonverbal acceptance of compliment's respond based on Herbert).

Two same kinds of compliment may have different responses, because they appear in different situations.

The compliment expressions mostly occur in the orientation. There are 85% or thirty four data found in orientation. Orientation is the first part of the film which means the opening of the story (introduction of the time, setting, and participants). There are 12.5% or five data found in complication. Complication is the second part of the film when the problem emerges. Only one compliment 2.5% is found in resolution. Resolution is the part of the film when the problem is solved.

#### **4. Conclusion**

##### **4.1 The types of topic of compliment expressions found in the data American Film entitled "Bridesmaids".**

The characters in the film entitled "Bridesmaids" apply two topics of compliment belonging to Wolfson's classification. There are topic of appearance and topic of ability. Each topic is divided into two types. The topic of appearance is divided into personal appearance and possession, while the topic of ability is divided into general ability and specific-act ability.

Topic of Appearance usually deals with apparel and other aspects of personal appearance. Another type of topic compliment appearance is possession. The topic of possession usually appears in the compliments on material possession and also favorable comment which is still parallel with comment concerning possessions. General ability includes categorical reference to skill, talent of the personal qualities, and taste. The compliment on specific-act ability only happens in the situation in which the specific-act is done.

Specific-act ability has the biggest number of data (65%). The second position is personal appearance with 15%. Possession and general ability have the same amount of data (10%).

The researcher found that the characters of "Bridesmaids" employed all the types of topics of compliment based on Wolfson's classification.

In giving the compliments, all the speakers look at the addressee's face. For Americans, looking at the addressee's face while talking is a must to show respect. The speakers also smile to the addressees. The

smile is used to show the sincerity of their compliment to the addressees. It can be concluded that, smiling and looking at the addressee are the culture of Americans while giving a compliment.

#### **4.2 The functions of compliment expressions found in the data American Film entitled “Bridesmaids”.**

The researcher uses the summary of the functions of compliment by Noriko Ishihara and Nessa Wolfson's classification of compliment functions. Noriko Ishihara sums up a variety of reasons of using compliments in American English: to express admiration or approval of someone's work/ appearance/ taste (Manes, 1983; Herbert, 1990), to establish/ confirm/ maintain solidarity (Manes & Wolfson, 1981; Wolfson, 1989), to replace greetings/ gratitude/ apologies/ congratulations (Wolfson, 1983, 1989), to soften face-threatening acts such as apologies, requests and criticism (Brown & Levinson, 1987; Wolfson, 1983), to open and sustain conversation (conversation strategy) (Wolfson, 1983; Billmyer, 1990; Dunham, 1992), and to reinforce desired behavior (Manes, 1983). While Wolfson's defines eight functions of compliment, they are: to affirm solidarity and sympathy, to create or maintain rapport, to express admiration or approval, to encourage, to express positive evaluation, to strengthen or to replace other speech act formulas, to soften criticism, and to modify sarcasm.

Based on the data analysis, the four types of topics of compliment (personal appearance, possession, general ability and specific act ability) have many functions suitable with one of six Noriko Ishihara's summary of the functions of compliment (to express admiration or approval of someone's work/appearance/taste) and all of Wolfson's classification of the compliment functions. From the data analysis the function of compliment to express admiration or approval of someone's work/ appearance/ taste has the biggest amount of data (twenty four data)

Sometimes a datum has more than one function and sometimes one datum consists of more than one compliment expression. Compliment may serve more than one function depending on many aspects, i.e. topic of compliment, status, age, sex of the participants, and the context of the conversation itself. The researcher found twelve data in the data analysis. The researcher found twelve data in the data analysis.

#### **4.5 The responses of compliment expressions found in the data American Film entitled "Bridesmaids".**

The researcher uses Herbert's classification of compliment responses to analyze the response of compliment employed by the character in the film entitled "Bridesmaids". The compliment responses in the data use nine of twelve Herbert's theory of compliment responses (except reassignment, request interpretation and qualification).

Hessa Al Falasi in her journal entitled *Just say "Thank You": A Study of Compliment Responses*. Hessa states in her subchapter *research on compliment responses* that Herbert (1986) revises Pomerantz's taxonomy by analyzing American college students. Pomerantz (as quoted in Al Falasi, 2007), claims that American faces two dilemmas when responding the compliments. They are "agree with the speaker" and "avoid self-praise". Herbert collected more than a thousand samples of compliment responses from American college students in a three-year period project. Surprisingly, only 36.35% compliment responses in the form of acceptance. I strengthen Herbert's compliment responses by doing my research. If Herbert conducted a research on some college students, I conducted my research on American film entitled "Bridesmaids". "Bridesmaids" is an adult movie, and all the conversation especially the compliment expressions are between adults. In my research, I found that Herbert's idea is true. Based on Herbert's theory of response of compliment, there are 36% using appreciation token, 26% using comment acceptance, 6% using comment history, 2% using praise upgrade, 4% using praise downgrade, 4% using return, 4% using question, 6% using disagreement and 12% using no acknowledgement. The data use nine of twelve Herbert's theory of compliment responses (except reassignment, request interpretation and qualification).

The addressees mostly used appreciation token in responding to the compliment. There are eighteen data which use appreciation token with verbal, nonverbal acceptance, verbal and nonverbal acceptance. Based on the data analysis, there are 5.5% data use verbal acceptance, 55.5% data use nonverbal acceptance and 38.9% data use verbal and nonverbal acceptance. Addressee utters just a verbal acceptance only in a specific situation. There is one datum (datum 38) which accepts compliment using appreciation token only with verbal acceptance. It can be concluded that the addressee mostly using smile to respond or give smiles while saying acceptance about the compliment.

Two same kinds of compliment may have different response, because it appears in a wrong situation. It can be found in datum 27 and datum 35.

#### **4.5 The use of compliments in the data at the film.**

The compliment expressions mostly occur in the orientation. There are 85% data occurring in orientation. Orientation is the first part of the film which means the opening of the story (introduction of the time, setting, and participants). There are 12.5% data occurring in complication. Complication is the second part of the film when the problem emerges. Only 2.5% compliment occurs in resolution, the part of the film when the problem is solved.

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# **The Floutings of Cooperative Principle Maxims in the Humor Movie Entitled “Hitch” (A Pragmatics Approach)**

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## **Abstract**

*This research attempts to find out the strategies of the flouting maxims used by the speakers in the film entitled “Hitch,” the situation when the maxims are flouted in conversation and the intention of the speaker in flouting the maxims in their utterance. This research uses the pragmatic approach. It is a descriptive research which takes total sampling technique. The data of this research were taken from the dialogues in the humor movie entitled “Hitch” contained the floutings of maxims. The data are classified based on Grice’s cooperative principles. Then, it generates a result that the characters fail to fulfill the Cooperative Principle since they flout the maxims in the dialogue by using some strategies. There are four maxims flouted by the characters, namely; the Quality maxim, the Quantity maxim, the Relation maxim and the Manner maxim. Most characters flout the maxim of Relation by giving irrelevant response. In addition, the floutings of cooperative principle maxims of Quality, Quantity and Manner can be seen when the characters say something untrue, give more or less information as required and say with long winded and convoluted.*

**Keywords:** *Pragmatics, Humor, Flouting Maxims*

## **Introduction**

People are naturally given the attitude to express their feeling and emotion. The expression is always influenced by the condition and it needs stimuli to make it happen. One of the stimuli can emerge from funny things which affect humorous condition. Sometimes visual and audio effect can cause people laugh or smile. Apte (1985:239) explains that in any case, the researcher recognizes the intimate connection between humor and laughter; the two seem to have a cause – effect or a stimulus – response relationship in many social situations. Ritchie (2004:1) explains that humor is “universal phenomenon” for it emerges in every area and culture around the world, covering all aspects of human

life, relationship and communications. As phenomenon, humor holds a significant role in human life. It is not highly valued in interaction between people, but humor also gives contribution for human being that is to entertain, to educate in purpose to increase their life quality as well (Wijana, 2004:3). Thus, besides as a means to entertain, humor begins to broaden its function as means to educate society so that they are able to increase their life quality as well.

Hence, I choose "Hitch" as the source of data. The first reason is because the conversations of movie represent the common dialogue in U.S and the second reason is because the movie contains many humor communication and situation so it is very interesting to be observed as it has implied meaning in dialogue. Thus, I decide to conduct a research entitled: *The Floutings of Cooperative Principle Maxims in the Humor Movie Entitled "Hitch" (A Pragmatics Approach)*.

This paper has four parts; at the first part, the background of study is explained. Then the literatures relevant to the analysis are reviewed. Next, the research methodology is presented, and the last, the findings are discussed and summarized.

## **Literature Review**

According to Yan Huang (2007: 1), pragmatics is a rapid growing field in contemporary linguistics. In recent years, it has not only become a centre of intense interest in linguistics and philosophy of language, it has also attracted a considerable amount of attention from anthropologist, artificial intelligence worker, cognitive scientist, psychologist, and semiotics. In short, pragmatic has become the interesting field to be explored when it attracts multidiscipline sciences around the world. Meanwhile, Yule (2006: 3) defines that pragmatics is the study of meaning as communicated by a speaker and interpreted by a listener. Using pragmatic, one can talk about people's intended meaning, their assumption, purposes or goals, and the action performed when the conversation happens. Further, Yule proposes four definition of pragmatics, namely: Pragmatics is the study of speaker meaning, Pragmatics is the study of contextual meaning, Pragmatics is the study of how more gets communicated than is said and Pragmatics is the study of the expression of relative distance.

The aim of conversation is to deliver the message to the other people so that the cooperative communication can be sustained each other. Due to the assumption above, it can be implied as the cooperative principle. Thus, Grice in Thomas (1995:61) introduced four conversational maxims and the Cooperative Principles (CP) in order to explain the mechanism by which people interpret the conversational implicature.

Grice in Thomas (1995:63) proposes four conversational maxims, namely; the maxim of Quality, the maxim of Quantity, the maxim of Relevance, and the maxim of Manner. Grice in Cutting (2002:36) also states that the four maxims allow hearer to draw inferences about the speaker's intention and implied meaning. Thus, the hearer is helped to find out what the implicature might be by four conversational maxims.

The explanation of flouting maxims can be found in the research of Levinson (1983:109) as stated that the implicature comes overtly and blatantly and it doesn't follow some maxims, in order to exploit it for the communicative purposes. When a speaker says something which is blatantly untrue or for which he or she lacks adequate evidence, it can be said as "a flout of Maxim of Quality". The flouting of Quantity maxim happens when a speaker blatantly gives more or less information than the situation requires. The maxim of Relation is exploited by making a response or observation which is very obviously irrelevant to the topic in hand (e.g. by abruptly changing the subject, or by overtly failing to address the other person's goal in asking a question). A flouting of Manner maxim occurs when a speaker makes a response ambiguously, long-winded (not brief) and unable to speak orderly.

Implicature can be defined as something that is more than what the words mean. The theory of implicature was first introduced by Grice in 1967. As stated in Thomas (1995:56), Grice's theory attempts to explain how a hearer gets from what is said to what is meant, from the level of expressed meaning to the level of implied meaning. In addition, there are two kinds of implicature namely conventional implicature and conversational implicature. Both of them convey an additional level of meaning, beyond the semantic meaning of the word uttered. They differ in the case of conversational implicature, what is implied varies according to the context of utterance. Thus, I will only focus on conversational implicature which is related to research.

Context plays an important role in understanding the meaning of the utterance or message. Leech (2011:20) states that the context is

relevant aspects of physical or social setting of the utterance. Context is background knowledge shared by the speaker and the hearer in both delivering and understanding their utterance. Then, Cutting (2002:3) introduced two ideas of context, these are the context of situation and the context of culture. The context of situation is the situation in the surroundings in which conversation happens while the context of culture is the cultural or historical setting the participant has. It is supported by Levinson (1983:24) who states that context is needed in pragmatics because pragmatics is the study of the role context plays in speaker (or utterance) meaning.

## **Methodology**

The type of this research is a qualitative research which employs a descriptive method. The source of the data in this research is the movie "Hitch". The data in this research are the humor dialogues of the movie "Hitch" containing the flouting of maxim employed by the character.

The data of the research are collected based on several steps as follows: watching the movie for five times to give more comprehension related to the content of movie; finding the script of the movie of "Hitch" from the internet on <http://subscene.com> as it is used to classify the pronunciations which are unclear; identifying all the utterances in the dialogue which flouts the maxim; Giving a code for each datum.

The technique of analyzing data are describing the context of situation in which the speaker flouts the maxim based on the humor situation of the movie entitled "Hitch"; analyzing the data based on the Grice's Cooperative Principles to find out the speaker's utterance implicature and the strategy used in the humor movie of "Hitch"; analyzing the intention of the speakers in flouting of the maxims; drawing the conclusion.

## **Results**

The first finding of the research shows that the total data of the research are 30 data. There are eight categories of flouting maxims namely the flouting maxims of Relation with 11 data (36.70%), the flouting maxims of Quality with 7 data (23.33%), the flouting maxims of Quantity with 6 data (20%), the flouting maxims of Manner with 2 data (6.70%), the overlapping maxim of Quantity and Quality with 1 datum

(3.33%), the overlapping maxim of Quantity and Relation with 1 datum (3.33%), the overlapping maxim of Quantity and Manner with 1 datum (3.33%), and the overlapping maxim of Quantity, Quality and Manner with 1 datum (3.33%).

The second finding of the research shows the situation when the maxims are flouted in their conversation. The flouted maxim of Relation is chosen by the characters when they refuse something, they get angry and dislike someone. Then, the characters disobey the maxim of Quality when they dislike someone, they satire other character and they lie to other characters. The characters only flout the maxim of Quantity when they worry something and refuse something. The character flouts the maxim of Manner when he expresses an idea. In result, the speakers above also have the intention to create a humor situation as they flout the maxim of Relation, Quality, Quantity and Manner.

The third finding of the research shows the intention of the speaker in flouting the maxims on their utterance. There are nine kinds of intention: the first intention is refusing something with 9 data. The second intention is expressing one's feeling with 6 data. The third intention is satire someone with 4 data. The fourth intention is asking someone for doing something with 3 data. The fifth intention is convincing someone with 3 data. The sixth intention is comforting someone with 2 data. The last intentions are threaten personal, showing agreement and disagreement with 1 datum. As a result, there will be additional input in revealing the existence of non-observance maxim in today's humor communication as it can educate and increase the life of human being.

## **Discussion**

Based on the findings above, it is clearly seen that the Maxim of Relation is flouted mostly by the speakers in their utterances. Then, the flouting of Quality Maxim is in the second rank. The flouting of Quantity Maxim is in the third rank. The flouting of Manner Maxim is in the fourth rank. Finally, the overlap of maxim Quantity and Quality, the overlap of Quantity and Relation, the overlap of Quantity and Manner, the overlap of Quantity, Quality and Manner are in the last rank.

There are some strategies used by the speaker when flouting the maxims. There are 11 data in which the maxim of Relation is flouted. They can be found in the data number 2, 3, 4, 5, 6, 8, 18, 22, 24, 25 and

28. The strategies used by the characters in flouting the maxim of Relation are giving irrelevant response and changing the topic in hand. Meanwhile, there are seven dialogues which flout the maxim of Quality. They can be found in the data number 9, 14, 15, 17, 19, 26 and 30. The characters disobey the maxim of Quality by saying something untrue. In addition, there are four data in which the maxim of Quantity is flouted by the characters. They can be seen in the data number 1, 7, 11, 23, 10 and 21. The maxim of Quantity is not fulfilled by the characters since their utterance is mostly more or less informative and may not contain any information required. In this movie, the characters tend to flout the maxim of Quantity by giving more information than is required. There are four occurrences in which the characters flout the maxim of Quantity by giving more information. There are two data which flout the maxim of Manner. It can be found in datum number 12 and 13. The character disobeys the maxim of Manner by saying long-winded and convoluted.

The speakers also overlap the maxims in the movie "Hitch". Firstly, the overlap between the maxim Quantity and Quality can be only found in one datum, namely; datum number 16. By giving more information and saying something untrue, the speaker is said to flout the overlap of maxim Quality and Relation. In addition, there are also three overlaps of maxim can be found in the movie "Hitch". Those are the overlap of maxim Quantity and Relation, the overlap of maxim Quantity and Manner, and the overlap of maxim Quantity, Quality and Manner. The example of overlapping maxims Quantity and Relation can be only found in datum number 20. Then, the example of the overlap of maxim Quantity and Manner can be also found only on datum number 27. Finally, the overlap of maxim Quantity, Quality and Manner can be seen in datum number 29.

In addition, there are some situations in which the maxims are flouted by the speakers. The flouted maxim of Relation is chosen by the characters when they refuse something, they get angry, they dislike someone. There are four data which have the same situation of refusing something. They can be found in data number 2, 3, 5 and 22. In addition, there are also two data which have the same situation of getting angry of someone. They can be found in data number 25 and 28. Then, there are also two data which have the same situation of dislike. They can be found in data number 6 and 8.

From the findings above, it can be seen that most characters flouts the maxim of Quality when they dislike someone or something, they

satire other character and they lie to another characters. There are three data from seven data which has the similar situation that people lies to other people. They can be found in data number 19, 26 and 30. Then, there are two data from seven data in which has similar situation that the characters dislike someone. They can be seen in data number 9 and 17. there are two data from seven data which have similar situation that the characters satire someone. They can be seen in data number 14 and 15.

Meanwhile, based on the data analysis, the characters only flout the maxim of Quantity when they worry something and refuse something. There are 3 data which have the same situation of worry something. They can be found in data number 1, 7 and 23. Then, the only flouts the maxim of Manner in two dialogues. The character flouts the maxim of Manner when he expresses an idea. In this case, the character tends to say with long-winded and convoluted in order to express his idea to someone.

On the other hand, the overlap between the maxim of Quantity and Quality happens when the characters satire someone. In the kind of situation, the characters convey their meaning by giving more information and saying something untrue. The overlap between maxim of Quantity and maxim of Relation happen when the characters assert opinion about something. In the kind of situation, the characters convey their meaning by giving more and less information and irrelevant response. The overlap between maxim of Quantity and maxim of Manner happens when the character is afraid of saying something. In that kind of situation, the characters convey their meaning by giving more information and saying with long-winded and convoluted. The overlap among the maxim of Quantity, the maxim of Quality, and the maxim of Manner happens when the character is very eager to share something. In that kind of situation, the character tends to give more information, to use metaphor and not to say briefly.

Based on the analysis, the speakers flout the maxim with any intention. The intention of flouting the maxims refers to the context of situation that I have explained before. I can find out that most the characters flout the maxim with intention to refuse. The intention of expressing one's feeling is in the second rank. Then, the intention of satire is in the third rank. The intention to ask someone for doing something, convince and comfort is in the fourth rank. Finally, another intention is employed once by the speaker in flouting of maxims. They are to threaten personal and to show agreement and to show disagreement.

Based on the findings of relationship among the characters before, the refusal is mostly used by the speakers in flouting different maxim. There are 9 data in which the speakers have the intention by refusing. In this case, the speakers flout the maxim of Quality, Quantity, Relation, and the overlap between Quantity and Relation. The speakers flout the maxim with the intention to refuse due to the relation among the characters. The speakers tend to flout the maxims with the intention to refuse as they don't have a good relationship and also have a rocky relationship with the hearers.

In addition, the speakers intend to express their feeling in flouting the maxims. The maxims which are flouted in this intention are Quality, Quantity. Then, the overlap of flouted maxim in this intention is Quantity, Quality and Manner. In this case, there are five kinds of feeling which are shown by the speakers in flouting the maxims. They are dislike, happiness, regret, love and fearfulness. Mostly the characters disobey the maxims with intention to express their happiness, dislike, fearfulness, regret, and love because they have good relationship and don't have good relationship with the hearer and the third person.

Finally, there are four occurrences of speaker in flouting the maxims with the intention of satire. The maxim of Quality is only the maxim and the overlapping maxim between Quantity and Quality is also the maxim flouted by the speakers with intention to satire.

From the discussion above, it can be concluded that flouts the maxims in humor movie with the intention of refusal, expressing the feeling and satire. The relation among the characters influences the intention of the speakers in flouting the maxims.

## **Conclusion**

Based on the result of analysis, the characters fail to fulfill the Cooperative Principle since they flout the maxims in the dialogue by using some strategies in the humor movie "Hitch". There are four maxims flouted by the characters, they are the Quality maxim, the Quantity maxim, the Relation maxim and the Manner maxim. Most characters flout the maxim of Relation by giving irrelevant response. It can be proved by the nine occurrences in which the speaker gives irrelevant response in flouting the maxims. The speakers flout the maxim of Quality by saying something untrue through their utterance. It can be



proved by the seven occurrences in which the speaker says something untrue in flouting the maxim of Quality. The speakers flout the maxim of Quantity by giving more information or less information than is required through their utterance. It is proved by the four occurrences in which the speaker gives more information in flouting the maxim of Quantity. The speaker flouts the maxim of Manner by saying long winded and convoluted. It is because the speaker has a rocky relationship with the hearers.

The characters flout the maxim in different and certain situation in the humor movie "Hitch". Then, the relations of profession also influence the speakers when they flout the maxim and finally they are able to make humor condition. The flouted maxim of Relation is chosen by the characters when they refuse something, they get angry and dislike someone. The characters disobey the maxim of Quality when they dislike something, they satire other character and they lie to another character. The characters only flout the maxim of Quantity when they worry something and refuse something. The character only flouts the maxim of Manner in one dialogue. The characters flout the maxim of Manner when he expresses an idea. In this case, the character tends to say with long-winded and convoluted in order to express his idea to someone.

Finally, the most characters flout the maxims with the intention to refuse, 'to express one's feeling and to satire. Those intentions can be achieved by the speaker in flouting different maxims.

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# **Andrew Niccol's In Time (2011): Superficial Self Criticism Toward Capitalism**

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## **Abstract**

*This research is conducted to explain how film "In Time" directed by Andrew Niccol represents capitalism in the 21<sup>st</sup> century American society. The research focuses on how the film delivers superficial self-criticism toward capitalism. Film is one of pop culture products which become a vital commodity for capitalism. As film is actually part of capitalism, it is interesting to analyze when the film contains criticism to capitalism itself. This is why it is called as self-criticism. It raises question whether "In Time" which tells criticism toward capitalism really embodies the real facts or not.*

*The research uses qualitative method. The primary data are all elements of the film. The data are analyzed using semiotics theory, Marxist theory, and socio-cultural approach.*

*The results show that although the film does represent capitalism practices in American society, there remain gaps where the filmmaker incorporates elements which in fact still continue to support and justify capitalism practices. In the end, film as commodity of capitalism actually will never be far from capitalist value. The criticism offered by the filmmaker is merely superficial self-criticism.*

**Keyword:** *film, capitalism, criticism, Marxist*

## **1. Introduction**

Capitalism has always been applied by the developed countries such as the United States as their economic system preference. The present capitalism with its market economy is characterized by commodities (Fiske, 1989). Everything can be a commodity for sale by this system, starting from a very crucial item to the un-useful or even harmful ones. The most prominent money-maker engine of capitalist

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society in the modern era is pop culture. It is so because pop culture always urges people to be consumptive and to waste their money just for something which might be unimportant for them. Based on this nature, we can say that film, as a product of pop culture, is also full of capitalism practices.

However, sometimes film is made not just for mere entertainment. There are many filmmakers trying to infiltrate certain criticisms, whether it is social, politics, or economic criticism, as a form of resistance to the issue that they bring up in their works. The focus of this research is film which delivers social-economy criticism, especially toward capitalism. This topic becomes interesting since film is actually one of vital commodity of capitalism, but it can also be inserted with criticism to the capitalism itself. This way, this kind of films can be regarded as 'self-critic' commodities. Held as 'self-criticism', because the criticism here is raised not by using direct approach such as demonstration or open speech, but instead in the form of a film which is actually a capitalist commodity itself.

However, we should consider one of pop culture theories which says that a text always delivers ideology in contradiction with itself (Macherey in Storey, 2009). Regarding to this research, it means that in one hand, the film may contain socio-economy criticism. But on the other hand, it still continues the established value in the society, namely capitalist value. In other words, the criticism provided in the film here is just superficial.

This research examines how film "In Time" represents American capitalism and delivers superficial self-criticism toward capitalism. "In Time" is a Hollywood film directed by Andrew Niccol released in 2011. Its story focuses on the struggle of Will Salas to fight against the capitalists in his country in order to establish a fair and more socialist country.

## **2. Literature Review**

### **2.1 American Economy in the 21st Century**

The beginning of 21st century is, we can say, a tumultuous decade for American economy. During the first decade, there was a major terrorist attack of 9/11, a housing meltdown, a severe economic recession, and a significant downturn in the U.S. stock market (*Population Bulletin* vol. 65.1 2010, p.2). America had to encounter quite

severe economic problems such as the recession even at the beginning of 2002 and 2003 with the Early 2000s recession.

The impact of the recession in 2007 continued to the following years. Since 2007, the poverty rate in the United States continues to increase. One of the main causes of the increase in the poverty rate was due to massive unemployment. Furthermore, based on Mediaman (2013), the financial crisis was a major contributing factor of increasing homelessness as well as the lack of affordable housing, mental illness, alcoholism, poverty, and dysfunctional families. Over 1.5 million Americans use a shelter or transitional housing during the year. No wonder that the early 2000s is often said as a lost economic decade.

## **2.2 Marxist Criticism**

The most powerful social critique respond to the development and the existence of capitalism is Marxism. It was pioneered by Karl Heinrich Marx, a Jewish-German philosopher living at 1813-1883. In his theories, Marx criticized capitalism and its role in shaping a society. Marxist criticism can be applied in almost all aspects of culture (Lazere in Berger, 2000) such as literature, media, pop culture, and also cultural practices such as the celebration of Christmas and seaside holiday (Storey, 2009).

For Marx, history is based on unending class conflict. The classes Marxists talk about here are the bourgeoisie, who own factories and corporations and form the ruling class, and the proletariat, the huge mass of workers who are exploited by this ruling class (Berger, 1982). Since there will always be ongoing class struggle between these classes (Dobie, 2001), the bourgeoisie prevent the class conflict "...by indoctrinating the proletariat with 'ruling class ideas', such as the notion of 'the self-made man' or the idea that the social and economic arrangements in a given society are natural and not historical", (Berger, 1982:57). The ruling class uses their power to make the prevalent system in the society seems to be logical and natural that the ruled class needs not to question and do nothing about it. This way allows them to keep the power control.

Marxists argue that every cultural product functions to produce 'false consciousness' in the working-class society. One of vital reasons for the ruling class to influence people's consciousness by giving them certain idea is to maintain the status quo (Berger, 1982). One obvious example of how the bourgeoisie ideology has strongly rooted in people's mindset is in terms of 'taste'. Nowadays, many people think that if they consume certain goods, it would indicate a certain social status, i.e. the

bourgeoisie. This makes people tend to choose branded goods because they believe the brands guarantee a standards of quality and fine taste. The idea of taste leads what the so-called consumer culture which, once again, only benefit the capitalists.

### **2.3 Semiotics Film Theory**

Semiotics film theory is one of the branches of film theory which is used to analyze film. Everything that appears in the film does not necessarily appear in certain scenes. Although there might be obvious or explicit meaning, there is actually another meaning to be conveyed by the filmmaker. This is what is called as 'sign' studied in semiotics.

In 1960s Christian Metz contributed to the science with his film semiotics. He argues that we understand a film not because we know the film language system, but because we understand the film itself (Metz in Monaco, 2000). In creating a sign in a film, a filmmaker has to minimize things that might trigger another interpretation of the sign he made. For example, although there are many kinds of roses, of course the filmmakers would choose red roses instead of the black one when he wanted to portray a romantic scene. This is done in order to keep the audience have the same interpretation as the one the filmmaker wanted. It makes the filmmaker able to insert certain hidden message or mission into their works by distracting or directing the audience to the other thing which is more obvious or dominant. Hence, a carefulness is needed for the audience in watching and reading a film so they will not be trapped and merely follow what the filmmaker points. The audience got to see from a different angle so that the hidden message can be captured and interpreted as such. This is what makes film, as Metz said, "...difficult to explain because it is easy to understand," (Metz in Monaco, 2000:158).

### **3. Discussion**

As stated previously, film as one product of pop culture can be used as a medium to identify the condition of a society in a particular time and place (Rollins, 1979). This way, film can be used not only as a mere entertainment, but also as a medium to learn certain issues. It also works on film "In Time". Reading the signs contained in certain scenes and connecting them to American socio-cultural condition, we will realize that the film indeed delivers representations of America in early 2000s.

One of the representations of American economy in “In Time” can be seen in how the filmmaker shows us where Will Salas lives. In a scene, Will is shown coming out from a building named ‘Fiorence Hotel’ before going to work, so it can be concluded that he lives at that place. If we correlate the scene with American socio-cultural condition, we will get information that in the early 2000s, America faced a serious problem namely housing bubbles and homelessness. Based on *Population Bulletin vol. 65.1* issued in 2010, by the fall of 2008, the housing bubble began to burst as an increasing number of homeowners defaulted on their mortgages. The housing bubbles have also led to the increasing homelessness rate in the United States. It is estimated that nearly 700,000 Americans experience homelessness on any given night in the U.S (Mediaman, 2013). At this point we can see that the film tries to represent American condition.

However, we should always remember the fact that film is a commodity of capitalism. We need to think of what is mentioned by Macherey that, “What is important in the work is what it does not say,” (Macherey in Storey, 2009:75). In a work, in order for something to be said, the other things must be left unsaid. Implicit things has bigger role to find out the real intention of the author in his work. Thus, no matter how the film tries to represent the real condition, there remains gaps in the film where the filmmaker incorporate elements which in fact continues to support and justify capitalism practices. In this film, the gaps can be found in the form of ‘romanticized’ facts. There are bitter facts which are then wrapped up in such ways by the filmmaker so that it looks sweet for the viewers. Because of the romanticized fact, the viewer tends to see that something which in reality is a bad and sad situation, in the film it turns out to be fine, even looks as luxurious and fun situation.

The scene above represents the housing bubbles issue in America that it makes people like Will becomes homeless. Yet, if we look at a glance, we will get an impression that homeless people are actually ‘not really’ poor since he can rent a hotel room. In the scene it shows that despite the complicated issue of homelessness, there will be no problem for homeless people like Will as long as they still have money to rent a place to stay. Even the scene presented here uses a hotel, a place that is usually associated with fancy and expensive stuffs. In general, we know that hotel is a temporary shelter when people travel far from their usual places. ‘Temporarily’ is the key word. It shows that hotel is not a place made to stay in a long time. And if so, that person would be rich since the cost of renting a hotel room is not as cheap as other lodging such as

motel or guest house. The impression given is that Will Salas, a homeless, does not really suffer from his homelessness just because he does not have a home. Hotel is preferred because among other places to stay, it is the one which is believed to be the most comfortable shelter. Analyzing the scene deeper and reading the sign, we can see the real intention of the filmmaker. Here, the issue of homelessness is subtly 'romanticized' by the filmmaker. Choosing hotel as Will's house, the filmmaker portrays homeless condition as something comfy instead of sorrowful one.

Furthermore, romanticizing facts may also mean the deflection of facts. In this film, although the filmmaker often displays a representation of American society condition, actually what they show us is not always true. There are certain things which actually have anti-capitalism value, but in this film it turns to serve as to justify capitalism. This way, romanticizing fact is one of the indications that despite providing the representations of American difficult socio-economic circumstance as the effect of capitalism, in the end they still keep continuing and justifying the capitalist practices.

As proposed in background, film "In Time" can be said as self-criticism toward capitalism as it clearly portrays the practice of capitalism in American society. If we look at this movie in a glance, we will find a lot of things that show criticisms against the practice of capitalism in America and how the society was formed because of it. However, is it really so? Is the criticism presented by the filmmaker really pure as it is seen for what it is, or is it superficial? Again, we need to consider what Macherey states that, "All narratives contain an ideological project: that is, they promise to tell the truth about something," (Macherey in Storey, 2009:76). Still, as he continues, "... by giving ideology form, the text displays ideology in contradiction with itself," (Macherey in Storey, 2009:76). In addition, we also need to consider a theory saying that in every product of pop culture, including film, there will always be elements containing its producer's ideology, that is, the capitalists.

Analyzing "In Time" characterization, we will find that Will Salas, the main character in the story, represents what Karl Marx describes as proletariat or working class, the huge mass of workers who are exploited by the bourgeoisie or ruling class (Berger, 1982). From Will's character we can see how the filmmaker expresses the criticism toward capitalist society by making this character as a transformative figure. If at the beginning he seems indifference and tends to go with the



flow, when he is confronted with the truth behind inequality in the economic system in Dayton, Will Salas shows resistance and starts attacking the bourgeoisie who oppress them. He robs banks and distributes the loot time to the people in the ghetto. Here, Will Salas applies the concept of socialist society where everyone gets an equal share in the economy regardless of their occupation, race, and gender.

Nonetheless, the filmmaker designs this character trickily. Seeing Will, at first we will eventually agree with how he responds to certain condition related to capitalist practices in the country. Even so, coming to the ending, if we look at it thoroughly, we will understand that what we see in the film is only a facade before the real intention revealed. As stated before, Will starts his struggle against capitalism after realizing the truth about it. All inequality in the ghetto is caused by false consciousness and ideology given by the capitalist so that proletariat does nothing about it. Then Will transforms himself into an anti-capitalist figure.

However, despite all these actions, the bourgeois ideology still seems to be deeply embedded in the minds of the proletariat like Will. This is evidenced by the scene when he buys a fancy and luxurious car after he gets a lot of time from gambling. Will had been aware that the capitalist has exploited the workers by spreading certain ideology like ideology of 'taste' in order to turn the lower classes into consumptive people by consuming luxurious and expensive goods like the upper class. Using this ideology, the capitalists exploited working class to work hard and spend the money harder. Despite all of Will's 'consciousness', it looks that he is not keen enough to realize further that the actual consumptive lifestyle is also an invisible noose made by the capitalist. This is why he is still buying luxurious and expensive cars, which means that he wastes so much money in order to be 'part' of the bourgeoisie. From this we can see a paradox in capitalism revealed by the filmmaker. Will Salas, who actually wants to fight the capitalist, however, cannot escape from one kind of capitalist ideology that have been ingrained in our modern society: consumptive behavior.

This way, if in the beginning it seems that the film introduces and supports anti-capitalism concept, then in the ending we will realize that in truth, instead of anti-capitalism, the filmmaker tells us that there is a paradox in the battle against capitalism. Capitalism has deep roots in human beings that it is even considered as natural thing. Just like Fiske (1989) stated that since basically capitalism deals with commodity of everyday life necessity, it becomes impossible to escape from them, even

if one wanted to. That is why even if we boast against capitalism, in fact, in practical life we do not and cannot be separated from capitalism.

#### 4. Conclusion

From the analysis, we can see that the film does represent 21<sup>st</sup> American condition related to capitalism and contain self-criticism toward capitalism itself. However, the representations and criticisms offered by the filmmaker do not sincerely tell the truth because there are still many evidences showing that they have hidden meaning.

Hence, based on the analysis got after observing the elements of film, I conclude that what so-called 'self-criticism toward capitalism' as on the research title actually never exists. Neither the representations nor the criticisms offered by the filmmaker is not pure and honest because of romanticizing and facts deflection which leads to conclusion that capitalism is natural and justified. In the end, film as commodity of capitalism actually will never be far from capitalist value. The criticism offered by the filmmaker is merely superficial self-criticism as the film still continues the established value in the society.

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# **Perseus ‘Percy’ Jackson: The Re-invention of Mythological Characters in Rick Riordan’s *Percy Jackson and the Lightning Thief***

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## **Abstract**

*This paper studies the archetypal characters appeared in Rick Riordan’s novel Percy Jackson and the Lightning Thief and Riordan’s ideology conveyed within it. It belongs to cultural studies. The discussion is divided into two sections studied by applying theory of archetypes and intertextuality. Its archetypal characters are studied by applying Joseph Campbell’s model. The findings of this analysis are continued to analyze author’s ideology conveyed in the novel by also connecting it with the situations in the United States.*

*The characters are classified into the hero, mentor, threshold guardian, herald, shape-shifter, trickster, and shadow. In composing the novel, Rick Riordan stuck closely to the original version of Greek mythology. His ideology is influenced by the society where he lives and vice versa. The ideology studied in this research focuses on Riordan’s beliefs and his ways of seeing the world. The statuses he bears both as a father and as an ex-teacher also take part in shaping his ideology. As a father of an ADHD+D son, he believes that all kids can be special. It is represented by the demigods. Riordan concerns a lot about reluctant readers and the need of mentor characters. It can be seen in his revival of Chiron the Centaur.*

**Key words:** *Greek mythology, archetypal characters, ideology.*

## **Introduction**

*Percy Jackson and the Lightning Thief* is a best-seller novel written by Rick Riordan and is the first book of Riordan's *Percy Jackson & the Olympians* series. Rick Riordan is a former English teacher and a father of an ADHD+D son. The novel consists of 22 chapters and tells

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about the adventure of Percy Jackson in searching of Zeus' master bolt because he was accused to be the thief himself. First published in 2005, the setting of place of the novel is the United States in this modern era.

This story was born as a bed-time story for Riordan's first son, Haley, who had just been diagnosed ADHD+D. It explains why Riordan attached those labels into Percy and the other new demigods he created. He did this to encourage his kid. Riordan who realized that Haley was mostly interested in Greek mythology began telling great heroic stories from Greek myths. When he ran out myths to tell, Riordan made up new stories with Percy Jackson as the main character.

Rick Riordan cleverly put and 'reinvented' the Greek mythology into his novel which settings are in our modern and familiar world. He also characterized its characters in a quite different way suitable for its setting. How did Riordan combine the ancient and the modern within one interesting story? Here, I would like to analyze the archetypes and the 'existence' of Greek Mythology in the novel along with the analysis of the ideology of the author, Rick Riordan, conveyed throughout the novel *Percy Jackson and the Lightning Thief*.

## Literature Review

This research belongs to cultural studies which are such a kind of multi-disciplinary studies. Cultural studies is "an interdisciplinary field where certain concerns and methods have converged" (Turner, 2003: 9). I use cultural studies by employing theory of archetypes and theory of *intertextuality* to seek out the archetypal characters and author's ideology in the novel. As a representation of life, literature also may contain many aspects exist in this world. Intending to analyze the mythological aspect of the novel, I use such an approach which is really studying myth and its contributions to literature, that is, archetypal/mythological approach.

"**Archetypal** criticism argues that archetypes determine the form and function of literary works, . . . Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns which may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols such as the apple or snake, or images such as crucifixion." (<http://public.wsu.edu/~delahoyd/archetypal.crit.html>).

In analyzing the archetypal characters appeared in the novel, I apply Joseph Campbell's model discussed in his famous book entitled *The Hero with a Thousand Faces*. According to *Archetypes, Myths, and Characters*, "The character archetypes . . . derive from Joseph Campbell's *The Hero with a Thousand Faces* and are deeply rooted in the myths and legends of many cultures." Those character archetypes are including the hero, mentor, threshold guardian, herald, shape-shifter, shadow, and trickster. (<http://www.svsoft.com/Archetypes,%20Myths%20and%20Characters.htm>). In this first section, I classify the characters in the novel based on Campbell's character archetypes along with the comparison between those characters with the ones in Greek mythology.

The second section analyses Riordan's ideology conveyed through the novel. An author surely owns such a kind of ideology and way of thinking which might influence and be influenced by other people within the same society and outside that. Turner stated that ideology is one of the central terms within cultural studies (2003). The ideology is studied by applying the theory of *intertextuality* which allows us to connect two or more data. The findings of the first section about the archetypal characters are continued to analyze author's ideology by also connecting it with the situations in the United States where he lives.

## **Discussion**

### ***Percy Jackson and the Lightning Thief's archetypal characters***

The most important character in every story is the hero –someone who leads the whole plot. The hero may refers to the main male character of a story, sometimes is described as a noble birth and owns certain hero characteristic such as bravery, nobility and the willingness to self-sacrifice himself for the sake of many people (COD 10<sup>th</sup> Edition, <http://deledda.wiki.farmington.k12.mi.us>, <http://www.svsoft.com/Archetypes,%20Myths%20and%20Characters.htm>). In the *Percy Jackson and the Lightning Thief* novel, the hero character is Percy Jackson.

Percy is a son of Poseidon, the god of sea, and Sally Jackson, a mortal woman. This background makes Percy can be classified as the 'noble birth' and thus fits him with the characteristics of a hero. Related to the appearances of both Percy and Poseidon, Riordan has described

through Percy's narration that both did share several similar features: "His hair was black, like mine. His face had that same brooding look that had always gotten me branded a rebel. But his eyes, seagreen like mine. . ." (Riordan, 2005: 353). Although feeling scared and anxious at first, Percy never really held back and bravely fought against all obstacles they faced during the quest, including a battle with Ares the god of war. In addition, instead of keeping his true intention in accepting the quest, i.e. to save his mother from Hades, Percy as a true hero was then aware of the more important matter related to the world and chose to help finishing the problems between the Big Three.

The second of Campbell's archetypal character is the mentor: someone who helps training the hero to get him ready for the quest. This mentor character is also often described as the wise old man who gives supernatural aids to the hero. Mr. Brunner, Percy's Latin teacher and was also known as Chiron the Centaur, can be seen as a mentor. Chiron himself was famous in Greek mythology as such a mentor character for many Greek heroes like Hercules and Achilles (<http://www.theoi.com/Georgikos/KentaurosKheiron.html>). Chiron was not Perseus' mentor and was reported death in Greek mythology. However, Riordan decided to revive him again in his novel. Besides several lessons given, Chiron also did give a 'supernatural aid' to the young hero. He handed down a magical sword called Anaklusmos or Riptide to Percy before the boy went for his quest.

In the novel, Percy as the hero went into what Campbell called the *heroic journey*. To start this journey, the so-called Herald character appears to announce *Call to Adventure*. Chiron was the one who explained the whole situation and told that Percy should take a quest up. However, there is something else which also gave leading messages to Percy and thus fit the characteristics of the Herald. It is the Oracle, which was famous and often appeared in ancient stories of Greek myths to announce thing that can leads the whole plot of the story.

What the Oracle told to Percy in the beginning – "You shall go west, and face the god who has turned . . . You shall find what was stolen, and see it safely returned . . . You shall be betrayed by one who calls you a friend . . . And you shall fail to save what matters most, in the end" (Riordan, 2005: 146-147) – led the main plot of their *heroic journey*. The word 'herald' also means "a person who carried official messages, made proclamations, and oversaw tournaments" or "a person or thing viewed as a sign that something is about to happen" (COD 10<sup>th</sup> Edition). It explains why the Oracle can be called as a herald in the story.

During the quest, the hero must be faced with the first obstacle that becomes such a borderline between his old and new worlds. Here the hero must meet the Threshold Guardian character.

“The role of the threshold guardian is to test the hero's mettle and worthiness to begin the story's journey, and to show that the journey will not be easy. The hero will encounter the guardian early in the story, usually right after he starts his quest.”  
(<http://www.svsoft.com/Archetypes,%20Myths%20and%20Characters.htm>).

According to the statements above, it is clear that the threshold guardian characters in the novel are the Furies. One of them firstly approached Percy before he started his quest and the three of them became the first enemy Percy and friends had to fight against quite right after they left Camp Half-Blood.

Annabeth Chase, the daughter of Athena and also Percy's companion during the quest, can also be classified as one of the archetypal characters in the novel: the shape-shifter. This character can mean either the one who shift the shape (of other's) or the one whose shape is shifted. Shape-shifters often appear from the opposite sex with the Hero, “often the hero's romantic interest”, and their role represents change  
(<http://www.svsoft.com/Archetypes,%20Myths%20and%20Characters.htm>,  
[http://www.thewritersjourney.com/hero's\\_journey.htm](http://www.thewritersjourney.com/hero's_journey.htm)). It becomes the reason why Annabeth fits this archetypal character well. This girl has a kind of uncertain attitude toward Percy. Because their parents were rivals to each other in Greek mythology, at first Annabeth hated Percy. Yet, this attitude shifted afterward; Annabeth then wanted to fight next to Percy as his friend. There is one more character in the novel that can be seen as the shape-shifter: Luke.

Luke is a son of Hermes the god of thievery. His role was clearly shifted in the end of the story, from a friend and trainer for Percy to be his enemy. Luke had been hiding his true self. It makes him fits this character since “The Shapeshifter's mask misleads the Hero by hiding a character's intentions and loyalties.”  
(<https://www.msu.edu/~jdowell/pdf/JosephCampbellPathHero.pdf>). Yet, Luke can also be seen as a trickster character.

A trickster literally means someone who plays tricks or “mischievous practical jokes” or “a person who cheats or deceives



people” (COD 10<sup>th</sup> Edition). This definition may become a bit tricky because it suggests that this character is the ‘bad guy’ as he/she tricks other people. Tricksters are indeed identical with their cunning personality and Luke –as a son of Hermes who did love pranks– can be seen as one because of this characteristic. However, a trickster may also relate to a clown character. This kind of trickster can be seen in Grover and Percy himself because they were funny and they “provides the comedy relief that a story often needs to offset heavy dramatic tension.” (<http://www.svsoft.com/Archetypes,%20Myths%20and%20Characters.htm>).

The last archetypal character represents the villains. It is the Shadow: often, if not always, the antagonists of the story. Shadow characters are closely related to something dark as shadow literally means the dark part of such an area. It “can also symbolize our greatest fears. . . . This physical force is determined to destroy the Hero and his cause.” (<http://www.msu.edu/~jdowell/pdf/JosephCampbellPathHero.pdf>). According to the explanations, Hades may fit this character well because he was thought to be the arch villain, he was powerful and fearsome, and he was the god of death. Talking about arch villain, there is one more character that fits the shadow type: Kronos.

One needs not to measure how powerful a Kronos was. It is obvious. He was the king of the Titans. Long time ago he was cut into pieces by Zeus and locked at Tartarus. However, he was still powerful enough to (almost) sucked Percy, Annabeth and Grover. It was told that Kronos’ name itself had a mighty power that when Percy called his name in Olympus which was far away from Tartarus, the place got darkened (Riordan, 2005: 357).

### **Riordan’s ideology**

Rick Riordan, the author of *Percy Jackson and the Lightning Thief*, used to bear double statuses in the society where he lives. He is a father of two sons, Haley and Patrick. Haley is the role model for Percy in particular (and all the demigods in general) because he had been diagnosed ADHD+H and the novel itself was born on his behalf. Haley was a reluctant reader and he tent to hate going to school. However, Riordan noticed that his son was mostly interested in Greek mythological heroic stories and he went on telling Haley as his bed-time stories. When Riordan ran out myths to tell, Haley told him to coin up a new one. This is exactly how *Percy Jackson and the Lightning Thief* was born. Riordan

was also a former middle school's English teacher and he had taught Greek mythology for years. These two backgrounds helped him composing *Percy Jackson and the Olympians* series.

As a father of an ADHD+D son, Riordan was aware of their needs toward positive supports and motivations so that they can see themselves as great as or even greater than anybody else. There are a lot of ADHD+D kids all over the world who can relate themselves to the demigods and then get encouraged to try harder and work harder and to believe that they can be special too, in a good way.

As a teacher, Riordan also notice that some kids may be reluctant readers, especially in U.S where he lives and used to teach. He believe that people strongly need such a mentor character like Chiron who encourage kids to read and to 'train' them so that they can be ready for their personal 'quest' in live. That is why he decided to revive Chiron who was death thousands of years ago. Riordan's son, Haley, was also a reluctant reader like he was. However, he and most of the kids always love great mythical stories. He learnt that as a teacher that Greek mythology has been his students' favorites.

Riordan is also aware of family matters. His family can be classified as such a happy family, but in U.S itself there is still a large number of broken families. Riordan once said in one of his interviews that complicated family is not a modern thing, "You only have to read the Greek myths to see broken homes, widows, divorce, - stepchildren, children trying to get along with new parents." (<http://www.guardian.co.uk/lifeandstyle/2010/feb/08/percy-jackson-rick-riordan>).

One of Riordan's goals – as a teacher and as a writer– is to turn kids into readers; to have them experiencing at least once "where they read a book they simply couldn't put down." (<http://jkrbooks.typepad.com/blog/2007/11/wbbt-rick-riord.html>). Besides, Riordan always loves the idea of being able to 'teach' the kids through his novels. And he has been successful to do that in his *Percy Jackson and the Lightning Thief* and the other books of *Percy Jackson and the Olympians* series. He has heard "from librarians all the time that the 200 section is getting a real workout these days" (<http://www.ala.org/offices/resources/riordan>).

## Conclusion

After all, based on the analysis, Riordan had his own version about the depictions of each Greek gods, goddesses and creatures. He also coined up his modern version of them as he dragged them into our modern era. The characteristics of the demigods Riordan had in the novel were also a kind of resembling their parents' from Greek mythology. It proves that Riordan still stuck closely around the typical structure of Greek mythology in composing this novel. Joseph Campbell's model for archetypal characters is not a one-to-one classification, especially when it is used for analyzing popular literature in modern era such as *Percy Jackson and the Lightning Thief*.

The ideology studied in this research focuses on Riordan's beliefs and his ways of seeing the world. He believes that through his children's novels, he is not only able to entertain the children but also to teach them in a fun way. Riordan's ideology has been influenced by the society where he lives and vice versa. His ideology within the work influences the society in the point that children's interests in mythology and in reading books increased after the work was published. The statuses he bears both as a father and as an ex-teacher also take part in shaping his ideology.

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# **The Analysis of Translation Techniques and Translation Quality of Non-Restrictive Appositives in an Economic Book Entitled “An Outline of the U.S. Economy”**

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## **Abstract**

*The translation of appositive is of great magnitude, since basically the appositive aims to help the readers when they read unknown terms or names. If the translation of appositive is not accurate and not acceptable, the message from the source text will not be correctly conveyed into the target text that causes an effect on misunderstanding and moreover misleading. This paper discusses the translation techniques applied in the translation of non-restrictive appositives in the Indonesian version book of An Outline of the U.S. Economy. The paper also analyzes the translation quality in terms of accuracy and acceptability. The finding shows there are various types of translation techniques used by the translators. Additionally, the techniques are applied conditionally based on the form of the datum. In fact, most of the techniques do not affect much to the quality of translation. It is also found that some of the translations are not acceptable due to the inappropriateness of language style selection.*

**Keywords:** *non-restrictive appositives, translation techniques, translation quality*

## **1. Introduction**

The aim of translation activity is to transfer the messages of the Source Language (SL) into the Target Language (TL). In the case of appositives, a writer of SL presents additional information for the readers to give clarity about the meaning of terms or names mentioned by him or her. The appositives assist the readers to understand certain terms based on the contexts. Thus, the translation of appositives is enormously important to clarify the intended purposes of the writers' ideas. If the translation of appositive is not accurate, it will not help the readers, even

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it will mislead them. Acceptability is also an important part of a good and qualified translation. It has to adjust to the target text's grammatical rules and culture. If it is neglected, then the translation is not acceptable.

This journal is a report of a research which aims (1) to identify the translation techniques applied by the translators in translating appositives of the book *An Outline of the U.S. Economy*, (2) To appraise the quality of translation of appositives in an economic book *an Outline of the U.S. Economy* in terms of accuracy and acceptability.

## **2. Literature Review**

### **2.1. Appositives**

According to Hodges & Whitten, appositive is a noun or noun phrase set beside another noun or noun phrase and identifying or explaining it (Hodges & Whitten, 1962: 457). Moreover, they state that appositives are usually nonrestrictive (parenthetical), that is adding information about a person or thing already identified. Such appositives are set off by commas. But when an appositive is restrictive, commas are usually omitted (1962: 128).

Harman also states that "the restrictive appositive is so closely associated with the word it explains that it becomes a part of a phrasal noun; e.g., William the Conqueror, King Alfred, President Roosevelt, etc." (1950: 255). Quirk et al (1985) also divide appositives in two kinds: restrictive and non-restrictive appositives. Non-restrictive appositive consists of different information unit, whereas restrictive appositive gives the same information (Quirk et al, 1985: 1303-1305).

Quirk et al (1985) give detail explanation about the difference between those two appositives; not only in the case of with punctuations or without punctuations, but also in terms of the distinct functions and meanings. For example in the sentences:

1. My brother Tomy, studies in Madrid.
2. My brother, Tomy, studies in Madrid.

Sentence number (1) is a restrictive appositive; the implicit meaning is I have more than one brother, Tomy is one of them. In sentence number (2) it is a non restrictive appositive, the meaning is: I only have one brother that is Tomy. That example shows how very significant a comma punctuation in forming a meaning of a sentence.

Appositives are very important for the writers to introduce new or unknown terms and names for the readers. Therefore, the readers are aided to understanding unfamiliar words when they read a text. The translation of appositives is then much more important and useful since the readers are from different nations who do not understand much about the names, terms, and contexts of where the original book is made. If the translation of appositive is not correct, it will affect a misunderstanding.

## **2.2. Translation Quality Assessment (TQA)**

There are three components to be evaluated in measuring the TQA, they are: accuracy, acceptability, and readability (Nababan: 2010: 1). Further descriptions of the parameters are explained below:

1. Accuracy: according to Venuti, accuracy is understood as equivalence, correctness, and correspondence between the source text and the target text (Venuti, 2004: 5). In the case of accuracy, providing accurate meaning is the most important point that has to be taken into consideration. Nida&Taber state that “The translator must attempt to reproduce the meaning of a passage as understood by the writer” (Nida & Taber: 1982:8). Therefore, to produce a good translation, a translator has to find the equivalent meaning between ST and TT.
2. Acceptability: this parameter stands on the second principal of the translation quality assessment. Acceptable means that the translated texts have to conform to the target text’s grammatical construction and the cultural value, norms, and ideology of the target reader’s society (Nababan, 2010: 9).
3. Readability: Richards et al (1985: 328) states that “readability... how easily written materials can be read or understood (as cited in Nababan, 2010). Furthermore, Nababan states that the level of reading and understanding the content of a text is dependent on the target readers, in which they may find difficulties due to the complexity of sentences, the length of the sentences, the borrowing foreign words, the ambiguous sentences, and the plot of stories which are not set in series (2010: 10-18). Therefore, the translator has to see to whom the translated text is presented.

## **2.3. Translation Techniques**

Translation techniques are tools of textual analysis that represents a process of searching for semantic and formal relations arising

between the source text and the target text (Molina & Albir, 2002). There are some translation techniques proposed by Newmark (1988) and Molina & Albir (2002). They are:

1. Transference (loan word, transcription, transliteration): transferring a SL word to a TL. This technique is used to translate names of all living and most dead people, geographical and topographical names including newly independent countries, names of periodicals and newspapers, title of yet untranslated literary works, plays, and films, names of private companies and institutions, names of public or nationalized institutions, street names, addresses, etc. (Newmark, 1988: 82)
2. Naturalization/ Borrowing: adapting the SL word first to the normal pronunciation, then to the normal morphology (Newmark, 1988).
3. Shifts: this technique is used by changing the grammatical construction from the ST to the TT, changing the word class, or from singular to plural (Catford, 1965: 73-82; Newmark, 1988: 83-88). Vinay & Darbelnet (2000, in Munday, 2001: 57) and Molina & Albir (2002:510) name this technique as transposition.
4. Recognized Translation: it is used for the official or generally accepted translation of any institutional term.
5. Amplification: this technique is used to introduce details that are not formulated in the ST: information, explicative paraphrasing.
6. Reduction: it is to suppress a ST information item in the TT.
7. Established Equivalent: this technique is used for a term or expression recognized by dictionaries or language in use as an equivalent in the TT.
8. Generalization: this technique is used to make general or neutral term.
9. Literal translation: it is to translate a word or expression word for word.
10. Particularization: it is the opposite of generalization, by using a more precise or particular term.
11. Couplets: couplets, triplets, quadruplets combine two, three, or four of the above translation techniques.



## **2.4. An Outline of the U.S. Economy**

Bureau of International Information Programs U.S. Department of States publishes *An Outline of the U.S. Economy* as a media for non-Americans to know about the economic activities in the U.S. This issue that contains the description of the U.S. economy offers historical context to the non-American about the economic changes in the U.S. from the early years America was established up to the 21<sup>st</sup> century. This book is one of the references for Indonesian students who study American economy. This outline contains of a brief history of American economy, business and corporation, the role of the government in the economy, monetary and fiscal policy, American agriculture, labor in America, and foreign trade and global policies.

## **3. Research Methodology**

This research is a single case study since it only focuses on the analysis of translation techniques and translation quality of appositives in an economic book *An Outline of the U.S. Economy* 2001 edition. According to Sutopo (2006) and Moleong (2007) a research is called as a single case if the research focuses on one characteristic.

The data as the object in this research were taken from an economic book entitled *An Outline of the U.S. Economy* 2001 edition and its translation in Bahasa Indonesia, and from raters. The data of this research are all non-restrictive appositives in forms of words and sentences and their translation in Bahasa Indonesia. The other data are the assessments of translation quality made by the raters. The researcher got the raters to give scores in terms of accuracy and acceptability of the appositive translation based on the indicator of accuracy and acceptability. To collect the data from the informants, the researcher distributed questionnaire to three informants, then interviewed them to verify the reliability.

## **4. Research Findings**

### **a) Translation Techniques**

In this research, it is found 123 data with 9 kinds of translation techniques employed by the translators. They are:

### **(1) Naturalization**

Example:

098/U.S.-EC/70

Source Text:

Perhaps even more importantly, a range of new technologies -- **the microprocessor, the laser, fiber-optics, and satellite** -- appeared in the late 1990s to be making the American economy significantly more productive than economists had thought possible.

Target Text:

Mungkin yang lebih penting lagi, seputar teknologi baru- **mikroprosesor, laser, fiberoptik, dan satelit**- muncul di akhir dasawarsa 1990-an untuk menjadikan perekonomian Amerika secara lebih signifikan produktif daripada perekonomian yang memikirkan kemungkinannya.

The translation of those words is naturalized with the form of Indonesian morphology. Since the terms are about technology invented by foreigners, it is appropriate to borrow those foreign words into Bahasa Indonesia. This is because the translations of material cultures are originally not found in the TL culture. Newmark says that some material cultures or artefacts like food, clothes, houses, transports, etc. are easy to detect, since they are associated with a particular language, and cannot be literally translated (1988: 95).

### **(2) Literal Translation**

Example:

014/U.S.-EC/9

Source Text:

In the 1970s, major price increases, particularly for energy, created a strong fear of inflation -- **increases in the overall level of prices.**

Target Text:

Di dasarwarsa 1970-an, peningkatan harga pokok, khususnya untuk bahan bakar, menciptakan rasa takut yang kuat akan adanya inflasi- **kenaikan di semua tingkat harga.**

The datum number 014 explains the meaning of inflation as increases in the overall level of prices. Then the appositive is literally translated to be *kenaikan di semua tingkat harga*. The information in the ST is correctly conveyed in the TT, and it is easily understood by readers. Therefore, the translation is accurate and acceptable. The explanatory sentence of the appositive is also correct. Stanford states that inflation is “a process whereby the average price level in an economy increases over time” (2008:12).

### (3) Couplets

Example: Generalization & Literal Translation

017/U.S.-EC/10

Source Text:

A number of other industries -- **trucking and, later, airlines** -- successfully sought regulation themselves to limit what they considered harmful price-cutting.

Target Text:

Sejumlah industri lain- **transportasi darat, dan kemudian maskapai penerbangan-** telah berhasil memperoleh peraturan yang menghindarkan mereka dari penurunan harga yang bisa merugikan.

In the datum number 017, the noun phrase *a number of other industries* is identified with an appositive *trucking and, later, airlines*. The translators use two types of translation technique: generalization and literal translation. The word trucking is generalized to be *land transportation (transportasi darat)*. Meanwhile, there are no linguistics unit and structural shifting in that datum. The phrase *and, later, airlines* is translated literally, word-for-word to be *dan kemudian maskapai penerbangan*. The generalization technique above affects to the inaccuracy of the translation, since the noun phrase ‘land transportation’ covers all types of vehicles like motor-cycles, buses, trains, taxies, and trucks.

### (4) Triplets

Example: Shift, Naturalized borrowing, & Reduction

041/U.S.-EC/24

Source Text

The United States also recognized during the postwar period the need to restructure international monetary arrangements, spearheading the creation of the International Monetary Fund and the World Bank -- **institutions designed to ensure an open, capitalist international economy.**

#### Target Text

Selama periode paska perang ini Amerika Serikat juga menyadari kebutuhan untuk merekstruturisasi pengaturan sistem moneter internasional, mendorong lahirnya Dana Moneter Internasional (International Monetary Fund, IMF) dan Bank Dunia- **institusi yang dirancang untuk memastikan suatu perekonomian internasional yang kapitalis.**

In the datum number 041 above the phrases *the International Monetary Fund and the World Bank* are identified with an appositive in form of a clause *institution designed to ensure an open, capitalist international economy*. The appositive is recognized with dashes punctuation, but without explicit indicator. The translation of the datum uses three different techniques: shift, naturalized borrowing, and reduction. It is found that the phrase *capitalist international economy* in the ST is structurally shifted in the TT i.e.

Capitalist internationaleconomy → perekonomianinternasional yang kapitalis

*Pre-modifier  
modifier*

*H*

*H*

*Post-*

It shows there is a transposition for the position of head and its modifier in the ST and in the TT. The second technique, naturalized borrowing is applied in the translation of the words *institutions* (*institusi*), *capitalist* (*kapitalis*), *international* (*internasional*), and *economy* (*economi*). The last technique, reduction is found on the omission of the word 'open' (*terbuka*). Therefore, the translation of the datum above is less accurate; it is better translated to be '*institusi yang dirancang untuk memastikan suatu perekonomian kapitalis internasional yang terbuka*'. 'Open' here means transparent, democratic, and impartial, these institutions are basically intended to be free of political interests. Nonetheless, the translation is grammatically and culturally acceptable.

**Table 1: Translation Techniques used by the translators**

No.	Technique	Number of data	Percentage
1.	Transference/ pure borrowing	21	17.10 %
2.	Naturalization	4	3.25 %
3.	Shifts/ transposition	9	7.30 %
4.	Recognized translation	1	0.80 %
5.	Established equivalent	2	1.60 %
6.	Literal translation	9	7.30 %
7.	Couplets	56	45.50 %
8.	Triplets	12	9.76 %
9.	Quadruplets	9	7.30 %
<b>Total Data</b>		<b>123</b>	<b>100 %</b>

**b) Translation Quality Assessment**

**(1) Accuracy**

**(1.1.) Accurate**

Out of the 123 data, there are 80 data or 65.04% are accurate. It means the messages of the data in the ST are mostly conveyed correctly into the TT without lost of meaning and ambiguity.

**Example:**

047/U.S.-EC/25

Source Text

The term "stagflation" -- **an economic condition of both continuing inflation and stagnant business activity, together with an increasing unemployment rate-** described the new economic malaise.

Target Text

Istilah “stagflasi”- **suatu kondisi ekonomi dimana terjadi inflasi berkelanjutan, aktivitas bisnis yang mandeg- serta tingkat pengangguran yang meningkat-** menggambarkan secara jelas kondisi perekonomian yang parah.

The translation of the datum above *suatu kondisi ekonomi dimana terjadi inflasi berkelanjutan, aktivitas bisnis yang mandeg- serta tingkat pengangguran yang meningkat* is considered accurate since the information of the ST is totally transferred in the TT without addition or reduction. The definition of stagflation in the ST itself is correct, according to the explanation in <http://useconomy.about.com/od/glossary/g/stagflation.htm>, stagflation happens “when the economy experiences stagnant economic growth, high unemployment and high inflation”. Hence, the translators do not need to make correction, if they suspect that the definition of stagflation in ST is doubtful. It seems that the term ‘*stagflasi*’ is a loan word from ‘stagflation’ in English, because the word ‘*stagflasi*’ is not found in *Kamus Besar Bahasa Indonesia*. For that reason, it is assumed that ‘*stagflasi*’ has become a jargon in economic society, which is spoken by particular group of people.

### **(1.2.) Less Accurate**

There are 42 data or 34.15% of all data that are categorized as less accurate.

#### **Example:**

005/U.S.-EC/03

Source Text

Major social programs -- **including Social Security and Medicare, which, respectively, provide retirement income and health insurance for the elderly** -- survived this period of reconsideration.

Target Text

Program sosial utama- **termasuk Jaminan Sosial dan perawatan medis yang masing-masing menyediakan pensiun dan asuransi kesehatan bagi orang tua-** bertahan dalam periode pertimbangan kembali ini.

In the datum number 005 above, the phrase *major social programs* is explicated with a non restrictive appositive *including Social*

*Security and Medicare, which, respectively, provide retirement income and health insurance for the elderly.* The appositive is identified with an explicit indicator *including*.

The translation of the above datum is considered as less accurate since the word *elderly* is translated to be *orang tua*. The word *orang tua* in Indonesian's context means *parents (mother and father)*, therefore, the meaning in the TT is ambiguous. It is better translated to be *orang berusia lanjut*, since it covers old people in general (people above 60 years old). According to the definition of *orang tua* in *Kamus Besar Bahasa Indonesia*.

*Orang tua:* 1. ayah ibu kandung  
2. orang yang dianggap tua (*cerdik pandai, ahli, dsb*); orang yang dihormati (*disegani*) di kampung (2007: 802).

The explanation of the phrase *orang tua* above shows that it does not refer to old people in general. Meanwhile, the definition of *lanjut usia* in *KBBI* is “*sudah berumur; tua*” (2007: 636). Therefore, *lanjut usia* is more appropriate to the context of the datum, in which the government of the U.S. provides insurance for the elderly, to any citizens who are old, not referring to parents or respected leaders in villages.

### (1.3.) Not Accurate

There is only one datum or 0.8% which is rated as inaccurate. That is datum number 101.

101/U.S.-EC/75

Source Text

New inventions such as the steel plowshare (needed to break tough Midwestern soil), the reaper (**a machine that harvests grain**), and the combine (a machine that cuts, threshes, and cleans grain) allowed farms to increase productivity.

Target Text

Penemuan baru seperti mesin bajak dari baja (untuk menembus tanah daerah Midwest yang keras), alat panen (**suatu mesin ladang pertanian**), dan kombinasi (mesin potong, alat panen, dan pembersih hasil panen) memungkinkan pertanian untuk meningkatkan produktivitasnya.

In the datum above the phrase *the reaper* is explained with an appositive *a machine that harvests grain*. The translation is not accurate since the information of the appositive in the TT is not faithful to the ST. The clause *a machine that harvests grain* is translated to be *suatu mesin ladang pertanian* (*a machine in the farming land*). The message in the TT is definitely not correct; it is too general to say it as *a machine in the farming land*. The translation should be *mesin pemanen hasil pertanian*, because *mesin ladang pertanian* does not specify the function of the machine to harvest grain, it can be any kind of machines like tractors, or grass cutting machine, etc.

## **(2) Acceptability**

### **(2.1.) Acceptable**

There are 96 data or 78.05 % of all data are rated as acceptable. It means that the majority of the translation conforms to the TT grammatical constructions, and is in line with the Indonesian cultural values.

Example:

061/U.S.-EC/45

Source Text

Peter Lynch, **a renowned former manager of one of America's largest stock mutual funds**, noted in 1998, for instance, that U.S. stocks had lost value in 20 of the previous 72 years.

Target Text

Peter Lynch, **seorang mantan manajer dari perusahaan saham reksadana terbesar di Amerika**, mencatat di tahun 1998, sebagai contoh, bahwa saham di Amerika Serikat telah kehilangan nilai dalam 20 dari 72 tahun sebelumnya.

The translation is acceptable because the phrase *stock mutual funds* is translated to be *sahamreksadana* in the TT. The word *reksadana* is very well known by those who play in investment business, and has been frequently used as an economic term. Stanford (2008) explains that mutual fund is a financial vehicle which involves investments in the shares of many different joint stock (or publicly traded) companies, in order to reduce the risk and overhead costs (p. 15).

According to the definition in [www.bi.go.id](http://www.bi.go.id) "*reksadana adalah wadah yang dipergunakan untuk menghimpun dana dari masyarakat*



pemodal, untuk selanjutnya diinvestasikan oleh Manajer Investasi”’. Hence, the term *reksadana* is already recognized and accepted by those who do investing. Though, this word is not found in *Kamus Besar Bahasa Indonesia*. Meanwhile the arrangement of the clause above is in appropriate order.

### (2.2.) Less Acceptable

There are 26 data or 21.1% are less acceptable, this means some parts of the translations are not in line with the correct grammar of Bahasa Indonesia, the language style is not formal and not based on the rules of official language, or the dictions are less acceptable in Indonesian culture.

#### Example:

024/U.S.-EC/18

#### Source Text

British soldiers, intending to capture a colonial arms depot at Concord, Massachusetts, clashed with colonial militiamen. Someone -- **no one knows exactly who** -- fired a shot, and eight years of fighting began.

#### Target Text

Tentara Inggris yang bermaksud merebut depot tentara kolonial di Concord, Massachusetts, bertikai dengan milisi kolonial. Seseorang- **tak ada tahu siapa pastinya**- melepas tembakan, dan peperangan selama delapan tahun pun dimulai.

In the datum above, the word *someone* is clarified with a non restrictive appositive *no one knows exactly who*. The translation is less acceptable, because in the TT there is no relative pronoun after the phrase ‘tak ada’. It should be inserted with a pronoun ‘yang’ to be ‘*tak ada yang tahu*’. Additionally, since the text must employ a formal language, then the word ‘*tak*’ should be altered with the word ‘*tidak*’ to be ‘*tidak ada yang tahu*’.

### (2.3.) Not Acceptable

There is only one datum or 0.8% which is rated as not acceptable.

#### Example:

97/U.S.-EC/70

#### Source Text

The second gauge is called NAIRU, **or the non-accelerating inflation rate of unemployment.**

Target Text

Tolak ukur yang kedua disebut dengan NAIRU (**non-accelerating inflation rate of unemployment**).

In the datum above, the acronym NAIRU is explained with a non restrictive appositive *or the non-accelerating inflation rate of unemployment*. The appositive is identified with an explicit indicator *or*. The appositive translation is not acceptable, because it is only copied in the TT without translation. The writer suggests translating it to be *PelambatanTingkat Inflasi dan Pengangguran*, since it is appropriate to the contexts. Therefore, the translation in Bahasa Indonesia will be more acceptable, and does not cause a misunderstanding for the target readers.

The result of translation accuracy and acceptability is shown in the table below:

**Table 2: Translation Quality Assessment**

No.	Accuracy	Number of Data	Percent age	Accept ability	Number of Data	Percenta ge
1.	<i>Accurate</i>	80	65.04 %	<i>Accepta ble</i>	96	78. 05%
2.	<i>Less Accurate</i>	42	34.15 %	<i>Less Accepta ble</i>	26	21.1 %
3.	<i>Not Accurate</i>	1	0.80 %	<i>Not Accepta ble</i>	1	0.8 %
<b>Total</b>		<b>123</b>	<b>100 %</b>		<b>123</b>	<b>100%</b>

**5. Discussion**

There are several trends on the usage of translation techniques in the data. The first trend is the use of recognized translation and calques techniques are very minor, only one datum and two data respectively. It proves that, excluding transference and borrowing techniques, majority

of the data have their equivalences in the TT, because calques technique is used to adopt foreign terms with a little modification, and recognized translation is used for translating unmatched terms between ST and TT, but the conceptual meanings are matched.

The second trend is the translation using naturalized borrowing technique is 100% accurate and 80% acceptable. It shows that this technique is appropriate to apply whenever translators find foreign terms that enable to be adjusted in the TL. It is suggested to use this technique if literal translation is not possible to apply.

The third trend is translation using literal technique also affects to the high rate of accuracy and acceptability, the result of data analyzed is 78% accurate and 89% acceptable. From this finding, it shows that translating a text word by word does not lead to misunderstanding and ambiguousness toward the target text. The target readers have been familiar with the construction of grammar of their own language; hence, they are easy to understand the message of the source text. Moreover, texts that are translated with this technique are usually in forms of simple sentences, not of complex ones. However, if the sentences are complex and the grammatical construction of the SL is extremely different from the TT, it is better to avoid literal translation technique.

The fourth trend is there are some translation techniques excluded in the table and figure above; they do not stand as a single technique alone. These techniques appear as joined or embedded techniques in couplets, triplets, and quadruplets techniques; they are generalization, adaptation, reduction, description, variation, synonymy, particularization, and modulation. Those different types of translation techniques definitely affect to the quality of translation. Generalization causes less accurate translation.

The last trend that is not presented in the table above is correction technique. The researcher intentionally does not include this technique in the data analysis, because this technique is not found in the theories proposed by translation theorists, as the sources for the researcher to refer to. However, this finding may not be neglected uncaringly, because this existence has driven the translators to do certain ways in translating the texts. Like the correction for the number of years in the ST that is changed in such a way in the TT. Nonetheless, the researcher believes that the mistakes in the source texts are only caused by mistyping.

## **6. Conclusion**

After analyzing the data based on the problem statements, the conclusion is drawn as follows:

1. There are 123 data found in source text in the forms of words, phrases, clauses, and sentences. The analysis of translation techniques finds 9 different types of translation techniques applied by the translators, they are: (1) transference/pure borrowing, 21 data or 17.10%; (2) naturalization, 4 data or 3.25%; (3) shifts/transposition, 9 data or 7.30%; (4) recognized translation, 1 datum or 0.80%; (5) established equivalent, 2 data or 1.60%; (6) literal translation, 9 data or 7.30%; (7) couplets, 56 data or 45.50%; (8) triplets, 12 data or 9.76%; and (9) quadruplets, 9 data or 7.30%. If the couplets, triplets, and quadruplets' techniques are split up, there are some more translation techniques exposed, i.e. generalization, particularization, adaptation, modulation, reduction, description, variation, and synonymy.
2. The impacts of the translation techniques toward the translation quality are not always linear. Most of the translation techniques do not affect much to the rate of translation accuracy and acceptability. Among the 123 data, there is only 1 datum or 0.80% not accurate and not acceptable. It proves that whatever the translation techniques applied, they just function as practical tools to get most equivalent conceptual meanings between the source text and the target text. There is no tendency that one technique would result to a more or a less accurate and acceptable translation. All are applied conditionally based on some factors like the forms of the data (words or groups of words), the structures of the source text (possibility to translate literally), equivalent items between the ST and TT, and their contexts. The result of the raters' assessments displays 65.04% accurate, 34.15% less accurate and 0.80% not accurate. In term of translation acceptability, the data are 78% acceptable, 21.10% less acceptable and 0.80% not acceptable. Therefore, the conclusion for the translation quality of non-restrictive appositives in the book *An Outline of the U.S. Economy* is accurate and acceptable.

## **7. Recommendation**

This research is discussing about non-restrictive appositives, other researchers can explore the translation of restrictive appositives. They

can take the literature review of appositives from the theorists of what the researcher presents on the chapter II. Even though the theory of restrictive appositive is simpler than non-restrictive appositive, it could be interesting to analyze its translation to clarify whether the appositives in the TT are omitted, that leads to the reduction of information. Alternatively, if taking appositives as the subject matters, the source of data can be books about laws, medicals, engineering, or literary works.

The focus of translation quality assessments in this research is only covering translation accuracy and acceptability. The upcoming researcher can analyze the readability aspect. However, it is suggested that the object of research are not taken from books for lecture, because most university students are supposed to have been able to understand complex sentences and sophisticated language, due to their high educations. The researchers can take texts for children or for general readers who are presumably facing difficulties when they read unacquainted words.

The result of the assessment proves that the translators of the book *An Outline of the U.S. Economy* have done good job. Nonetheless, the researcher views that there is a matter that contributes to the lack of translation acceptability, that is, the inappropriate language style. As what has been stated by the researcher on the literature review, the book *An Outline of the U.S. Economy* is used as a book reference in a lecture; therefore, the language style has to be formal and standard according to the rules of official Bahasa Indonesia. The correct language employment in the translation is one important account in order to produce good and acceptable result for the target readers.

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# **A Comparative Analysis of Strategies on Translating Simile in the Novel Entitled *Wuthering Heights* into Two Bahasa Indonesia Versions and Quality of Simile Translation of Both Translation Versions**

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## **Abstract**

*This research tries to investigate translation techniques applied in translating simile in the classic novel entitled *Wuthering Heights* which is translated by two translators, Lulu Wijaya and A. Rahartati Bambang Haryo, and the translation quality in terms of accuracy, acceptability, and readability. The results show that the techniques applied by both translators are literal translation, replacement of the vehicle with a different vehicle, reduction of the simile, omission of the simile, and replacement of vehicle with a gloss. Literal translation is the most dominant technique applied by both translators. The second translator uses more various translation techniques in translating simile than the first translator does. The first translator produces higher level of accuracy than the second translator does. In terms of acceptability and readability, the second translator produces higher level than the first translator does.*

**Keywords:** *simile, comparison, translation techniques, translation quality*

## **Introduction**

Simile is much less investigated than metaphor in a number of different disciplines including linguistics, literary theory, and philosophy (Pierini, 2007, p.22). It is due to the fact that metaphor is considered to be more difficult to understand. Simile makes use of figurative language hence it is worth to be investigated. As one of figure of speech, simile is not intended to be taken literally for what is said is not what is intended. Translating simile literally or word for word might arise misunderstanding toward the meaning of the simile. Before translating simile, translator should understand the meaning and the image it tries to create. It is due to the fact that every language has its own sets of simile which is different from one another. Translator is challenged to find the most appropriate expression in target language.

The failure of finding appropriate expression can be fatal. Simile cannot be understood and the image produced is not as it is expected.

This research examines simile translation produced by two translators, Lulu Wijaya and A. Rahartati Bambang Haryo. Undoubtedly, they produce different translations from the same source text since each translator has his or her own style in transferring the message of the simile. In some occasion, both translators use the same strategies to translate the same simile. Despite using the same technique, both translators make use of different choice of words. As the consequence, the translations become different. Seguinot (in Zohdi, 2011) believes that different people can translate the same text in different ways depending on the level of competence, interpretation and familiarity with the materials.

From the above statement, I regard simile translation as a fascinating subject to be investigated. The data of the research are examined using translation techniques proposed by Pierini. Content analysis is applied and questionnaire are distributed to collect the data in this research. The data were analyzed by means of comparison.

## **Literature review**

Gibbs (1994) defines simile as “a figure of speech requiring clear reference to source and target entities, and an explicit construction connecting them” (p. 40). This definition do not point out the kind of connection between both entities. Wren and Martin (in Siswanto, 2002, p. 54) make the correlation clear by defining simile as a comparison made between two objects of different kinds that have at least one point in common. The relation of the object being compared is clearly stated in Pierini’s (2007) definition of simile “the statement of a similarity relation between two entities, essentially different but thought to be alike in one or more respects” (p. 23). The use of comparison marker is stated in The Concise Oxford Dictionary of Literary Terms’s (2001) definition of simile “an explicit comparison between two different things, actions or feelings, using ‘as’ or ‘like’” (p. 237).

From the previous statements, it can be said that simile is a figure of speech comparing two different objects which share the same point of similarity. It gives emphasis on the same characteristics shared by two objects and the use of comparison marker.



Simile has a tripartite structure as stated by Fromilhague (in Pierini, 2007) consisting of: ‘topic’, or *comparandum*, (the entity described by the simile); ‘vehicle’, or *comparatum*, (the entity to which the topic is compared), accompanied by a comparison marker; ‘similarity feature(s)’ (the properties shared by topic and vehicle). Thus, the simile ‘her face is as round as the moon’ can be identified as follow:

Topic	Her face
Vehicle	The moon
Similarity feature	Round

The above simile describes her face has a round shape. The simile compares her face to the moon. The comparison marker ‘as...as’ indicates that similarity shared by her face and the moon is having round shape.

Comparison marker allows a simile to be recognized easily. Some of the markers include: (a) verbs: *seem, look like, act like, sound like, resemble, remind*; (b) adjectives: *similar to, the same as*; (c) nouns: *a sort of, some kind of*; (d) prepositions (in comparative phrases): *like, as*; (e) conjunctions (in comparative clauses): *as if/though, as when*.

Bahasa Indonesia recognises simile in its language system and it is called *majas perumpamaan*. Suryawinata and Haryanto (2003) defines simile as “*gaya bahasa yang dibentuk dengan cara membandingkan dua hal atau objek secara eksplisit*”. *Majas perumpamaan* also makes use of comparison marker such as *seperti, bagaikan, bak* and *laksana* (p. 113).

In analyzing simile translation, I applied six translation strategies proposed by Pierini:

1. Literal Translation (Retention of the same vehicle)

This technique allows the translator to use the vehicle of source language in translation. Using the same vehicle as in source language can be done if it has the same meaning and creates the same image. Larson (1984) claims simile and metaphor can be kept if the reseptor language permits, that is, if it sounds natural and is understood correctly by the readers.

2. Replacement of a vehicle with different vehicle

This technique allows translator to use different vehicle from source language vehicle. There is possibility that target language already has an existed simile which represent the source language simile even though it takes different vehicle. Newmark (1981) approves such replacement if the image of the simile does not clash with target image culture.

3. Reduction of the simile

This technique can be adopted by translating simile to its sense. It allows translator to eliminate the comparison. This technique can be applied if a match simile cannot be found in target language. It should be noted that using this technique will lessen the beauty of literary works, particularly in poetry translation. Not only component of sense be missing or added but the emotive impact will be impaired or lost (Newmark, 1988, p.109).

4. Retention of the same vehicle plus explication of similarity feature(s)

This technique allows translator to use the vehicle of the source language in the translation and give additional information on the similarity feature(s). Additional information is given with the purpose of making the simile more understandable. Blight (1992) states that other parts of the simile, topic and vehicle, can also be given additional information with the intention that the comparison can be understood correctly (p. 23).

5. Omission of the simile

This technique is to delete word or expression within the translation. The deletion, however, can be done only if it will not harm the message of the simile. This technique also allows the translator to delete simile only if it is considered to be redundant.

6. Replacement of the vehicle with a gloss

This technique is to replace the vehicle with the description or explanation of the vehicle. Thus, the vehicle is not mentioned in the target language.

## **Methods**

The data used in this research are 137 similes found in classic novel entitled *Wuthering Heights* and their translations. The other data

are the scores which were obtained from the informants that are used to assess the quality of the translation.

The data of this research were collected using content analysis and questionnaire. Content analysis was applied due to the use of documents as the source of data. Content analysis was done by reading the novel and both translation versions, comparing the original text to target text, taking notes of important information and collecting the data in the form of simile and the translations from both original text and target text. Questionnaire is used to collect the data for measuring the quality of the simile translation. There are three aspects of quality namely, accuracy, acceptability and readability that are assessed by informants and respondents by giving scores. The range of the score is 3 for accurate, acceptable and readable, 2 for less accurate, less acceptable and less readable, 1 for inaccurate, unacceptable and unreadable. There are 6 raters and 5 respondents who participated in this research.

The data were analyzed by means of comparison. It was done by comparing the simile and both translations to find out the technique applied by both translators and the quality of simile translations. I observed the original text and both translations thoroughly and took a note of the similes found in novels. Then, I analyzed the translation strategies applied by both translators in translating the similes into target text using strategies of translating simile proposed by Pierini. After the analysis of the translation strategies was completed, I made classification based on the translation technique. I also made classification of the accuracy and acceptability of the translations. The readability of the translations were classified based on the scores that were gathered respondents after the questionnaire were returned. I, then, counted the percentage of each classifications and compared the results in order to find out the level of accuracy, acceptability and readability of each translation version.

## **Results**

There are 5 translation strategies applied by Lulu Wijaya and 6 translation strategies applied by A. Rahartati Bambang Haryo in translating the similes into target language. The strategies and the frequency distribution of the data can be seen in the table below :

Table 1. The Strategies and The Frequency Distribution of The Data

*A Comparative Analysis of Strategies on Translating Simile in the Novel Entitled  
Wuthering Heights into Two Bahasa Indonesia Versions and Quality of Simile  
Translation of Both Translation Versions*

No	Strategies	Lulu Wijaya	A. Rahartati Bambang Haryo
1	Literal translation	117	89
2	Replacement of the vehicle with a different vehicle	6	18
3	Reduction of the simile	7	16
4	Retention of the same vehicle plus explicitness of the similar eature(s)	–	3
5	Omission of the simile	3	6
6	Replacement of vehicle with a gloss	1	1

The table shows that literal translation is the most frequently used technique comprising 85.4% by Lulu Wijaya and 65% by A. Rahartati Bambang Haryo. The second translator makes more adjustment in translating simile, it can be seen from the amount of data which are translated using replacement of the vehicle with a different vehicle and reduction of the simile technique.

After analyzing translation strategies found in both translations, there are some points in which each translator applied different translation strategies to translate the same simile. Such situation is likely to happen because each translator has his or her own style in producing translation. Some of the example can be seen in the following table:

Table 2. Translation Techniques Applied by Translators

Original text	Lulu Wijaya's Translation	Translation Technique	A. Rahartati Bambang Haryo's Translation	Translation Technique
the free air, now clear, and still, and cold as impalpable ice.	<i>udara bebas yang sekarang bersih dan tenang, dan dingin seperti es yang tak bisa disentuh.</i>	literal translation	<i>Meski terlihat cerah, udara dingin serasa menggigit tulang.</i>	replacement of the vehicle with a different vehicle
it's as dark almost as if it came from the devil.	<i>warnanya gelap seakan-akan datangnya dari iblis.</i>	literal translation	<i>kulitnya sangat gelap seolah ia berasal dari neraka</i>	replacement of the vehicle with a different vehicle
you gathered them, as a magpie gathers silver spoons, for the mere love of stealing	<i>kau mengumpulkan kannya seperti orang yang hobi mengoleksi sendok-sendok perak</i>	replacement of the vehicle with a different vehicle	<i>kau mengambil kembali seperti burung magpie pengumpul sendok perak</i>	literal translation
quietly as a lamb	<i>Setenang domba</i>	literal translation	<i>Ia meninggal dengan sangat tenang</i>	reduction of the simile
We all kept as mute as	<i>kami semua diam seperti</i>	literal	<i>kami benar-benar</i>	reduction of

*A Comparative Analysis of Strategies on Translating Simile in the Novel Entitled  
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Translation of Both Translation Versions*

Original text	Lulu Wijaya's Translation	Translation Technique	A. Rahartati Bambang Haryo's Translation	Translation Technique
mice	<i>tikus</i>	translation	<i>terdiam</i>	the simile
Hareton has been cast out like an unfledged dunnoek	<i>Hareton sudah dibuang seperti burung yang tak bisa terbang</i>	omission of the simile	<i>Hareton diusir seolah ia burung dunnoek tanpa sayap</i>	changing point of similarity
My love for Heathcliff resembles the eternal rocks beneath	<i>Cintaku kepada Heathcliff menyerupai karang-karang abadi di bawah.</i>	literal translation	<i>Cintaku untuk Heathcliff tak ubahnya seperti bebatuan abadi di dalam perut bumi</i>	replacement of the same vehicle plus explicitness of the similar feature(s)
all round has been as still as death	<i>segalanya di sekitar sini sunyi sekali seperti kematian</i>	literal translation	<i>disekitarku tidak ada kehidupan</i>	reduction of the simile
feeling as scared as if I had raised a goblin	<i>merasa begitu ketakutan seakan aku baru saja membangkitkan setan</i>	literal translation	<i>merasa ketakutan seperti baru membangun setan dari tidurnya</i>	replacement of the same vehicle plus explicitness of the similar feature(s)
this lamb of yours	<i>dombamu ini bisa</i>	literal translation	<i>dombamu ini</i>	replacement of the

Original text	Lulu Wijaya's Translation	Translation Technique	A. Rahartati Bambang Haryo's Translation	Translation Technique
threatens like a bull	<i>mengancam seperti banteng</i>		<i>mengancam seperti seekor sapi jantan</i>	vehicle with a different vehicle
every inch of me is as sore as if I had been fighting with a legion of imps	<i>setiap jengkal tubuhku terasa nyeri sekali, seakan aku baru berperang dengan satu legiun jin</i>	literal translation	<i>setiap jengkal tubuhku terasa sangat sakit, seolah yang kuhadapi adalah segerombolan penjahat</i>	replacement of the vehicle with a different vehicle
blessed as a soul escaped from purgatory	<i>dengan perasaan diberkati seperti jiwa yang lolos dari tempat pemurnian dosa</i>	replacement of vehicle with a gloss	<i>Sungguh beruntung nasibnya, terhindar dari bencana</i>	reduction of the simile
He's as bitter as gall at your desertion	<i>Dia teramat getir karena kau meninggalkannya</i>	reduction of the simile	<i>Hati anak itu sepahit empedu setelah kau melarikan diri</i>	literal translation

The assessment of accuracy and acceptability is based on my judgment and are supported by the data obtained from questionnaires distributed to the raters. The assessment of readability is based on the

result of the questionnaires distributed to the respondents. The quality of simile translations produced by both translators can be seen in the following table:

Table 3. Quality of translation in terms of accuracy, acceptability and readability

Translation Quality	Lulu Wijaya's Translation	A. Rahartati Bambang Haryo's Translation
Accurate	94	85
Less Accurate	38	41
Inaccurate	5	11
Acceptable	95	105
Less Acceptable	16	13
Unacceptable	26	19
Readable	68	92
Less Readable	58	30
Unreadable	11	15

The table shows that the simile translations produced by Lulu Wijaya are generally more accurate than those produced by A. Rahartati Bambang Haryo. On the other hand, simile translations produced by A. Rahartati Bambang Haryo have higher level of acceptability and readability.

## Discussion

It has been stated that literal translation technique is the most frequently used in translating simile by both translators. Most of the data translated using this technique have universal point of similarity. *As bright as diamond, as hard as whinstone* and *as cold as ice* are recognized in both source and target language. Those similes are easy to understand since it is familiar to target readers. For some data, however, this technique is improper as it produces unnatural expressions in target



language. Target readers find it difficult to understand simile such as *pray like a Methodist, grew like a larch and drunk as a lord*. The problem arises mainly when the simile includes culture-bound words or concepts. The finding is in line with Pierini's statement (2007) "the selection of the entity used as vehicle is often culture-bound, thus posing a lexicocultural problem in many cases" (p. 32).

Replacement of the vehicle with a different vehicle is the second most frequently used technique. This technique is to replace the vehicle of the simile with a more familiar word in target text. The use of more familiar expression can deliver the emotion within the simile better as target readers are able to understand the simile. In this research, however, Lulu Wijaya's translations tend to be less readable. The translator merely changes the vehicle into more familiar vehicle without considering the image of the simile in target language. Adjustment is made but the culture-bound concept is still kept.

Technique of reduction of the simile can be used if an equivalent simile cannot be found and when it seems inappropriate to use the simile in TL. In this research, reduction of the simile technique tends to produce accurate, acceptable and readable translation. The use of this technique makes target readers understand the simile better as the simile is translated to its sense. The simile translation also sounds natural in target language. Although the simile translation can be understood easily, it cannot trigger the same impact as in the original text. The same impact cannot be achieved since the simile translation eliminates the comparison. Target readers are unable to feel the dramatic effect of the simile. As stated by Perrine (in Mugijatna, 2011) the expression is not only to inform something but also to communicate the emotion within.

After comparing the source text novel and both translations, I discovered that in some cases both translators apply different strategies to translate the same simile. An example is when both of them translate culture-bound words. Both translators have their own style in expressing the message of the simile which include such words. The technique chosen by translators effect the level of accuracy, acceptability and readability of translations. Some examples are as follows:

Example 1 : datum number 17

ST : And **Hareton has been cast out like an unfledged dunnock**

TT1 : *Dan Hareton sudah dibuang seperti burung yang tak bisa terbang*

TT2 : *Hareton diusir seolah ia burung dunnock tanpa sayap*

Omission technique is applied in the first translation as the word **dunnock** is deleted. In my opinion, the decision to delete the foreign word by the translator is to assist target readers to understand the simile better and to make the translation sound natural. It, however, gives no effect to the level of readability for target readers have difficulty in understanding the simile. This simile translation is also unacceptable as the translator keeps source text vehicle. The expression *dibuang seperti burung yang tidak bisa terbang* is unnatural in target language.

Changing point of similarity is applied by second translator. The attempt to make the image of the simile clearer is unsuccessful for the same reasons as in those first translation. In addition, foreign word is used in target language which makes the simile difficult to understand.

Example 2 : datum number 21

ST : We all kept **as mute as mice** a full half-hour

TT1 : *Selama setengah jam kami semua **diam seperti tikus***

TT2 : *Selama setengah jam kami **benar-benar terdiam***

Example 3 : datum number 74

ST : **Quietly as a lamb**

TT1 : ***Setenang domba***

TT2 : ***Ia meninggal dengan sangat tenang***

Examples (2) and (3) are fixed expressions in the source language. Both translators translate the similes in different ways, first translator uses literal translation technique while the second translator uses reduction of simile technique. Both translations produced by first translator are less accurate and unacceptable. Meanwhile the level of readability are different, example 2 is less readable and example 3 is not readable. Keeping source text vehicle might arise problem for readers understanding the image of the simile. By using the same vehicle as in the source text, both translations sound not only unnatural but also unfamiliar in target language. Target readers can hardly imagine how people were very quiet (in example 2) and how Catherine died peacefully (in example 3) due to the unfamiliar images of the simile translations in target text.

Reduction of the simile technique is used by the second translator to translate both fixed expressions in the above example resulting in acceptable, readable but less accurate translations. Since this technique is to eliminate the comparison, the use of inappropriate vehicle in target language can be avoided as the tricky parts of translating simile is finding the equivalent simile in target text. This technique allows translator to translate simile to its sense. Thus, it produces natural translation in target text. Such translation tends to have high level of readability. Target readers are not required to think of the meaning of the simile for it is already explicit.

Example 4 : datum number

ST : and **you gathered them, as a magpie gathers silver spoons, for the mere love of stealing**

TT1 : *dan kau mengumpulkannya seperti orang yang hobi mengoleksi sendok- sendok perak*

TT2 : *tapi kau mengambil kembali seperti burung magpie pengumpul sendok perak*

The first translator applies replacement of the vehicle with a different vehicle technique. In the source text culture, a magpie is known for its tendency to steal shine object and hide them. Such concept or background knowledge is alien to target language since magpie does not exist in target language. In my opinion, by changing the vehicle into more familiar vehicle in target language, the translator intends to produce natural and readable translation. The change, however, does not give significant impact to the level of accuracy, acceptability and readability. This translation is less accurate, less acceptable and less readable. The translation, to some extent, still sounds unnatural in target language, although adjustment in the vehicle has been made. The translator keeps the concept of magpie in translating simile. Thus, it gives some problem for target readers in understanding the simile.

The second translator applies literal translation technique. It means source text vehicle is being kept resulting unacceptable and not readable but accurate translation. Foreign culture-bound word cause simile translation to sound unnatural as target language does not recognize it. This affects the level of readability. Target readers do not share the same background knowledge as source text target readers. As a result, the meaning of the simile cannot be understood by target reader.

## **Conclusion**

Lulu Wijaya applies 5 strategies in translating simile found in the novel *Wuthering Heights*, namely literal translation, replacement of the vehicle with a different vehicle, reduction of the simile, omission of the simile, and replacement of vehicle with a gloss. A. Rahartati Bambang Haryo applies 6 strategies namely, literal translation, replacement of the vehicle with a different vehicle, reduction of the simile, retention of the same vehicle plus explicitness of the similar feature(s), omission of the simile, and replacement of vehicle with a gloss. After comparing the simile translation produced by Lulu Wijaya and A. Rahartati Bambang Haryo, I concluded : (1) literal translation is the most dominant technique applied by both translators, (2) the second translator uses more various translation strategies in translating simile than the first translator does, (3) the first translator produces higher level of accuracy than the second translator does, (4) in terms of acceptability and readability, the second translator produces higher level than the first translator does.

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# **A Translation Analysis of Report Verb ‘Said’ in Hemingway’s Novel *The Old Man and The Sea* and The Two Indonesian-Translated Versions Novel Entitled *Lelaki Tua dan Laut***

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## **Abstract**

*Due to the differences of the report verb ‘said’ translation found in two Indonesian-translated versions of *The Old Man and The Sea* novel, this paper aims to analyze the translation of report verb ‘said’ from English into Indonesian found in two Indonesian-translated versions of *The Old Man and The Sea* novel translated by two translators: Dian Vita Ellyati and Yuni Kristianingsih Pramudhaningrat; the ways those two translators translate the report verb ‘said’ into Indonesian as well as the qualities of report verb ‘said’ translation in terms of the accuracy and acceptability. It employed a descriptive-qualitative method. In determining the findings, the report verb ‘said’ translation is grouped by applying the Type of Verb proposed by Rojo and Valenzuela and examined by adapting Kreidler’s Speech Act theory. It is found that Dian Vita Ellyati employs five translation techniques. In contrast, Yuni Kristianingsih Pramudhaningrat only employs one translation technique. The impact of the difference applications of translation techniques is Dian Vita Ellyati’s report verb ‘said’ translation is more varied than Yuni Kristianingsih Pramudhaningrat’s. In addition, relating to the translation qualities, Dian Vita Ellyati’s translation is accurate and acceptable. On the other hand, Yuni Kristianingsih Pramudhaningrat’s translation is less accurate and acceptable.*

**Key words:** reporting clause, report verb, pragmatic approach, speech acts

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## 1. Introduction

Translating novel is not an easy job to do. It is because the translator should be able to transfer the message from the source text into the target text precisely without putting aside the entertaining and interesting aspects of the novel. One of the interesting parts of the novel lies in the reporting clause which appears in the direct speech. As we know that direct speech is used to report the original words of the speaker, and it consists of two clauses: reporting clause and reported clause. The reported clause contains the speaker's utterance, while the reporting clause consists of the report verb. According to Biber (as cited in Nuraeni, 2002, p.1) "a reporting clause can be used to show somebody's speech or thought since it specifies the speaker type of acts (ask, say, think, etc.)." Thus, it can be summarized a reporting clause is used to show to the readers about the ways the speaker or the character utters the words in which it is represented by the presence of report verb.

Comprehending the explanation of reporting clause, it can be said that translating report verb is not that simple. It is proven that I found different translations of report verb 'said' in two Indonesian-translated versions novel of one original novel. In two Indonesian-translated versions of *The Old Man and The Sea* novel, the report verb 'said' translation is very different. The first translator, Dian Vita Ellyati translated the report verb 'said' variously into '*puji*', '*ujar*', '*kutuk*', '*cela*', etc, whereas the second translator, Yuni Kristianingsih Pramudhaningrat translated the report verb 'said' monotonously into '*ujar*', '*kata*' in many times of her translation.

According to the differences, it is interested to find out the ways those two translators translated the report verb 'said' into Indonesian as well as the translation qualities of their report verb 'said' translation. However, I made a limitation by only focusing in the level of equivalence in meaning of the report verb 'said' translation; it means that I excluded the analysis of the level of equivalence in form of the report verb 'said' translation. In addition, in observing the data, I employed Rojo's and Valenzuela's Type of Verbs (2001) to classify the report verb 'said' translation. Later on, the Pragmatic approach, specifically Kreidler's Speech Acts theory (1998) is used to find out the precise detail about how the report verb 'said' translated into

Indonesian and to measure the level of equivalence in meaning of the report verb 'said' translation which relates to the translation qualities, exactly the accuracy level.

## 2. Literature Review

### 2.1 Direct Speech

"Direct speech is usually signaled by being enclosed in quotation marks" (Quirk et al., 1985). Direct speech reports the original's speaker's words. The utterances in a direct speech are placed between the quotation marks, and a comma is placed directly before the utterances. Direct speech consists of two clauses: reporting clause and reported clause.

For instance, **The lecturer said**, "the final exam will be an oral test.", the bold clause 'the lecturer said' is called a reporting clause which contains the report verb; 'said' and the clause 'the final exam will be an oral test' is the reported clause. The use of report verbs in novels accompanying the reported clause is to express the utterances that have been said by the characters. It is because the report verbs can show who the speaker is, the feeling of the characters, and even the context situation to the readers.

### 2.1 Translation Technique

Rojo and Valenzuela (2001) divided the verbs into two broad groups in which it can be used to classify the way the report verb 'said' translated into Indonesian. Surprisingly, Rojo's and Valenzuela's Type of Verbs is actually has similar understanding as some translation techniques proposed by Molina and Albir (2002). The explanations are as follows:

#### 1. General verbs of saying

It is called as *General* verbs of saying if there are only two main frames elements in a communicative event; 'the Speaker' and 'the Addressee'. The examples of the verbs which belong to this group are *to say*, *to speak*, *to talk*, etc.

#### Example:



ST: "You're a good boy," Mother **said**.

TT: "*Kamu anak yang baik,*" **kata** Ibu.

In this example, the report verb 'said' in the source text is translated into '*kata*' in the target text. Examining the meaning '*kata*' (say) in the dictionary, it has only a meaning 'to speak words'. From the definition, this verb does not contain 'the Intention' and 'the Manner' elements; it is a 'plain' verb, it only involves 'the Speaker' and 'the Addressee' elements in a communicative event. In other words, the verb excludes the meaning of an utterance. Thus, it is called as *General* verb.

Comprehending the explanation of *General* verbs mentioned, actually it is the same as Generalization technique proposed by Molina and Albir (2002), in which they stated that Generalization is "a technique by applying a more general or neutral term in the target language (p.14)". It is proven by analyzing the example mentioned: the report verb 'said' translated into '*kata*' in which the word '*kata*' is a general term used in relation to the activity of saying words.

## 2. Specific verbs of saying

It is called as *Specific* verbs of saying if those verbs besides having these two main elements: 'the Speaker' and 'the Addressee', they also have the other elements: 'the Intention' and 'the Manner' elements in a communicative event. The examples of the verbs which belong to this group are *to praise*, *to shout*, etc.

### Example:

ST: "Fire!! Go out from here," the security **said**.

TT: "*Kebakaran! Cepat pergi darisini,*" **teriak** Si Satpam.

In this example, the report verb 'said' in the source text is translated into '*puji*' in the target text. Looking at the dictionary, the meaning of '*teriak*' (shout) is 'to **speak with a very loud voice**'. The bold sentence shows that there is a manner element employed by the verb. In other words, it is called as a *Specific* verb because there is a particular manner or intention showed by the speaker through an utterance while they are talking.

Observing the definition of *Specific* verbs, it also has the same understanding as Molina and Albir's Particularization

technique. Molina and Albir (2002) explained that Particularization is “a translation technique by using a more precise or concrete term (p.14)”. Having a looked at the example, the report verb ‘said’ is translated into ‘*teriak*’ in which it also belongs to an activity of pronouncing words, however, the translator prefers translating the verb ‘said’ into ‘*teriak*’ instead of ‘*kata*’ by specifying the speaker’s way of saying or using a concrete term to translate the report verb ‘said’.

## **2.2 Translation Quality Assessment**

Translation quality assessment is “an activity to evaluate the quality of a translation product.” (Nababan, 2003, p. 83). Further, Nababan (2003) explained that “the translation quality assessment focuses on three main indicators: accuracy, acceptability, and readability (p. 86)”. However, since this research focuses on the smallest translation unit – word – and a word must have a high readability level, thus the readability level was not discussed.

Accuracy becomes the first indicator in evaluating the translation qualities. Nida and Taber (1982) said that “translating must aim primarily at “reproducing the message” (p. 12).” Thus, it is clear that the most important thing in doing translation is to make sure that the message from the source text is accurately conveyed in the target text. Thus, the translators have to be able to deliver the message to the target text as precise as possible like the message in the source text.

Second indicator is acceptability. According to Nida and Taber (1982) “the best translation does not sound like translation (p. 11)”. Therefore, it can be summarized that acceptability is related to producing translations in a natural way. The translations are appropriate for the style of the target language so that the readers do not feel like they read a translation but the original one in their own language.

## **2.3 Pragmatic**

I employed pragmatic approach in analyzing this research because this research deals with observing a meaning of an utterance, and pragmatic approach, specifically speech act

theory is chosen because “Pragmatics deals with what we do with language, beyond what we literally say” (<http://plato.stanford.edu/entries/pragmatics/>).

People communicate with others by making conversation. When people deliver words or sentences, they have certain intention behind their utterances. According to Yule (1996) “the study of meaning as communicated by the speaker (or writer) and interpreted by a listener (or reader) is known as Pragmatics (p. 4)”. To summarize, pragmatics concerns about the intended meaning of the speaker through their language in a particular context. Context is defined as the particular situation which can help the speaker and hearer to understand the intended meaning behind an utterance. Therefore, in order to know the real meaning of an utterance between the speaker and the hearer, we have to understand the context of situation binding them.

## **2.4 Speech Act**

When people talk, actually they are also performing action – they perform actions through their utterances. And, “the actions performed via utterances are generally called speech acts” (Yule, 1996, p. 47). In a speech acts theory, we must be familiar with the term performative verb – the verbs which do not only function as statement or questions but actions (Austin as cited in Thomas, 1995, p. 32). Furthermore, Austin (as cited in Thomas, 1995, p. 49) said that the action performed by performative verbs can be analyzed “between the meaning of the speaker’s words and their illocutionary force”.

Austin (as cited in Thomas, 1995, p. 49) explained three kinds of acts that are simultaneously performed when someone is saying: 1) locution – the actual words uttered, 2) illocution – the force or intention behind the words, and 3) perlocution – the effect of the illocution on the hearer. Thus, it can be concluded that locutionary acts are also illocutionary acts since usually the speech uttered is based on some reasons and it has communicative function. In order to know the exact illocutionary force of an utterance, there is Speech Acts theory proposed by Kreidler (1998). He made seven categories of Speech Acts as follows:

**a. Assertive utterances**

It is a speech act that uses language to tell what the speaker knows or believes, it is concerned with the fact, and the purpose is to inform. Assertive verbs include *allege, agree, remind, report, predict, protest*.

Example:

- The earth is flat.

**b. Performative utterances**

It is a speech act that changes the world through the utterances. Thus, it is clear that the purpose of this speech act is to make a part of the world conform to what is said. However, this speech act is only valid if the speakers have an authority in an institution and in a specific condition. The performative verbs include *bet, declare, baptize, name, nominate, pronounce*.

Example:

- Priest: I now pronounce you as husband and wife.

**c. Verdictive utterances**

It is a speech act in which the speaker makes an assessment or judgment about what the addressee has previously done. Verdictive utterances include *ranking, assessing, appraising, condoning*.

Example:

- Good job, you're great!

**d. Expressive utterances**

It is a speech act which shows the result of the speaker's failure actions. Expressive verbs are illustrated with *acknowledge, admit, confess, deny, apologize*.

Example:

- We admit that we were mistaken.

**e. Directive utterances**

It is a speech act that the speaker tries to get the addressee to perform some act or refrain from performing act. There are three

kinds of directive utterances: *commands, requests, and suggestions*.

Example:

- Could you lend me a pen, please?

#### **f. Commissive utterances**

It is a speech act that speaker commits to do some future acts. Commissive predicates can be used to commit oneself or refuse to commit oneself to some future action. Commissive utterances include *promises, pledges, threats, and vows*.

Example:

- I promise to be on time.

#### **g. Phatic utterances**

Phatic utterances are the polite chitchat about weather, one another's health, or whatever is expected in the particular society. The purpose of phatic utterances is to establish rapport between members of the same society.

Example:

- It's nice to see you again.

### **3. Research Methodology**

The descriptive-qualitative method is applied to this research. Then, in collecting the first data, I employed content analysis method. The content analysis was done by reading the source of data that was in the form of documents: the original version of *The Old Man and The Sea* novel its two translated versions: the first one written by Dian Vita Ellyati was released in 2010, and the second one written by Yuni Kristianingsih Pramudhaningrat was released in 2009, both of the novel entitled *Lelaki Tua dan Laut*. Through reading the source of data, it was found 27 report verb 'said', since it was a comparative study, thus the total were 54 data. Those data, later on would have been analyzed to find out the translation techniques.

Meanwhile, in obtaining the second data; the scores of accuracy and acceptability levels of report verb 'said'

translation, I applied interview method. These second data would have been observed to find out the translation qualities. The interview was done in two ways: distributing the questionnaires and having face-to-face interview with the raters. The questionnaire contains the list of report verb ‘said’ and its translations and also the scales of the accuracy and acceptability levels based on particular criteria presented in the table below:

**Table 3.1 Scale of Accuracy**  
**(Adapted from Nababan, 2010)**

Category	Scale	Description
Accurate	3	The meaning of report verb ‘said’ contained in a sentence in the source text is correctly conveyed in the target text; it is relevant to the context of situation of the story and deliver the speaker’s intention.
Less Accurate	2	The meaning of report verb ‘said’ contained in a sentence in the source text is mostly conveyed accurately in the target text. However, the translation is less appropriate for reflecting the context of situation of the story and the speaker’s intention.
Inaccurate	1	The meaning of report verb ‘said’ contained in a sentence in the source text is not conveyed accurately in the target text; the translation is completely not suitable for the context of situation of the story – cannot deliver the speaker’s intention or even it is deleted.

**Table 3.2 Scale of Acceptability**

Category	Scale	Description
Acceptable	3	The translation of report verb ‘said’ contained in a sentence sounds natural, it is grammatically correct in the target language, it is familiar to the target readers, and it conforms to the Indonesian culture; the dictions used are suitable for the kinship of Indonesian culture.
Less Acceptable	2	The translation of report verb ‘said’ contained in a sentence sounds natural. However, there are some problems with the grammar or the dictions; the dictions used are less appropriate for the kinship of Indonesian culture.
Unacceptable	1	The translation of report verb ‘said’ contained in a sentence sounds unnatural, the dictions are not commonly used in the target language, it is not familiar to the target readers, and moreover the diction used does not conform to the Indonesian grammar or the kinship of Indonesian culture.

**(Adapted from Nababan, 2010)**

Having done with the questionnaires, the next was having face-to-face interview with the raters. The function of the face-to-face interview is to discuss and to ask further explanation related to the assessment of the accuracy and acceptbility levels given by the raters so that the translation qualities obtained are valid.

Later on, for further analysis in observing those data, first, I applied Rojo’s & Valenzuela’s Type of Verbs (2001) to group the report verb ‘said’ translation, then Kreidler’s Speech Acts theory (1998) is adapted in order to investigate the precise details the ways those two translators translated the report verb

‘said’ and to measure the level of equivalence in meaning of the report verb ‘said’ translation.

**4. Results**

**4.1 Translation Techniques**

In observing the data, firstly the report verb ‘said’ translation was classified by applying Rojo’s and Valenzuela’s Type of Verbs (2001). The result is presented in the table 4.1 below:

*Table 4.1 The Comparative Table of Translation Techniques  
According to Type of Verbs*

Translation Techniques	Dian Vita Ellyati		Yuni Kristianingsih P	
	Data	Total Data	Data	Total Data
The Report Verb ‘Said’ Translated into Indonesian General Verbs	menjawab (2), membalas, komentarnya, berkata	5	jawab (3), ujar (5), kata (16), balas, sahut	26
The Report Verb ‘Said’ Translated into Indonesian Specific Verbs	menolak, mengingatkan, menyanggah, menjawab nakal, mengajak (2), menenangkannya, berpamitan, menggugah, menasihati, mengusulkan, puji, kutuk, rayunya, berharap, sarannya, mempersilahkan,	22	berpamitan	1



	celanya, serunya, pesannya, memerintah dirinya sendiri, menyergah			
<b>TOTAL</b>		<b>27</b>		<b>27</b>

Comprehending table 4.1, it is clear that in translating the report verb ‘said’ into Indonesian, Ellyati tended to specify the speaker’s ways of saying, for instance ‘*seru(nya)*’, ‘*kutuk*’, ‘*menasihati*’. Through translating into specific verbs indicate that Ellyati wished to show a particular manner or intention intended by the speakers through an utterance while they are talking. Whereas, Pramudhaningrat was likely to translate the report verb ‘said’ into Indonesian by using general term used in relation to the activity of saying words, such as ‘*ujar*’, ‘*kata*’ in which Pramudhaningrat tended to exclude the meaning of an utterance.

Having done grouping the data, then Kreidler’s Speech Act theory (1998) was adapted to find out the precise details about how the translators translated the report verb ‘said’ into Indonesian which related to the quality of the translation specifically the accuracy level. It was found five translation techniques. The result is presented in the table 4.2 below:

Table 4.2 *The Comparative Table of Translation Techniques According to Classification of Speech Act*

<b>Translation Techniques</b>	<b>Dian Vitta Ellyati</b>		<b>Yuni Kristianingsih P</b>	
	<b>Data</b>	<b>Total Data</b>	<b>Data</b>	<b>Total Data</b>
The Report Verb ‘Said’ Translated into Assertive Speech Act	mengingatkan, menjawab nakal, berpamitan, menjawab (2), membalas, komentarnya, berharap,	11	jawab (3), ujar (5), kata (16), berpamitan, sahut, balas	27

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	serunya, pesannya, berkata			
The Report Verb ‘Said’ Translated into Directive Speech Act	mengajak (2), menenangkan, menggugahnya, menasihati, mengusulkan, rayunya, sarannya, mempersilahkan,	9	—	0
The Report Verb ‘Said’ Translated into Commissive Speech Act	menolak, memerintah dirinya sendiri	2	—	0
The Report Verb ‘Said’ Translated into Expressive Speech Act	menyanggah	1	—	0
The Report Verb ‘Said’ Translated into Verdictive Speech Act	puji, kutuk, celanya, meyergah	4	—	0
<b>TOTAL</b>		<b>27</b>		<b>27</b>

## 4.2 Translation Qualities

Having calculated the result of the questionnaires, the accuracy and acceptability levels of the report verb ‘said’ translation are presented in the table 4.3 below:

*Table 4.3 The Comparative Table of Translation Qualities in  
The Two Translated Versions of The Old Man and  
The Sea Novel*

Translation Qualities		Dian Vita Ellyati	Yuni Kristi-ningsih. P
		Total Data	Total Data
Accuracy	Accurate	23	5
	Less accurate	4	22
TOTAL		27	27
Acceptability	Acceptable	21	27
	Less acceptable	6	0
TOTAL		27	27

5. Discussion

Comprehending the results, it could be summarized that the application of translation techniques done by Ellyati and Pramudhaningrat was not the same. Ellyati employed five translation techniques in translating the report verb ‘said; into Indonesian, namely: The Report Verb ‘Said’ Translated into Assertive Speech Act (11 data), The Report Verb ‘Said’ Translated into Directive Speech Act (9 data), The Report Verb ‘Said’ Translated into Commissive Speech Act (2 data), The Report Verb ‘Said’ Translated into Expressive Speech Act (1 datum), and The Report Verb ‘Said’ Translated into Verdictive Speech Act (4 data). Meanwhile, Pramudhaningrat only applied one translation technique; The Report Verb ‘Said’ Translated into Assertive Speech Act (27 data).

Actually, the translation techniques employed by two translators brought an impact to the accuracy of translation. Ellyati who employed a variety of translation techniques could create various translation of report verb ‘said’ such as ‘puji’, ‘kutuk’, ‘ajak’, and the other translations in which those translations could describe the context of situation, the speaker’s intention, and surely it fulfilled the indicator of accurate translation. Besides, through translating into varied translation, it became an interesting translation. It seemed there was a

tendency that Ellyati avoided the case of repetition which caused a monotonous translation. This finding was in line with Ben-Ari's statement about repetition (as cited in Winters, 2007):

[...] it seems that avoiding repetitions has to do with a deep-rooted need to display richness of vocabulary, passed down by generations of normative stylistic do's and don'ts and [is] extremely difficult to root out. [...] It seems that, from kindergarten on, pupils have been complimented on their rich vocabulary and reprimanded for repetitiveness.

On the other hand, Pramudhaningrat who only employed one translation technique tended to produce a similar translation or repetition in her translation. Mostly, Pramudhaningrat translated the report verb 'said' into '*kata*', '*ujar*' in many times of her translation which created a basic meaning of the report verb 'said'. Another effect of employing one translation technique only was Pramudhaningrat's translation was less suitable for reflecting the context of situation of the story and the intended meaning of the speaker. To sum up, Ellyati's translation was more accurate than Pramudhaningrat's.

However, when a translation is accurate, it does not guarantee that it is also acceptable and vice versa. It is because acceptability is related to producing a natural expression in the target language which is different from the concept of accuracy. It is proven that, although Ellyati's translation was more accurate than Pramudhaningrat's, but when it came to the acceptability of report verb 'said' translation, the fact was all of Pramudhaningrat's translation (27 data) were acceptable, but there were a few data (6 data) of Ellyati's translation were considered as less acceptable. However, both of Ellyati's and Pramudhaningrat's translation were equal in the level of acceptability, because most of Ellyati's translation belonged to acceptable category.

## **6. Conclusion**

In translating the report verb 'said' into Indonesian found in *The Old Man and The Sea* novel, Ellyati employed five

translation techniques, while Pramudhaningrat only employed one translation technique. Dealing with the translation qualities, the conclusion was Ellyati's translation was better than Pramudhaningrat's.

It was proven that Ellyati's translation was accurate and acceptable: the finding showed that 23 of 27 data were accurate, 4 of 27 data were less accurate, and none of the data belonged to the inaccurate category. Whereas the acceptability aspect, 21 of 27 data were acceptable, 6 of 27 data were less acceptable, and none of the data belonged to the unacceptable category.

In contrast, Pramudhaningrat's translation was less accurate and acceptable: the finding showed that 5 of 27 data were accurate, 22 of 27 data were less accurate, and none of the data belonged to the inaccurate category. While, the acceptability aspect, 27 of 27 data or the entire data were acceptable, thus none of the data belonged to less acceptable and unacceptable categories.

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