

**A PRAGMATIC ANALYSIS OF SPEECH ACTS OF APOLOGY USED BY THE
CHARACTERS IN *MAID IN MANHATTAN***

A THESIS

**Presented as a Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



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ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM

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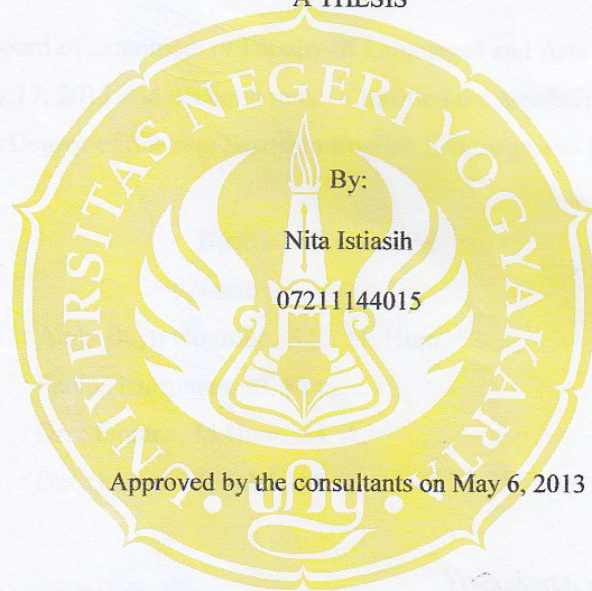
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APPROVAL SHEET

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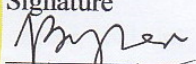
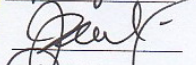
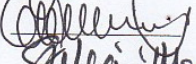
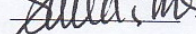
A THESIS

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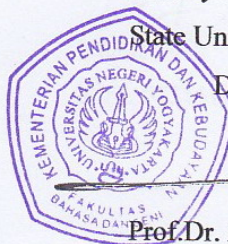
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MOTTO

“If life shuts you one door, it
opens a window. So jump!!”

(Maid in Manhattan)

DEDICATIONS

I dedicate this thesis to the wonderful people in my life:
My Mama Panilah and My Bapak Wardi who are never tired of loving,
caring, supporting me and praying for me.

This thesis is also dedicated to everyone who always asks me to finish
this thesis.

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Finally, I realize that this thesis is far from being perfect. Therefore, I would accept any comments and suggestions for the betterment of this thesis. However, I hope that what has been accomplished here would be of some contribution to the linguistic field, especially pragmatics.

Yogyakarta, 6 May 2013

Nita Istiasih

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LIST OF ABBREVIATIONS

AF	: Asking to be forgiven
AR	: Acknowledging responsibility
AW	: Assuaging the addressee's wrath
Ba	: Blaming someone
EA	: Explaining or accounting
EC	: Expressing concern for the hearer
Er	: Expressing of apology
GH	: Getting off the hook
IC	: Implicating contrition
Inc	: Inconvenience
Mi	: Minimizing
MDO	: Minimizing the degree of offence
OR	: Offering of repair
P	: Possession
PF	: Promising of forbearance
QP	: Querying precondition
S	: Space
SGM	: Showing good manner
SG	: Social Gaffes
Ta	: Talk
Ti	: Time

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ABSTRACT

The objectives of this research are (1) to reveal the types of offences motivating the characters to express apology in *Maid in Manhattan* movie, (2) to reveal how the characters express their apologies in *Maid in Manhattan* movie, and (3) to describe the social function of the apology used by the characters in *Maid in Manhattan* movie.

This research used descriptive-qualitative method in which content analysis is used to interpret and analyze the data. The data of this research were utterances produced by the characters in *Maid in Manhattan* containing speech act of apology. The data were supported by the context in which the utterances are spoken. The key instrument of this research was the researcher herself and the secondary instruments were data cards and data sheets. The trustworthiness of the data was gained through triangulation, i.e. by theories and by researchers.

The results of this research are as follows. First, there are four types of offences motivating the apology committed by the characters in *Maid in Manhattan*. They are instances of inconvenience, infringements on space, infringements on time, and infringements on possessions. The most dominant type is instances of inconvenience. It happens because the movie mostly sets in the hotel. Here, the instances of inconvenience are mostly committed by the employees of the hotel who serve the guest in inadequate services. Second, there are five apology strategies used by the characters in *Maid in Manhattan* movie. They are minimizing the degree of offence with the sub-strategies of minimizing, querying pre-condition and blaming someone else, acknowledging of responsibility, explaining or accounting, expressing of apology, and offering of repair. In the application of the strategies, the characters mostly apply the expressing of apology since it is the simplest form used with performative verb. Last, there are five types of social functions of apology. They are implicating contrition, asking to be forgiven, showing good manners, assuaging the addressee's wrath, and getting off the hook. Getting off the hook is mostly applied by the characters since the purpose of the apology is to get off the rigidity between the apologizer and the offended person.

Key words: *Maid in Manhattan*, speech act, apology, pragmatic analysis

CHAPTER I

INTRODUCTION

A. Background of the Study

As human beings, men cannot be separated from communication. They need to communicate and interact with others in order to express their feeling and thought. In doing the interaction, they need language as a means of communication in social life. By using a certain language, humans are able to create beauty, express their hope, and share their knowledge and culture from generation to generation. Dimitracopoulou (1990:1) states that communicating through the use of language is perhaps the most distinctive of human activities. Language provides the medium through which communities are realized and produced through time. Thus, language is surely an important means to conduct communication.

Conversation is a real form of language use. It is an exchange of words, sentences and many other expressions among people in a certain situation and certain topics. The study of conversation is to be related to the study of speech act. According to Yule (1996:47), speech act is an action performed via utterances. Meanwhile, Searle in Dimitracopoulou (1990:5) states that speech act is characterized by the speaker's specific intention to produce an effect on the audience. It means that when a speaker utters something, he or she actually wants the addressee to recognize the intention, the action, and the effect. In accordance to speech act, a person is doing three kinds of acts simultaneously when he/she is saying something. There are the act of saying something in the full sense of 'say' (Locutionary act), the act performed in

saying something (Illocutionary act), and the act performed as a result of saying something (Perlocutionary act).

One thing that can commonly happen in a conversation between one person and another in a context of situation is when one of the participants acknowledges guilt and seeks for forgiveness for what he or she has done. It is named the speech act apology. Apology usually applies to an expression of regret for a mistake with admission of guilt or fault. Olshtain and Cohen in Wolfson and Judd (1983:20) affirm that the act of apologizing is called when there is behavior which has violated social norms. When an action or utterance (or lack of either one) has resulted in the fact that one or more persons perceive themselves as offended, the culpable person needs to apologize. The act of apologizing requires an action or utterance which is intended to 'set things right'. It is powerful transactions which can deliver peace of mind and heal all fault.

The speech act of apology is a part of pragmatic study as it belongs to expressive illocutionary act (Torsborg, 1995:373). It means apology is one of the classifications of speech act that concerns with the act of asking forgiveness to maintain the harmony between speaker and the hearer. It is also assumed that when a person has performed an act (action or utterance), or failed to do so, which has offended another person for what he/she can be held responsible, the offender needs to apologize.

The apology process will run well if the offended can agree the offender's goal to forgive the offender's fault. In using apology act, people need to apply certain strategies of apology. These strategies will help them to succeed the apologizing acts and maintain the relationship between the offender and the offended. The differences of apologizing acts are related to the behavior that may also cause different strategy of apology. It depends on the levels of high or low or simple strategy being used. Apology can be stated directly or indirectly related to the strategy used by the offender. People usually use the word "I'm sorry" to express the apology. These words cannot undo the harm but at least it can restore the dignity of the victim.

The speech act of apology is not only appearing in daily conversation or real communication but it is also appearing within utterance in the conversation which is found in the fiction work such as a movie. Mostly what happens in the movie also happen in the real life since a movie is a representation of real conversation in the natural society.

Related to the explanation above, the researcher interests in analyzing the act of apology the in film entitled *Maid in Manhattan*. The movie is taken as the source of the data based on some reason. Firstly, there are some phenomena of apology in this movie, so that it will enrich the reference on apology expression. Secondly, the apology phenomena that are uttered by the characters in this movie have different strategies in delivering apology and have different social functions. At last, this movie is takes place where English is spoken as native language, so hopefully it can

be source in learning foreign culture, especially about how native speakers deliver their language in acceptable ways.

B. Research Focus

Misunderstanding can easily occur when people do not organize well the utterances when having conversation with others. Sometimes the hearer finds the difficulties to interpret the exact meaning and the implied meaning of the utterances delivered by the speaker. In this film, there are many utterances expressing the characters intentions. The characters use various kinds of speech act to convey their intention. According to Searle (1976) there are five kinds of speech acts, they are representatives, directives, commissives, expressives, and declarations. Since there are so many speech acts used in the film, the researcher only focuses on the speech act of apology which includes in expressives. The researcher focuses on the three problems of speech act of apology which can help the misunderstanding in analyzing apology.

The first problem is the types of offences motivating the speaker to apologize. Apologies are uttered after an offence has been committed. Apology is always following by the offences, and there are many types of offences in apology such as inconvenience, talk, space, time and social gaffes.

The second problem is that there are some strategies of speech act of apology. There are many strategies used by the speaker to perform speech act of apology to help them in restoring the social harmony with the offended person. To offer an

apology one needs to use one or combination of apology strategies in order to be impressive in remedial exchange. Brown and Levinson (1987) imply that apologetic strategies are specific methods of approaching an offence, modes of operation for confirming or assuring of mutual solidarity and “planned designs for controlling and manipulating certain” speech acts.

The third problem is the social function of apology. The speaker of apology may have different purpose in the way she/he apologizes. The six social functions of apology that proposed by Norrick in Torsborg (1995:376) are implicating contrition, asking to be forgiven, showing good manners, assuaging the addressee’s wrath and getting off the hook.

Another crucial problem in pragmatic study is the context. Widdowson (1996:63) states that context is schematic structure in the mind. In a movie, it involves the social and cultural background. Cultural and social background leads some events to happen in the movie. The audiences, who have limited knowledge about the social and cultural background of the movie, will find difficulties in interpreting the movie. They need to understand deeply about the social and cultural background of the movie when interpreting the intended meaning expressed by the characters.

Since apology is kind of expressive speech act, sometimes it could be hardly understood. Moreover, an expressive speech act is the point of which is that a certain psychological state being expressed, which have no direction of fit, in which

proposition describe a property to the speaker or hearer (Searle: 1976). In order to have an effect, apology should have true feeling. One cannot effectively apologize to another and truly reach him/her unless one portrays honest feelings of sorrows and regret for whatever she/he has done. Therefore, the researcher only focuses on the speech act of apology and divides it into three categories. The first category is the kind of offences motivating the characters to express apology in the movie. The second category is the use of the strategies of apology in order to answer how the characters use the apologies in the movie. The last category is the social function of apology.

Based on the explanation above, the research's questions will be formulated as:

- 1) What are the types of offences motivating the characters to express apology in *Maid in Manhattan* movie?
- 2) How do the characters express their apologies in *Maid in Manhattan* movie?
- 3) What are the social functions of apology used by the characters in *Maid in Manhattan* movie?

C. Research Objectives

In line with the problems formulated above, the research objectives are:

- 1) to reveal the types of offences motivating the characters to express apology in *Maid in Manhattan* movie,
- 2) to reveal how the characters express their apologies in *Maid in Manhattan* movie,

- 3) to describe the social functions of the apology used by the characters in *Maid in Manhattan* movie.

D. Research Significance

This research is expected to be useful both theoretically and practically.

- 1) Theoretically, the research finding is expected to enrich and give an additional reference to the next researcher in linguistics dealing with the speech act of apology.
- 2) Practically, the research finding is expected to be useful for the following parties:
 - a. The academic society

It is expected that this research will give more information about the application of one pragmatics aspect that is speech act of apology. This research is also expected to give contribution as valuable source of reference in pragmatics especially in the speech act of apology.

- b. The student of English language and literature

It is expected that this research can be an input for student of English language and literature. They can understand more about the application of the speech acts of apology.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Pragmatics

Communication through the use of language is perhaps the most distinctive of human social activities. The use of language depends on the context where the language occurs. Different context means different meaning and the study of contextual meaning is called pragmatics. Yule (1996:3) states that this types of study investigates contextual meaning in communication. It pays attention to the interpretation of what people mean in particular context and how context influences the meaning of what people said. It is related to how people consider about what they want to say, to whom, where, when and under what circumstances they are talking.

According to Levinson (1983:5) pragmatics is the study of language usage, that is, the study of the relation between language and context that are basic to an account of language understanding. In this case, language understanding means that understanding an utterance involves the making of inferences that will connect what is said to what is mutually assumed or what has been said before.

In many ways, pragmatics is the study of 'invisible' meaning, or how we recognize what is meant even it is not actually said or written. Moreover, the speaker or the writer must be able to depend on a lot of shared assumption, people's purposes

or goals and the types of action (such as request, order, apology, command, etc) that they are performing when they speak.

In addition, Fraser (Richard and Schmidt, 1983: 30) defines pragmatics as theory of linguistic communication. Linguistics communication occurs when the speaker intends to use the language to convey certain attitudes to the hearer, for instance, when the speaker wants his utterance to have the force of apology, and then the hearer recognizes speaker's intention. It also refers to the case in which the speaker is attempting to communicate to the hearer by relying at least in part on the semantic interpretation of the words linguistically being uttered. For example, "oh, did I hurt you again?" means that the speaker may linguistically offer an apology. Once is recognized as being the attitude intended by the speaker, and the speaker has successfully communicate to the hearer.

Based on the description of pragmatics above, this research conduct pragmatics study to reveal how the characters express the act of apologizing in the film entitled *Maid in Manhattan*.

2. Context

Context is the crucial factor in all pragmatic studies. As stated by Mey (1993:58), pragmatics thing is under the context bound. It means someone always operates in context to understand the implied meaning of utterance. Through the context, someone can also differ the implied meaning and the literal meaning in the interpretation of the utterance. Therefore, context is the great factor influencing a meaning in pragmatics.

Another definition of context is proposed by Nunan (1993:8). He states that context is an important element that refers to the situation giving rise to the discourse, and then he classifies it into two categories:

1) Linguistic context

The linguistic context refers to the word utterances and sentences surrounding a piece meaning of text. It is the language surrounding or accompanying the piece of discourse under analysis.

2) Non-linguistic context

Non-linguistic context is experiential context that refers to the real world in which the text occurs. It determines or influences the interpretation of an expression or statement. The non-linguistic context consists of the type of communication event, the topic, the purpose of the event, the setting, the participants and the background knowledge.

Moreover, Leech (1983:13) characterizes that a context has a great influence and effect in understanding the meaning of utterance. Through the context, the speaker and the addressee share their background in understanding the utterance. The communication can be successful if there is the existing knowledge in the receiver of message and the correct assessment of that knowledge by the sender of the message. Therefore, the same background knowledge can help the addressee in interpreting the information delivered by the speaker.

Cutting (2002:3) defines that context as the physical and social world and assumption of knowledge that the speaker and the hearer share. He divides context into three categories:

- 1) Situational context. It refers to the situation where the interaction takes place at the time of speaking.
- 2) Background knowledge context. It refers to the cultural and interpersonal background knowledge of the speaker and the addressee.
- 3) Co-textual context. It refers to the material of conversation.

Another context that influences the way people say something is the cultural and social context. It also affects the linguistic choice of the speaker. In this case, Malinowsky in Haliday and Hasan (1986:6) “defines context of culture as the institutional and ideological background that gives value and contains an interpretation”. Beside the immediate sight and sound surrounding the conversation, the whole cultural history behind participants of the conversation is also important in any linguistic interaction. Therefore, it is not enough if the participants of the conversation only consider the context of situation and avoid the context of culture in communication.

Holmes (2001: 8) explains that some components, in any situation, will be generally reflected by the linguistic choices. They are the participant, the setting or social context of interaction, the topic, and the last is the function.

From explanation above, it is obviously known that context is an important concept in pragmatics. Context is the crucial factor influencing a deeper meaning of

an utterance. All utterances are embedded in a context and their interpretation relies on familiarity with that context. All the same expression or statement which is used in different situation may have different meaning.

3. Speech Acts

a. Definition of Speech Act

Communication is successful when the hearers not only recognize the linguistic meaning of utterance, but also when they infer the speaker's meaning from it. Searle (1976:16) states that speaking a language is performing speech act, acts such as, making statements, giving commands, asking questions, making promises and so on. It needs the production of the symbol, word or sentence in the performance of speech act. Therefore, speech act is the basic or minimal units of linguistics communication.

People do not only produce an utterance containing grammatical structures and words when they attempt to express themselves, but they also perform action through utterance. "Action performed through utterance is generally called speech act" (Yule, 1996:47). Therefore, speech act is the act performed by a speaker in uttering a sentence.

When someone is uttering sentence, she/he is also doing things that can be clarified to be performing actions. The action performed by producing an utterance consists of three related acts. Austin (in Levinson, 1983:236) defines three basic senses in which when someone says something, she or he is also doing something in the same time. The three kinds of acts are simultaneously as follows:

- a) Locutionary act : the actual word uttered. It is the act of saying something in the full sense of 'say'. E.g.: *can you answer the phone?*
- b) Illocutionary act : the force or intention behind the act of saying something. It is performed via the communicative force of an utterance such as making of statement, confirmation, promise, request and so on. (*The speaker asks the hearer to answer the phone*).
- c) Perlocutionary act: the result of the word uttered to the hearer. (the hearer answer the phone)

b. The Classifications of Speech Act

The classification of speech act deals with the speaker's communicative intention manifested in the illocutionary purpose of the act. Searle in Levinson (1983:240) makes classification of the function of language by dividing illocutionary acts into five major categories, namely, representatives, directives, expressives, commissives, and declarations.

1) Representatives

Representatives function to describe state. The speaker asserts a proposition to be true to make the words fit the world (of belief). Statement of fact, affirmation, believes, conclusion, denial, report, and description are the examples of the speaker represents the world as he or she believes. The examples of representatives are presented below.

- (a) The earth is flat.
- (b) It was a warm sunny day.

- (c) Chomsky didn't write about peanut

2) **Directives**

Directives are those kinds of speech act that speaker uses to get the addressee to do something. In this case, the speaker wants to get a future situation in which the world will match his word. Directives express what the speaker wants toward the hearer to commit some future action (verbal or non-verbal). Request, for example, is to involve the hearer in some future action, and warning is intended to be in the sole interest of the hearer (Trosborg, 1995:15). The other acts in directives are commanding, ordering, advising, suggestion, asking, etc. The examples of directives are illustrated below.

- (a) Could you open the window, please?
(b) Don't touch that!
(c) Gimme a cup of coffee. Make it black!

3) **Commissives**

Commissives are those kinds of speech act that the speaker uses to commit him or herself to do some future action. Commissives express what the speaker intends. Offers, swears, promises, threat, refusals, guarantee and pledges belong to commissives. Trosborg (1995:15) says that in an offer, the speaker communicates to the hearer for a future action but the speaker is not sure whether the hearer wants this action carried out or not. Then, in a promise, the speaker has reason to believe that the hearer is in favour of the speaker carrying out the action in question. The examples of commissives are presented below.

- (a) I'll be back.
- (b) I'm going to get it right next time.
- (c) We'll not do that again.

4) Expressives

Expressives are those kinds of speech act that state what the speaker feels toward a state of affairs. Expressives express psychological states and can be statement of pleasure, pain, like, dislike, joy or sorrow. Acts of apologizing, appreciating, thanking, complaining, and congratulating are belong to expressives. Trosborg (1995:15) states that “expressives vary with regard to proportional content”. When thanking, the speaker expresses gratitude for the hearer’s participation in a prior action which has benefit to the speaker. Then, an apology serves to express regret on the part of the speaker for having performed a prior action which had negative consequences for the hearer. The examples of expressives are listed below.

- (a) Congratulations!
- (b) I'm really sorry.
- (c) Thank you.

5) Declarations

Declarations are those kinds of speech act that change the world via their utterance. In order to form a declaration appropriately, the speaker has to have special institutional role in specific context that provides rules for their uses. Thus, the speaker changes the world through words. Declarations require extra linguistic institution for their performance; it takes a priest to christen a baby, a dignitary to

name ships, a judge to sentence a defendant, etc (Torsbog, 1995:160). In short, in declaration, the speaker alters the status/ condition of an object or situation.

- (a) Priest: “I pronounce you husband and wife”
- (b) Referee : “You’re out”
- (c) Jury Foreman: “We find the defendant guilty”.

c. Direct and Indirect Speech Acts

A different approach to distinguish the types of speech act can be made on the basic structure. Direct and indirect speech acts are concerned with the way the speaker uses various linguistic form with certain function. Yule (1996:54-56) explains those direct and indirect speech acts are:

I. Direct Speech Act

The simple structural distinction between three general types of speech act is provided by the three basic sentence types. There is a recognized relationship between three structure forms (declarative, interrogative, imperative) and the three general communicative functions (statement, question, command/request).

Direct speech act occurs when there is a direct relationship between a structure and a function. Thus, a declarative that is used to make a statement, an interrogative that is used to make question, and an imperative that is used to make command is a direct speech act. Below are the examples:

- (a) You sweep the floor. (Declarative)
- (b) Do you sweep the floor? (Interrogative)

(c) Sweep the floor! (Imperative)

In (a), the speaker states that the hearer sweeps the floor. In (b), the speaker asks a question to the hearer whether the hearer sweeps the floor or not. In (c), the speaker requests the hearer to sweep the floor.

In this research, when there is the occurrence of expression ‘*sorry*’, ‘*pardon*’ *forgive*, or ‘*apologize*’ in an utterance employed by the speakers, clearly shows intention of direct apology toward the addressee. Therefore, the expressions of direct apologies, in this research, are regarded as direct speech act of apologizing.

II. Indirect Speech Act

Indirect speech act occurs when there is an indirect relationship between a structure and a function. Searle in Cutting (2002:19) explains that “someone using an indirect speech act wants to communicate a different meaning from apparent surface meaning; the form and the function are not related”. It means that the speaker expresses his intention implicitly. For example:

(a) *Do you have to stand in front of the TV?* (Interrogative)

(b) *You’re standing in front of the TV.*

The two utterances above have different structure but accomplish the same basic structure, that is, request. The interrogative (a) is not being used only as a question and the declarative (b) is also not being used only as a statement. The speakers of those utterances want the hearer to move out in front of the TV.

In relation to apology in this research, Fasold (1990:153) says that an apology is a good example of indirect speech act. When an apology is called for, the speaker

realizes his/her act that is detrimental to the hearer; therefore, the speakers apologize with focusing on the offence to the hearer. For example, when someone runs into a woman shopping at a grocery store and she/he makes her spill groceries, she would not be much mollified if she/he said, "Oh God, I made you spill you groceries". The use of this utterance to apologize indirectly can be successful. Furthermore, Geis and Zwicky in Fasold (1990:155) describe that "if the speakers and hearers are able to recognize the conditions under which apologies and other speech acts are culturally appropriate, they will infer that the speech act that is called for has been performed, even though what the speech". It means that even though there is an absence of apology verb, when the hearer could recognize the intention of apologizing by the speaker, therefore, the indirect speech act of apology has been successful.

4. The Act of Apologizing

a. The Definition of Apology

Apologies are triggered by specific behavior or situation that needs to be defined. However the situation occurred, it is possible that a person would need to apologize when hurting another person, even though it was unintentionally. An apology is the speech act used by the offender to acknowledge guilt and to seek forgiveness for transgression. Olshtain and Cohen in Wolfson and Judd (1983:20) states that the act of apologizing is called for when there is some behavior which has violated social norms. When an action or utterances have resulted in the fact that one or more persons perceive themselves as being offended, then the offender needs to

apologize. It is assumed that the act of apologizing involves two participants: an apologizer and a recipient of the apology. The act of apologizing requires an actions or utterances which are intended to 'set things right'.

In Leech's terminology (1983) "the act of apologizing is convivial speech act, the goal of which coincides with the social goal of maintaining harmony between speaker and hearer". This statement means that apology is intended to bring back the social harmony between the apologizer and the offended person. Olshtain in Wolfson and Judd (1983) adds that apology is speech act which is intended to provide support for the hearer as he or she is affected by a violation.

Goffman in Bonvillain (2003:105) states that in apologizing, "a speaker splits himself/herself into two parts; the part that is guilty of an offence and the part that dissociates itself from the delict and affirms a belief in the offended rule". Thus, apology is to restore equilibrium between speaker and addressee. The speaker refers to the apologizer and the addressee refers to the person offended. According to Fraser ((Richard and Schmidt, 1983: 30), an apology may be performed just in case two basic conditions are met. First, the speakers acknowledges responsibility for having performed some acts, and the second, the speaker conveys regret for the offense which comes about as result of the commission of the act.

Apologies are verbalized social acts. Their purpose is to maintain or reestablish rapport between participants. They are occasioned by actions that give the negative effects to the addressee. For instance, Bonvillain (2003:105) states that "an act of apologizing is verbal recognition of some social breach either past, present or future".

Based on explanation above, apology is a remedial act uttered after an offence has been committed. Apologies are offered to express regret for having offended someone. It has social goal to maintain or restore social harmony between the interlocutors.

b. Kinds of Offences

Holmes in Bonvillain (2003:107) states that apologies are motivated by offences. The six typical offences that are proposed by Holmes are instances of inconvenience, infringement on space, infringement on talk, infringement on time, infringement on possessions, and social gaffes. Further explanations are shown below.

1) Instances of Inconvenience

Instances of inconvenience can be described as relating to the actions which have inconvenienced the addressee in some way. This includes instances where the apologizer had not performed adequately in a particular context or had provided inadequate services, so the apologizer had inconvenienced the addressee. The offending act, condition, or situation might be perceived by the addressee's feeling, for example, giving someone wrong item, forgetting the responsibility, and servicing someone inadequately. The example of instance of inconvenience can be seen from the conversation below.

B promised to help A with his project but he didn't come:

A : 'I waited for you the whole day yesterday but you didn't come'.

B : '*I'm sorry, something came up yesterday and I forget to tell you*'.

2) Infringements on Space

Infringement on space involves infringements on another's personal space which the infringements may occasion apologies. These offences sometimes threaten the addressee's negative face by disturbing his or her freedom of movement, for example, bumping into someone, queue jumping. The offender usually apologizes to signal her/his wish to protect her/himself for being perceived negatively. The example of the infringement on space is presented below.

A bumps into B along a busy pavement and knocks a parcel out of her arms:

A : *Sorry miss, I was in hurry.*

B : You should watch where you're going!

'I'm sorry' is the pattern which is always used and it goes together with the correlation of a space offence with a simple explicit apology strategy.

3) Infringements on Talk

Infringement on talk related to the speaker's statements or speeches that may damage the addressee. The offences involve some kind of intrusion on the addressee's talking or talking turn or another infringement of the rules of polite talk, for example, talking too much, interrupting, incisive statement etc. The infringement that is done by A below is the example of the infringement on talk.

A woman to fellow student in tutorial discussion:

A : *I'm sorry I didn't mean to stop you.* (Interruption)

4) **Infringements on Time**

Infringement on time occurs when there is behavior violating the addressee's time. This situation involves one person wasting another person's time or in some way not taking an appropriate account of the value another's time. The examples of offences related to this category are keeping people waiting, forgetting of an appointment and late arrival. Below is also the example of the infringement on time.

B is phoning her friend A:

A : Where were you last night? I thought you said you'd meet me at 8.45.

B : *Oh no! Oh my God! I'm really sorry I thought you meant tonight. I hope you are not too cheesed off me.*

'Oh my God' is an insult that was used to strengthen the apology. Most apologies combine an explicit apology usually in the form of sorry with the explanation of the account. Western cultures are very conscious with time and offences for wasting another's time generally demanding some explanation.

5) **Infringements on Possession**

Infringement on possession occurs when there is a damage or loss of someone's possession. The offences which are involved to this infringement are spilling something on someone's clothes, losing book, or failing to pay bill on time. The example of the infringement on possession is also presented below.

A and B are in the library:

A : *You know that the pen you lent me, I'm afraid I've lost it. If you like, I'll buy another one.*

B : Oh don't worry. It's ok if you lost it.

Apologies for possession offences usually include explicit acknowledgement of responsibility which takes the form of an offer of repair or restitution in most cases.

6) Social Gaffes

A social gaffe occurs when the apologizer has broken a social etiquette rule relating to socially frowned-on behavior, for example, burping, coughing, speaking while eating etc. The offence that is made by A is also the example of social gaffes.

A belches while eating at the dinner:

A : *Excuse me.*

In the Western culture, belching while eating is considered as a bad habit and impolite action. When someone accidentally belches, he or she needs to apologize for the people around him/her. Meanwhile, in some other countries belching while eating is not a big mistake.

c. The Apology Strategies

Apology strategies are the method used by speaker to perform the speech act of apology. The strategies of apology are intended to maintain the relationship and to reduce the offence to the offended person. A combination of the strategies is also possible. The apology strategies that are presented by Trosborg (1995:379-383) are the followings.

1) Minimizing the Degree of Offence

This strategy is a closely related to the strategy in which the complainer fails to take on responsibility but she/he does not deny it. In this strategy, the apologizer seeks to minimize the degree of the offence; either by arguing that the supposed

offence is a minor of importance, or by querying preconditions on which the complaint is grounded and or by blaming someone else. The three sub-strategies are as follows.

a) Minimizing

This sub-strategy is used by the speaker when he or she thinks that the offence is minor of importance, for examples, 1) *“It was only an accident”*, 2) *“It’s not my fault”*.

b) Querying precondition

This sub-strategy is used by the speaker when he or she denies the responsibility by questioning the offence, for example, *“Well everybody does that; what is love then?”* (in response to the complainable *You don’t love me*)

c) Blaming someone else

The sub-strategy is used when the offence committed by the apologizer can be excused by an offence committed by a third party, for example, *“I’m late because my sister my sister used the bathroom for an hour”*.

2) Acknowledging of Responsibility

The formula will be chosen by the speaker only when he/she recognizes responsibility for the offence. When a speaker chooses to take on responsibility, she or he can apologize implicitly or explicitly and with varying degrees of self-blame. This strategy is hearer-supportive and self-demeaning, and ordered with respect to the degree of recognition with which the complainees accepts the blame. The examples of

acknowledging of responsibility are 1) "*oh your foot*" (after stepping someone's foot), 2) "*It was entirely my fault; you're right to blame me*".

3) Explaining or Accounting

This strategy is resorted to by the apologizer to mitigate his or her guilt by giving an explanation or account of the situation. The strategy is used by the speaker to give reasons to the hearer. Various kinds of mitigating circumstances serve as indirect apologies and a direct expression of apology. In explaining or accounting, an apologizer admits that what she/he has done was undesirable, but she/he tries to lessen the blame which can be attached to her/him by referring to mitigating circumstances that may excuse her/his behaviour. The examples of explanation or account are 1) "*Such things are bound to happen, you know*", 2) "*Sorry i'm late, but my car broke down*".

4) Expressing of Apology

In this strategy, an apologizer chooses to express his/her apology explicitly. A small number of verbs apply and the expression is a routine formula generally accepted to express apology. Austin in Torsborg (1995:381) points to the expression '*I apologize*' in the present indicative active, with a first person singular subject as the explicit performative for the act of apologizing. Expressions of regret, offer of apology and request of forgiveness are the examples of expressing apology. The example of expression of apology are 1) "*I'm sorry to keep you waiting*", 2) "*Please*

accept my sincere apology for the inconvenience involved”, 3) “Please, forgive me, I’m terribly sorry about that”.

5) Expressing Concern of the Hearer

In order to pacify a complainer, the apologizer may express concern for the hearer’s well being or condition in order to placate the offended person, for example, *“I’m sorry. Are ...are you alright?”.*

6) Promising of Forbearance

This strategy is used by the speaker whenever the guilt is strong enough; he or she feels the need to promise that the offensive act will never occur again. With the respect to the future behavior, an apologizer can promise either not to perform the offense in question again, or to improve his/her behavior in a number of ways. In this respect, apologies seem to relate not only to past action but also to future action. Such responses are often signaled by the performative verb *‘promise’*, for example, *“It won’t happen again, I promise”.*

7) Offering of Repair

This strategy is uttered by the speaker to make up for the offence if the inconvenience or the damage which affects the hearer can be compensated for. An apologizer may offer to repair the damage, which has resulted from his/her infraction. Repair may be offered in its literal sense or as an offer to pay for the damage. In situation in which the actual repair is not possible, the apologizer may offer some kind of compensatory action or tribute to the complainer. The examples are 1) *“I’ll pay for the cleaning”, 2) “You can borrow my shoes instead”*

d. The Social Functions of Apology

The central function of apology is to restore social equilibrium or harmony and to provide remedy for an offence committed. The functions of apology is also can be achieved in an infinite number of ways based on the speaker's offence. Moreover, it makes difficult specify the content of an apology in a helpful manner. Therefore, the social function of apology is the specific purpose of apology used by the apologizer.

The social functions of apologies that have been described by Norrick in Torsborg (1995:378) are:

1) Implicating Contrition

The implicating contrition is applied by the apologizer when she/he admits the responsibility for a state which affects someone in adverse way. In apologizing, the speaker realizes that his/her infraction harm someone so that he admits the responsibility. This function also shows the speaker's contrition to the culpable person.

2) Asking to be Forgiven

Asking to be forgiven is applied by the speaker when she/he realizes that he has done serious offence and needs to be forgiven by the offended person. In this social function of apology, the speaker also protects his/her negative face.

3) Showing Good Manners

Showing good manner is used by the speaker to show his behavior for the infraction that he has done. After someone is being offended by his/her mistake, he/she doesn't want to be perceived negatively by the addressee.

4) Assuaging the Addressee's Wrath

In applying the social function of assuaging the addressee's wrath, the apologizer is trying to placate the addressee's anger. In this social function, the apologizer realizes that she/he has made the serious offence to the addressee that makes her/him angry.

5) Getting off the Hook.

The social function of getting off the hook is used by apologizer to minimize the rigidity between the speaker and the addressee after the offence is being committed. Since the rigidity always happens after the infraction is made, the offender need to reduce it to the offended person. This social function is also aimed to restore the harmony between the offender and offended person.

5. *Maid in Manhattan*

Maid in Manhattan is a 2002 romantic comedy film directed by Wayne Wang. The film starred Jennifer Lopez as Marisa Ventura, Ralph Fiennes as Christian Marshall and Natasha Richardson as Caroline Lane. The original music score is composed by Alan Silvestri. The film released on December 13, 2002.



Figure 1. Cover of *Maid in Manhattan*

Maid in Manhattan was about Marisa Ventura, a hard working, intelligent, and determined single mother who dreamed of a better life for herself and her son, Ty. As a housekeeper at Manhattan first-class Beresford Hotel, Marissa has made a good life for herself and her ten-year-old son, even if they did not have a lot of money. Unfortunately, Marisa meets Christopher Marshall, a high profile politician, who believes that she is a guest at the hotel and recognized as Caroline Lane. When Marisa's true identity is revealed, the two find that they were worlds apart. Moreover, Marisa gets fired from the hotel because of her mistake of pretending to be Caroline Lane while Chris continues his political business. Finally, Chris and Marisa were reunited again after a long time. The film ends with images of publications showing that Chris has been elected, he and Marisa were still together after one year, and Marisa has started her own hospitality business.

B. Previous Research

Two studies related to the topic of this research are *Positive and Negative Politeness Strategies: Apologizing in the Speech Community of Cuernavaca, Mexico* by Lisa C. Wagner and *Apologies Strategies of Yemeni ELF University Students* by Mohammed Hasan Ahmed Alfattah.

Mohammed Hasan Ahmed Alfattah's paper investigates apology strategies of Yemeni EFL university students in the light of Brown and Levinson's theory (1987). The main objective of this study is to discuss the speech act of apology and to demonstrate the ways in which Yemeni EFL learners conceptualize apology. It also attempts to investigate how this study demonstrates that apology strategies have implications for politeness theory. His result shows that the two strategies used most frequently by the subjects to realize apology. They are the use of IFID plus taking on responsibility with intensification and the use of intensified IFID or the use of IFID separately are the most frequent strategies. The intensifications with other strategies are more frequent in the data. The informants' performance in this study provides evidence of the claims of universality of the speech acts of apology and the set of apology strategies used in other apology studies; however, there is equal evidence that the use of politeness strategies is universal as claimed by Brown and Livenson (1987).

Moreover, Wagner's paper is an ethnographic investigation of naturally occurring apologies and politeness strategies in Cuernavaca. The research questions are: (1) what are the basic strategies and sub-strategies used by members of the

Cuernavaca speech community to apologize in naturally occurring speech and to what frequency are they employed?; (2) what type of politeness (positive or negative) is more prevalent in the apologies of these subjects; and (3) how do these findings compare with previous findings on apologizing in other varieties of Spanish and what implications do they hold for a language- or culture-specific theory of politeness?. The result shows that Speakers of Cuernavaca Spanish, like their Cuban and Uruguayan counterparts, preferred to use an IFID to apologize. Also highly preferred was the strategy “explanation or account.” Speakers within the Cuernavaca speech community clearly preferred negative-politeness markers, while a result from previously conducted research on Spanish speaking populations has shown the opposite to be true. The use of negative politeness strategies is higher than positive politeness strategies in Quernavaca speech community.

This research is totally different with the two previous researches, this research applied Torsborg’s theory of apology strategies while the two researches use Olsthain and Cohen’s theory. This research also analyzes the types of offence and the social funtions of apology that not been analyzed in the two previous researches.

C. Conceptual Framework

This research employed descriptive qualitative approach in which the researcher focuses on the speech act of apology in *Maid in Manhattan* movie. Analyzing the speech act, especially the apology act, is a matter of making assumption that is utterance interpretation. In making interpretation of the apology phenomena, the researcher should know the implied meaning of the utterances. Therefore, the

researcher uses pragmatics point of view to interpret the meaning of the utterances expressed by the characters in *Maid in Manhattan*.

Pragmatics as the study of language meaning is the appropriate approach used to analyze the apology expression in *Maid in Manhattan*, since the utterances have other meanings that sometimes are different from those literally spoken by the speakers.

Searle's classification of speech act is based on the criterion of what speaker's want to imply in his/her utterances. The classifications are declaratives, representatives, directives, expressive and commissives. Apologies fall under expressive speech acts in which speakers attempt to indicate their state or attitude. In order for an apology to have an effect, it should reflect true feelings.

Apology is made because there is violation of the social norm or behavior and the need to fix it. The violation is considered as offences. There are six kinds of offences proposed by Holmes in motivating the speaker to apologize. Those offences are: 1) instance of inconvenience, for example forgetting responsibility, giving someone wrong item, etc, 2) infringement on space, for example queue jumping, obstructing someone's way or bumping into someone, etc, 3) infringement on talk, for example interrupting, talking too much, etc, 4) infringement on time, for example late, keep someone waiting, etc, 5) infringement on possessions, losing someone's property or money, etc, and 6) social gaffes for example burping while eating, coughing, etc.

The seven strategies of apology presented by Torsborg are, 1) minimizing the degree of offence, this strategy is used when the speaker does not deny the responsibility by minimizing the offences, the sub-strategies are minimizing e.g. *“Oh that’s not a big problem”*, querying preconditions e.g. *“Well, you know someone else does that”*, blaming someone else e.g. *“it was not my fault, Mario broke it”*, 2) acknowledgement of responsibility, this strategy is used when the speaker chooses to take the responsibility that he/she can do it implicitly or explicitly with self-blame, e.g. *“I can see your point, perhaps I shouldn’t have done it”*, 3) explanation or account this strategy is used when the complaine may try to mitigate his/her guilt by giving explanation of the situation, e.g. *“sorry i’m late, i was missing the bus”*, 4) expression of apology, the speaker uses this strategy when she/he expresses her/his apology explicitly, the examples are: expression of regret e.g. *“i’m sorry to keep you waiting”*, offer of apology e.g. *“my friend would like to apologies for the inconvenience that she made for you”*, request for forgiveness e.g. *“pardon me, I didn’t hear what you said”*, 5) expressing concern for the hearer, this strategy used by speaker when she/he express her/his condition to placate the addressee e.g. *“i’m really sorry about this, are you ok?”*, 6) promise for forbearance, this strategy is used when the speaker can promise the future act by not doing the offence again or improving the behaviour, e.g. *“I promise to not did my mistake again”*, 7) offer of repair, this strategy used by speaker when she/he offer to repair the damage, e.g. *“I’ll fix the broken furnitures in your house and clean it”*.

This research also use Norrick's theory of the social function of apology. He distinguish five social functions of apology. There are: 1) implicating contrition, 2) asking to be forgiven, 3) showing good manners, 4) assuaging the addressee's wrath, and 5) getting off the hook.

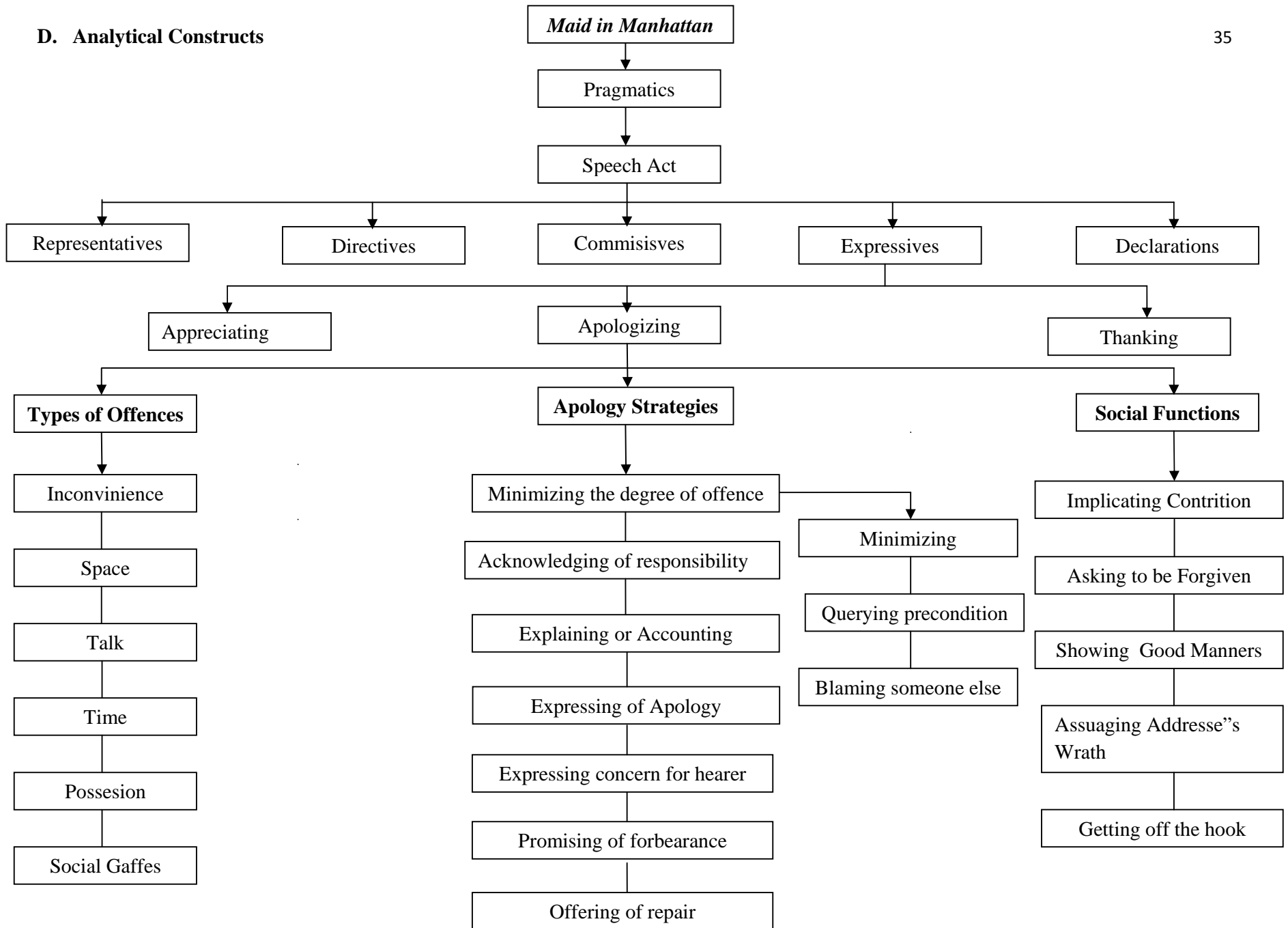


Figure 2: Analytical Constructs

CHAPTER III

RESEARCH METHOD

A. Research Type

In this research, the researcher used the descriptive qualitative method. A qualitative design refers to research procedure which produces descriptive data. This method deals with the possibilities to solve the problem by collecting, classifying, analyzing and interpreting data. According to Bogdan and Taylor (1975:4) “human being’s written or spoken words and their observable behaviors are the example of descriptive data”.

This research was carried out to describe an existing phenomenon, which was speech act of apology. It applied a content analysis approach. Krippendorf (2004: 18) states that context analysis is a research technique for making replicable and valid inferences from data to the context. In this research, the researcher revealed the types of offences motivating the apology in *Maid in Manhattan*, revealed the strategies of apology expressed by the characters in *Maid in Manhattan*, and described the social functions of apology used by the characters in *Maid in Manhattan*.

B. Data and Source of the Data

According to Selinger and Shohamy (1989:201), qualitative research deals with non-numerical data, usually linguistics unit in oral or written. Qualitative data were taken in the form of words (spoken or written) and visual images (observed or creatively produced). The main source of the data was the film entitled *Maid in Manhattan* which was directed by Wayne Wang. The secondary source of the data in

this research was the dialogue transcript of the *Maid in Manhattan*. The analyzed data were the utterances showing apology act employed by the characters in the movie. The data were taken in the form of words, phrases, clauses, and sentences dealing with apology act phenomenon. The data were supported by the context in which the utterances are spoken.

C. Method and Techniques of Data Collecting

The data of this research were collected from the utterances of the characters in *Maid in Manhattan*. According to Bogdan and Biklen (1993:31), the descriptive (qualitative) research has natural setting as the direct source and the researcher is the key of the instrument. This statement means that the researcher was the main instrument in this research. She did direct observation and analysis to the object. Movie was also the instrument of this research because the researcher examined the situation or context in *Maid in Manhattan*.

The researcher underwent some steps during the data collection: watching the movie, finding its transcript, making the data sheet, and categorizing the raw data into the sheet. First, the researcher started the data collection by watching the movie to understand the plot of the movie. After she understood the content of the movie, she watched it again to find the apology phenomena that exist in the movie. Second, the researcher searched for the transcript of the movie from the internet. However, looking to the script of the movie was not accurate because the researcher found some missing utterances. Thereby, she employed a method of *simak cakap* to solve the problem in collecting the data. According to Subroto (1992), this technique requires

the primary instrument to listen carefully and write down what is important as the data. After the data were collected, the data were classified into some particular classification: 1) the types of offence motivating the apology, 2) the apology strategy, 3) the social functions of apology.

Table 1: Table of data sheet

No	Code	Utterances	Types of Offences					Apology strategies										Social Functions					Context
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF	SGM	AW	GH	
									Mi	QP	Ba												

Note of abbreviations:

Inc	: Inconvenience	S	: Space
Ta	: Talk	Ti	: Time
P	: Possession	SG	: Social Gaffes
MDO	: Minimizing the degree of offence	Mi	: Minimizing
QP	: Querying precondition	Ba	: Blaming someone else
AR	: Acknowledging responsibility	EA	: Explaining or accounting
EC	: Expressing concern for the hearer	Er	: Expressing of apology
PF	: Promising of forbearance	OR	: Offering of Repair
IC	: Implicating contrition	AF	: Asking to be forgiven
SGM	: Showing good manner	GH	: Getting off the hook
AW	: Assuaging the addressee's wrath		

In addition, to make the data easy to be found in the data source, the researcher used a code. The code consists of three parts i.e., number of data, the number the disc of the movie, and the time in the movie.

Code (DI/00:03:50-00:04:14)	
D2	: the number of movie's disc (the second disc of the movie)
00:03:50-00:04:14	: The time in the movie (the utterances were spoken in minute 00:03:50 until 00:04:14 of the movie)

Figure 3: **The data code**

D. Techniques of Data Analysis

The process of data analysis began when the researcher started collecting data. The researcher collected the data step by step until the data saturated. The processes in data analysis were mentioned as follows:

- a. Firstly, the data were categorized into the data sheet after the researcher had found out the apology phenomena from the transcript of *Maid in Manhattan*.
- b. Secondly, the researcher classified the data into data sheet based on the classification of the three objectives of the study through the characters dialogues in the transcript of the movie.
- c. Thirdly, the apologies uttered by the characters in the movie were interpreted in order to answer the formulation of the problem:
- d. Fourthly, the trustworthiness of the data was applied during the process of data analysis.
- e. Finally, the conclusion of the research was made based on the result of the research.

E. Data Trustworthiness

To gain trustworthiness, the data must be checked again in four criteria. They are credibility, transferability, dependability and conformability (Moleong, 2001:173). The first criterion, credibility, aims to show the degree of credibility from the research finding. The second criterion, transferability, the researcher should gather empiric event related to the same context. The third criterion is dependability which closely related to data themselves. The last is the criterion of conformability; in this case, the conformability is to make sure that the researcher is objective.

This research applied credibility to achieve the trustworthiness of the data. According to Moleong (2001:173), credibility aims at achieving the validity of the data. The data were performed in deep and detail observation so that the data could be said credible. In applying this credibility, the data were read and re-read carefully and comprehensively in accordance with the researcher's question until she found any other significant of the data.

In this research, the data validity of the research was done by repeating observation of the data, doing the data triangulation with friends and doing consultation to the experts to get the legality of the data. The experts were the consultants of the research; they were Suhaini M. Saleh, M.A as the first consultant and Paulus Kurnianta, M.Hum as the second consultant. For triangulation, the researcher asked some friends to triangulate the data. The researcher asked them to classify the data and made conclusion with them. They are Banu Adya Pradhika and

Annisa Dewi Widowati, both of them were students of English Language and Literature Department in Linguistic concentration.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consists of the findings and the discussion of the research. The finding of the research presents the data of the apology act phenomena examined from *Maid in Manhattan* Movie. The findings section is divided into three parts based on the objectives of the study. The first is the types of offences motivating the apology. The second is the apology strategies used by the characters in the movie. The last is the social functions of the apology. Meanwhile, in the discussion the researcher analyzes and describes the data of the findings.

A. Research Findings

After collecting the data, the researcher found that the most of the data are in the form of words, phrases and sentences. The finding given in the foreshadowing shows that the movie conveying the apology act by some characters of *Maid in Manhattan* according to the types of offences motivating the apology, the apology strategies, and the social functions of the apology. The categorization is based on the theories in Chapter II.

1. Types of Offences Motivating the Apology Committed by the Characters in *Maid in Manhattan*

It has been explained in Chapter II that when a speaker makes an apology, she or he has committed an offence. The typical offences are instances of inconvenience, infringements on space, infringements on talk, infringements on time, infringemenst on possessions, and social gaffes. The occurrence of the types

of offence motivating the apology in *Maid in Manhattan* is presented in Table 2 below:

Table 2: Types of Offence Motivating the Apology Found in *Maid in Manhattan*

No	Types of Offences	Occurrence	Percentage
1	Instance of Inconvenience	21	60%
2	Infringement on Space	4	11.4%
3	Infringement on Time	5	14.2%
4	Infringement on Possession	5	14.2%
TOTAL		35	100%

Based on the table above, the instance of inconvenience is mostly found with 21 data (60%) out of 35 data. The instance of inconvenience reaches the highest numbers of occurrence in the types of offences motivating the apology because the characters mostly inconvenience the addressee in inadequate services. Since the setting of the movie mostly sets in the hotel, the characters sometimes break the inconvenience so she/he apologizes especially for the employee of the hotel who serves the guest in inadequate services.

The occurrence of the infringements on time is 5 (14.2 %) out of 35 data. It becomes the second highest number of occurrence in the data findings. The infringement on time happens when the characters in the movie waste someone's time. The kinds of infringements on time that were found in the movie are keeping the addressee waiting, arriving late and disturbing someone's time to do his/her personal needs.

The occurrence of the infringements on possession is 5 with the frequency 14.2% out of 35 data. It also remains the second highest number of occurrence in the types of offence motivating the apology. The infringements on possession happens when the apologizer damages or losses the addressee's possession. The offences are made by Kehoe when she steals Marisa's tissue and by Marisa when she makes Lionel lose his job in the hotel because of her mistake.

The occurrence of infringements on space is 4 (11.4 %) out of 35 data. The characters infringe someone's space when she/he disturbs another personal's space which may occasion apologies. The infringements on space are committed by Marisa and Caroline such as entering someone's room without permission and walking too close to someone.

Meanwhile, there is no infringement on talk and social gaffes were violated by the characters motivating apology in *Maid in Manhattan*. The infringement on talk happens when someone infringes the rule of polite talk or taking turn. For the infringement on social gaffes, it happens when someone breaks the social etiquette in his society.

2. The Apology Strategies Applied by the Characters in *Maid in Manhattan*

In order to present the speaker's apology to the hearer, some strategies can be applied. These strategies are minimizing the degree of offences with the sub-strategies of minimizing, querying precondition and blaming someone else, acknowledging of responsibility, explaining or accounting, expressing of apology, expressing concern for the hearer, promising of forbearance and offering of repair.

The occurrence of request strategies in *Maid in Manhattan* is presented in Table 3 below.

Table 3: Apology Strategies Applied by the Characters in *Maid in Manhattan*

No	Apology Strategies	Occurrence	Percentage
1	Minimizing the degree of offences	6	17.1%
	a. Minimizing	4	11.4%
	b. Querying precondition	1	2.8%
	c. Blaming someone else	1	2.8%
2	Acknowledging of responsibility	8	22.8%
3	Explaining or accounting	7	20%
4	Expressing of apology	12	34.2%
5	Offering of repair	2	5.7%
TOTAL		35	100%

Based on the table above, the strategy of expressing apology reaches the highest number of data. It has the frequency of 34.2% with 12 data out of 35 expressions. The strategy was applied by the characters in the movie explicitly by the word '*I'm sorry*'. The second highest frequency is the strategy of acknowledging of responsibility. It has the frequency of 22.8% with 8 data out of 35 expressions. In applying the apology of acknowledgment of responsibility, the speaker chooses to take on responsibility that she or he can do so implicitly or explicitly and with varying degrees of self-blame.

The third highest number of occurrence is the strategy of explaining or accounting. It reaches 7 (20%) out of 35 expressions. In applying this strategy, the

characters give the reason to the hearer when he/she apologizes for the infringement being done. In *Maid in Manhattan*, it is also found that the characters combine the strategy of explaining or accounting with other apology strategies. For instance, it combines with the strategy of expression of apology and the strategy of offering repair.

Based on the table, the strategy of minimizing the degree of offence is applied by the characters in 6 (17.1%) out of 35 expressions. The strategy is applied by the characters when they minimize their offence but not deny their responsibility. The findings of this strategy consist of the three sub-strategies, namely, minimizing, querying precondition and blaming someone else. The occurrence of minimizing is 4 (11.4%) out of 35 expressions. In applying this strategy, the characters minimize their offences. The occurrence of querying precondition is 1 (2.8%) out of 33 expressions. Here, the speaker queries the condition in apologizing. Meanwhile, the occurrence of blaming someone else is only 1 (2.8%) out of 33 expressions. This strategy is applied by the speaker when she/he blames someone else to minimize their offence.

In this movie, the characters employ the strategy of offering of repair in low percentage with the occurrence 2 (5.7%) out of 35 expressions. Offering of repairs were applied by Marcus when he offers to pick Ty up for the Christmas in order to pay his absent in attending Ty's speech competition and picking him up for his holiday, and by Caroline when she offers to buy Chris lunch after she makes mistake to him.

Meanwhile, there are no apology strategies of expressing concern for the hearer and apology strategies of promising for forbearance that are found in the *Maid in Manhattan*. The expressing concern for the hearer happens when the speaker expresses concern for the speaker's condition while the promising for forbearance happens when speaker promises not to perform the same mistake for the future behavior.

3. The Social Functions of Apology Used by the Characters in *Maid in Manhattan*

The social function of apology is the purpose of the speaker when she/he apologizes for the specific reason. The social functions of apology were analyzed by the context where the apology expression is uttered. The social functions of apology that have been described by Norrick are implicating contrition, asking to be forgiven, showing good manners, assuaging the addressee's wrath, and getting off the hook.

The occurrence of request strategies in *Maid in Manhattan* is presented in Table 4 below.

Table 4: **The social Functions of Apology Used by the Characters in *Maid in Manhattan***

No	Social Functions	Occurrence	Percentage
1	Implicating contrition	7	20%
2	Asking to be forgiven	5	14.2%
3	Showing good manners	7	20%
4	Assuaging the addressee's wrath	7	20%
5	Getting off the hook	9	25.7%
TOTAL		35	100%

The table above shows the occurrences of the social functions of apology employed by the characters in the *Maid in Manhattan*. Getting off the hook reaches the highest number of occurrence with 9 (25.7%) out of 35 data. Getting off the hook is applied by the character when she/he wants to reduce the rigidity after the infraction she/he made. The occurrence of showing good manners is 7 (20%) out of 35 data. The social function of showing good manners is applied by the characters when she or he apologizes in order to show his or her good behaviour after making the infraction. The third number of occurrence is assuaging the addressee's wrath with 7 (20%) out of 35 data. Assuaging the addressee's wrath is applied by the characters in order to reduce the offended person's anger because of the infraction made by the apologizer. The occurrence of implicating contrition is also 7 (20%) out of 35 data. The social function of implicating contrition is made by the characters when the speaker admits the responsibility for the offences. The last number of occurrences is asking to be

forgiven with 5 (14.2%) out of 35 data. This social function of apology is applied by the apologizer when she or he asks the forgiveness from the offended person.

B. Discussion

After the data were presented in the form of tables in the findings, the researcher analyzed and described the data based on the result of the findings.

1. Types of offences motivating the apology committed by the characters in

Maid in Manhattan

According to the findings, there are four types of offences that are found in this research. The four types of offence are instance of inconvenience, infringement on space, infringement on time, and infringement on possessions. Below are the examples of each types of offence.

a. Instances of Inconvenience

Instances of inconvenience occur when the apologizer performs inadequately in a particular context or provides inadequate services, so the apologizer inconveniences the addressee. The kinds of offences found in the movie related to the instance of inconvenience are forgetting the responsibility, serving someone inadequate services, giving someone wrong item, lying someone to be someone else, etc. There are 21 (60%) instances of inconvenience found in the movie. It happens because the movie is mostly sets in the hotel so that the characters inconvenience the addressee in inadequate services especially which are made by the employee of the hotel.

The example of instance of inconvenience that occurs in *Maid in Manhattan* can be found in Datum 24.

[Keef is forgetting his responsibility for reporting every detail of the CCTV record]

Mr. Bextrum : I'll fast forward through this, and you just point her out if you see her.

Caroline : Wait! That's my Dolce coat.

Mr. Bextrum : *(talking to Keef angrily)* how could you have missed that?

Keef : *I'm sorry, sir.*

(DII/00:23:33-00:23:40)

The infringement from the conversation above is made by Keef. The offence motivates him to say "*I'm sorry, sir*" is that Keef gives an inadequate services by forgetting his responsibility in his job that inconveniences Caroline as a guest in the hotel. Keef's job is as a security keeping his eyes on the CCTV record of the hotel. His mistake is letting Marisa wears Caroline's coat and not reporting it to Mr. Bextrum. Mr. Bextrum is very angry to Keef because his mistake will make the guest not satisfied with the service in the hotel. The offence that is committed by Keef is considering as instances of inconvenience. It happens because he gives the inadequate service for the guest in the hotel.

Another example of the instances of inconvenience can be found in Datum 19 below.

[Lionel is giving the wrong woman whom Chris wants to meet]

Chris : *(opening the door)* she is about dark hair, really beautiful, has a kid named Ty. What the hell happened?

Lionel : *I'm sorry sir.*

Chris : Don't be sorry. Just find her.

(DII/00:02:41-00:02:50)

The conversation above is between Chris and Lionel. Lionel is a manager hotel room who services Chris. As an executive guest, Chris gets the first class service from the hotel. The offence that motivates Lionel to say "*I'm so sorry, sir*" is that he gives Chris the wrong woman whom he wants to meet. Actually, Chris

wants to meet Marisa, the woman he met yesterday and recognized herself as Caroline Lane, and invites her to have a lunch in his room. Eventually, the woman who comes to his lunch is the true Caroline Lane. Feeling disappointed by the condition, Chris complains to Lionel for giving him the wrong woman. Lionel also realizes that the woman he intends to meet is Marisa after Chris gives the description about the woman by saying “*she is about dark hair, really beautiful, and has a kid named Ty*”. As a manager hotel room, Lionel apologizes for the inconvenience that he provides for his guest in the hotel although the offence is only kind of misunderstanding.

The conversation between Ty and Marisa in Datum 4 below also describes a instance of inconvenience.

[Marisa is kissing Ty in front of his friends]

Marisa : Come here. You got something on your face.

Ty : Mom!

Marisa : What?

Ty : Please.

Marisa : (*kissing Ty*) *I'm sorry Mr. Cool Guy.* I love you.

(DI/00:04:45-00:05:02)

The conversation above happens between Ty and his mom, Marisa, in front of his school. Ty refuses his mom when she wants to kiss him in front of his friends. As a ten-year old boy, Ty feels ashamed when his mom kisses him in front of his friends especially his girls' friends. The offence motivates Marisa to say “*I'm sorry Mr. Cool Guy*” is that she makes Ty feels inconvenience by kissing him in front of his friends. Keeping his pride as a cool boy, Ty doesn't want that his friends see him kissed by her mom. Moreover, he doesn't want to be claimed as a spoiled boy by his friend.

b. Infringements on Space

Infringement on space involves the infringement on another personal's space. The kinds of offences which are involved in the infringement on space in the movie are entering someone's room without permission, walking too close to someone and placing herself or himself in someone personal place. There are 4 (11.4%) of infringement on space made by the characters in *Maid in Manhattan*. Below are the examples of infringements on space that occur in the movie.

[Caroline is walking too close to Chris]

Caroline : *(Running toward Chris) Oh Chris. I can't help but feel that this is partly of my fault.*

Chris : It isn't. Spare yourself.

Caroline : *At least, let me buy you lunch.*

Chris : After all, we've only got each other to get through this humiliation. Caroline, the first lunch was mistake. A second would be complete torture.

(DII/00:25:54-00:26:15)

The dialogue above occurs between Caroline and Chris. Feeling disappointed by knowing the real "Marisa", Chris leaves Mr. Bextrum's office hurriedly. Caroline tries to calm him by following him leaving the room. Caroline walks too close to Chris. This makes him feel uncomfortable. Chris feels disturbed on his way by that condition and asks Caroline to spare herself away. By saying "*At least, let me buy you lunch*", Caroline apologizes implicitly by offering a repair for her offence.

Another example of the infringements on space can be seen in Datum 18 below.

[Marisa opened Caroline's hotel room without knocking it before]

Pilates trainer: Squeezing the circle tighter and tighter and tighter..and release. Let's try that again. And squeeze the circle tighter, tighter.....and relax.

Marisa : *(opening the door)* Sorry, I'll come back.

Caroline : That's okay. You can work around us.

(DI/00:49:06-00:49:11)

The conversation above happens in Caroline's hotel room. When Marisa is entering Caroline's room to put a towel, she sees Caroline and her personal assistant are exercising the Pilates with their personal trainee. The infringement on space is committed by Marisa. The offence is that Marisa disturbing Caroline's personal room by opening the door without permission. Although Marisa is a housekeeper of the hotel, entering the guest's room without permission is a mistake because it can disturb the privacy of the guest. Realizing that she has disturbed their privacy, Marisa shows her apology by saying "*Sorry, I'll come back*" for the infringement she has made.

c. Infringements on Time

Infringement on time involves one person wasting another person's time or some way not taking appropriate account of the value of another's time. The kinds of offences in relation to the infringement on time that occurs in the movie are keeping someone waiting, late arrival, and disturbing someone to do his/her personal need. There are 5 (14.2%) of infringement on time made by the characters in the movie to make apology. An example of this type of offence can be seen in Datum 8 below.

[Marisa is late and keeping her Mom waiting]

Marisa : *(coming hurriedly to her mom)* Sorry, Mom.

Marisa's Mom: Baby where were you?

(DII/00:16:58-00:17:05)

The conversation above can be found in Datum 8. It occurs between Marisa and her mom. Marisa's mom is waiting her in front of the hotel to come to Ty's school for attending the speech competition. Marisa is late to come to her mom. Marisa says sorry to her mom because she realizes that she has already kept her mom waiting for her. By saying "*I'm sorry*", Marisa apologizes for the infringement on time that she makes to her mom. Indeed, keeping her mom waiting is a part of the infringements on time because she wastes her mom's time to wait for her.

Another example of infringement on time can be found in Datum 7 below.

Caroline : Could I ask you an enormous favor? *I mean, I know this isn't your job, and I'd never normally ask, but I'm so sorry.*

Marisa : it's okay.

(DI/00:14:43-00:14:53)

The infringement on time from conversation above is made by Caroline. She asks Marisa to do a favor for her. Caroline needs Marisa to go to the Madison and to buy her three pairs of pantyhose. Even though Marisa is a housekeeper in the hotel, but asking her to do an extra job for the guest is a mistake. By this situation, Caroline wastes Marisa's time to do her personal need. By saying "*I'm so sorry*" Caroline makes an apology in her request to Marisa for buying her pantyhose.

d. Infringements on Possession

Infringement on possession involves damage or loss the addressee's possession. Losing someone's job and stealing someone's possession are kinds of offences which are involved infringement on possession found in the movie. There

are 5 (14.2%) of infringement on possession that are made by the characters in movie to make apologies. An example of this type of offences can be found in Datum 12 below.

[Steph is stealing tissue from Marisa's cart]

Marisa : (*getting angry*) Why are you stealing my tissue?

Steph : (*putting the tissue in her cart*) *I need them.*

(DI/00:23:00-00:23:18)

The conversation above occurs between Marisa and Steph in the preparation room. They provide the stuff for the hotel room in their carts before putting them in. By saying "*I need them*" actually Steph makes an apology implicitly in order to set the situation as right as it before. Although, taking tissue is not a big problem, it can make Marisa angry because she has to take another tissue from storage to her cart again.

Another example of the infringement on space can be seen in Datum 26 below.

Mr. Bextrum : Lionel, you are slipping. You should've noticed something. I'm disappointed.

Marisa : *Please, Mr. Bextrum, he had nothing to do with this.*

Lionel : Of course, sir. I understand.

(DII/00:25:30-00:25:37)

The conversation above occurs between Mr. Bextrum, Marisa and Lionel. Mr. Bextrum dismisses Lionel from his job as a manager hotel room because of Marisa's mistake. Mr. Bextrum blames Lionel because he is the one who is responsible for the job as Marisa is his own partner in servicing Mr. Christian Marshal. Mr. Bextrum is very angry to Lionel and Marisa because their mistake can make a bad reputation for the hotel.

By saying “*Please, Mr. Bextrum, he had nothing to do with this*”, Marisa apologizes and begs to Mr. Bextrum for forgiving him because the offence is partly of her fault. The infringement on possession that is committed by Marisa makes Lionel lose his job as a manager hotel room in the hotel. Therefore, Marisa asks Mr. Bextrum not to dismiss Lionel from his job as a manager hotel room.

2. The Apology Strategies Applied by the Characters in *Maid in Manhattan*

When a speaker utters an apology to the hearer, she/he does not only expect that the utterance is heard, but more importantly, she/he also wants to be apologized for her/his offence. In order to make her/his apology successful, some strategies can be applied. The apology strategies that are found in the movie are minimizing the degree of offence, acknowledging responsibility, explaining or accounting, expressing of apology, and offering of repair. Below are the examples of the apology strategies.

a. Minimizing the Degree of Offence

In applying this strategy, the speaker fails to take the responsibility after making an offence. This strategy has three sub-strategies, there are minimizing, querying precondition and blaming someone else. In *Maid in Manhattan*, the characters employ the strategy of minimizing the degree of offence in the occurrence 17.1% with six expressions including the sub-strategies which the occurrence of minimizing is 4 (11.4%), occurrence of querying precondition is 1 (2.8%), and the occurrence of blaming someone else is only 1 (2.8%).

The sub-strategy of minimizing is used by the characters in the movie when they think that the offence is not matter at all. An example of this strategy of apology can be seen in Datum 1 below.

Marisa : (*Getting angry*) Hurry up sweetie. We're late. Ty, today papi. You're killing me, Ty. Right now, you're killing Mommy. Okay, let's go.

Ty : *It's not my fault, Mom.*

(DI/00:03:03-00:03:10)

The conversation above is between Marisa and her son, Ty. The conversation happens in their house when they make morning preparation before leaving the house. Ty makes long preparation for going to school because he has to make sure that everything he needs for speech competition is in his bag. It makes Marisa angry and asks him to be hurry because she is afraid of being late to work. Ty says to his mom "*It's not my fault, Mom*" when Marisa blames him for the lateness in order to minimize his offence for making his mother late for work in his apology.

The conversation between Marisa and Steph in Datum 16 also describes the strategy of minimizing.

Marisa : (*getting angry*) you know what? You had no right. You filled out an application for me?

Steph : They're considering you.

Marisa : Do you know what you've done?

Steph : *I did you favor.*

Marisa : No, if you wanna do me a favor, then mind your own business once in a while.

(DI/00:44:38-00:45:10)

The conversation happens in the toilet. Marisa is very angry to Steph because she has filled her out an application for the manager programme without her permission. Unfortunately, Steph thinks that she helps Marisa to reach her

dream to become manager in the hotel. Saying “*I did you favor*”, Steph obviously uses the strategy of minimizing because she thinks that her offence is a minor of importance. She minimizes her offence in her apology because she does the right thing for Marisa as she knows that Marisa is never brave enough to fill the application for manager program in the hotel.

The querying precondition is used by the apologizer when she/he denies the responsibility by questioning the offence to the complainer. The example of querying precondition of minimizing the degree of offence can be found in Datum 17 below.

Jerry : I’m getting calls from The London Times, Washington Post, Chicago Sun asking about her identity, her background and who the kid is. A kid! Just when I get them to focus on your assets, they are focusing on hers. Thanks.

Chris : *Yeah, well, they are fantastic asset, don’t you think?*

(DI/00:48:36-00:48:45)

The conversation above occurs between Chris and Jerry, his personal assistant. Jerry complains Chris for the call from many media that ask him about the identity of the woman and the kid that appeared with him on the park yesterday. All of the morning newspapers broadcasted Chris as first-page of their news. By saying “*Yeah, well, they are fantastic asset, don’t you think?*”, Chris obviously makes an indirect apology and queries his mistake to Jerry. In addition, with this type of apology, he also questions Jerry about his mistake. Meanwhile, Chris thinks that his mistake becomes the benefits for them in the running of senator. His apology implies that he denies his responsibility for his mistake because he thinks that it is only a minor of importance.

In applying the sub-strategies of blaming someone else, the character shows that the offence is not part of his fault. An example of blaming someone else can be seen in Datum 21 below.

Chris :That woman wasn't the woman i wanted.
Jerry : *I dont know what to say. I talked to the hotel manager. That's the only Caroline Lane staying in the Park Suite.*
(DII/00:05:53-00:06-03)

The conversation above is between Chris and Jerry. Hurriedly, they hide themselves in the car to avoid to meet with Caroline Lane on the street. Chris is afraid of meeting her because Caroline Lane was not the woman who he intended to meet in his hotel room yesterday. Chris's intention was to meet Marisa, the woman he met in the park and introduced herself as Caroline Lane and stayed in the Park Suite. He invited 'Caroline Lane' to have a lunch with him in his hotel room. The problem is that the woman who came to his lunch was not the woman he intended. Therefore, he avoids Caroline Lane when they unfortunately meet on the street.

From the conversation above, Chris talks to Jerry that the woman he had in his lunch yesterday was not the woman that he wanted to meet. By saying '*That woman wasn't the woman i wanted*' he blames Jerry for the situation. Moreover, Jerry feels that he shouldn't become the one to be blamed because he did what Chris asked yesterday. By replying "*I dont know what to say. I talked to the hotel manager*", Jerry apologizes explicitly and he blames the hotel manager for the inconvenience because he already talked to the hotel manager and gave the invitation to Caroline Lane who stays in the park Suite.

b. Acknowledging of Responsibility

In this strategy, the speaker chooses to take responsibilities for the offence with self blame explicitly or implicitly. In this strategy, the speaker accepts the blame and recognizes responsibility of the offence. In *Maid in Manhattan*, the characters employ the strategy of acknowledgment of responsibility in high percentage and it has the second highest features. There are 8 (22.8%) out of 35 expressions of acknowledgment of responsibility.

In applying the apology of explicit acknowledgment of responsibility, the speaker tells the offence directly in apologizing. An example of explicit acknowledgment of responsibility can be seen in Datum 25.

- Caroline :** *Oh Chris, i'm terribly sorry to interrupt you. We thought you should know what was going on.*
Chris : *(looking to Marisa and Caroline) what is going on?*
Caroline: The woman you thought was a guest on this floor is the maid on this floor. Aren't you Marisa?
(DII/00:24:39-00:25:03)

The dialogue above occurs between Caroline and Chris. It happens in Mr. Bextrum's office when all of the participants talk about the record of CCTV that shows Marisa wears Caroline's Dolce clothes. The video not only shows Marisa wears Caroline's clothes but also shows how Marisa interacts with Chris. After all, Caroline also concludes that Marisa pretends to be her to get Chris's attention. Finally, Caroline asks Chris to come to Mr. Bextrum's office because she thinks that Marisa's mistake is very crucial and it has related to him.

By saying "*Oh Chris, i'm terribly sorry to interrupt you*", Caroline acknowledges her mistake explicitly in apologizing. She tells her mistake of interrupting Chris to come to Mr. Bextrum's office in his busy time. Caroline

knows that as candidate of parliament Chris is very busy, then asking Chris to come is a kind of interrupting of his time.

Meanwhile, in the apology of implicit acknowledgment of responsibility, the speaker tells the offence indirectly in apologizing. An example of this strategy can be seen in Datum 23.

Chris : You're not leaving, you're running. What i can figure out is, are you running towards something you want? Or are you running away from something you're affraid you want?

Marisa : *Look, I've made so many mistake already. I just dont want to make it worse.*

Chris : You won't, I promise.

(DII/00:19:35-00:20:02)

The dialogue above occurs between Chris and Marisa. The conversation happens in front of the building where Chris holds the party campaign. Marisa runs away from the party because she sees Caroline Lane also comes to the party. Afraid of being revealed her true identity, Marisa decides to run off from the ball without saying anything to Chris. Unfortunately, Chris sees Marisa running and he chases after her.

Based on the dialogue above, Marisa apologizes indirectly by acknowledging her mistake. It is clear that he makes acknowledgment without telling what mistake she has done. Her mistake is introducing herself as Caroline Lane, a rich woman who stays in the Park suite at the hotel where Marisa work, to Chris when they first meet. She blames herself by saying "*I've made so many mistake already*" to Chris and she does not want to make it worse. Although, she confesses that she has made so many mistakes but she does not tell the mistake of pretending to be Caroline Lane to Chris.

Moreover, the strategy of acknowledging of responsibility is also found combined by the strategy of offering repair that is used by Caroline. The example is found in Datum 27 below.

- Caroline** : *(Running toward Chris) Oh Chris. I can't help but feel that this is partly of my fault.*
- Chris** : It isn't. Spare yourself.
- Caroline** : *At least, let me buy you lunch.*
- Chris** : After all, we've only got each other to get through this humiliation. Caroline, the first lunch was mistake. A second would be complete torture.

(DII/00:25:54-00:26:15)

Saying “*Oh Chris. I can't help but feel that this is partly of my fault*” is obviously the kind of the strategy of acknowledging the responsibility. In applying this strategy, Caroline acknowledges her mistake implicitly in her apology. She tells Chris that the mistake is part of hers but she doesn't exactly mention what her mistake is. Chris is really angry because Caroline walks too close to him. In her apology, Caroline adds the strategy of offering of repair in order to placate Chris's anger by saying “*At least, let me buy you lunch*”. The strategy of offering of repair is used in the hope to restore the harmony between them.

c. Explaining or Accounting

In applying the apology of explaining or accounting, the speaker gives the reason to the hearer for the offence that has been done. In this strategy, the speaker tries to lessen the blame by giving the explanation of the situation. In addition, the speaker can apologize directly or indirectly in applying the strategy of explanation or accounts by mitigating circumstances. In *Maid in Manhattan*,

this strategy is employed by the characters in 7 (20%) out of 35 expressions. An example of the apology of explaining or accounting can be found in Datum 15.

Chris : So why dont you come with me and tell him yourself?
Marisa : Monday...i'm busy. Sorry.
Chris : You're busy, you can't? What? Can you change it?
Marisa : It's complicated.

(DI/00:40:12-00:40:18)

The conversation above is between Chris and Marisa. Chris invites Marisa to come to the party with him. By saying “*Monday...i'm busy. Sorry*”, Marisa apologizes and explains why she can not come to the party. In her apology, Marisa adds the explanation that she will be busy on Monday so that she can not attend the party. In order to be successful in performing the apology, Marisa supports her apology by giving the reason for her infringement to Chris.

Another example of the strategy of explaining and accounting can be found in Datum 3.

Ty : Will I get in trouble if i didn't give my speech? Because I'm not really feeling it.
Marisa: What do you mean? You've been working all summer on that speech? I can't wait to hear it.
Ty : It's boring.

(DI/00:03:57-00:04:08)

The dialogue above occurs between Ty and his mother, Marisa. That day is the day when Ty will give his speech at the speech competition in his school. The problem is that Ty feels nervous and unconfident to speak in front of the public. Eventhough, he has exercised the speech all day in his summer holiday but he still feels it.

By asking “*Will I get in trouble if I didn't give my speech?*” to his mother, he tries to make her believe and that he is not ready yet. By his question he makes

indirect apology because he knows he will let her mother down if he does not give his speech in the school. In his apology, Ty accounts that he is not ready by saying “*because I’m not really feeling it*”. Furthermore, her mother tries to make him believe in himself and he can do the speech by saying “*You’ve been working all summer on that speech? I can’t wait to hear it*”. In addition, Ty says that the speech is boring to make his mother believe that he is not ready. The explanation that is made by Ty in his apology for his future action implies to lessen the blame to not perform his speech at the speech competition in his school.

The conversation below is also the example of explaining and accounting in apology.

Security : I need your nametag, passkey, and your ID card.
Keef : *Sorry Marisa, but I have to.*
Marisa : (giving her nametag, passkey, and ID card to the security)
 I understand.

(DII/00:26:19-00:26:24)

The conversation above occurs between Marisa, Keef and the security of the hotel. It happens in the security office where Marisa gives her nametag, passkey and ID card before leaving the hotel. Keef is one of Marisa’s close-friend in the hotel and also the security of the hotel. He promises to not tell Marisa’s mistake to anybody else in the hotel. Marisa’s mistake is wearing Caroline’s clothe that she is the guest in the hotel. He knows her mistake from the CCTV record of the hotel as his job is watching it. After the mistake is revealed, he has to tell it to Mr. Bextrum and it causes Marisa’s dismissal. He expresses his apology to Marisa by saying “*Sorry Marisa, but I have to*”. “In his apology, Keef gives the reason why he breaks his promise to Marisa. The reason is that he has to tell it to Mr.

Bextrum. With this strategy, Keef tries to lessen the blame by giving the explanation of the situation.

d. Expressing of apology

In this strategy, the speaker expresses his/her apology explicitly by performative verb. In applying the strategy of this expressions, the speaker shows his or her regret, offers apology or request forgiveness. In *Maid in Manhattan*, this strategy has the highest percentage with the occurrence 12 (34.2%) out of 35 expressions. An example of this strategy can be seen in Datum 11 below.

Marisa : You all right?
Ty : I'm cool.
Marisa : *You know, I'm really sorry about all this.*
Ty : It's not your fault.

(DI/00:22:28-00:22-43)

The conversation above is between Marisa and her son, Ty. Not to be picked up by his dad in his holiday, Ty spends the holiday in the hotel where his mother works. Ty is not interested to stay in hotel because he gets no friends to play with and gets bored. This condition makes Marisa apologize for the inconvenience that she makes by bringing him to the hotel. Marisa expresses her apology by saying “*I'm really sorry about all this*” in order to show her regret to her son. In her apology, Marisa adds the adverbial intensifier by “*really*” in the word “*sorry*” because the infraction that she makes is really making Ty uncomfortable.

Another example of the strategy of expression of apology can be found in Datum 22 below.

Jerry : Do I need to know something that I don't know already?
 But not where his girlfriends are concerned
Marisa : I'm not his girlfriend.
Jerry : Well, whatever. I just need him to focus.

Marisa : Sorry about that.
Jerry : Not at all.

(DII/00:17:44-00:17:49)

The conversation above is between Jerry, Chris's assistant, and Marisa. It happens in the dance floor in the party when Chris asks Jerry to replace him dancing with Marisa. Jerry tries to ask Marisa about her relationship with Chris that he does not know already. Jerry thinks that Marisa becomes an obstacle to Chris. Jerry needs Chris to focus on his senator election. He thinks that Chris is not concentrating for his running of senator since Marisa presents in his life. By saying "*sorry about that*" Marisa apologizes to express her regret of disturbing Chris's time for the election.

Moreover, expressing of apology is also one of the strategies which is combined with other apology strategies in *Maid in Manhattan*. The combination is between the strategy of expressing of apology and the strategy of explaining or accounting. The example of the combination can be seen in Datum 10.

Marisa : I'm sorry.
Ty : Where's Dad?
Marisa : He had a construction job in Poughkeepsie. It was paying time and half and he had to do it baby.
Ty : It's okay.

(DI/00:21:18:00:21:39)

The conversation above is between Ty and Marisa. It happens in the backstage where the speech competition is held in Ty's school. In the middle of his speech, Ty forgets about the material. It makes the audience laughing at him. Being ashamed by that condition, he runs away from the podium to the backstage. Ty is not only being ashamed, but he also feels sad when he knows that his father

does not come to his speech competition. Seeing her son upset, Marisa runs after him to the backstage and tries to calm him.

From the conversation above, Marisa expresses her apology by saying “*I’m sorry*” in order to calm him. In her apology, Marisa requests forgiveness for her ex-husband to Ty for not attending in his speech competition. By saying “*He had a construction job in Poughkeepsie. It was paying time and half and he had to do it baby*”, Marisa gives the reason for the absence of his dad in order to lessen his offence for not attending Ty’s speech competition. From the example, Marisa is obviously combining the strategy of expressing apology by saying “I’m sorry” and the strategy of explaining and accounting by giving the reason of the absent of his dad in her apology.

e. Offering of Repair

In this strategy, the speaker offers a repair for the damage which has resulted from his/her infraction. In some situation which actual repair is not possible, the speaker can offer a compensatory action for the complainer or offended person. In *Maid in Manhattan*, this strategy is applied in the lowest percentage with only 2 (5.7%) out of 35 expressions.

The strategy of offering repair is used by Marcus when he can not attend Ty’s speech competition in his school and he can not pick him up for the holiday. It can be found in Datum 9.

Marcus	: <u><i>I can be there. I’m in Miami.</i></u>
Marisa	: please tell me you’re kidding.
Marcus	: I’m in Miami with Muasy.
Marisa	: What am i supposed to tell him this time? This weekend is the holiday.
Marcus	: I know.

Marisa : He's counting on it.
Marcus : He'll eat over it. *I'll take him at Christmast, Okay?*
Marisa : Tell somebody who believes you.
(DI/00:17:57-00:18:05)

The telephone conversation above is between Marisa and Marcus. Marcus tells that he cannot attend Ty's speech competition because he has a job construction in Miami. Marisa feels upset to him because he does not only come for Ty's speech competition but he does not also pick Ty up for the holiday in the weekend. Marisa does not know what he will say to Ty because her ex-husband, Marcus, has promised him to come and to pick him up.

From the conversation above, Marcus makes apology indirectly by offering a repair for his infraction. The repair for Marcus's infraction is by taking Ty with him for the Christmast. By saying "*i'll take him at Christmast*" he offers a compensatory action to Marisa for changing his absence. He convinces Marisa by taking Ty with him at Christmas in order to make Marisa believes that he is responsible for the damage and she can apologized him for the absence.

3. The Social Functions of Apology Used by the Characters in *Maid in Manhattan*

Even though the apology is aimed to set the thing right after someone being offended, but it also has the specific purpose in apologizing. The specific purpose of the apology is also known as the social function of the apology. The social functions of apology can be analyzed by the context of the conversation that happens in the movie. The social functions found in the movie are implicating

contrition, asking to be forgiven, showing good manners, assuaging the addressee's wrath, and getting off the hook.

a. Implicating Contrition

The social function of implicating contrition is supposed by the apologizer when she/he admits responsibility for a state which affects someone in adverse way. The occurrence of this social function of apology in *Maid in Manhattan* is 7 (20%) out of 35 data. The example of implicating contrition can be found in Datum 23 below.

Chris : You're not leaving, you're running. What i can figure out is, are you running towards something you want? Or are you running away from something you're affraid you want?

Marisa : *Look, I've made so many mistake already. I just dont want to make it worse.*

Chris : You won't, I promise.

(DII/00:19:35-00:20:02)

The conversation above occurs between Marisa and Chris. Chris tries to chase Marisa because he sees her running off the ball. Marisa confesses that she has done many mistakes to Chris although she doesn't tell what the mistakes are. By saying "*Look, I've made so many mistake already*" *I just dont want to make it worse*", Marisa expresses her apology to Chris. She admits the responsibility for the mistake that may affect Chris. Her indirect apology also implies that she will cut her relation to Chris because she doesn't want to make the condition worse. Staying away from Chris is kind of her responsibility from the mistake.

Another example of the social function of the implicating contrition can be seen in Datum 30 below.

Chris : Marisa, I just want the truth.

- Marisa** : Alright, you want the truth? *There was a part of me that to see what it felt like...to have someone like you look at me the way you did, just once. And I'm sorry, truly. If I could rewind the past week, I would.*
- Chris** : Was any of it real?
- Marisa** : Yeah, it was real.

(DII/00:28: 30-00:29:26)

The dialogue above is between Marisa and Chris. It happens on the street in front of the hotel where many journalists are waiting for Chris and hoping he will give information about Marisa. After her true identity is revealed, Marisa is trying to explain why she pretends to be Caroline Lane. Marisa also realizes that she has done a serious mistake to Chris. Unfortunately, Chris does not take Marisa's offence as a serious problem because his feeling for her is true.

In her apology, Marisa combines two of apology strategies in order to admit her responsibility for making Chris a bad reputation in the media that can affect his political carrier. By saying '*And I'm sorry, truly. If I could rewind the past week, I would*', Marisa obviously shows her regret to Chris for her mistake. The responsibility that she admits is that she tells Chris not to do her mistake if she can rewind the past week.

The conversation between Marisa and Lionel below is also kind of the social function of implicating contrition.

- Marisa** : *God, don't tell me they fired over this too.*
- Lionel** : No, actually, I made decision a moment ago. It was long overdue.
- Marisa** : You quit?
- Lionel** : sometimes we're forced in direction that ought to have found for ourselves.

(DII/00:26:24-00:26:36)

The conversation above happens in the security room when Marisa wants to give her nametag, passkey and ID card back to the security. She meets Lionel who

also gives back his nametag, passkey and ID card to the security. Seeing that condition, Marisa is very surprised. She can't accept if Lionel gets fired from the hotel because of her mistake. In low intonation, Marisa says "*God, don't tell me they fired over this too*" sadly to Lionel. By her utterance, Marisa obviously makes indirect apology to Lionel in order to admit her responsibility to him. She feels so sorry to Lionel because of her mistake. Her apology is also aimed to show her contrition to Lionel because of his dismissal from his job.

b. Asking to be Forgiven

The social function of asking to be forgiven is when the speaker realizes that he has done serious offence and needs to be forgiven by the offended person. In *Maid in Manhattan*, the occurrence of asking to be forgiven is 5 (14.2%) out of 35 data. The example of asking to be forgiven can be found in Datum 28 presented below.

Security	: I need your nametag, passkey, and your ID card.
Keef	: <i>Sorry Marisa, but I have to.</i>
Marisa	: <i>(giving her nametag, passkey, and ID card to the security)</i> I understand.

(DII/00:26:19-00:26:24)

The conversation above occurs between Marisa, Keef and the security of the hotel in the security office. Marisa gives her nametag, passkey and ID card to the security before leaving the hotel after her dismissal from the hotel. Keef is also one of the securities in the hotel and Marisa's best-friend. His job is watching the activities in the hotel from the records of CCTV. Once he knows Marisa's mistake of wearing Caroline's clothes from the records, he promises her not to tell to anybody in the hotel. Unfortunately, the mistake is revealed and he has to tell it to

Mr. Bextrum. It causes Marisa's dismissal from the hotel. Keef expresses his apology by saying "*I'm sorry Marisa, but I have to*" with low intonation in order to get Marisa's forgiveness for breaking his promises. He also gives the reason why he reports her mistake to Mr. Bextrum to strengthen his apology to Marisa.

Another example of the social function of asking to be forgiven also can be seen in Datum 26.

Mr. Bextrum : Lionel, you are slipping. You should've noticed something. I'm disappointed.

Marisa : *Please, Mr. Bextrum, he had nothing to do with this.*

Lionel : Of course, sir. I understand.

(DII/00:25:30-00:25:37)

The conversation is about Lionel's dismissal from the hotel after Marisa's mistake is being revealed. This event happens in Mr. Bextrum's office. Mr. Bextrum thinks that Lionel is also responsible for Marisa's mistake. The mistake is that Marisa wears Caroline's Dolce clothe and makes a relationship with the guest, Mr. Christopher Marshal. Marisa realizes that the mistake is totally her fault. Marisa asks Mr. Bextrum not to dismiss Lionel from his job. By saying "*Please, Mr. Bextrum, he had nothing to do with this*", Marisa makes apology to Mr. Bextrum for Lionel's sake. The social function of her apology is asking Lionel to be forgiven by Mr. Bextrum.

The telephone conversation between Marisa and Marcus below is also a kind of the social function of asking to be forgiven.

Marcus : *I can be there. I'm in Miami.*

Marisa : please tell me you're kidding.

Marcus : I'm in Miami with Muasy.

Marisa : What am i supposed to tell him this time? This weekend is the holiday.

Marcus : I know.

Marisa : He's counting on it.
Marcus : He'll eat over it. *I'll take him at Christmast, Okay?*
Marisa : Tell somebody who believes you.
(DI/00:17:57-00:18:05)

Marcus cancels coming to Ty's speech competition and picking him up for the holiday in last minute before the speech is started. This cancellation disappoints Marisa because Marcus has already promised their son, Ty, to come to his speech competition and to pick him up for the weekend. Marisa thinks that this cancellation is also disappointed Ty. By saying "*I'll take him at Christmast, Okay?*" Marcus expresses his apology. His apology implies to get forgiveness from Marisa for his mistake.

c. Showing Good Manners

The social function of showing good manner is used by the speaker to show his good behavior after making an infraction. After someone is offended by his/her mistake, he or she does not want to be perceived negatively by the addressee. The occurrence of the social functions of showing good manners in the movie is 7 (20%) out of 35 data. The example of the social function of showing good manner can be seen in Datum 5 below.

Mr. NewMan : *I had any idea anyone was here.*
Steph : Don't worry about it Mr. Monty. And I do mean....
Steph and Marisa : *(walking away from Mr. Monty)* no big deal.
(DI/00:10:15-00:10:22)

The conversation above happens in Mr. Newman's hotel room in the Sherman Suite. Marisa and Steph are cleaning the room when Mr. Sherman suddenly appears in front of them without any dress. Mr. Newman is very surprised when he sees them in his room. By saying "*I had any idea anyone was*

here', Mr. Newman apologizes implicitly for the inconvenience he makes. Being naked in front of a stranger can be considered as a mistake because it may inconvenience the addressee especially if he or she is the opposite gender. Mr. Newman makes an apology in order to show his good manner to Marisa and Steph. Moreover, he is afraid to be perceived negatively as a naughty man because of his nudity.

Another example of the social function of showing good manner can be found in Datum 14 below.

Marisa : (*cleaning the bench*) Cool, I won't get dirty. *Oh, Lord! I almost sat on your face.*
Chris : Right there.

(DI/00:33:59-00:34:07)

The conversation above occurs between Marisa and Chris in the park. They look for a comfortable place to sit where they can hide themselves from the journalist in the park. Marisa does not want to get dirty because she uses Caroline's Dolce cloth. She puts a magazine on the bench to protect her dress. Unfortunately, the magazine that she finds on the bench posts Chris's photo as the cover of the magazine. By saying "*Oh, Lord! I almost sat on your face*", Marisa makes an implicit apology for the inconvenience that she made. The apology is aimed by Marisa in order to show her good manner to Chris.

The example of showing good manner also can be seen in Datum 6 below.

Chris : (*entering the bathroom and starting to pee*)
Marisa : (*walking to the door hurriedly*) *Oh my God. I'm sorry, sir.*

(DI/00:16:58-00:17:05)

The conversation above happens in the toilet in Chris's hotel room. Accidently, Chris enters the bathroom when Marisa is cleaning it. Chris is very

surprised when he finds someone inside his bathroom. Meanwhile, Marisa is also very surprised. Knowing that she inconveniences the guest, he walks to the door hurriedly and says “*Oh my God. I’m sorry, sir*” to Chris. Her apology implies to show her good manner to the guest of the hotel, Chris. As a maid of the hotel, she does not want to be perceived negatively by the guest because of that accident.

d. Assuaging the Addressee’s Wrath

In applying the social function of assuaging the addressee’s wrath, the apologizer tries to placate the addressee’s anger. The occurrence of assuaging the addressee’s wrath in Maid in Manhattan is 7 (20%) out of 35 data. The example of the social function of assuaging addressee’s wrath can be seen in Datum 19 below.

Chris : (*opening the door*) she is about dark hair, really beautiful, has a kid named Ty. What the hell happened?
Lionel : *I’m sorry sir.*
Chris : Don’t be sorry. Just find her.

(DII/00:02:41-00:02:50)

The apology made by Lionel is obviously to placate Chris’s anger because of his mistake. Although the mistake is a kind of misunderstanding, Lionel is the one who has responsibility of the mistake. Chris is angry to Lionel because he thinks that Lionel is wrong for giving his lunch invitation to the woman he intends to meet, Marisa. The woman who comes to his lunch is not Marisa but Caroline Lane, the one who stays in Park Suite. Meanwhile, Marisa, the one that Chris want to have lunch with, is working with Lionel in preparing the lunch for Chris and his special guest, Caroline Lane. In order to calm Chris’s anger, Lionel utters

his apology explicitly by saying “*I’m sorry, Sir*” for the inconvenience to his guest.

Another example of assuaging the addressee’s wrath can be seen in Datum 16 below.

Marisa : (*getting angry*) you know what? You had no right. You filled out an application for me?
Steph : They’re considering you.
Marisa : (*getting angry*) Do you know what you’ve done?
Steph : *I did you favor.*
Marisa : No, if you wanna do me a favor, then mind your own business once in a while.

(DI/00:44:38-00:45:10)

The conversation above is between Marisa and Steph in the toilet. Steph is filling out the application letter for a manager program in the name Marisa without any permission from her. Marisa is very surprised when the manager and the head officer call her to come to Mr. Bextrum’s office in order to complete her data in the application letter. Marisa feels that she never fills out the application letter for herself. Marisa looks for Steph because she knows that Steph is the one who knows her dream to become a manager in the hotel.

With a high intonation, Marisa says “*Do you know what you’ve done?*” in order to show her anger and to complain Steph for what she has done. Although Marisa has not told her the problem, Steph realizes that she has done a big mistake to Marisa. She also realizes that her mistake makes Marisa angry. By saying “*I did you favor*” with low intonation, Steph makes indirect apology to calm and to placate Marisa’s anger. In addition, Steph also tries to make Marisa believe that what she has done is only to help her.

The conversation between Chris and Caroline below is also a kind of assuaging the addressee's wrath.

Caroline : *(running toward Chris)* Oh Chris. I can't help but feel that this is partly of my fault.

Chris : It isn't. Spare yourself.

Caroline : At least, let me buy you lunch.

Chris : After all, we've only got each other to get through this humiliation. Caroline, the first lunch was mistake. A second would be complete torture.

(DII/00:25:54-00:26:15)

The conversation happens in front of Mr. Bextrum's office. After knowing that Marisa is fired from the hotel, Chris walks away from Mr. Bextrum's office hurriedly. He feels disappointed by knowing the real 'Marisa'. Caroline tries to calm him by following him leaving the office. Chris is really angry to Caroline because she walks too close to him. By saying "*At least, let me buy you lunch*", Caroline makes implicit apology to Chris. Caroline's apology implies to assuage Chris's anger.

e. Getting off the Hook

The social function of getting off the hook is used by apologizer to minimize the rigidity after the offence is committed. In *Maid in Manhattan*, the occurrence of the social function of getting off the hook reaches the highest number of occurrence with the frequency 9 (25.7%) out of 35 data. The example of this function can be seen in Datum 20 below.

Caroline : Hi, I'm Caroline Lane. In the Park Suite, yes.

Receptionist : We were be able to procure you a single at a table adjacent to Mr. Marshal.

Caroline : Fantastic! And how much will that be?

- Receptionist** : Three thousand dollars. The rates are raised when a couple split. Singles are always harder to place.
- Caroline** : (*crying*) well I mean what is it? Is it on the internet I'm an ex-couple? I mean, does the whole hotel know? Is there a Biblical sign on my forehead? Unmarried? Unclean? Do I bear the scarlet letter? *I'm...I'm....*
I'm just...Sorry. I....
I'm better now.
 Just charge it to my room.
- Receptionist** : Yes, ma'am

(DII/00:04:38-00:05:21)

The participants of the conversation above are Caroline and the receptionist of the hotel. The conversation happens in the lobby of the hotel. Caroline asks a ticket to the Benefit that will be held by Christopher Marshall on Monday night. The ticket costs \$300 for a couple and it also remains the same for a single. Caroline is surprised when she knows that the ticket is very expensive while she has not found the partner to come to the Benefit. Feeling disappointed, Caroline unconditionally cries and tells her problem to the receptionist. By crying and telling her personal problem to a stranger, Caroline obviously gives the rigidity to the receptionist. Realizing that she has made the receptionist uncomfortable, she apologizes by saying "*I'm Sorry*". Her apology is implied to remain the same condition before she tells the receptionist about her personal problem. In addition, Caroline says "*I'm better now*" in order to strengthen her apology to get off the rigidity of the receptionist.

Another example of the social function of the getting off the hook also can be seen in Datum 17.

- Jerry** : I'm getting calls from The London Times, Washington Post, Chicago Sun asking about her identity, her background and who the kid is. A kid! Just when I get them to focus on your assets, they are focusing on hers. Thanks.

Just when I get them to focus on your assets, they are focusing on hers. Thanks.

Chris : *Yeah, well, they are fantastic asset, don't you think?*
(DI/00:48:36-00:48:45)

The conversation above occurs between Chris and Jerry in the restaurant. Chris becomes headline news in every newspaper of the day. All of the media broadcast his personal business in the first page of their newspapers. Chris is caught by the reporters walking with a woman and a kid in the park yesterday. The problem is that they do not get the information about the identity of the woman and the kid, so they call Jerry to get it. Being disturbed by the calls from the media, he complains to Chris and asks him not to worsen the condition during the election for the senator.

Meanwhile, Chris feels that what he has done yesterday is not a big mistake. This condition will not disturb his reputation as a candidate of senator. By saying “*Yeah, well, they are fantastic asset, don't you think?*” Chris makes implicit apology in order to make Jerry believes that the news will not disturb them in the running of senator. Here, Chris responses to Jerry's compliance by apology to get off Jerry's hook in worrying him and makes sure that his mistake is minor of importance.

The conversation between Marisa and Jerry below is also the example of the social function of getting off the hook.

Jerry : Do I need to know something that I don't know already?
But not where his girlfriends are concerned.

Marisa : I'm not his girlfriend.

Jerry : Well, whatever. I just need him to focus.

Marisa : *Sorry about that.*

Jerry : Not at all.

(DII/00:17:44-00:17:49)

By coming up in Chris's life, Jerry feels that Marisa disturbs Chris in the running of senator while he absolutely works hard to win him in the election. Lately, Jerry thinks that Chris is busy thinking of Marisa. It can disturb his focus in the senator election. Saying "*Sorry about that*", Marisa apologizes for the situation to Jerry. Her apology is aimed to get off the rigidity between them because they do not have a close relationship. She also implies that her apology can loosen the strange situation between them.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sections, namely, conclusions and suggestion. The first section is conclusion. It talks about the research findings related to the formulations of the research problems and objectives, and the second one is suggestion that discusses particular matters suggested to the students and other researchers. Each section is presented below.

A. Conclusions

Based on the research findings and discussion in chapter IV, there are three conclusions which can be described as follows:

1. There are four types of offence motivating the apology committed by the characters in *Maid in Manhattan*. The four types of offences are of inconvenience, infringement on space, infringement on time, and infringement on possessions. There are 35 data showing the types of offences motivating the apology found in the movie. The instance of inconvenience is mostly found with 21 data (60%) out of 35 data. The instance of inconvenience reaches the highest numbers of occurrence in the types of offences motivating the apology because the characters mostly inconvenience the addressee in inadequate services. Since the movie mostly sets in the hotel, the characters sometimes break the inconvenience so she/he apologizes especially for the employee of the hotel who serves the guest in inadequate services. The occurrence of the infringement on time is 5 with the frequency of 14.2 % out of 35 data. It becomes the second highest

number of occurrence in the data finding. The occurrence of the infringement on possession is 5 with the frequency of 14.2% out of 35 data. It also remains the second highest number of occurrence in the types of offences motivating the apology. Finally, the occurrence of infringement on space is 4 (11.4 %) out of 35 data.

2. There are five of apology strategies employed by the characters in *Maid in Manhattan* movie; minimizing the degree of offence with the sub-strategies of minimizing, querying pre-condition and blaming someone else, acknowledging of responsibility, explaining or accounting, expressing of apology, and offering of repair. From 35 utterances, there are 12 expressions (34.2%) are represented by the strategy of expressing apology. It is noted as the highest rank for apology strategies found in the movie. It happens since it is the simplest with the explicit word of apology or performative verb to show regret, offer apology and request forgiveness. After that, there is the strategy of acknowledging of responsibility which appears 8 times with the percentage of 22.8%. It reaches the second highest frequency. The third highest number of occurrence is the strategy of explaining or accounting with the frequency of 20% (7) out of 35 expressions. The appearance of minimizing the degree of offence is 6 with the percentage of 17.1%. At last, the strategy of offering of repair only appears 2 times with the percentage of 5.7%.
3. The social function of apology is the purpose of the speakers when she or he apologizes for the specific reason. Based on the findings, the social function

that are found in the movie are implicating contrition, asking to be forgiven, showing good manners, assuaging the addressee's wrath, and getting off the hook. From 35 data, there are 9 data (25.7%) represented by getting off the hook, 7 data (20%) represented by showing good manners, 7 data (20%) represented by assuaging the addressee's wrath, 7 data (20%) presented by implicating contrition, and 5 data (14.2%) represented by asking to be forgiven. In the application of each social function of apology, the finding shows that getting off the hook is the highest rank applied by the characters in *Maid in Manhattan*. Getting off the hook is applied by the character when the apologizer wants to reduce the rigidity to the offended person after the infraction.

B. Suggestions

With regard to the conclusions, the result of this research can lead the suggestions to some following parties.

1. To Linguistic Students

The linguistic students should pay much attention to the concept of pragmatics specifically speech act of apology because it requires a deep understanding, as it studies not only the meaning of the words, but also the speakers' meaning through the utterances. By understanding pragmatics, they are able to derive the inference of what are being conversationally implied. Consequently, they can converse well and avoid misunderstanding.

2. To Other Researchers

There are still many problems related to this study. This researcher does not cover all of the aspects of speech act of apology. It only focuses on the types of offence motivating the apology, apology strategies and the social function of apology viewed from pragmatics analysis. Other researchers may conduct research on apology analysed from different perspectives.

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APPENDIX 1

Description:	Inc	: Inconvenience	EA	: Explaining or accounting	
	S	: Space	Er	: Expressing of apology	
	Ta	: Talk	EC	: Expressing concern for the hearer	
	Ti	: Time	PF	: Promising of forbearance	
	P	: Possession	OR	: Offering of Repair	
	SG	: Social Gaffes	IC	: Implicating contrition	
	MDO	: Minimizing the degree of offence	AF	: Asking to be forgiven	
	Mi	: Minimizing	SGM	: Showing good manner	
	QP	: Querying precondition	AW	: Assuaging the addressee's wrath	
	Ba	: Blaming someone	GH	: Getting off the hook	
	AR	: Acknowledging of responsibility			
	Context:	P	: Participant		
		S	: Setting		
		T	: Topic		
F		: Function			
Description of Code	: DI/00:0305-00:03:10		→	The time in the movie (the utterances were spoken in the movie)	
			→	The number of the disc of the movie	

Table 5: Types of Offences, Apology Strategies, Social Functions Used by the Characters in the *Maid in Manhattan*

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	S	MDO			A	E	Er	E	P	O	IC	A		S	A	G
									M	Q	B												
							i	P	a	R	A		C	F	R		F	G	W	H			
1	DI/00: 0305- 00:03: 10	Marisa: (<i>getting angry</i>) Hurry up sweetie. We're late. Ty, today papi. You're killing me, Ty. Right now, you're killing Mommy. Okay, let's go. Ty: <i>It's not my fault, Mom.</i>				√				√											√	P: Marisa and Ty S: Marisa's flat (their place) T: Ty's lateness F: Apologizing Ty makes a long preparation for going school. This condition gets Marisa angry.	
2	DI/00: 03:20- 00:03: 26	Ty : (<i>falling down</i>) Marisa: That's why I tell you to tie your shoes. I know. I'm sorry. Oh, my God. Ty: (<i>tying his shoes</i>) You can't just turn them off, Mom.	√									√				√						P: Marisa and Ty S: Street (on their way to Ty's school) T: untied shoes F: Apologizing Accidentally, Ty falls down because he stumbles on his own shoes.	
3	DI/00: 03:57- 00:04: 08	Ty: <i>Will I get in trouble if I didn't give my speech? Because I'm not really feeling it.</i> Marisa: What do you mean? You've been working all summer on that speech. I can't wait to hear it. Ty: <i>It's boring.</i>	√								√							√				P: Marisa and Ty S: On the bus T: Ty's speech preparation F: Apologizing Ty is not ready for the Speech competition in his school. He asks for his mother to cancel his speech because he is not ready yet.	

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF		SGM	AW	GH
									Mi	QP	Ba												
4	DI/00: 04:45- 00:05: 02	Marisa: Come here! You got something on your face. Ty: Mom! Marisa: What? Ty: Please. Marisa: (<i>kissing Ty</i>) <i>I'm sorry. Mr. Cool Guy.</i> I love you	√									√							√		P: Marisa and Ty S: In front of Ty's school T: Marisa's kiss F: Apologizing Marisa kisses Ty in front of his friends. As a ten-year old boy, kissed by his mother is inconveniencing Ty especially in front of his friends.		
5	DI/00: 10:15- 00:10: 22	Mr. Newman: <i>I had no idea anyone was here.</i> Steph: Don't worry about it, Mr. Monty. And I do mean Marisa and Steph: (<i>walking away from Mr. Monty</i>) No big deal.	√					√										√		P: Mr. Newman, Marisa and Steph S: Mr. Monty's hotel room T: Mr. Monty's nakedness F: Apologizing Marisa and Steph find Mr. Newman in nakedness to the waist when they want to clean his room. This condition is inconveniencing Marisa and Steph.			
6	DI/00: 12:39- 00:12: 50	Chris: (<i>entering the bathroom and starting to pee</i>) Marisa: (<i>walking to the door hurriedly</i>) <i>Oh, my God. I'm sorry, sir</i>		√								√						√		P: Chris and Marisa S: Bathroom (in Chris's hotel room) T: Chris's F: Apologizing			

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF		SGM	AW	GH
									Mi	QP	Ba												
																						Chris accidentally enters the bathroom when Marisa is cleaning it. He doesn't realize if anyone was in his bathroom so he starts to pee without looking around.	
7	DI/00:14:43-00:14:53	Caroline: Could I ask you an enormous favor? <i>I mean, I know this isn't your job, and I'd never normally ask, but I'm so sorry.</i> Marisa: It's okay.				√					√								√			P: Caroline and Marisa S: Caroline's hotel room T: Caroline's an enormous favor F: Apologizing Caroline asks Marisa to buy her pantyhose. Caroline has disturbed Marisa's time because buying her stuff is not Marisa's job.	
8	DI/00:16:58-00:17:05	Marisa: (coming to her mom hurriedly) <i>Sorry, Mom.</i> Marisa's mom: Baby, where were you?				√						√								√		P: Marisa and her mom S: Street (their way to Ty's school) T: The lateness for attending Ty's speech. F: Apologizing Marisa is late to meet her mom to come together to Ty's school. Her mom waits for her in front of her hotel.	

No	Code	Utterances	Types of offence						Apology Strategies							Social Functions					Context		
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF	SGM		AW	GH
									Mi	QP	Ba												
9	DI/00: 17:57- 00:18: 05	<p>a. Marcus: (on the telephone) <i>I can't be there. I'm in Miami.</i></p> <p>Marisa: (getting angry) Please tell me you're kidding.</p> <p>Marcus: I'm in Miami with Muasy. Don't do this to with it.</p> <p>Marisa's mom: (Calming Marisa) Be strong, Marisa.</p> <p>Marisa: What am I supposed to tell him this time? This weekend is the holiday.</p> <p>Marcus: I know.</p> <p>Marisa: He's counting on it.</p> <p>Marcus: He'll aet over it. me, Marcus.</p> <p>Marisa: Don't let him get away</p>	√									√					√					<p>P: Marcus and Marisa</p> <p>S: (on the telephone)phone conversation</p> <p>T: The absent of Marcus in attending Ty's speech competition and the cancellation for the holiday.</p> <p>F: Apologizing</p> <p>Marcus will not attend in Ty's speech competition and will not pick him up for his holiday. This condition gets Marisa angry because Ty has expected that his dad will come to the speech competition and pick him up in his holiday.</p>	
		<p>b. I'll take him at Christmas, okay?</p> <p>Marisa: Tell somebody who believes you.</p>	√												√		√						
10	DI/00: 21:18- 00:21:	<p>a. Marisa: I'm sorry.</p> <p>Ty: Where's Dad?</p>	√									√								√		<p>P: Marisa and Ty</p> <p>S: Behind the stage (Ty's school)</p>	

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	S G	MDO			A R	E A	Er	E C	P F	O R	IC	A F		S G M	A W	G H
									M i	Q P	B a												
39		b. Marisa: <i>He had a construction job in Poughkeepsie. It was paying time and a half, and he had to do it, baby.</i> Ty: It's okay.	√									√									√	T: The absence of his dad in attending his speech competition. F: Apologizing Ty feels sad when he knows that his dad doesn't come to his speech competition.	
11	DI/00: 22:28- 00:22: 43	Marisa: You all right? Ty: I'm cool. Marisa: <i>You know, I am really sorry about all this.</i> Ty: It's not your fault	√									√					√					P: Marisa and Ty S: Sewing room (in the hotel) T: The inconvenience for Ty. F: Apologizing Marisa worries about Ty because he has to spend his holiday in the hotel with her. This condition is inconveniencing Ty.	
12	DI/00: 23:00- 00:23: 18	Marisa: <i>(getting angry)</i> Why are you stealing my tissues? Steph: <i>(putting the tissue in her cart)</i> I need them.					√		√												√	P: Marisa and Steph S: Preparation room (hotel) T: The stealing tissue F: Apologizing Steph takes Marisa's tissue from her cart.	

No	Code	Utterances	Types of offence						Apology Strategies							Social Functions					Context		
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF	SGM		AW	GH
									Mi	QP	Ba												
13	DI/00: 27:00- 00:27: 10	Jerry: <i>I know this offends your sense of fairness, but I'd like to win.</i> Chris: You don't give up. Jerry: No, of course not	√								√						√					P: Chris and Jerry S: In the lift T: Chris's preparation for the senate. F: Apologizing Jerry wants Chris to focus for the preparation in the running of senate. Jerry thinks that Chris is busy thinking others thing while he is busy to make him win.	
14	DI/00: 33:59- 00:34: 07	Marisa: <i>(cleaning the bench) Cool, I won't get dirty.</i> Oh, Lord! I almost sat on your face. Right there	√								√								√			P: Marisa and Chris. S: In the city park. T: A place they decide to sit in the park (bench). F: Apologizing Marisa almost sits on the magazine where Chris becomes the cover of it.	
15	DI/00: 40:12- 00:40: 18	Chris: So why don't you come with me and tell him yourself. Marisa: <i>Monday... I'm busy.</i> Chris: you're busy, you can't? can you change it? Marisa: it's complicated.	√									√								√	P: Marisa and Chris. S: Penguins park. T: Talking about Mr. Wanton Maddox, that will held the inner-literacy campaign on Monday night. F: Apologizing		

No	Code	Utterances	Types of offence						Apology Strategies							Social Functions					Context		
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF	SGM		AW	GH
									Mi	QP	Ba												
																						Marisa is invited by Chris to come to Benefit, the inner-literacy campaign. Unfortunately, Marisa can not come.	
16	DI/00: 44:38- 00:45: 10	Marisa: (<i>getting angry</i>) you know what? You had no right. You filled out an application for me? Steph: They're considering you. Marisa: Do you know what you've done? Steph: <i>I did you a favor.</i> Marisa: No. If you wanna do me a favor.....then mind your ownbusiness once in a while	√					√											√			P: Marisa and Steph. S: Toilet T: The application letter for manager program F: Apologizing Marisa is getting angry to Steph because she has filled out an application letter for her without her permission.	
17	DI/00: 48:36- 00:48: 45	Jerry: I'm getting calls from The London Times, Washington Post, Chicago Sun asking about her identity, her background and who the kid is. A kid! Just when I get them to focus on your assets, they're focusing on hers. Thanks. Chris: <i>Yeah, well, they're fantastic assets, don't you think?</i>	√					√											√			P: Chris and Jerry. S: Restaurant. T: A morning news paper that broadcasted Chris and Marisa become the headline news. F: Apologizing Jerry is angry to Chris because he thinks that he is not concentrate in the election for the senate.	

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF		SGM	AW	GH
									Mi	QP	Ba												
18	DI/00: 49:06- 00:49: 00:11	<p>Pilates trainer: Squeezing the circle tighter and tighter and tighter..and release. Let's try that again. And squeeze the circle tighter, tighter... -...and relax.</p> <p>Marisa: (<i>opening the door</i>) <i>Sorry, I'll come back.</i></p> <p>Caroline: That's okay. You can workaroud us.</p>		√									√					√			<p>P: Caroline, Caroline's personal instructor, Caroline's assistant and Marisa S: Caroline's hotel room T: Marisa's disturb F: Apologizing Marisa accidentally enters Caroline room while she is still exercises with her Piltates trainee. Feeling that she has disturbed her, she apologizes.</p>		
19	DII/00: :02:41 - 00:02: 50	<p>Chris: (<i>opening the door</i>) She's about ' ', dark hair, really beautiful, has a kid named Ty. What the hell.happened?</p> <p>Marisa: (<i>hiding herself behind Lionel</i>)</p> <p>Lionel:<i>I'msorry, sir.</i></p> <p>Chris: Don't be sorry. Just find her</p>	√									√						√		<p>P: Chris, Lionel, Marisa S: Chris's pantry hotel room. T: The wrong Caroline lane that Chris intended. F: Apologizing Chris complains to Lionel about the wrong woman whom he intended to have a lunch with him. Although, this is not Lionel's mistake but he apologizes for the inconvenience to Chris as the guest at the hotel.</p>			

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	S G	MDO			A R	E A	Er	E C	P F	O R	IC	A F		S G M	A W	G H
									M i	Q P	B a												
20	DII/00 :04:38 - 00:05: 21	<p>Caroline: Hi, I'm Caroline Lane. In the Park Suite, yes.</p> <p>Receptionist: We were be able to procure you a single at a table adjacent to Mr. Marshal.</p> <p>Caroline: Fantastic! And how much will that be?</p> <p>Receptionist: three thousand dollars. The rates are raised when a couple split. Singles are always harder to place.</p> <p>Caroline: (<i>crying</i>)well I mean what is it? Is it on the internet I'm an ex-couple? I mean, does the whole hotel know? Is there a Biblical sign on my forehead? Unmarried? Unclean? Do I bear the scarlet letter? <i>I'm...I'm... I'm just...Sorry. I...</i> I'm better now. Just charge it to my room.</p> <p>Receptionist: Yes, ma'am</p>	√									√									√	<p>P: Caroline and receptionist of the hotel.</p> <p>S: The lobby hotel.</p> <p>T: The high price for single for the Benefit.</p> <p>F: Apologizing Caroline is very surprised because of the ticket is very expensive for single. It remains the same cost for single and couple. Caroline expresses her sadness and accidently talk her personal problems to the receptionist.</p>	
21	DII/00 :05:53	<p>Chris: That woman wasn't</p>	√							√										√		<p>P: Chris and Jerry.</p> <p>S: in the car</p>	

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	S G	MDO			A R	E A	Er	E C	P F	O R	IC	A F		S G M	A W	G H
									M i	Q P	B a												
	- 00:06: 03	the woman I wanted. Jerry: <i>I don't know what to say.</i> I talked to the hotel manager. That's the only Caroline Lane staying in the Park Suite.																				T: The wrong Caroline Lane whom Chris intended to meet. F: Apologizing Chris complains to Jerry about the wrong woman whom he intended to meet yesterday. Feeling that he is also responsible about it, Jerry gives the reason in his apology.	
22	DII/00 :17:44 - 00:17: 49	Jerry: Do I need to know something that I don't know already? But not where his girlfriends are concerned. Marisa: I'm not his girlfriend. Jerry: Well, whatever. I just need him focused. Marisa: <i>Sorry about that.</i> Jerry: Not at all.				√						√									√	P: Marisa and Jerry S: Place where the ball is held. T: Christian Marshall F: Apologizing Jerry needs Chris to focus for the senate.	
23	DII/00 :19:35 - 00:20: 02	Chris: You're not leaving, you're running. What i can figure out is, are you running towards something you want? Or are you running away from something you're afraid	√								√					√						P: Chris and Marisa S: In front of the building where the ball was held. T: Marisa running off the ball. F: Apologizing Marisa feels that she has made a lot of mistake to	

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	S G	MDO			A R	E A	Er	E C	P F	O R	IC	A F		S G M	A W	G H
									M i	Q P	B a												
		to want? Marisa: <i>Look, I've made so many mistakes already. I just don't want to make it worse.</i> Chris: you won't, I promise.																				Chris and she does not want to make it worse. Her mistake is pretending to be Caroline Lane.	
24	DII/00 :23:33 - 00:23: 40	Mr. Bextrum : I'll fast forward through this, and you just point her out if you see her. Caroline: Wait! That's my Dolce coat! Mr. Bextrum: (<i>looking to Keef angrily</i>) How could you have missed that? Keef: <i>I'm sorry, sir.</i>	√								√								√			P: Caroline, Mr. Bextrum and Keef. S: Mr. Bextrum's office T: The video record of the CCTV of the hotel that shows Marisa is wearing Caroline's coat. F: Apologizing Mr. Bextrum is angry to Keef because of his mistake. As CCTV keeper in the hotel, Keef is also blamed for Marisa's mistake.	
25	DII/00 :24:39 - 00:25: 03	Caroline: <i>Oh, Chris, I'm terribly sorry... ..to interrupt you.</i> We thought you should know what was going on. Chris: (<i>looking to Caroline and Marisa</i>)				√				√								√				P: Caroline, Chris, Marisa, Jerry, Lionel, Mr. Bextrum S: Mr. Bextrum's office T: Marisa's mistake of pretending to be Caroline Lane is revealed. F: Apologizing	

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF		SGM	AW	GH
									Mi	QP	Ba												
		<p>What is going on? Caroline: the woman you thought was a guest on this floor is the maid on this floor. Aren't you Marisa?</p>																				<p>When Marisa's mistake is revealed, the people that connected to the mistake are asked to come to Mr. Bextrum's office. Caroline apologizes to Chris because she has disturbed his time to come to Mr. Bextrum's office that she thinks he has to know Marisa is only the maid in the hotel</p>	
26	DII/00 :25:30 - 00:25: 37	<p>Mr. Bextrum: Lionel, you are slipping. You should've noticed something. I am disappointed. Marisa: <i>Please, Mr. Bextrum, he had nothing to do with this.</i> Lionel: Of course, Sir. I understand.</p>					√											√				<p>P: Marisa, Mr. Bextrum and Keef. S: Mr. Bextrum's office T: Marisa's mistake F: Apologizing Mr. Bextrum also blames Lionel for Marisa's mistake. As a manager hotel room where Marisa is one of his staffs, Mr. Bextrum thinks that Lionel knows Marisa's Mistake but doesn't report it to him. Marisa apologizes for Lionel to Mr. Bextrum because the mistake is totally hers.</p>	

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF		SGM	AW	GH
									Mi	QP	Ba												
27	DII/00:25:54 - 00:26:15	<p>a. Caroline: <i>(running toward Chris) Oh, Chris. I can't help but feel that this is partly my fault.</i></p> <p>Chris: It isn't. Spare yourself!</p>		√							√								√		<p>P: Chris and Caroline. S: Mr. Bextrum's office. T: Marisa's mistake F: Apologizing</p>		
		<p>b. Caroline: <i>At least, let me buy you lunch</i></p> <p>Chris: After all, we've only got each other to get through this humiliation. Caroline, the first lunch was mistake. A second would be complete torture.</p>		√											√				√		Caroline feels that the mistake is also part of her fault. She walks too close to Chris.		
28	DII/00:26:19 - 00:26:24	<p>Security: I need your nametag, passkey and your ID card.</p> <p>Keef: <i>Sorry, Marisa, but I have to.</i></p> <p>Marisa: <i>(giving the nametag, passkey and your ID card to the security) I understand.</i></p>					√				√						√				<p>P: Keef, Marisa and the security. S: Security office. T: Marisa's job dismissal F: Apologizing Keef is sorry to Marisa for breaking his promises to not tell her mistake to anybody else in the hotel. Unfortunately, when the mistake is revealed, Keef has to report it.</p>		

No	Code	Utterances	Types of offence					Apology Strategies							Social Functions					Context			
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF		SGM	AW	GH
									Mi	QP	Ba												
29	DII/00:26:24 - 00:26:57	<p>Marisa: <i>God, don't tell me they fired you over this too.</i></p> <p>Lionel: No. Actually, I made a decision a moment ago. It was long overdue.</p> <p>Marisa: You quit?</p> <p>Lionel: sometimes we're forced in direction that ought to have found for ourselves.</p>					√				√						√					<p>P: Marisa and Lionel.</p> <p>S: In front of the security office.</p> <p>T: The hotel dismisses Lionel from his job.</p> <p>F: Apologizing</p> <p>Marisa feels sorry for Lionel's dismissal from his job. She thinks that his dismissal is because of her mistake.</p>	
30	30/DII/00:28:30-00:29:26	<p>a. Chris: Marisa, I just want the truth.</p> <p>Marisa: Alright, you want the truth. <i>There was a part of me that wanted to see what it felt like...to have someone like you look at me the way you did, just once.</i></p>	√									√					√					<p>P: Marisa and Chris.</p> <p>S: In the street.</p> <p>T: Marisa's confession of her mistake and feeling</p> <p>F: Apologizing</p>	
		<p>b. And I'm sorry. Truly. If I could rewind the past week, I would.</p> <p>Chris: Was any of it real?</p> <p>Marisa: yeah, it was real.</p>	√									√					√					Marisa confesses her mistake and her feeling to Chris.	

No	Code	Utterances	Types of offence						Apology Strategies							Social Functions					Context		
			Inc	S	Ta	Ti	P	SG	MDO			AR	EA	Er	EC	PF	OR	IC	AF	SGM		AW	GH
									Mi	QP	Ba												
31	DII/00:32:46 - 00:32:56	<p>Marisa's mom: (<i>talking angrily</i>) What happened to you?</p> <p>Marisa: <i>I'm not the one who lost Her job today. No, I did. I messed up. Okay? It's all my fault. You know what? It's all right.</i> I'll be fine. You will because we'll call Señora Rodriguez</p>					√										√					<p>P: Marisa and her Mom</p> <p>S: Their home</p> <p>T: Marisa's interaction with Chris and the dismissal from the hotel.</p> <p>F: Apologizing</p> <p>Marisa's mom blames her daughter, Marisa, for her dismissal from her job in the hotel.</p>	

APPENDIX 2
SURAT PERNYATAAN

Yang bertandatangan dibawah ini saya:

Nama : Annisa Dewi Widowati

NIM : 07211144001

Pekerjaan : Mahasiswa S1 Bahasa dan Sastra Inggris Universitas Negeri
Yogyakarta

menyatakan telah melakukan triangulasi data sehubungan dengan analisis data yang dilakukan oleh Nita Istiasih dalam penelitian yang berjudul **“A Pragmatic Analysis of Speech Act of Apology Used by the Characters in Maid in Manhattan”**.

Demikian surat ini dibuat untuk dipergunakan sesuai dengan keperluannya.

Yogyakarta, 14 Maret 2013

Yang Membuat Pernyataan,



Annisa Dewi Widowati

SURAT PERNYATAAN

Yang bertandatangan dibawah ini saya:

Nama : Banu Adya Pradhika

NIM : 07211144037

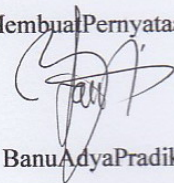
Pekerjaan : Mahasiswa S1 Bahasa dan Sastra Inggris Universitas Negeri
Yogyakarta

menyatakan telah melakukan triangulasi data sehubungan dengan analisis data yang dilakukan oleh Nita Istiasih dalam penelitian yang berjudul "**A Pragmatic Analysis of Speech Act of Apology Used by the Characters in *Maid in Manhattan***".

Demikian surat ini dibuat untuk dipergunakan sesuai dengan keperluannya.

Yogyakarta, 14 Maret 2013

Yang Membuat Pernyataan,



Banu Adya Pradhika