

HAWAIIAN VALUES REPRESENTED THROUGH COOPERATIVE  
PRINCIPLE IN KIANA DAVENPORT'S *SONG OF THE EXILE*

A THESIS

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



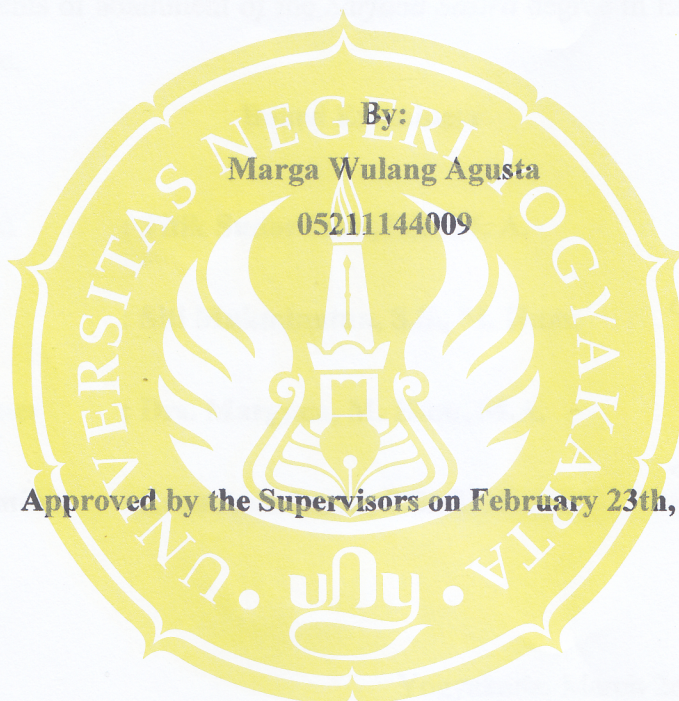
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DEPARTMENT OF ENGLISH LANGUAGE EDUCATION  
FACULTY OF LANGUAGES AND ARTS  
YOGYAKARTA STATE UNIVERSITY  
2012

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**A THESIS**



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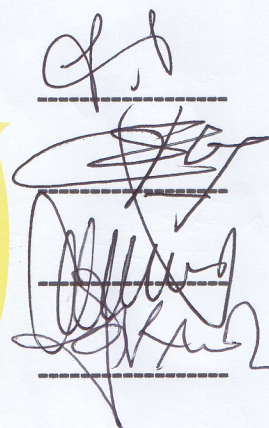
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### HAWAIIAN VALUES REPRESENTED THROUGH COOPERATIVE PRINCIPLE IN KIANA DAVENPORT'S *SONG OF THE EXILE*

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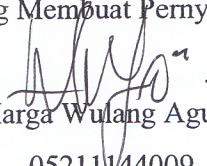
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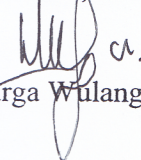
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Yogyakarta, February 16th, 2012

  
Marga Wulang Agusta

## MOTTOS

No body owns tomorrow

(Kiana Davenport's *De Soto*)

Slow and Steady Win the Race

(Ieyasu Tokugawa)

## **DEDICATION**

This thesis is genuinely dedicated to:

The one who has inspired me to learn English for the first time

*Alm.* LANJARSARI

## HAWAIIAN VALUES REPRESENTED THROUGH COOPERATIVE PRINCIPLE IN KIANA DAVENPORT'S *SONG OF THE EXILE*

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### ABSTRACT

This research aims at (1) identifying and describing Hawaiian cultural values on the characters' conversation in Kiana Davenport's *Song of the Exile* and (2) describing how the values are represented through Grice's cooperative principle. Then this research uses sociopragmatics approach.

This research employed a qualitative research method supported by tables showing the frequencies of the occurrence. The data source of the research was the novel of Kiana Davenport's *Song of the Exile*. The data were in the form of characters' conversations containing Hawaiian cultural values. The key instrument was the researcher, while the secondary instrument was the data sheet. The research applied 3 criteria of validity and reliability for trustworthiness of the data, i.e. credibility, dependability and conformability.

There are two important findings related to this research. The first finding shows that the Hawaiian cultural values of *kupono* (honesty) and *kokua* (helpfulness) have the biggest frequencies with each 14 and 13 out of 57 data (this phenomenon happens because the data are taken from the conversation which is surrounding the main character). Other values have less than 10 occurrences, i.e. *ho'ohiki* (keeping promises) with 2, *aloha* (greeting) only 1, *'olu'olu* (cherish and love another) with 6, *koa* (viewing responsibility as honor) and *lokahi* (harmony) also with 2 for each, *ku i ka nu'u* (strive for excellence) with 6, *ho'omanawanui* (speak to perseverance and endurance) and *alaka'i* (responsibility) with 3 for each, and *hanohano* (dignity) with 5. As a result, based on the first finding, there are 11 Hawaiian cultural values out of Kanahale's 25. The second finding shows the Hawaiian cultural values represented through cooperative principle on the characters' conversation. Maxim of quality plays an important role on almost all of the data containing Hawaiian values. It has the biggest frequencies with 26 data. Then, maxim of quantity with 7, maxim of relation with 13, and maxim of manner with 11. The highest frequency of Hawaiian cultural values, *kupono* (honesty) and *kokua* (helpfulness), happens because the members of the dialogue are the family and friends of the main character. The lowest one is *aloha* (greeting) because this value is the most difficult to express by Hawaiians. The highest frequency of this maxim is maxim of quality which appears the most in value of *kupono* (honesty). This case happens because both, maxim of quality and value of *kupono* (honesty), have similar definition, that is pretending not to tell a lie.

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*Surat Pernyataan Triangulasi*

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## **CHAPTER I INTRODUCTION**

### **A. Background of the Research**

Groups or societies have values largely shared by their members. The values identify the conditions or characteristics that the members consider important. Cultural values can be defined as broad preferences concerning appropriate courses of action or outcomes. As such, the values reflect a person's sense of right and wrong. They influence the way people communicate. However, people will not consider what cultural values which are used in their communication. For example, a Hawaiian elder gives a suggestion or order to a younger one about keeping forest virginally and the younger accepts it proudly. Then, for Hawaiian, this communication at least has two values; they are *lokahi* which means harmony to the nature which is believed by the elder Hawaiian and *koa* which means accepting the responsibility as a duty which is belived by the younger one. However, this communication is just as a reaction to the issue of global warming. It means that through the communication about the global warming, the communicators use the Hawaiian values unconsciously.

In addition, the values used in a communication create a border among the communicators. It happens when the communicators have different cultural backgrounds. For example, when a Javanese (*A*) talks to a Bataknese (*B*), *A* tries to act friendly to *B* by making a joke. *A* makes a joke by using a man's body as the object of the topic and *B* catches the joke as an insulting. After that, the

communication between them stops suddenly. It means that the culture has an important role in the communication.

This phenomenon is not the only one that makes cultural values a border in a communication. It can also happen in the communication among communicators which has the same cultural background. The concept of individualism and collectivism of cultural values gives a clear description about the phenomenon. For instance, when a Javanese person who has learned western culture (*C*) meets an uneducated Javanese (*D*) and *C* asks the other one about what he or she is doing later. Then, *D* does not answer or reject it because what *C* does is his or her business. As a result, the communication between them cannot work smoothly and even *C* feels that the *D* is ignorant. The phenomenon happens because there is an indication that Western people know the fact about the value of personal property (individualism) that everyone should not take part on that property or business, yet the Javanese people have the value of caring each other (collectivism) that makes them always care or take part in another one's business. In short, every culture has its own different values which bond the people in communication.

However, cultural values do not always play as a border in communication. In this case, they exactly make the conversation work smoothly. The example of this phenomenon can be seen in the first paragraph of this chapter. In this example, the communicators have the same cultural background, that is Hawaiian Culture. In addition, the communicators who have different cultural background can communicate smoothly. This phenomenon happens because they are under certain

condition, it is that both communicators believe in understanding each of the culture.

Related to the previous example, the United States of America is a big country in which migration is a common phenomenon. This leads to the condition that the country has many cultures that bond the people to communicate and there will be many cases of culture shock in communication (Jandt, 2004: 185). In fact, this country has common cultural values which function as the umbrella of those values; one of which is materialism. Americans have different cultural values which are based on their groups or races, but all of them will consider the value of materialism as their life orientation. In many ways, the miracle of the economic system of the United States is that most people have jobs that provide an income sufficient to buy things and services and in turn create jobs for other. In this situation, people are triggered to buy things and then to buy the newly improved versions as new thing quickly become absolute. The materialism makes high employment and a standard of living possible for a vast number of people and the huge middle class (Jandt, 2004: 215).

In addition, there are many ethnics or groups which bring their own culture and values from their origin place to the United States of America. This country is not only a country for immigrant people but also a country that has an extraordinary history with accepting a new area. Hawaii is the latest area which becomes a new state in the United States of America. In fact, it is an area in which its location is separated from the mainland of the country. People around the world know it because it is a good place for spending holiday by its warming

condition and the people's manner. Moreover, this place is more popular today for people around the world because there is an important figure in the United States of America who is from that place. He is the president of the United States of America today, Barack Obama. People admire him not only by his political view and he is the first black-skinned figure who becomes the American president but also by his biography. He has stayed in Hawaii as cited in his biographical history.

Due to the geographical position, Hawaiians still have their original values in their life orientation. These values influence in the way people have a communication. One of the significant values that is still used by Hawaiian is 'lokahi'. This value means unity or to express with harmony. By this value, Hawaiian people believe that a land is a source of their life and they consider themselves to be a part of nature. By their interaction with the natural environment, they are always striving to be in harmonious relationship with what they perceive as their island's words. This phenomenon can be seen in the example below.

Little Keo	: Papa! No need fo' swim fo' China.
Timoteo	: No need fear nuting, son. <b>De ocean yo' muddah.</b> Listen what she say. Now ... try move yo' arms, like dis. ( <i>Song of the Exile</i> – Ch. IV, P. 49)

The Hawaiian bold utterance above is a Hawaiian Pidgin. It shows that the character or the speaker brings a value of 'lokahi' in his communication. It should be "The ocean (is) your mother". These words show that the speaker believes that he considers himself as a part of nature since he regards a dead thing (ocean) as a human being. Although Hawaiian people become American citizens who believe

in American common cultural values as their life orientation; the Hawaiian values are still used in every day communication.

The previous example is taken from the conversation in the novel which is written by Kiana Davenport entitled *Song of the Exile*. The novel tells about the struggle of love and music on low-middle class community in Hawaii. In this novel, the Hawaiian cultural values occur through the characters' conversation. It is interesting to know about the Hawaiian cultural values which is reflected in the characters' conversation, since the researcher has cited that the American cultural values has a role as the umbrella of Hawaiian cultural values. Moreover, the characters' conversation can work smoothly because there is a rule beside the cultural values which bond it. Therefore, exploring and investigating the Hawaiian cultural values and the rule of conversation in this novel would give a beneficial impact and knowledge in deepening people's understanding about Hawaii more.

## **B. Research Focus**

The term "values" commonly has the same meaning to prize things and ideas to fulfill people's need. It is related to a satisfaction, which is always an intangible as a thought or desire. The satisfaction makes an assumption to the concept of being "good life" in society. It is the sum total of what people think and feel to be satisfying, virtuous and worthy. The researcher identifies and clarifies the Hawaiian cultural values, so it will uncover the essence of Hawaiians' reason of living.

The Hawaiian cultural values which are investigated in this research based on Kanahele's *Ku Kanaka Stand Tall: A Search of Hawaiian Values*. Kanahele adopts the values inspired by the project name "*Ho'okanaka* Training Workshop". The main purpose of the workshops is to help the Hawaiians realize their "Hawaiianness" mainly by clarifying their values and goal. On this workshop there are twenty-five Hawaiian cultural values used. Some of them are *aloha*, *ha'aha'a*, *lokomaiika'i*, *ho'okipa* and *wiwo*. For the further explanation and the complete list of these Hawaiian cultural values, the researcher has cited it in Chapter II.

Later, in Kiana Davenport's *Song of the Exile*, some of those Hawaiian cultural values are represented through the conversations between the characters. On this research, the researcher focuses on the conversation which is related to the main character of the novel. Besides to make the conversation work smoothly, there is a rule which arranges it. Grice calls it, cooperative principle.

Cooperative principle gives the conversational contribution as required, at the state at which it occurs by the accepted purpose or direction of the talk exchange in which the speakers are engaged. The speakers intend to be cooperative when they talk to give as much information as to the addressee. Cooperative principle involves four sub-principles which are called maxims. They are maxims which instruct the speakers to be informative to the expected degree (Quantity), to say things that are well founded (Quality), to be relevant (Relation), and to be clear (Manner).

All in all, this research focuses on identifying and analysing two kinds of problem which have two different fields. The first problem is the Hawaiian cultural value which is in the area of Sociolinguistic. Then, the second problem is related to Grice's Cooperative Principle which is in Pragmatics field. Both deal with the characters' conversation in Kiana Davenport's *Song of the Exile*. Therefore, the researcher uses a mixed approach to solve the problem; that is Socio-Pragmatics analysis. Thus, through this approach, the problem can be revealed.

Based on the problems found in the novel of *Song of the Exile*, the problems of the research are formulated as follows.

1. What are the Hawaiian values as represented in Kiana Davenport's *Song of the Exile*?
2. How are the Hawaiian values represented through cooperative principle in Kiana Davenport's *Song of the Exile*?

### **C. Objectives of the Research**

Related to the formulation of the problems, the objectives of the research are:

1. to identify and to describe the Hawaiian values represented as in Kiana Davenport's *Song of the Exile* conversations, and
2. to describe how the values are expressed through cooperative principle in the characters' conversations of the novel.

#### **D. Significance of the Research**

The result of the research is expected to give contributions to the following parties:

1. Students of English majoring in linguistics

It can provide clear descriptions and analysis on the study of socio-pragmatics.

2. English lecturers

This research can be an additional input to the lecture of sociolinguistics and pragmatics or socio-pragmatics. Moreover, it can support the lecturers in teaching American culture, specifically, related to the Hawaiian.

3. Other researchers

This research can inspire and motivate other researchers to conduct other studies in linguistics predominantly on socio-pragmatics, especially in the field of culture and cooperative principle.

#### **E. Operational Definitions**

The operational definitions in this chapter have a function to avoid different interpretations. It is also an explanation to the relationship between the title and the analysis of the research. This research entitled, Hawaiian Values Represented through Cooperative Principle in Kiana Davenport's *Song of the Exile*, provides some operational definitions.

## 1. Hawaiian Values

Neuliep (2009: 17) says that culture is defined as an accumulated pattern of **values**, beliefs, and behaviours, shared by the identifiable group of people with a common history and verbal and non-verbal symbol system. Then, the term “values” here means cultural values held by Hawaiians to manage their life. However, due to the situation of Hawaii which is not located in the mainland of the United States of America, the Hawaiian culture or value is not influenced by American.

## 2. Cooperative Principle

Cooperative Principle is a rule of a conversation proposed by Grice on Grundy (2008: 95) which has four main principles. It comprises four maxims, namely maxim of quality, maxim of quantity, maxim of relation and maxim of manner.

## 3. Kiana Davenport’s *Song of the Exile*

A novel entitled *Song of the Exile* is written by Kiana Davenport, an American-Hawaiian descendant novelist. The setting of the novel is about Hawaiians’ life before the unification to the United States of America. This novel tells about an Hawaiian who struggles about his love and the adventure to learn about a music, namely “Jazz”. He faces many obstacles to defend his love, but he cannot keep it till last.

The word “*song*” in this title means the “Jazz” that he can hold last. In other words, he gets the Jazz but he loses his love. This condition makes him feeling an emptiness. Then, such feeling has a similar meaning to living in an

exile. In addition, in this novel the researcher took characters' conversation or dialogue as the data.

#### 4. Sociopragmatics

In this research, the researcher has two problems which have different area. The first problem is talking about Hawaiian cultural values which is in the area of sociolinguistics. Then, the second problem is Grice's cooperative principle which is in the area of pragmatics. Therefore, in solving those problems, the researcher took an approach, named sociopragmatics. According to Salmani – Nodoushan (2006: 2), this approach talks about the connection between social functions of the language and its characterization which plays in the context of the society. It means that the social functions of the language play in the area of sociolinguistic and the study of the context is one of the definitions of pragmatics.

## **CHAPTER II**

### **LITERATURE REVIEW AND ANALYTICAL CONSTRUCT**

#### **A. Literature Review**

##### **1. Sociopragmatics**

Sociopragmatics is the sociological interface of pragmatics referring to the fact that the underlying participants' social perceptions upon a conversational events are relative to specific social condition (Leech, 1983: 11). Another linguist, Crystall (1985: 240) cites that sociopragmatics is the study of language from the point of view of its users and the choices they make in using certain language style. It discusses the problem which is often encountered by the language users in communicate with other participants.

Those theories are strengthened in the journal of *'Socio-Pragmatics of Greeting forms in English and Persia*, written by Salmani – Nodoushan (2006: 2) who says that sociopragmatics is a way in which the conditions of language use are derived from the social situation. It involves the study of both the linguistics form and also the social functions of language in a given social setting. Thus, it tries to connect between linguistic forms, which refer to the characterization of language, and its social functions, which refers to the role language, plays in the context of the society. The aim of this discipline which is cited by Butler in his journal of the *'Review: Pragmatics/ Socioling: Marquez Reiter and Placencia'* (2006: 118) is to reveal the cultural norms underlying the interactional features of a given social group in a given

social context. In short, sociopragmatics is the combination between sociolinguistics and pragmatics which studies the social condition and the context of the language.

#### **a. Sociolinguistics**

##### **1) Definitions**

Sociolinguistics is the study of the ways people use language in social interaction (Chaika, 1982: 2). This subject is concerned with the stuff of everyday life: how people talk to their friends, family, and others, as well as to the strangers – everyone which is met in the course of a day. This definition is supported by Tagliamonte (2006: 3) arguing that language exists in a context, dependent on the speaker who is using it, and on where it is being used and why. Speakers mark their personal history and identify their speech as well as their sociocultural, economic, and geographical coordinates in time and space.

Similarly, Wardaugh (1992: 12) says that sociolinguistics is concerned with investigating the relationship between language and society in order to understand the structure of language and of how language functions in communication. Thus, its main concern is to investigate the relationship between languages and of how language used in communication.

As an empirical study, sociolinguistics has a great significance in combining linguistic and sociological theories and methods. Coulmas (2003: 563) states that this subject attaches great significance to the variability of language as well as to the multiplicity of languages and language forms in a given society. Furthermore, Wardaugh (2006: 13) stresses that through studying language, people are able to

discover how social structure is understood in a society. As a result, society and language become the main focus in the investigation.

## 2) Language and Society

Language is an integral part of human behavior which means interaction between people. Speakers use language to convey their thoughts, feelings, intentions, and desires to other. They learn about themselves through what they say and how they say it; they learn about themselves through the ways that other people react to what they say; and they learn about their relationships with others through the give and take of communicative interaction.

Mesthrie (1983: 06) says that the definition of language implies the attention to the way language is played out in societies in its full range of functions. While using language referring to the function, a speaker will inevitably give off signals concerning his or her social and personal background. Language is accordingly said to be indexical of one's social class, status, region of origin, gender and age group. Indexical aspect of language refers to the certain features of speech, which indicate an individual's social group.

Language and society are two different systems since the structure within language centers on the static signifier whilst the structure within consciousness orientates on the dynamic signified. In times of stability the dynamic structure of consciousness is put on hold, linguistic values and social values are one. However, as society changes the dynamic structure gradually comes into the foreground. Perhaps it is more accurate to put this effect on the other way around: as the dynamic structure

of consciousness becomes accentuated, so society begins to change. Society cannot be created until a group of people has some values in common. Then, values require a language to embed them and articulate them. It is the language that brings people together and keeps them together. Language always precedes society. Even in small groups this relation holds: for example, in a political discussion group the people come together because they already have, or want to learn, a common political language.

Coupland (1997: 57) cites that the concept like norm, identity, and so on, and sociological model of structures or divisions like class, ethnicity and gender, are used as a bottom line through they stand in the need of explication themselves. The language reflecting society account implies that social structures somehow exist before language, which simply reflects or expresses the more fundamental categories of the social.

Wardhaugh (1990: 10) adds that the relationship of language and society has two varieties. First, social structure may either influence or determine linguistic structure and/ or behavior. For example, the age grading phenomenon, whereby young children speak differently from older children, and, in turn, children speak differently from mature adults. The studies show that the varieties of language that speakers use reflects such matter as their regional, social, or ethnic origin and possibly even their sex; and other studies show that the particular ways of speaking, choices of words, and even rules for conversing are determined by certain social requirements. Second, linguistic structure and/ or behavior, may either influence or

determine social structure. It is supported by Dittmar (1976) on Wardaugh (1990: 10) that speech behavior and social behavior are in a state of constant interaction and that material living conditions are an important factor in the relationship. Both varieties show that language and society may influence each other.

### 3) Culture and Values

In the social interactions, people are bounded with a rule which regulates their life, i.e. culture. Culture is ubiquitous and has a profound effect on human. It is simultaneously invisible yet pervasive. It has a direct influence on the physical, relational, and perceptual environment. For example, students enter their communication classroom and consider how the room is arranged physically, including where they sit and the teacher teaches the location of chalkboard, windows and so on. Next, thinking about the relationship with the teacher and the other students in the class, the situation can be formal or informal and the interaction between teacher and students in learning class materials happens.

Then, thinking about their perceptual disposition; that is, their attitudes, motivations, and emotions about the class, the students are happy in attending the class, yet they are nervous in answering the teachers' question. In conclusion, the physical arrangement of classroom, the social relationship between students and teacher, and the perceptual profiles of the students and teacher vary significantly from culture to culture.

The term 'culture' is derived from the Latin '*cultura*'. The original meaning was agricultural, referring to the practice of tilling the soil, growing crops, and raising

animal. Rojek (2007: 6) cites that the term 'culture' has two meanings. It is a twin meanings of evaluative and hierarchical, and narrative. The first of the twin meanings in common currency today is evaluative. It refers to culture as the cultivation of mind, taste, manners, artistic accomplishments and the scientific and intellectual attainments of a particular people. This meaning is hierarchical since it portrays culture as a summit of achievement among a body of people. Of course, culture is something that social stratum, typically conceptualized as elite, or ruling class possesses. The non-elite, usually identified as the mass or 'the people', are acknowledged to create culture of their own. In contrast, they are generally assumed to be inferior, or secondary.

The second meaning is narrative. It refers to the bundle of beliefs, myths, custom, practices, quirks and the general way of life that is the characteristic of a specific population. This is a descriptive approach to culture that recounts the ordinary features of life that predominate among people. Anthropologists, historians and sociologists have had the lion's share in elaborating the understanding of the narrative content and patterns of culture.

Neuliep (2009: 17) says that culture is defined as an accumulated pattern of values, beliefs, and behaviours, shared by the identifiable group of people with a common history and verbal and non-verbal symbol system. Cultural context in which human communication occurs is perhaps the most defining influence on human interaction. Culture provides the overall framework wherein humans learn to organize their thoughts, emotions, and behaviours in relation to their environment. Although

people are born into culture, it is not innate; culture is learned. Culture teaches one how to think, conditions one how to feel, and instructs one how to act, especially how to interact with each other or communicate.

Along with Neuliep, Jandt (2004: 7) defines culture into four different definitions. First, culture is a community or population sufficiently large enough to be self sustaining, that is, large enough to produce new generations of members without relying on outside people. Second, it is the totality of that group's thought, experiences and patterns of behaviour and its concepts, values, and assumptions about life that guide the behaviour and how those evolve with contact with other culture. Then, it is a process of social transmission of these thoughts and behaviours learned from birth in the family and schools over the course of generation. At last, it is members who consciously identify themselves with that group. As an overall, cultures can be defined as values, beliefs, behaviours which are shared from a generation to a generation.

Hofstede (1994) in Jandt (2004: 7) classifies four elements of culture. They are symbols, rituals, values and heroes. Symbols refer to verbal and non-verbal language. Rituals are the socially essential collective activities within a culture. Next, values are the feeling not open for discussion within a culture about what is good or bad, beautiful or ugly, normal or abnormal, that is present in a majority of the members of a culture or at least in those who occupy pivotal position. Later, heroes are the real or imaginary people who serve as behaviour models within a culture.

Furthermore, Kluckhohn and Strodtbeck (1961) on Jandt (2004: 211) suggest that cultures develop unique positions in these five value orientation: man-nature, activity, time, human nature, and relational. Man-nature describes as worldview and considers how humans dominate, live with, or are subjugated to nature. Activity orientation deals with people in the culture “being” (passively accepting), “being in becoming” (transforming), or “doing” (initiating action). Time orientation deals with the emphasis the culture places on the past, the present, or the future. Human nature orientation considers whether humans are primarily evil, primarily good, or a mixture of both. At last, relational orientation considers the way the culture organizes interpersonal relationship: linear hierarchy, group identification, or individualism.

Supporting the previous definitions, Rokeach on Neuliep (2009: 57) argues that it is an intervening variable that shows promise of being able to unify the apparently diverse interests of all sciences concerned with human behaviour. Values affect intercultural communication. When people from different cultures come together to interact, their messages are guided and controlled by their fundamental value orientations. People who strongly value individuality will likely interact differently than people who strongly value collectivism.

As a result, the understanding of cultural value systems can help to identify similarities and differences between people from different cultures from which intercultural communication can proceed. Like culture, values are learned; they are not innate or universal. Values prescribe what is preferred or prohibited. Values are evaluative component of an individual’s attitudes and beliefs. Values guide how

people think about things in terms of what is right or wrong, and correct or incorrect. Values trigger positive or negative emotions and then guide people actions.

In addition, Hall (1990: 06) proposes two kinds of culture, namely high context culture and low context culture. According to him, context is the information that surrounds an event; it is inextricably bound up with the meaning of the event. The elements combine to produce a given meaning- events and context-are in different proportion depending on the culture. The cultures of the world can be compared on a scale from high to low context culture.

A high context culture or message is one in which most of the information is already in the person, while very little is in the coded, explicit and transmitted part of the message. Low context is the opposite. For example, Japanese who have extensive network information among families, friends and colleagues, and clients, and who are involved in personal relationship, are high context. As a result, for most normal transaction in daily life they do not require, nor do they expect, much in depth, background information. This is because they keep themselves informed about everything having to do with the people who are important in their life.

Low context people include Americans, Germans, etc. They compartmentalize their personal relationship, their works, and many aspect day-to-day life. Consequently, each time they interact with others they need detailed background information. In referring to the two classification above, Hawaiian culture is included in the term of high context culture. This case happens because the setting and the scene of the Kiana Davenport's *Song of the Exile* are taken when Hawaii has not to be

one of the states in the United States of America. Therefore, the culture brought by Hawaiians through their conversation has not been infected or influenced by the American.

## **b. Pragmatics**

### **1) Definitions**

Pragmatics is defined as “the study of speaker’s meaning” (Yule, 1996: 3). However, since the complexity to decide the intended meaning of speakers without any details, Yule has defined pragmatics from three different points of view. The first is pragmatics as the study of contextual meaning. He emphasizes the importance of contextual meaning; meaning that is defined by context, not by the combination of words, clause, and punctuation (literal meaning).

The second is pragmatics as the study of how gets more communicated than is said. Communication is the main issue on Yule’s second description. In a communication, what has been said is not purely intended to what is meant. There are many extra linguistic factors that become the major component for the meaning of utterances. The third is pragmatics as the study of the expression of relative distance. The third description pays attention for the closeness or space between a speaker and a listener. The distance between a speaker and a listener will be the main factor for the speaker to conclude what word/s will be said.

Another definition arises from Kempson (2000: 396) who argues that pragmatics is the study of communication and the study of how language is used. Further, he also mentions that pragmatics is based on the assumption of a division

between knowledge of language and the way it is used. The goal of pragmatics is taken to be that of providing a set of principles which dictate how knowledge of language and general reasoning interact in the process of language understanding and to give rise to the various effects which can be achieved in communication.

Therefore, pragmatics theories which dictate how these choices are made also have a much general role to fulfill. On its view, these theories develop and determine the collection of communication such as ironical, metaphorical, sarcastic, cynicism, hyperbole, and others. The all picture of interpretation is conducted by both syntactic and semantic structure for sentences, and a semantic structure for an incomplete expression of sentence of how it is understand. The theories explain how such an incomplete or complete expression are enriched in context to yield the full set of communication effect of an uttered sentence, whether it is ironical, metaphorical, sarcastic, cynicism, hyperbole, or others

## 2) Elements of Pragmatics

### a) Reference

In linguistics, reference is generally construed as the relationships between nouns or pronouns and objects that are named by them. Specifically, reference is an act in which a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something (Yule, 1996: 17). It is clearly tied to the speaker's goals and beliefs in the use of language. Yule calls these linguistic forms as *referring expression*. He proposes four types of referring expression. They are proper nouns (e.g. Shaw, drama, Pygmalion); definite noun phrase (e.g. the writer, the village, the

murder); indefinite pronoun (e.g. a driver, a detective, a car); and pronoun (e.g. she, his, us). Those referring expression are used by a speaker so that the listeners identify something or someone he/she intended.

#### b) Implicature

Implicature is a technical term and one of the principal subjects of pragmatics which refers to what is suggested in an utterance, even though not expressed nor strictly implied. Leech (1983: 42) defines it as a conditional pragmatic implication, which can be cancelled if they are inconsistent with the other evidences. Further, an implicature is anything that is inferred from an utterance but that is not a condition for the truth of the utterance. It can be a part of sentence meaning or dependent on conversational context, and can be conventional or unconventional. Yule (1996: 35) suggests that implicature is a something that must be more than just what the words mean. Simply, it is something meant, implied, or suggested distinct and deeper from what is said.

#### c) Inference

Yule (1996: 131) states that inference is a listener's use of additional knowledge to make sense of what is not explicit in an utterance. A speaker sometime says something that a listener has no information about what it is. A listener can guess the meaning because he/she connects the knowledge with something or someone intended by the speaker. The role of inference in communication is to allow the listener to identify correctly which particular entity the speaker is referring to. For example, a man who has no idea about someone's real name tends to call his name

with another name such “*Mister Aftershave...*” (Yule, 1996: 18). The speaker and listener can easily point out for the same person because they both share the same characteristic that refers to the man.

#### d) The Role of Context

The interpretation of what meanings the speaker wants to convey using particular words is often influenced by factors such as the listeners’ assumptions or the context. Halliday (1985: 15) says that text is functioned language. Functioned means language does its certain duties in a situational context, when it is different from the words of sentences that may be written in the blackboard. In pragmatics two types of context can be differentiated: linguistic context and physical context. Linguistic context, sometimes called co-text is the set of words that surround the lexical item in question in the same phrase, or sentence. The physical context is the location of a given word, the situation in which it is used, as well as timing, all of which aid proper understating of the words. The research presents the second term as the basic theory of the context.

In particular, context is a discourse that surrounds a language unit and helps to determine its interpretation. Further, Yule (1996:21) defines context as the physical environment in which a word is used. It means that a word is used based on the physical environment surrounding. The importance of taking context into account is also expressed by Hymes (in Brown and Yule, 1983: 37) who views the role of context in interpretation as, on the hand, limiting the range possible interpretation and, on the other hand, at supporting the intended interpretation.

Similar to Halliday and Hymes, Mey (1993: 39-40) suggests that context is more than a matter of reference and an understanding when things are about; it also gives a deeper meaning to utterances. She gives an example of utterance “*It’s a long time since we visited your mother.*” The utterance will have a totally different pragmatic meaning when it is uttered at the coffee table after dinner in a married couple than when it is uttered by a husband to a wife while they are standing in front of the hippopotamus enclosure at the local zoo, which of course can be considered as a joke. In addition, there is a context proposed by Malinowski named situational context.

A text is always related to situational context because before making utterances, the speaker needs an event and situation in the message to the hearer or audience. Malinowski (in Cutting, 2002) introduces context of situation that consists of the following components:

- (a) The *participant* in the situations. It refers to the person and personalities, corresponding to the statuses and rules of the participants.
- (b) The *action* of the participants. It refers to what participants are doing including both their verbal and non-verbal actions.
- (c) Other *relevance* feature of situation. It refers to the surrounding objects and events, in so far they have some bearing in on what is going on.
- (d) The *effect* of verbal action. It refers to what changes are brought about by what the participants in the situation have to say.

Supporting Malinowski's situational context, Hymes (in Brown, 1983: 37) proposes a various factors for describing the context of situation under the acronym SPEAKING.

- (a) Setting and scene (*S*) refers to physical circumstance of communication event including the time and place in which the speech acts taken place. Particularly, scene refers to the psychological setting which refers to the kinds of speech events taking place according to cultural definition of formal or informal, serious or festive.
- (b) Participant (*P*) refers to the various combination of the speaker-hearer, addressors-addressee, or sender-receiver. It deals who is speaking and whom s/he is speaking to. The social factors such as age, gender, status, social distance, and role of profession of the participants have to be considered as well.
- (c) End (*E*) refers to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek accomplish in a particular occasion.
- (d) Act Sequence (*A*) refers to the actual speech and content of what is said: the precise words, how they are used, and the relations of what is said to the topics at hand.
- (e) Key (*K*) refers to the tone, manner, or spirit in which particular average is conveyed: light-hearted, precise, serious, sarcastic, mocking, pompous, etc. the key may also be masked nonverbally by certain kinds of behaviour, gesture, or even department.

- (f) Instrumentalities (*I*) refers to the choice of channel: oral, written, or telegraphic; and to the actual forms of speech employed, such as the language.
- (g) Norms (*N*) refers to the social rules governing the event and the participants' actions and reaction.
- (h) Genre (*G*) refers to the clearly separated types of utterances such things as poems, proverb, riddles, sermon, prayers, lectures, or editorial.

### 3) Cooperative Principle

Grice on Grundy (2008: 95) argues that speakers intend to be cooperative when they talk. One way of being cooperative for a speaker is to give as much information as is expected. For instance, an addressee who knew that Manchester United were playing the European Cup holders might be expecting the speakers to say that they had done reasonably well considering the opposition. Since 'Manchester United won', would be more than was expected, the speaker would imply that they had done brilliantly.

On the other hand, an addressee who knew that Manchester United were playing a non-league side might be expected the speaker to say that they had score several goals or that they had wiped the opposition out. Hearing only 'Manchester United won', less than might be expected, the addressee would draw the inference that they had played rather poorly. Grice formalizes his observation that people talk, they try to be cooperative by elevating this notion into what he calls cooperative principle. It means that make the conversational contribution such as is required, at

the stage it which it occurs, by the expected purpose or direction of the talk exchange in which are engaged.

Within this principle, Grice proposes four maxims; they are as follows;

a) Quantity

(1) Make your contribution as informative as required.

E.g.       A: Do you have the updated news about the criminals who have been caught last night?  
              B: Yes. Some of the hijackers have been identified.

The example above shows the phenomenon of maxim of quantity which has a function as making the contribution as informative as required. The speaker tells the listener that some of the hijackers have been identified. The utterance shows that the listener will consider the same information with the speaker's. It is supported by the proposition 'some' to confirm the object. Then, the listener will not consider to change the word 'some' to word 'all'. Although the words 'all' and 'some' have the same sense as a pair on a scale of operator strength, yet the word 'some' has been as the weaker proposition. Overall, the example above is appropriately informative.

(2) Do not make your contribution more informative than is required.

E.g.       A: Do you want to some?  
              B: I don't drink.

The example illustrates the phenomenon of maxim of quantity which has a function as not making the contribution more informative than is required. The listener will consider this utterance directly that the speaker does not drink alcohol.

Then, listener will not act awkwardly after hearing the example above because human needs water via drinking to life.

#### b) Quality

(1) Do not say what you believe to be false.

(2) Do not say that for which you lack adequate evidence.

E.g.     A: Cigarettes are bad for you.  
          B: Yes, I know.

The speaker says it because he or she knows about cigarettes. Universally, people understand that cigarettes are bad for the sake of their health. Heart attack is one of the most dangerous illnesses which is caused by consuming the cigarettes. On the other hand, there is a certain way in recovering certain disease by consuming certain cigarettes. Overall, people will agree that cigarettes have a bad effect rather than the opposite one.

#### c) Relation

(1) Be relevant

E.g.     A : Where is my box of chocolates?  
          B : The children were in the room this morning.

The example above looks like an absurd conversation. B should answer the location of the box of chocolates if he or she knows the location. Otherwise, he should answer “does not see” if he does not see the box. Those statements will be evidence as the phenomena of maxim quantity or maxim quality. On the other hand, the one who answer in that way does not mean he or she is not cooperative, yet there

is an implication that is derived. He has explained the place of the box, which is in the room and can be brought by the children.

d) Manner

(1) Avoid obscurity of expression.

(2) Avoid ambiguity.

(3) Be brief (avoid unnecessary prolixity).

(4) Be orderly.

E.g.     A: What were you doing yesterday?  
          B: I went to the conference and gave a talk.

The addresses will normally assume the most direct interpretation as the default interpretation, and will seek indirect interpretations only when direct interpretations are blocked. The example above shows the one who talks give the information orderly. When people go to the conference, they will do activities like talking.

## **2. Hawaii**

### **a. Hawaii in Brief**

Hawaii is the only state in the United States that does not lie on the mainland of North America. It is made up entirely of islands located in the middle of the Pacific Ocean. Honolulu, the capital and largest city, joined the Union on August 21, 1959. Hawaii is a world famous for its beauty and pleasant climate. It has deep blue seas, brilliantly colored flowers, graceful palm trees and plunging waterfall. It has many

colorful ways of life. Some of these customs come from Pacific Islander called Polynesians who were the original settlers of Hawaii.

Moreover, the people's great friendliness toward tourists gives Hawaii its nickname of the *Aloha* State. *Aloha* means greeting in Hawaiian language. Almost all of the people of Hawaii speak English. Besides that, they frequently use some musical words of the Hawaiian language in their speech. For example, they often refer to the tourist as a *malihini* (newcomer). The Hawaiian alphabet has only 12 letters: A E H I K L M N O P U W. Every Hawaiian word and syllable ends with a vowel. Two consonant never occur without a vowel between them. The accent of most words falls on the next to last syllable.

Despite that, the Hawaiian political and religious systems were closely interwoven. During the last period before their discovery by European, the nobility and the priesthood tended to become more and more tyrannical, the common people more and more oppressed; the laws, chief among which were intricate and oppressive taboos, bore heavily upon the masses, especially women, and their administration become largely a matter of arbitrariness and favoritism. After the arrival of Christian missionaries beginning in 1820, there was a certain liberalization in government, including the abolition of the more repressive laws and taboos.

#### **b. Hawaiian Cultural Values**

Kanahele (1968: 19) cites 25 Hawaiian cultural values. These values have universal application. They mirror all the fundamental concepts of human behavior that strive to make the world a better place but they are stated in a way that makes it

much easier to incorporate into the operating culture of an organization. Hawaiian values, even when stated as single words such as *aloha*, are used to express a range of behavior expectations that take a lot complex definition when expressed in English.

**Table 1. The List of Hawaiian Cultural Values and its Meaning**

<b>No</b>	<b>Hawaiian Values</b>	<b>Meaning</b>
01.	Aloha	It is the most intimate of all greetings. The unconditional extension of trust and friendship to include strangers, taking responsibility for those to whom aloha is extended insuring their safety, well-being, and peace of mind. It is also extended to places and the physical environment implying stewardship obligations as an expression of caring for the condition of such places.
02.	Ha'aha'a	The quality of being modest, reverential, even politely submissive, and never being arrogant
03.	Lokoma'ika'i	The habit of giving freely without expecting anything in return. It can involve offering time, assets or talents to aid someone in need.
04.	Ho'okipa	The relationship between guest and host, or the act or practice of being hospitable
05.	Haipule	The deepest values and meanings by which people live
06.	Wiwo	The quality of being obedient, which describes the act of carrying out commands, or being actuated
07.	Laulima	It is the condition of cooperation that causes everyone to work together toward a common goal. It is about many hands working together without attention to rank or position so that one person's success is everyone's success.
08.	Ma'ema'e	Absence of odour, avoidance of and to avoid the spreading of dirt and contaminants to oneself and others.
09.	O'lu'olu	To sincerely cherish and love another. To be demonstrative in your affection.

10.	Pa'ahana	Diligence, assiduity, hard work
11.	Ho'omanawanui	It speaks to perseverance and endurance. To be unceasing and committed to achieving a goal or completing a difficult task.
12.	Le'ale'a	A disposition to find (or make) causes for amusement
13.	Ho'okuku	Competitiveness
14.	Ho'ohiki	It is about keeping promises. It is the equivalence of a pledge or oath and a serious commitment to doing what someone say he is going to do.
15.	Huikala	The process of concluding resentment, indignation or anger as a result of a perceived offense, difference or mistake, and/or ceasing to demand punishment or restitution.
16.	Na'auao	A term describing a property of the mind including related abilities, such as the capacities for abstract thought, understanding, communication, reasoning, learning, learning from past experiences, planning, and problem solving
17.	Kuha'o	Reliance on one's own capabilities, judgment, or resources
18.	Kela	A talent or quality which is unusually good and so surpasses ordinary standards. It is also an aimed for standard of performance.
19.	Koa	To view responsibility as a privilege and honor. To accept responsibility as a duty, not in pursuit of reward, but because it is the right thing to do.
20.	Kokua	It is the act of being helpful. To provide relief by assisting others. To lend support whereby one assumes the same sense of responsibility as the receiver of the assistance toward completing a task or activity.
21.	Lokahi	Meaning unity, to be expressed with harmony
22.	Hanohano	It is to conduct oneself with distinction, honor, and dignity. It describes a stately and regal bearing that one earns through acts of distinction.

23.	Alaka'i	It is both a noun and a verb. The noun being a person who is a leader and the verb being the act of leadership by guiding or directing. As a value Alaka'i is about a person's willingness to assume the responsibilities of leadership.
24.	Ku i ka nu'u	Speaking to strive for excellence. To excel, to surpass, to set your sights to the highest level of achievement.
25.	Kupono	It is about uncompromising honesty. To be fair and just in your relationships. To always seek the just and decent path in your dealings and decisions.

### c. Background Information of Kiana Davenport's *Song of the Exile*

The novel which the researcher takes as the object data entitles *Song of the Exile*. This work is written by Kiana Davenport. Of Hawaiian and Anglo-American descent, Kiana Davenport was born in Kalihi, Hawaii. Author of critically acclaimed novel *Shark Dialogues*, she has been a Fiction Fellow at Radcliffe's Bunting Institute and the recipient of a Fiction Grant from the National Endowment for the Arts. She lives in Boston and Hawaii.

This novel talks about a struggling of love and surviving from war through music. Here is a review of the novel which one took from the booklist review on the novel. In this epic, the original novel in which Hawaii's sweeping past springs to life, Kiana Davenport draws upon the remarkable stories of her people to create a passionate tale of love and survival. In spellbinding, sensual prose, *Song of the Exile* follows the fortunes of the Meahuna family – and the odyssey of one resilient man searching for his soul mate after she is torn from his side by the forces of war.

In the last, innocent days before Pearl Harbor, two people meet in Honolulu almost by chance: Keo, a gifted jazz trumpeter native to the Islands, and Sunny, a fiercely independent beauty of Hawaiian and Korean heritage. As their love grows, youth and ambition propel them out into a world that is spiraling into madness.

Keo's music takes him from the back alleys of Honolulu to the hidden jazz clubs of New Orleans – and, ultimately, to the fever decadence of pre-war Paris, where Sunny joins him, even as the Nazis prepares to march into the doomed city. Caught in the tides of history, the lovers flee separately to the seething chaos of Shanghai, where Sunny searches for the sister she has never known. Captured by the Japanese, Sunny descends into a place of unimagined horror and violation. Keo mounts a desperate campaign to find her – a heroic effort that becomes his destiny.

From the turbulent years of World War II through Hawaii's complex journey to statehood, this extraordinary novel sheds a searing light on the unspoken fate that befell thousands of women during this dark time in history. The result is a bold narrative of unforgettable characters that rise up magnificent and forceful, redeemed by the spiritual power and the awesome beauty of their islands. As haunting as a trumpet's final soaring note, *Song of the Exile* is a mesmerizing story of music and myth, survival and transcendence.

## **B. Previous Studies**

There are two previous theses as the first reading materials before the researcher finds the relevant theories to strengthen the analysis. The first thesis giving

a big contribution to the researcher in making the basic decision to the topic that is taken is entitled “The Reflection of Culture in Stevie Wonder’s Song”. This thesis was written by Lina Trisnawati, a student of Yogyakarta State University in 2006. The result of this thesis reveals seven aspects of culture; they are values, beliefs, symbols, myths, habits, attitudes, and norms. By those aspects, the researcher gets a fundamental decision in choosing the topic of the research. In spite of Trisnawati’s seven aspects of culture, the researcher tries to choose one of the aspects as the topic of the research and to expand it more, that is value. After all, he chooses values as the basic topic of the thesis and expands it through a certain society, which is Hawaiian society.

In addition, he needs another point of view to make the thesis remarkable. Today, mixing or blending two different theories is popular. Then, to make a response to this case, he tries to find other theory for the thesis. He finds a theory by Grice, which is called cooperative principle, which is in accordance with the data which contain the first topic’s phenomena. His decision does not make a new trouble at all because the first topic belongs to the Sociolinguistics scope, rather than the second one belongs to the Pragmatics scope. By this case, he tries to find a previous thesis which faces the phenomenon above. A thesis entitled “A Sociopragmatic Analysis of Sexist Humor on the Internet as a Reflection of Women’s Traditional Stereotypes” written by Emi Nursanti in 2010 of Yogyakarta State University’s student becomes the researcher’s assistance to solve the problem. After all, by those

previous theses, he makes a research entitled “Hawaiian Values Represented through Cooperative Principle in Kiana Davenport’s *Song of the Exile*” confidently.

### C. Analytical Construct

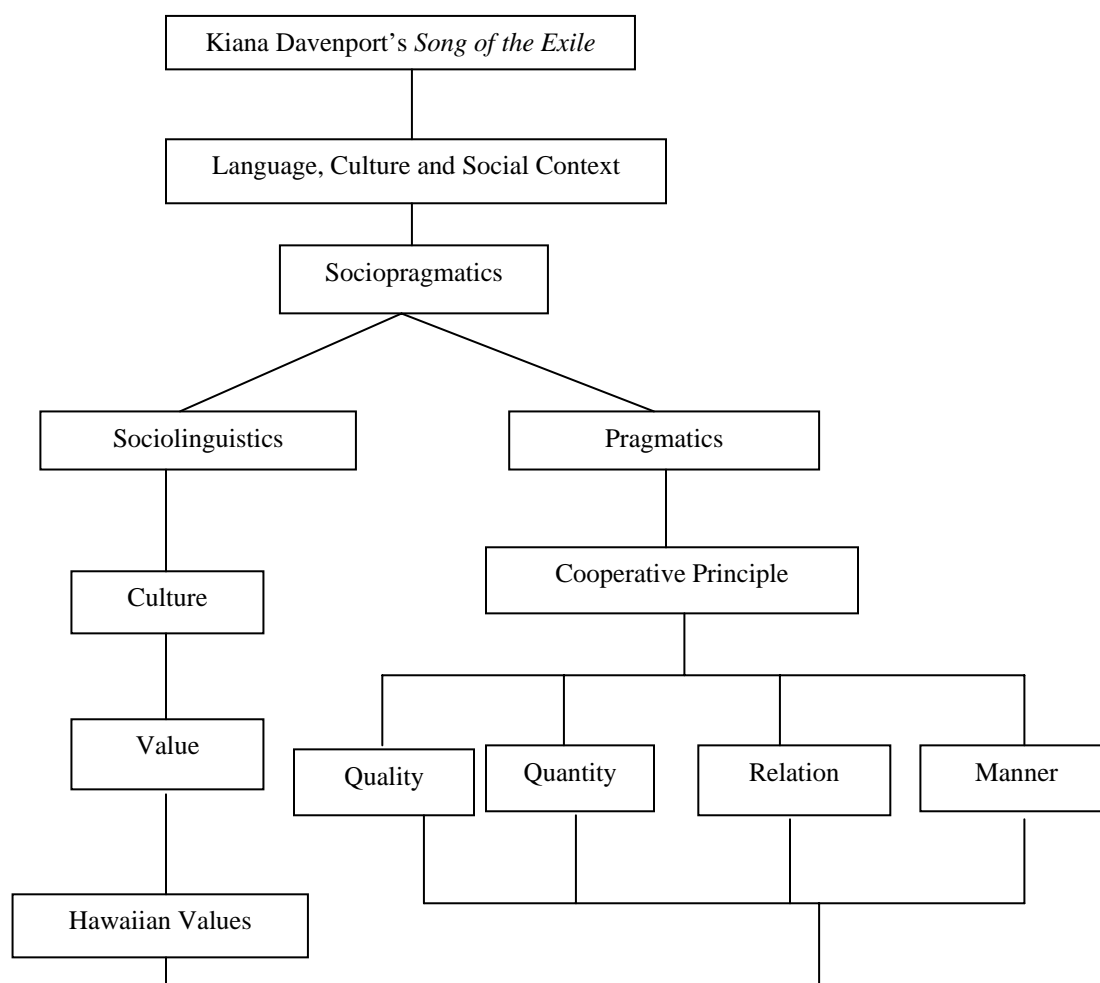


Figure 1 : Analytical Construct of Hawaiian Values Represented through Cooperative Principle in Kiana Davenport’s *Song of the Exile*

## **CHAPTER III RESEARCH METHODS**

### **A. Research Type**

This research employed qualitative method in which its procedure produces descriptive data. According to Krathwohl (1993) in Wiersma (1995: 12), qualitative research is the research describing phenomena in words instead of numbers or measures. Similarly, Bogdan and Biklen (1998: 5) cite that qualitative research is descriptive, collecting the data in the form of words or pictures rather than numbers. In applying this method, this research attempted to describe cultural values through conversational rule proposed by Grice represented in the novel of *Song of the Exile*. In addition, the amount of the data in frequency in the forms of table was also shown to support the analysis. Thus, the objective of the research can be achieved.

### **B. Form, Context, and Source of the Data**

The data of this research were collected from the characters' conversation in Kiana Davenport's *Song of the Exile*. The data were in the form sentences in Hawaiian values through conversational rule proposed by Grice. Then, the context of the data is dialogue. The source of the data was the novel written by Kiana Davenport entitled *Song of the Exile*. Thus, as the novel provided the conversations with its context, the data can be collected based on the frame of the research.

### C. Research Instrument

The primary instrument of the research was the researcher himself. He was involved in all of the process of the research observation, analysing, and interpreting the data. This is in line with what Moleong (2001: 121) states that the key instrument in qualitative method is the researcher as he plays as the designer, the data collector, the analyst, the data interpreter and the reporter of the research finding.

Meanwhile the secondary instrument was the data sheet. The format of data sheets was illustrated as follows:

Table 2: **Data Sheet of Hawaiian Values Represented through Cooperative Principle**

No	Code	Conversation	Values	Cooperative Principle			
				Q1	Q2	R	M
01	I/ 12	<p>Leilani : Why you going <u>dere</u> (there)? Dat rich <i>wahine</i> (woman) eat you boys alive, toss you out when she get bored.</p> <p>Malia : Mama, that's how it is with <i>haole</i> (white people). The trick is while they're using us, to use them.</p> <p>Leilani : <b>Girlye, you talk to me like <u>dat</u> (that) again, I put <u>dis</u> (this) iron smack on <u>yo'</u> (your) behind. You coming to <i>high maka-maka</i> (Pidgin for pretentious).</b></p>	<p><i>Kupono</i> (honesty)</p>			√	

Notes:

Code : I/ 2

- Roman number (I): Novel's Chapter
- Arabic number (2): Novel's Page

Cooperative Principle

Q1	: Maxim of Quality	R	: Maxim of relation
Q2	: Maxim of quantity	M	: Maxim of manner

Values to be filled in:

Al	: <i>Aloha</i> (greeting)
Ala	: <i>Alaka'i</i> (responsibility)
Han	: <i>Hanohano</i> (dignity)
Ho'o	: <i>Ho'omanawanui</i> (speak to perseverance and endurance)
Hiki	: <i>Ho'ohiki</i> (keeping promises)
'ol	: <i>'olu'olu</i> (cherish and love another)
Ku	: <i>Ku i ka nu'u</i> (strive for excellence)
Kua	: <i>Kokua</i> (helpfulness)
Ko	: <i>Koa</i> (viewing responsibility as honor)
Kup	: <i>Kupono</i> (honesty)
Lok	: <i>Lokahi</i> (harmony)

#### **D. Data Collection**

The data were collected from Kiana Davenport's *Song of the Exile* in the form of characters' conversation or dialogue that represents Hawaiian cultural values. In collecting the data, the researcher used the technique of note-taking. First, the researcher read the novel comprehensively to find out the relevant information based on the frame of the research. Second, he selected and classified the relevant data based on the categorization. Then, he recorded the data into the data sheet and interpreted in two classifications, i.e. Hawaiian cultural values and cooperative

principle. The data collecting process was finished when the data saturation was achieved.

### **E. Data Analysis**

Bogdan and Biklen (1998: 157) state that data analysis is the process of systematically searching and arranging accumulated materials to increase the researcher's understanding and to enable the researcher to present what has been discovered to others. The data of the inquiry were basically analyzed by employing content analysis approach. It is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the context of their used (interpretive). Thus, the researcher involved questioning, observing, recalling, and identifying processes here. In details, these are some steps in analyzing the data:

1. reading all characters' conversations of the novel;
2. marking the conversations expressing the Hawaiian values;
3. interpreting the selected conversation which has been classified in Step 2 through cooperative principle;
4. applying the trustworthiness of the data by asking friends and colleagues to check the data in order to support the analysis of the data; and
5. drawing conclusions.

## **F. Trustworthiness**

Validating the result is an important component of analyzing qualitative data, because of the possible subjectivity associated with the analysis and interpretation of the result. In this research, the researcher applied trustworthiness of the data as the substitution of validity and reliability in qualitative research. According to Moleong (2001: 173), the criteria to check the trustworthiness of the data includes credibility, dependability, conformability, and transferability. In this research, the researcher measured the degree of credibility, dependability and conformability.

Credibility is concerned with the accuracy of the data. In achieving the degree of credibility, the researcher performed deep and detail observation of the data, so that the data were considered credible. He read and reread the data carefully and comprehensively in accordance with the research question. The credibility was also obtained by conducting the triangulation. Basically, there are four main types of triangulation: by source, by method, by theory and by researcher. In this research, the researcher applied source and theory triangulation. The source was Kiana Davenport's *Song of the Exile*, which is based on the characters' conversations. The theory is from experts sociopragmatists, Hawaiian cultural values and cooperative principle.

Dependability refers to the stability of the changes in data overtime and conditions. The researcher examined the process of the research: data collection and data analysis, in order to achieve the degree of dependability. He read and reread the

data to gain certainty and stability of the data. He ensured that the data were in accordance in the reasearch question.

The basic issue of conformability is neutrality, whether conclusion and explanation of the data depend on the subject and condition of the inquiry rather than on the researcher. Conformability aims at measuring how far the finding and the interpretation of the data are truly based on the data. To get the degree of conformability, the researcher provided all data and asked the peer reviewers to give suggestion and opinion about the analysis. Then, he compared his analysis with the peer reviewers' analysis. The peer reviewers that he had come from his friends in English Education Department of Yogyakarta State University.

## **CHAPTER IV FINDINGS AND DISCUSSIONS**

As mentioned in Chapter I, this research has two objectives; to identify the Hawaiian values reflected in Kiana Davenport's *Song of the Exile* conversations and to describe how the values are expressed through cooperative principles on the conversations. The result of the research will be described in finding section and elaborated in discussion section.

### **A. Findings**

The finding consists of two section. The first section presents the finding in the form of hawaiian values in Kiana Davenport's *Song of the Exile* conversations. The second one is hawaiian values represented through cooperative principle in Kiana Davenport's *Song of the Exile*.

#### **1. Hawaiian Values in Kiana Davenport's *Song of the Exile* Conversations**

Having analysed the cultural values in Kiana Davenport's *song of the Exile*, the researcher found the data related to Hawaiian cultural values. There are 11 values out of 25 values based on Kanahale from all of the data containing Hawaiian values. It is because the data taken from Kiana Davenport's novel are not sufficient to all 25 Hawaiian values. Then, the values related to cooperative principle that have been illustrated in Table 3 are *kupono*, *ho'ohiki*, *kokua*, *aloha*, *'olu'olu*, *koa*, *ku i ka nu'u*, *lokahi*, *ho'omanawanui*, *hanohano*, and *alaka'i*. The frequency of the occurrence of this form is presented in Table 3.

Table 3: The Number of Occurrences of Hawaiian Cultural Values

No	Hawaiian Cultural Values	Frequency	Percentage
01.	<i>Kupono</i> (honesty)	14	24.57%
02.	<i>Ho'ohiki</i> (keeping promises)	2	3.50%
03.	<i>Kokua</i> (helpfulness)	13	22.81%
04.	<i>Aloha</i> (greeting)	1	1.76%
05.	<i>'olu'olu</i> (cherish and love another)	6	10.53%
06.	<i>Koa</i> (viewing responsibility as honor)	2	3.50%
07.	<i>Ku i ka nu'u</i> (strive for excellence)	6	10.53%
08.	<i>Lokahi</i> (harmony)	2	3.50%
09.	<i>Ho'omanawanui</i> (speak to perseverance and endurance)	3	5.27%
10.	<i>Hanohano</i> (dignity)	5	8.77%
11.	<i>Alaka'i</i> (responsibility)	3	5.27%
Total		57	100%

Table 3 illustrates that the values mostly used by Hawaiian characters in Kiana Davenport's *Song of the Exile* conversations are *kupono* with 14 data (24.57%) and *kokua* with 13 data (22.81%). The phenomenon happens because the concerned conversation on the novel is centered on the characters which are closed to the main character. The main character here is "Keo" and the characters surrounding him are family and friends. Acting to show helpfulness as *Kokua* and to be fair and just in one's relationship as *Kupono* is always seen on the people who are closed to them. Hawaiians emphasize on initiative of giving help. It means that they offer help rather than wait to be asked for it. This implies that, as a member of working group, each person must be sensitive and alert to the needs of the others and to what is happening around them. The bold words illustrates that a member of the same working group

should have a closed relationship. Thus, people will not consider both values to use in communicating to the strange people that they have not been met before as the right thing to do.

Values of *'olu'olu* and *ku i ka nu'u* stay in the second position with 6 data (10.53%), followed by *hanohano* with 5 data (8.77%); *alaka'i* and *ho'omanawanui* with 3 data (5.27%). Then, *ho'ohiki*, *koa*, and *lokahi* only appear twice (3.50%). At last, *aloha* which has the meaning as feeling trust and friendly to everyone including to strangers only appears once on the data.

## **2. Findings of Hawaiian Values Represented through Cooperative Principle in Kiana Davenport's *Song of the Exile***

As stated in the problem formulation, this research is intended to find out the kinds of Hawaiian cultural values and how they are reflected in four maxims proposed by Grice in his theory of cooperative principle. Thus, after the values were found, the next task was to find out the maxims the values belong to. The result of data analysis related to this second problem is described in Table 4.

Table 4. **The Number of Occurrences of Hawaiian Values Represented through Cooperative Principle**

Hawaiian Values	TOTAL	Cooperative Principle							
		Ql		Qt		R		M	
		Fr	Per	Fr	Per	Fr	Per	Fr	Per
<i>Kupono</i> (honesty)	14	7	50%	1	7.14%	2	14.28%	4	28.58%
<i>Ho'ohiki</i> (keeping promises)	2	1	50%	-	-	-	-	1	50%
<i>Kokua</i> (helpfulness)	13	3	23%	2	15.52%	5	38.48%	3	26%
<i>Aloha</i> (greeting)	1	-	-	-	-	-	-	1	100%
<i>'olu'olu</i> (cherish and love another)	6	3	50%	1	16.7%	2	33.30%	-	-
<i>Koa</i> (viewing responsibility as honor)	2	2	100%	-	-	-	-	-	-
<i>Ku i ka nu'u</i> (strive for excellence)	6	3	50%	-	-	2	33.34%	1	16.66%
<i>Lokahi</i> (harmony)	2	1	50%	-	-	1	50%	-	-
<i>Ho'omanawanui</i> (speak to perseverance and endurance)	3	2	66.6%	-	-	1	33.4%	-	-
<i>Hanohano</i> (dignity)	5	4	80%	-	-	-	-	1	20%
<i>Alaka'i</i> (responsibility)	3	-	-	3	100%	-	-	-	-
	57	26		7		13		11	
TOTAL Fr									

Note:

Ql : Maxim of Quality  
 Qt : Maxim of Quantity  
 R : Maxim of Relation

Fr : Frequency  
 Per : Percentage  
 M : Maxim of Manner

The Table 4 illustrates that maxim of quality is mostly used by the participants of conversations in expressing Hawaiian cultural values. In detail, from 26 out of 57 data, *kupono* has 7 out of 14 data, *ho'ohiki* has 1 out of 2 data, *kokua* has 3 out of 13 data, *'olu'olu* has 3 out of 6 data, *koa* has the frequency of all the data, *ku i ka nu'u* has 3 out of 6 data, *lokahi* has 1 out of 2 data, *ho'omanawanui* has 2 out of 3 data, and *hanohano* has 4 out of 5 data. Despite that, there are only two Hawaiian values which do not contain maxim of quality; they are *alaka'i* and *aloha*.

Both maxim of relation and maxim of manner share almost the same number of occurrence; they are 13 and 11 respectively. Then, in the maxim of relation, *ku i ka nu'u* appears once only. Both *lokahi* and *ho'omanawanui* come with the same number, that is once of *lokahi's* 2 data and *ho'omanawanui's* 3 data. Later, *'olu'olu* and *kupono* have the same frequency that is 2 times of *'olu'olu's* 6 data and *kupono's* 14 data. After that, *kokua* has the most frequency appearance which has 5 of 13 data. Finally, *ho'ohiki*, *aloha*, *koa*, *hanohano*, and *alaka'i* have no frequency of this maxim because there are only 10 frequencies of all the 57 data.

In the maxim of manner, *kupono* has the highest occurrence with 4 out of 10. Next, *ho'ohiki*, *ku i ka nu'u*, and *hanohano* share the same frequency that is 1 out of *ho'ohiki's* 2 data, *ku i ka nu'u's* 6 data, and *hanohano's* 5 data. Later, *Aloha* also has 1 occurrence out of 1 data. Then, *kokua* has 3 out of 13 data. At last, *'olu'olu*, *koa*, *lokahi*, *ho'omanawanui*, and *alaka'i* have no frequency on this maxim because it has the same problem with maxim of relation which only has 10 frequencies of all the 57 data.

Alongside the maxim of quality which has the most frequencies with 26 times, maxim of quantity shows the opposite way by having less frequency with 7 out of 57 data. Then, *kupono*, *'olu'olu* and *ku i ka nu'u* share the same frequency that is once from *kupono*'s 14 data, *'olu'olu*'s and *ku i ka nu'u*'s each of 6 data. Next, *kokua* has 2 out of 13 data and *alaka'i* has 3 data. On the other hand, *alaka'i* has only 3 data of Hawaiian values' data; so there is no *alaka'i* occurring on the other maxim. Finally, *ho'ohiki*, *koa*, *lokahi*, *ho'omanawanui*, *aloha*, and *hanohano* have no frequency on this maxim.

## **B. Discussions**

Based on the research finding, there are only 11 out of 25 Hawaiian values identified from the data. The Hawaiian values are *kupono*, *ho'ohiki*, *kokua*, *aloha*, *'olu'olu*, *koa*, *ku i ka nu'u*, *lokahi*, *ho'onmanawanui*, *hanohano*, and *alaka'i*. These eleven Hawaiian values are analyzed through cooperative principle. In analyzing the values, the researcher explored the context surrounding the conversation using the acronym of "*SPEAKING*". Accompanying the conversation, the bold utterance is the core of the analysis, both Hawaiian values and cooperative principle.

### **1. Hawaiian Values Reflected in Kiana Davenport's *Song of the Exile* Conversations**

#### **a. *Kupono* (honesty)**

*Kupono* is from Hawaiian language which means honesty. To be honest is a difficult decision to be chosen. For example, Kamehameha I (the first king of

Hawaiian Islands) was praised for his reputation for being honest dealings with his people and with *haole* (American People especially Caucasians). Since leadership situations from one person or issue to another, the behavior of the leader should be appropriate to the expectations of those involved in particular situation. Reacting to one group in one way may be acceptable, but reacting the same way to a different group may be quite another matter.

Kamehameha I cannot be rigidly consistent in all instances, but must be flexible, yet still maintain his integrity. In the case of Kamehameha I, he was dealing with *haole* traders, *maka' ainana*, his *kahuna*, or fellow chiefs, with each group requiring a different approach and tactics, he maintained a reasonable level of integrity that drew confidence and trust from the people. Thus, the understanding of *kupono* is to think of integrity as being at once a part of and the sum of *pono* (goodness or upright), of being unified with the whole. If one is honest with others, then he must be honest to himself too. This fact about *kupono* can be supported from dialogue [1].

[1]

Sunny : Well ... what did you expect?

Keo : Dew once told me never play a note head-on. Never give it all way.

Always try to ambush myself.

**Sunny, there's no ambush here. You paint your anger head-on.**

**You pond your theme to death.**

Sunny : I know I'm mediocre. Everything boils down to rage.

Keo : I'm sorry. I love you so much I don't know how to lie.

(N16/ ChVIII/ P90)

Based on this dialogue, the setting of the dialogue (which is the stand for the acronym "S") is at a cheap apartment in Paris and the participants (for "P") of the dialogue are Sunny and Keo. Both characters are the main character of the novel. The

content of the dialogue (for “A”) is that Sunny wants to ask Keo to give an opinion about her painting. Then, Keo gives the opinion with his own way. He makes a negative judgement about her painting. It is because he has made a limitation to the valuable judgement by saying “Always try to ambush myself”. By this judgment, he measures the value of Sunny’s painting that her painting is about her emotional condition and it is not as worthwhile as a good famous picture, like da Vinci’s Mona Lisa.

Based on the description of the paragraph before, it can be said that the tone of the dialogue (for “K”) looks like a sarcastic, but it is a light-hearted because the goal of the dialogue or the conversation is that Keo wants to please Sunny by telling the truth. Then, the instruments of this dialogue (for “P”) is oral language, yet the form of the dialogue on this novel is in written. It means that the language form on this novel is in written one, but when a reader of the novel reads the characters’ conversation, later it looks like in oral form. The social rule (for “N”) is the informal one in the term of folkways. This term means that by violating the rule will not get a punishment or sanction, yet it is just a warning. Later, on all of the analysis of the discussions, the dialogues or the conversation has the same language form and social rule. Then, the type of the utterances (for “G”) is a common utterance, yet it tends to be lectures to the Keo’s utterances through his judgement.

In the course of Keo’s judgment, Sunny gives a response that she feels unconfident with her painting. It means that his judgment hurts Sunny’s feeling. Then, he gives a response or his real goal (for “E”) that his judgement is from the depths of his heart to show his love to her. Later, a person, sometimes, will lie to make or give a

respond about many things which are related to his/ her partner to make the partner happy. In contrast, Keo gives a respond that hurts Sunny's feeling as if he hates Sunny very much. It means that he shows the act of uprightness through his judgement by saying the truth in any condition. In the other words, he believes that giving a response by telling a lie is out of goodness. Moreover, in dialogue (2), the character shows the value in the extreme way.

[2]

The Jademan : I know of these women. Many are dead. What do you want, if this woman is your sweetheart? To assume her suffering?

Keo : **No matter what happened, I love her.**

(N37/ ChXX/ P226)

The setting of dialogue (2) is in a Shanghai small cafe when Keo lost Sunny in searching her lost sister on that city. The participants are Shanghai's merchant (later named Jademan) and Keo. Then, the content of the dialogue is that Keo tries to find Sunny in Shanghai. Then, he asks a jademan to seek her beloved partner. He tells the Jademan about Sunny's characteristics and supposes that the Jademan will know her. After that, the Jademan says that he does not know where Keo's partner is but he believes that she cannot survive on the Shanghai wild-life. It is because the city at that time (on 1940's) is called the Asian Paris.

The phenomenon is supported by the fact that many people around the world come to the city like the Germans with their precious NAZI, the Americans with their adventurous people, and the Japanese. What makes Shanghai a wild-life city is not the NAZI but the Japanese who wants to conquer China since the Toyotomi era and the entire of the world. The Japanese armies take control of the city and a woman like

Sunny or even a girl who is younger than her will end their life here. It is because the Japanese armies abuse them sexually. This dilemma is described by the Jademan to Keo that makes him ask a question about Keo's feeling to Sunny's recent condition. Although the Jademan does not know where Sunny exactly is, his utterances show that a woman like her cannot survive to live in Shanghai. Then, the tone of the dialogue is serious. This case happens because Keo's condition is not in the calm one by losing his lover, Sunny. The type of the conversation is a common conversation.

As a result of the Jademan's question, Keo makes a surprising response by saying that he will love Sunny no matter what happens to her. It means that Keo will try to find Sunny even if his effort can suffer him to live in the wild-life city. Moreover, if he finds Sunny in no life condition, he has to prepare his heart not to live together with her. His honesty about loving Sunny seems that his ego can blind his future life.

**b. *Ho'ohiki* (keeping promises)**

[3]

Leilani : Why you need dis (this)? Why you no just listen radio? Good kine (kind) music on 'Hawai'i Calls.

Keo : **Mama. I'm going to be serious musician. Not some joker playing 'Hukilau' (Net-fishing party) for tourist.**

(N03/ ChI/ P15)

The setting of the dialogue [3] is at Keo's house in Hawaii. The participants of the dialogue are Leilani and Keo. The tone of the conversation is a light-hearted one because the dialogue is about mother-son's conversation. Then, the content is that Leilani, Keo's mother, listens to Keo's saxophone. She comments it by saying that she

does not understand or enjoy the playing. Then, he explains to her mother that he plays a different music genre from the music that he used to play.

Dialogue [3] illustrates the appearance of *Ho'ohiki*. *Ho'ohiki* is about keeping one's promises. It is the equivalence of a pledge or oath and a serious commitment to do what one says he is going to do. It is supported by Hawaiian saying "*Ke ho'opa'a nei au i ka'u 'oleole*," meant as "I give my word". A promise involves *mana* or *'aumakua* (family guardian spirit) as well. Thus, the sanction on a broken promise could have been extremely harsh. The example is social workers connected with Lili'uokalani Children Center have reported their Hawaiian clients' reticence to keep a definite appointment or to make specific pledges because of a deep fear of punishment for failing to keep their words.

The focus of this case is on the Keo's utterances in answering his mother questions. Leilani asks him to play music like a common people (Hawaiian) by giving questions like "Why you need dis (this)? Why you no just listen radio?" and then giving supporting statement to make clear what she wants by saying "Good kine (kind) music on 'Hawai'i Calls."

Keo answers his mother question by showing a serious commitment as illustrated in his utterance of "I'm **going to** be serious musician." The bold written phrase shows that he has his desire for his future life. Then, he gives supporting statement explaining he is a serious musician. This case can be a character's goal of the conversation.

**c. *Kokua* (helpfulness)**

Hawaiians emphasize on an initiative of giving help. One offers help rather than waits to be asked for it. They have the appropriate slogan for this reason sounding “*Nana ka maka, hana ka lima*” which means “What the eyes see, let the hands do”. This was said to the person who sat by where work needed to be done but who did not offer to help do it. The injunction means that in the family enterprise one knows what work the others must do and therefore, it is expected to help them finish their task.

The understanding about *kokua* is still held until today for Hawaiians and *haoles* who live in Hawaii. For example, an action of Angus Mitchell for donating his seven acre land which has a value for \$6.5 million on the north Kona Coast to the Nature Conservancy in Hawaii. That place has been a special place for hawaiian’s turtles because of the ponds. In other words, Hawaiians can preserve the turtles which face extinction in this place. Therefore, Angus Mitchell illustrated the value of *kokua* through his action. This fact is reported by John Burnet of Hawaii Tribune-Herald newspaper on Wednesday, December 28, 2011.

In addition, being helpfulness is not only shown in action, but also shown through spoken. Moreover, helpfulness can be as easy as breathing. For the deeper analysis, dialogue [4] is the example.

[4]

Keo	: I check Red Cross manifests every week. Writes letters to hospitals. Brother ... Sunny and I, we had a child. Born in Shanghai. I never held her.
DeSoto	: <u>Dis</u> (this) fucking war!

**Keo, listen me. Sunny stay alive. I know. I feel! Yo' (your) little girl. You going find again ... somehow. You want search. I search fo' (for) you. You need talk, try come talk wit' (with) me.**

(N31/ ChXVIII/P 203)

The setting of this dialogue is in Hawaii (Keo's house) when Keo has been home after his journey with Sunny who faced many troubles. The participants are Keo and DeSoto (Keo's brother). Then, the tone of the conversation is serious one because DeSoto wants to support his brother to solve Keo's problem. The content of the conversation is that Keo has returned to Hawaii because of war and failed to bring Sunny and her sister in his return. After that, he realizes that regretting his lost is useless. Then, he tries to find Sunny from Hawaii by seeing on the table of American survival of war on the government facilities. In contrast, his effort has no result like the effort which he did in searching for Sunny and her sister in China. After that, he talks to his brother about his effort and he wants to resign from this.

The conversation which is focused on the DeSoto's utterances shows that DeSoto wants to help Keo and can be the characters' goal. This phenomenon is supported by the three last utterances which sound "You want search. I search fo' (for) you. You need talk, try come talk wit' (with) me." Those utterances show that DeSoto not only wants to help Keo, but also wants to ask Keo to do the things (action) together. Despite that, by saying that, DeSoto tries to motivate his brother.

Giving a suggestion and motivation can be incorporated to being of helpfulness. Similarly, a suggestion which can be a kind of helpfulness is shown in the dialogue [5].

[5]

Keo : Brother. I always wandered ... what do you think when you're out here alone.

DeSoto : Tides, weathah (weather), what kine (kind) fish I going catch. How I going cook it. Steam. Fry. How much gingah (ginger), how much soy. How 'ono (delicious) it going taste.

Keo : What do you think of when you *pau* (finish) fishing, *pau* (finish) eating?

DeSoto : **Whatchoo (what you) looking fo' (for)? Key to existence? Dis (this) da (the) key. Right now. Nobody own tomorrow.**

(N07/ ChII/ P24)

#### d. Aloha (greeting)

The word '*aloha*' is more popular than the place where it comes from. Many people around the world will consider that other people who shout '*aloha*' know about Hawaii. In Hawaii, this word reconstructs a common greeting phrase such as "*aloha kakahiaka*" the phrase for "good morning", "*aloha auinalā*" that means "good afternoon" and "*aloha ahiahi*" that means "good evening."

It does not only have a function as a greeting phrase in Hawaii but also as a trend center in America. In Honolulu, *Aloha* Tower is one of tourism spots where on its top visitors have a beautiful view of Honolulu and its harbor. Many tourism agencies in other countries use this word to attract people in joining their services. In addition, there is a popular animation movie from Disney entitled "*Lilo and Stitch*" that is using the *aloha* spirit as the major concept.

However, the word '*aloha*' in this research analysis means value of greeting. Hawaiians use this value different from other people who understand about the value of greeting universally. It means that many people around the world have their own way to express the greeting. This is presented in dialogue [6].

[6]  
 Keo : You follow jazz?  
 Sunny : Not really. But I know when I hear excelent.  
 Keo : What's your name?  
 Sunny : Sunny ... Sun-ja Uanoe Sung.  
 Keo : **You have very good posture.**

(N08/ ChIII/ P30)

The setting of dialogue (6) is in a Hawaiian small bar when Keo met Sunny for the first time. The participants of the dialogue are Keo and Sunny. Later, the tone of the conversation is light-hearted. This case supports Keo's responses by showing friendliness. After that, the content shows that Keo and Sunny meet for the first time. Then, he starts the conversation by giving a question about the music played for Sunny. After that, Keo asks what her name is. Later, she answers by saying "Sunny ... Sun-ja Uanoe Sung". Later, a strange utterance sounds from Keo's mouth to Sunny. After asking a name, it is common for many people to ask about the address or the compaignion in the first meeting of the conversation. However, Keo asks about something sensitive.

The case is a common phenomenon to Hawaiian people as they consider the Hawaiian Value of Aloha. By using Hawaiian value of *Aloha* which means being friendly even to a stranger, Keo does not break the rule of being polite in a conversation. Moreover, Sunny also shares the same feeling in understanding the Hawaiian value of *Aloha*. This case is supported by Queen Liliuokalani's praying.

*'O kou mihi ana a paahao ia. O oe kuu lama kou nani, kou koo.*  
 I live in sorrow, imprisoned. You are my light, your glory my support. Mai nana

*inoino na hewa a kanaka aka e huikala a maemae no.*

Behold not with malevolence the sins of man, but forgive and cleanse.

(The Queen's Prayer, Ka Pule A Ka Haku, 1895)

The context of the queen's praying is that she lost her husband and her kingdom. Those her country welcomed turned on her and stole it, and yet she counseled forgiveness.

**e. 'olu'olu (cherish and love another)**

An Indian King built Taj Mahal as the graveyard for her wife as an expression of loving his wife. He had to spend much money and took his people's life to build it. Besides the Indian King who wanted to express his love through an extraordinary action, Shakespeare made a different way to express about love through his *Romeo and Juliet*. This play is well-known all over the world which is not only shown on plays but also produced on films. It is because the story tells about a tragic love which cannot be separated by death.

The examples of expressing love show that a person who has a close relationship with other will do anything awkwardly. This case is reflected in dialogue [7] which shows the way Keo affects her girlfriend about their relationship.

[7]

Sunny : Mama's forgotten how to run, or even walk barefoot. I pull thorns from my heart watching how he treats her, wanting her to be a 'lady'. When she's too local, too riff-raff, or when she talks pidgin, he hits her. Then I want to attack him. I have to leave the room he's in. Sometimes I do things to distract him, so he hits me instead. Other time he looks so sad I want to comfort him. I go as close as I think safe.

Keo : **My father did that, I would knock him down, much as I respect him.**

Sunny : I've tried to take her back to her family in Waimanalo. But, you see,

she loves him. His first wife died shortly after they arrived here from Korea. With Mama – Hawai’ian, uneducated – Papa feels he married beneath him. She was young and beautiful, and he was alone.

(N09/ ChIII/ P32)

This dialogue, focusing on Keo’s responses, employs Hawaiian value of *‘olu’olu*. Sunny tells Keo that her mother has suffered in her life because of what her father does. Then, Keo gives a response to what Sunny’s problem by saying “My father did that, I would knock him down, much as I respect him.”. It means that Keo wants to show that he feels the same as Sunny. Then, by doing that, he supposes her to know that he cares to her problem. Although what Keo’s says in doing knock out somebody cannot be qualified as a right thing to do.

**f. Koa (viewing responsibility as honor)**

[8]

Malia : We’ve all suffered. Try to heal and go forward.

Keo : You have to help me. I need to learn how to talk to folks again. I still think of other humans as competition of food.  
I’m not even sure I understand that Jonah’s dead. I keep thinking he’s out for swim. With DeSoto, and Krash ...

Malia : Brother. Do you think it’s possible to really know another human being?

Keo : I don’t think we can bear to.

Malia : Then, how do you know ... when you love someone?

Keo : **Maybe, when they make us forget we’re going to die. When, for a while, we act out of goodness, not greed.**

(N28/ ChXVII/ P194)

The setting of the dialogue is in Malia’s house in Hawaii when Keo has returned to Hawaii from China and he has recovered from his condition. The participants of the conversation are Keo and Malia (Keo’s sister) and the tone is light-hearted. Then, the content of the dialogue is that Keo complains to his sister, Malia,

that he misses his loosing brother. He cannot accept that his brother, Jonah, has died because of war. On the other hand, Malia makes a different idea of the conversation to make her brother not think her loosing brother anymore.

This dialogue shows the spirit of Hawaiian value of *Koa*. The focus of the conversation is when Malia asks his brother about human being. Then, Keo answers his sister's question with doubtful reply. After that, she discusses her brother problem about his beloved partner, Sunny. In that case, Keo answers his sister question by using Hawaiian Value of *Koa*. It is shown through Keo's last utterances.

It seems that Keo shows a responsible answer of loving someone by telling the condition of his love. Although, he shows his hesitation by starting with the word "maybe", he makes sure the condition by saying the additional information to act out of goodness. Moreover, showing his goodness by saying that the goodness is not to be greed. By this explanation, Keo believes that loving someone should act extraordinary way rather than a common life condition. Thus, this is the real characters' goal on the conversation.

**g. *Ku i ka nu'u* (strive for excellence)**

*Ku i ka nu'u* which means strive for excellence does not mean that people who use that must be perfect. It means that doing the best way is the right thing to get a maximum result. The spirit of this value is always used by many Japanese comic artists. Their purpose in doing this is because they want to illustrate how Japanese survive in their life. It means that being a genius person can be obtained by a hard work and it is not always as a grant from God.

Hawaiians (old era) believed that they lacked of ambition. It means that they were being lazy because of a good climate which made them get an easy life and to habit of indolence. This fact disappeared when Kamehameha I showed his action. He used himself to take part in the work, no matter what kind it was. He helped in preparing fishing gear or in drawing the catch ashore, or he would go out himself to sea and take part in the labor. After that, Hawaiians regarded work as being honorable and worthwhile.

By the fact of the psychology of Hawaiians' working, Hawaiians use the value of *ku i ka nu'u* in their life orientation. It can be supported by the phenomenon which is reflected on characters conversation on the novel. For the deeper analysis, dialogue [9] can be a good example.

[9]

- Pono : So, what you do for work?
- Malia : Still *hapa-haole* (touristy) hula, part-time selling war bonds, part-time nurse's aid. Rolling bandages. This, that.
- Pono : Still too good for the cannery? Well, stick to nursing. Get a certificate, respect.
- Malia : **Pono. I have an important thing to discuss. I want to practise on your singer. Two-three days a week, while you're at the cannery. In return I'll watch your girls. I swear. I want to learn real dress design. Make elegant clothes. You see, I plan to travel.**
- Pono : Ho! The war is getting to you. Such *lolo* (stupid) plans. While boys are coming home in boxes.
- Malia : **Listen to me. I've got to have a dream for when the war is over. You give me lessons, let me practise on your Singer, I'll pay you back with yards of rare material – from Paris.**

(N23/ ChXV/ P181)

On the dialogue, the case can be seen on the Malia's second and third turn which is written on the bold form. On Malia's utterances, it can be seen that she wants

to be a well known designer by making elegant clothes. She wants to get that through her best way in asking her friend, Pono, to lend her Pono's sewing machine. It could be seen from the context of the conversation in understanding why it has the value of *ku i ka nu'u*.

Then, the setting of this conversation is in Pono's house in Hawaii. The participants of the conversation are Malia and Pono (Malia's best friend). The tone is light-hearted on the starting of the conversation but it changes into serious one when Malia wants to ask something to Pono. The content of the dialogue is that Malia has learned sewing from Pono before they meet on this dialogue. On the other hand, she only learns the basic of sewing which can make her just be a good tailor. Then, she asks Pono to help her in learning how to sew which can make her to be a good designer. Getting such a highest level of achievement has a meaning that it cannot be achieved in a week. This case is supported by Malia's last utterances which say that she wants to be a designer after the war is over and this can be the characters' goal. It means that the end of the war is unpredictable and she knows that learning something difficult takes a lot of time. In addition, by so much time she has, she wants to do her best way in learning that.

Another example of using value of *ku i ka nu'u* is presented in dialogue [10].

[10]

Jonah : Sit. I going miss you, Keo.

Keo : 'Ey! Jonah-boy – remember plenny folks here love you, real proud of you. Athlete, good student. You going university, be one doctor, judge. You Mama's hope! You need advice, DeSoto always here for you.

Jonah : **DeSoto always shipping out. You da (the) one I look fo' (for).**

**When I competing – baseball, football – I always t'inking (thinking), Be one winnah (winner)! Go fo' (for) broke! Keo watching!**

(N12/ ChIV/ P45)

Jonah's utterance shows the appearance of Hawaiian Value of *Ku i ka nu'u*. It means that Jonah thinks by looking at Keo that he can do anything which is difficult to get. Moreover, there are utterances supporting the Jonah's last utterance (written in bold) why it has the value; they are "Be one winnah (winner)! Go fo' (for) broke! Keo watching!". It means that by Keo's existence, Jonah gets a motivation to do his best way to get what he wants.

#### **h. *Lokahi* (harmony)**

Since the global warming is the hot issue, many people talk about the harmony with the nature. They easily blame government that opening a forest for developing industrialization is the primary cause which makes the global warming increasing. By having a large forest or doing the reforestation, people can handle the global warming with no trouble. On the other hand, to make the government work smoothly, industrialization is one of the solutions.

Moreover, the industrialization is not the only one which makes the global warming happen. Using gasoline as the main fuel for the transportation is the other subject which can increase it. Even the electricity which the modern people depend their life on it is used as the main component to produce it. Therefore, many countries have the same policy by holding a ceremonial event named 'Car Free Day'. This event

means that in one certain day, people are asked not to drive gasoline transportation. Its purpose is to decrease the effect of global warming.

In contrast, Hawaiians using the term of ‘harmony’ differs from many people around the world recently. They use it since their ancestor comes to the land and they do not have a certain purpose in using it to face the global warming. They believe that being harmony to the nature is a part of their life. This case is reflected in dialogue [11].

[11]

Vivian : I know I’m ignorant about your culture. I’m not just meant for the islands. Your local talk. The food you eat. I have no friends. All his friends talk about is *aina, aina* (land).

Malia : **Land is what Hawai’ians are about.**

Vivian : But, you’re not forward-thinking. Don’t you see? You people can’t waste precious land on farming, planting taro. You need developments. Hotels. That’s what progress is.

(N42/ Ch12/ P255)

The setting of the dialogue is in Malia’s house and the participants of the dialogue are Malia and Vivian. Then, the tone of the conversation is serious since the conversation is arranged by the women who love the same man. Later, the content is that Malia has separated from her partner, Krash, and Krash has married a mainland’s woman, Vivian. In this case, Krash and Vivian’s marriage does not run smoothly. It means that Krash has made a conversation to Vivian that the woman who fills his heart is not her (Vivian), but there is a Hawaiian woman (Malia). Then, Vivian comes to Hawaii to find Malia. Vivian and Malia discuss Krash characteristics, and their discussion enters on the issue of Hawaiian people.

The dialogue is about Hawaiian value of *Lokahi*. This phenomenon is focused on Malia's utterance "Land is what Hawai'ians are about". Hawaiian people consider that the meaning of Hawaiian is Land itself; the land and sea are parts of their life. It means that everyone who destroys or hurts the land also hurt the Hawaiian people.

Likewise the analysis above, dialogue [12] is also an example of the value of harmony.

[12]

Little Keo : Papa. Teach me to swim.

.....

Timoteo : Papa! No need fo' (for) swim fo' (for) China!  
: **No need fear nutting (nothing), son. De (the) ocean yo' (your) muddah (mother). Listen what she say. Now ... try move yo' (your) arms, like dis (this).**

(N14/ ChIV/ P49)

In this dialogue, being harmony is shown on the Timoteo's utterances. It is focused on Timoteo's personification of the ocean. He believes that he can consider himself to be a part of the nature since he regards a dead thing (ocean) as a human being (mother).

**i. *Ho'omanawanui* (speak to perseverance and endurance)**

Failure is the path of least persistence. The term is proposed to motivate people to do something again and again. Giving up in a difficult problem or running away from it will not solve it and it is just to delay the devastation. Trying and trying again will make a satisfied result, yet it is not a perfect result. This case is supported by Napoleon slogan of "victory belongs to the most persevering".

Those phenomena about preserverance can be illustrated in dialogue [13].

[13]

Endo : You recovered. I won't have that luxury.

Keo : What do you mean?

Endo : Organic deterioration. Like I said, even my brain cells are dying off.

Keo : **We're going to practise till you're genius on sax.**

(N40/ ChXXI/ P237)

Keo's last utterance illustrates the existence of *Ho'omanawanui* value. This utterance shows that he asks his friend who has given up on playing jazz through saxophone to practice again. Although it seems that the utterance refers to the value of *kokua*, it has an inference meaning which heads for the value of *ho'omanawanui*. This case is supported by Keo's saying of practicing until his friend was genius on sax. It means that both Keo and his friend, Endo, will be ready to face failure on once time of their practicing. Then, they will try and try again until they get their goal.

#### **j. Hanohano (dignity)**

Many people will think that one must have dignity value to show their social status on their society. This phenomenon is illustrated clearly on the society of developing countries or the countries which use a monarch system to govern the people. In Asian countries which have used or is still using the monarchy system, the value of dignity is the part of their life orientation which is commonly named by caste or class.

For instance, people who are considered as the higher class usually have an important role in the society and the low class one as the worker. Moreover, on the certain condition the low class can be equal as a slave. It means that the people have no respect by other.

In addition, people from developed country, like the United States of America, do not consider the value of dignity directly. They also use the value in their life orientation. Yet, they have different point of view to what a country that uses monarchy system does. This value is reflected through their behavior to give respect to other people that honor is the final judgment rather than caste or social class.

Moreover, this case is supported through the American movie entitled “*Brothers*”. This movie was directed by Jim Sheridan in 2009 which receives two Golden Globe nominations. This movie tells about two brothers who have different part of life; the older is a respectful army members and the younger is a criminal who have freed from the jail. The value of dignity can be seen on this movie clearly is because the family gives a different treatment to those brothers. It is for sure that the older gets the better treatment rather than the younger.

Moreover, the value of dignity which is in Hawaii called *hanohano* in dialogue [14] has the different point of view from the illustration on the third and fourth paragraph. People around the world believe that Hawaii is one of the states in America, yet on the dialogue they will consider that the value has the same implication as the first and second paragraph. Then, the deeper analysis of the dialogue is presented in dialogue (14).

[14]

Pono : Your *haole* smell even rusting my singer. Shame!

Malia : Don’t speak to me of shame. I feed my mama and papa. I pay the mortgage on their house.

Pono : **With bar-girl money? Same as eating dirty rice.**

Malia : No choice. Papa lost his job. Brothers overseas, at war.

(N20/ ChXV/ P171)

The participants of this dialogue are Malia and Pono. Then, the setting of this dialogue is in Pono's house when Malia met Pono to learn in sewing from Pono for the first time. After that, the tone of this conversation is mocking. This conversation is started from Pono's argument about Malia's second job. Then, Malia gives a response to Pono's argument by saying the reason that she needs so much money to make her family live. After that, Pono gives additional arguments which have the Hawaiian Value of *Hanohano* by saying that the money which Malia gets from working on the bar is not good. Pono says that thing with an assumption that her job as a tailor has a higher level of dignity rather than works in bar.

The illustration shows that Pono believes that she has a higher social class rather than Malia. This extraordinary phenomenon happens on the datum because the setting of the conversation is before the statehood. On that time, Hawaii is in the transition era from the monarchy system government to the republic one. Therefore, the Hawaiian value of *hanohano* or the value of dignity which is shown by Pono is different from the value from the United States of America. However, the value of *hanohano* does not always tend to the meaning of dignity that the highest level of social class is worthier than the lowest one. For deeper analysis, the dialogue [15] is the example.

[15]

Oogh	: On your happiest day in Paris, weren't you always little bit alone?
Keo	: I thought that was fear that I was mediocre. That's still my nightmare.
Oogh	: <b>'Ey! What wrong with mediocre? It mean ordinary, what most folks are. Ordinariness best kine quality. Look how mediocre man live – quiet, lazy, no bother others. <u>T'ink</u> (think) <u>'bout</u> (about) digestion, making love, lying on beach. What better <u>dan</u> (than) <u>dat</u></b>

**(that)? Mediocre man understand life short. Live while can. All dat (that) other stuff – genius, originality, work, work, work – fo’ (for) da (the) birds! Breed ugliness! Everybody come suspicious, competitive. ‘Who da (the) best? Who da (the) best?’ Who care who da (the) best.**

(N35/ ChXIX/ P211)

In this dialogue, the setting is in Oogh’s mother’s house in Shanghai. The type of the conversation is lecturing based on the Oogh’s response and the tone is precise. The participants of the dialogue or the conversation are Keo and Oogh (Keo’s closed friend who is met on the ship when he left Hawaii for the first time). Oogh shows that the highest level of the social class does not always make an important role on the society. He says that to be a mediocre or to be a common people is the best one.

**k. *Alaka’i* (responsibility or having leadership)**

[16]

Malia : Any of your girlfriends going out with boys?

Baby Jonah : ... Two. Mebbe (may be).

Malia : Any of them menstruating yet?  
Soon happen to you, Jo.

Baby Jonah : Ugh. Mo’ (more) bettah (better) I been born one boy.

Malia : **Boys are what you have to stay away from now.**

(N44/ ChXXII/ P259)

The setting of context of dialogue (16) is in Malia’s house and the participants are Malia and Baby Jonah. Baby Jonah is Malia’s daughter who is to be Baby Jonah’s step sister after Malia’s mother adopts her as her daughter. This case happens, because Malia gets birth Baby Jonah without having a husband and Leilani loses of one of her sons, named Jonah, because he dies on the war. Then, Malia’s baby is given a name by Baby Jonah to substitute and reminds Leilani’s loosing son. After that, Malia helps her mother to raise Baby Jonah as her sister alone.

This content of conversation is started by Malia's question about Baby Jonah's friends who have had boyfriends. Then, Baby Jonah answers it by saying two of her friends has with unconcerned behavior by using Hawaiian-Pidgin. After that, Malia gives another sensitive question to Baby Jonah and she makes a stress to what her asking by saying a statement which refers to her question. In responding to what her sister's question and statement, Baby Jonah gives an unlikely answer. She feels that her sister likes to control her absolutely. Finally, what Baby Jonah feels, happens through Malia's response to what her sister statements.

Malia's last response shows that it is categorized as a command statement. It means that Malia asks her sister to stay away from boys or she wants her sister not to be engaged first. Besides categorizing as a command, Malia has a responsibility to make her sister (her biological daughter) not to follow the historic track of her life. It means that she will be a good woman later and is not like her who has birth without husband and has ever worked on the bar. Acting command and having a responsibility are a part of having leadership. This phenomenon of leadership can be classified into Hawaiian value of *alaka'i*.

## **2. Hawaiian Values Represented through Cooperative Principle**

### **a. Maxim of Quality**

Based on the research finding, maxim of quality has the highest occurrence with 28 out of 57 data. It does not mean that maxim of quality on this research plays an important role. In this research, this maxim is not responsible for showing the same

Hawaiian values. This case is shown by dialogues [17] and [18]. Both have the same maxim, but different value. For the further analysis, here is the illustration.

[17]

Keo : Man, jazz is personal – not racial.

Krash : **Bullshit. Jazz is everything. It's slavery. It's massacres. It's black skin, red skin. It's crying for your mother. Your motherland. I just never heard you crying for your people. You were born with this freaky genius. Only I never saw you use it for anyone but you. Always searching. Jazzing. Sure, you've stretched your boundaries, broken new ground. When you're dead, folks will say, 'Hula Man! A genius on horn.' The real question is how did you see that genius? When did you help?**

(N53/ Ch XXVI/ P296)

This dialogue shows the occurrence of maxim of quality. Krash believes that jazz is not personal thinking as Keo says, but it means everything. He supports his idea about jazz by saying additional informations what jazz means. Then, he realizes that Keo makes a wrong definition about jazz which makes him easily give up on living. Krash asks how Keo sees about life through his jazz.

It means that he wants to make Keo see more about the living things surrounding him through jazz and does his best to accomplish that. Since the conversation talks about doing the best way, it can be implied that the conversation has the Hawaiian value of *Ku i ka nu'u*. This phenomenon differs from dialogue [18]. This dialogue has the value of *kupono*. Why Malia can say honestly about her utterances is supported by her utterances that *haoles* are like her as Hawaiian. She can say that it is the truth because she knows about white people who have helped her before are not always bad.

When Hawaiians call the white people or the Americans, they call them with a special term “*haole*”. This word, which has a purpose to insult, means a person of Anglo persuasion. In addition, Malia says it honestly because she has learned the white people’s feeling. Saying the truth means that it fullfills the rule of maxim of quality and saying something honestly means that it has the value of *kupono*. Dialogue (18) is shown in the following:

[18]  
 Krash : Did you make it through alright?  
           Did You?  
 Malia : I'm fine. I still know where I'm going.  
 Krash : Still hooked on *haole* ways?  
 Malia : **I understand. I learned things over there. Some *haole* are good, some bad. Like everything. A white guy saved my life, kept me from bleeding to death. I learned their cry, and hurt. Have feelings, just like us.**

(N36/ Ch XIX/ P214)

### b. Maxim of Quantity

[19]  
Baby Jonah : What is ...?  
Malia : **Listen, Baby Jo. You're going to hate me. Maybe one day you will love me too.**  
**I am ... your mother. Yes. I birthed you. Now I claim you. Punish me a little, not too much. Life has taken care of that.**  
Baby Jonah : Tell me who my father is.  
Malia : Time ... I need a little time.

(N48/ ChXXVI/ P293)

The setting of dialogue [19] is in Malia's house and the participants are Malia and Baby Jonah. Then, the tone of the conversation is serious because this conversation talked about an information that can change Baby Jonah's future life.

Later, the content of the conversation is about Malia's acknowledgment for the true story of Baby Jonah. Malia, finally, wants to tell the truth about her step sister, Baby Jonah, after hiding the secret story for a long time. Moreover, her brother Keo always forces her in debating to tell it to Baby Jonah. This conversation is focused on Malia's first answer to Baby Jonah who has no idea about what Malia wanted to say.

Then, Malia tries to give an answer or a response to what Baby Jonah says by starting with courtesy statements. These statements are used to make her step sister unsurprised to the next information which she will say. Malia finds it difficult to tell the true story about Baby Jonah that she is her biological daughter. This case is shown by Malia's information to Baby Jonah by saying "I am ... your mother". After saying "I am", Malia has a silence to make her heart brave to say the next words that is "your mother".

It seems that dialogue [19] flouts the maxim of quantity in giving so much information about Baby Jonah's mother, yet this information is required to make the first information which seems doubtful stronger. As written in the previous paragraph, when Malia told Baby Jonah that she is her mother, there is a silence in the utterance that makes the information not ideally delivered.

In that case, Malia gives information to Baby Jonah that she is her mother, but Malia feels that the information is not enough. Then, she adds other information to make strengthen the first information by saying "Yes. I birthed you" and "Now I claim you". The last utterance shows that it seems to be useless information because the utterance of "Yes. I birthed you" is enough to stress that Malia as Baby Jonah's real

mother. In contrast, the case is that Malia hides the true story about Baby Jonah for a long time, the last utterance, “Now I claim you”, is needed information that she is not only Baby Jonah’s mother, but also she wants Baby Jonah to be her daughter. Therefore, those informations are required to make the first information stronger and it proves that the conversation has the rule of maxim of quantity.

In addition, Malia says the truth about Baby Jonah’s real story. She appears uneasy to say everything to Baby Jonah. This case is shown by her introduction statement like “Listen, Baby Jo. You’re going to hate me. Maybe one day you will love me too”. Then, she says the truth about Baby Jonah which she always confesses the lying that she is Baby Jonah’s sister; yet she is still using silent which is shown on “I am ... your mother”. Overall, she is saying the truth and honest to Baby Jonah that she is her mother. This case is using Hawaiian value of *Kupono*.

In brief, Malia gives an information to Baby Jonah that she is her real mother. Moreover, by giving the information, she also says the true story which she hides for a long time. It means that, Malia says the information to Baby Jonah with honesty. In other words, the conversation has Hawaiian value of *Kupono* which is detected through maxim of quantity. On the other hand, this Hawaiian value is not always reflected through this maxim. This case is supported by the analysis of maxim of quality which shows that the Hawaiian value of *Kupono* is also represented through other maxim and vice versa.

There are other values represented on this maxim. Two of them are value of *alaka'i* (responsibility) and value of *kokua* (helpfulness). Both cases can be seen on the dialogues (20) and (21) respectively.

[20]

- Krash : I did what I did.  
 Keo : Funny thing, you're probably the only guy who could make my sister happy. You always kept her in her toes.  
 Krash : Some women don't want happiness, Keo. They're after something else.  
 Keo : Like what?  
 Krash : I'm not sure. You take a man with pride, he wants to build things, control things. You take a real proud woman, she wants to get under the skin of things. Find out what works, what doesn't what she needs to keep the generation going.  
 Keo : **All I know is, together, you could give that girl alive. This pride thing ... you folks make me sick.**

(N49/ ChXXVI/ P294)

[21]

- Malia : Pono. My daughter is now a young woman. She has outgrown her 'Baby' name. I never blessed her with a birth name. Her *piko* (umbilical cord) still lies wrapped in linens.  
 I want to name her ... *Anahola* (hourglass). After Sunny's and my brother's child. My daughter's blood flows in his veins. Keo is her father, too. He raised her. Perhaps she loves him most of all.  
 Pono : **See? You are already growing kind. This naming will give your brother joy. And you will touch the heart of what is left of Sunny Sung.**

(N57/ ChXXIX/ P322)

### c. Maxim of Relation

[22]

- Walter : Noah feel real *hilahila* (shamed), fo' (for) no can fight wit' (with) oddah (other) boys.  
 Timoteo : **You folks evah see Noah wit' (with) riffle? All dem (them) fingahs**

**(fingers)! He dis-semble, re-semble dat (that) damn t'ing (thing) fastah (faster) dan (than) you blink one eye. U.S. Army plenny *hupo* (ignorant or stupid)!**

(N22/ ChXV/ P176)

The participants of the dialogue are Timoteo (Keo's father) and Walter (Timoteo's neighbor). The setting of the dialogue is in Timoteo's backyard in Hawaii when the World War II happened and the condition is that all of the American youngsters join the war. Then, the tone of the conversation is light-hearted since Timoteo wants to cheer his neighbor. The content of the dialogue is about Timoteo's neighbor. Walter complains about his son who cannot join the war like other young Hawaiians. He feels the same thing with his son that embarrassing for him not to join the war because he has a physical dissability that American Army does not pass him to join the war.

When Walter complains about his son who feel shame because of he cannot join the war, Timoteo gives responses by saying that Noah can fight well and U.S. Army make a wrong decision not to choose Noah. It seems that Walter talks about Noah's shame but Timoteo makes a response by saying about Noah ability. In other words, the conversation between them has no correlation. On the other hand, by saying about Noah's ability, Timoteo wants to cheer Walter that can make his son does not feel shame anymore and supposes the same thing to Walter. Therefore, Timoteo's responses correlate with Walter's complaint.

Timoteo's response has a purpose to cheer Walter who has the similar feeling to his son because Walter's son, Noah, cannot join the war like Timoteo's son, Jonah,

and other Hawaiians. When Walter says “Noah feel real *hilahila*”, it means that he also shares the same feeling with his son. Then, Timoteo gives responses by saying “You folks evah see Noah wit’ (with) riffle? All dem (them) fingahs (fingers)! He dissemble, re-seemble dat (that) damn t’ing (thing) fastah (faster) dan (than) you blink one eye. U.S. Army plenny *hupo* (ignorant or stupid)!”. It means that he wants to cheer Walter by praising Walter’s son that Noah’s physical dissability is his superiority. By cheering, Timoteo supposes that his neighbor does not feel shame anymore. In other words, the dialogue has Hawaiian value of ‘*olu’olu*’.

In summary, the conversation between Timoteo and Walter seems to be unrelated because Walter talks about his son’s shame, yet Timoteo talks about Noah’s superiority. In contrast, it is relevant with Walter’s utterances that the hidden purpose of Timoteo’s response which talking about Noah’s superiority is to cheer Walter. In other words, the conversation fullfills the rule of maxim of relation which has a hidden purpose to cheer that reflects the Hawaiian value of ‘*olu’olu*’.

[23]

Little Keo : Papa. Teach me to swim.

.....

Timoteo : Papa! No need fo’ (for) swim fo’ (for) China!  
 : **No need fear nutting (nothing), son. De (the) ocean yo’ (your) muddah (mother). Listen what she say. Now ... try move yo’ (your) arms, like dis (this).**

(N14/ ChIV/ P49)

[24]

Leilani : Why you going dere (there)? Dat rich *wahine* (woman) eat you boys alive, toss you out when she get bored.

Malia : Mama, that’s how it is with *haole* (white people). The trick is while they’re using us, to use them.

Leilani : **Girlie, you talk to me like dat (that) again, I put dis (this) iron**

**smack on yo' (your) behind. You coming to *high maka-maka* (Pidgin for pretentious).**

(N01/ Ch I/ P12)

In dialogue (23), Little Keo gives a statement about swimming, but his father, Timoteo, gives a responding by giving statements about solving the fear of swimming. This dialogue has a rule of conversation of maxim of relation. This dialogue seems cooperative because Timoteo catches his son's real goal which is referred from Keo's statement about swimming by giving an advice to his son. Although Timoteo gives an advice to his son that can be classified into the action of helpfulness, the dialogue focuses on the content of Timoteo's second statement. By the statement sounds "De ocean yo muddah", this dialogue is presented as the value of *lokahi* (harmony).

Then, dialogue (24) has the value of *kupono* (honesty) represented through maxim of relation. This case happens because when Malia gives an information to her mother, Leilani, about *haole* (white people/ Americans), her mother gives a warning to her. In brief, both dialogues (23) and (24) have the maxim of relation.

#### **d. Maxim of Manner**

[25]

Pono	: You hear the thumping? Bones remembering a beating hearts.
Malia	: I don't understand.
Pono	: They had to remove them, to cut out the lung shredded by a bullet. These are your lover's ribs. He is courting you.
Malia	: Let him heal! I will do anything. Don't let him be invalid.
Pono	: He will be well. One lung is enough. But he will sometimes make the sound of one digesting pearls.
Malia	: Pono, I'm afraid. I don't know what is coming.

Pono : **Yours will be twisted love. You will both live forward, looking backward.**

(N34/ ChXVIII/ P205)

The setting of context in the dialogue [25] is in Pono's house in Hawaii when his brother has returned from his journey. The participants of the dialogue are Malia and Pono. Then, the content of the conversation is that Malia shares her feeling about the return of her love that leaves her to join the war to her friend, Pono. Malia feels that she still loves her man who gives a kid to her, yet she is angry to the man that leaves her suddenly to join the war. The main reason of Malia's angriyness is that Malia's social background is different from the man, Krash, and she feels that by her background, Krash will not accept her. Then, Malia has a conversation to solve her problem to her friend, Pono.

When Malia gives her doubttness by saying "Pono, I'm afraid. I don't know what is coming.", Pono gives a response by saying "Yours will be twisted love. You will both live forward, looking backward.". It means that Pono gives the response briefly by saying love which can be twisted; they are live forward and looking backward. Pono does not explain more about what she says because the message that she offers has done. It means that the conversation between Pono and Malia fullfills the rule of maxim of manner.

Dialogue [25] is including in Hawaiian Value of *Kokua* which shows acting of helpfulness. This case is supported by Pono's last utterances in responding Malia's doubttness about her problem. What Pono said is a response through the form of advising. Giving an advice to someone else is a part of acting helpfulness.

In brief, the dialogue has a message which is briefly to explain that the love can be twisted. In avoiding the obscurity of expression and ambiguity, Pono gives additional information of what kind of twisted love. By a short referring message, Pono's utterances also have a function as a suggestion. Then, acting of suggestion can be classified into acting of helping other. It means that, the conversation above has Hawaiian value of *Kokua*, which has a function as a suggestion, which is detected through a brief message. The message refers to the conversation rule of maxim of manner.

There are two other example of the dialogue represented through maxim of manner. They are dialogues (26) and (27), which has the value of *kokua* (helpfulness) and value of *kupono* (honesty) respectively. In the dialogue (26), the participants are Pono and Malia. The content of the dialogue is focused on Pono's responding. She gives the answer to Malia's question briefly by saying "For them I work twelve-hour shifts. Come home, cook, iron, sew". Then, in dialogue (27), Malia defends her statements by not telling the Baby Jonah's real story. In defending them, she said that she never lied to Baby Jonah, but she never said it. Moreover, for the clear description, the dialogues (26) and (27) are shown in the following:

[26]

Pono : Go. Come back when you finished smearing yourself with sailor breath. I'll teach you secret of design. You're plenty *akamai* (smart) at sewing.

Malia : Meanwhile, how am I supposed to live?

Pono : **Like all *kanaka* (Hawai'ian people). The cannery. For them I work twelve-hour shifts. Come home, cook, iron, sew.**

(N21/ ChXV/ P172)

[27]

Malia : Go ahead, hate me. For waiting sixteen yaers to tell. Hate me for being proud. And making you a proud one. For giving you good and matching clothes, and for your private-school tuition. Hate me for scraping and saving, so you can go to university, not the street or jail. It doesn't matter that my youth is past. Or that you hate me. As long as you don't have to work the cannery, or bleed your arms into canefields. Because of me, there are things you will never have to do. Go! Go to your father. Maybe he can teach you extra ways to hate me.

Baby Jonah : You lied.

Malia : **I never lied. I never said. There is a difference.**

(N56/ChXXIX/ P317)

## CHAPTER V CONCLUSIONS AND SUGGESTIONS

### A. Conclusions

Based on the findings and discussion in Chapter IV, some conclusions can be drawn related to the objectives of the study as stated in Chapter I. The conclusions are formulated as follows:

1. There are 11 of 25 Hawaiian cultural values which occur in the data of Kiana Davenport's *Song of the Exile* conversations. They are *kupono* (honesty), *ho'ohiki* (keeping promises), *kokua* (helpfulness), *aloha* (greeting), *'olu'olu* (cherish and love another), *koa* (viewing responsibility as honor), *ku i ka nu'u* (strive for excellence), *lokahi* (harmony), *ho'omanawanui* (speak to perseverance and endurance), *hanohano* (dignity), and *alaka'i* (responsibility). There are 57 data showing Hawaiian cultural values with 14 data (24.57%) indicating the existence of *kupono* (honesty), 2 data (3.50%) of *ho'ohiki* (keeping promises) and 13 data (22.81%) of *kokua* (helpfulness). Then, *koa* (viewing responsibility as honor) and *lokahi* (harmony) have the same frequency with *ho'ohiki* (keeping promises) and there are 3 data (3.50%) of *alaka'i* (responsibility) and *ho'omanawanui* (speak to perseverance and endurance). After that, *'olu'olu* (cherish and love another) and *ku i ka nu'u* (strive for excellence) share the same frequency with 6 data (10.53%) and *hanohano* (dignity) has 5 data (8.77%). At last, there is only a datum for *aloha* (greeting). The Hawaiian cultural value of *kupono* (honesty) and *kokua*

(helpfulness) stay in the highest frequency because the dialogue in the novel is centered on the characters which are closed to the main character as a member of his family and his friends. Then, *aloha* (greeting) stays in the lowest of the frequency. Although Hawaiians recognize and give respect to this value highly, they appear uneasy to reflect the value in their daily activity (by action or spoken). This phenomenon is supported by this novel's characters (especially Hawaiians) that register outsiders (non-Islanders) by saying a stereotype word (it can be the negative one), *haole* (Caucasian). Therefore, the value *aloha* (greeting) which means being friendly to other people (even stranger) can be seen only once occurrence of the research data.

2. The researcher took 57 data which have the Hawaiian cultural values represented through cooperative principle. Then, there are 28 data indicating the existence of maxim of quality with 7 data of *kupono* (honesty), 3 data of each *kokua* (helpfulness), *'olu'olu*, (cherish and love another) and *ku i ka nu'u* (strive for excellence), a datum of *ho'ohiki* (keeping promises) and *lokahi* (harmony), 2 data of each *koa* (viewing responsibility as honor) and *ho'omanawanui* (speak to perseverance and endurance), and 4 data of *hanohano* (dignity). Then, maxim of relation has 13 data with 2 data of each *kupono* (honesty), *'olu'olu* (cherish and love another), and *ku i ka nu'u* (strive for excellence), 5 data of *kokua* (helpfulness), and a datum of each *lokahi* (harmony) and *ho'omanawanui* (speak to perseverance and endurance). At last, maxim of manner has 11 data with 4 data of *kupono* (honesty), 3 data of *kokua* (helpfulness), and a datum of each *ho'ohiki*

(keeping promises), *aloha* (greeting), *ku i ka nu'u* (strive for excellence), and *hanohano* (dignity). In short, Maxim of quality stays in the highest frequency of the data and the Hawaiian value which shows the highest occurrence in this maxim is *kupono* (honesty). This case happens because both have closed definition. By being honest (*kupono*), people will not tell something right to be wrong and vice versa. Meanwhile, maxim of quantity is only indicated by 7 data and stays in the lowest frequency with a datum of each *kupono* (honesty) and *'olu'olu* (cherish and love another), 2 data of *kokua* (helpfulness), and 3 data of *alaka'i* (responsibility). In this maxim, there is no significant differences on the number frequency of the data of each value.

## **B. Suggestions**

Based on the conclusion, some suggestions can be delivered to other researchers:

1. The research about Sociopragmatics in novel is limited. In doing this research, the researcher find that there are many interesting phenomena such as the influence of American cultural values to the Hawaiian cultural values or the reflection of Hawaiian cultural values in recent era described from the novel which are related to Hawaiian cultural values and there are so many data which represent politeness principle of pragmatics. Thus, other deep and detailed investigations in similar field and/ or approach can be conducted.

2. The researcher solved the problems related to Hawaiian cultural values reflected through the characters' conversation with difficulty. He solved them not only by the definition of Hawaiian cultural values surfacedly, but also by looking on the setting of the problems. First, he defined the conditional background of Hawaii related to the story of the novel. It means that today Hawaii is one of the states in United State of America, so the problem is that American cultural values influence or not to Hawaiian cultural values. Second, he defined the context of the conversations or the dialogues to avoid the miss-interpretation. Last, he looked at the cultural values brought by the characters. Thus, those steps in solving the problems can be a reference to other researchers who are going to do a research in the same area.

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## APPENDIX

### Hawaiian Values and Cooperative Principle on Kiana Davenport's *Song of the Exile*

Note:

<b>Ql</b>	: Maxim of Quality	<b>The <u>underlined</u> words</b>	: Hawaiian-Pidgin
<b>Qt</b>	: Maxim of Quantity	<b>The <i>italic</i> words</b>	: Hawaiian Language
<b>R</b>	: Maxim of Relation	<b>( )</b>	: Meaning or Standard English
<b>M</b>	: Maxim of Manner	<b>The BOLD</b>	: Parts of Conversation Containing Hawaiian Values
<b>...</b>	: Silence		

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M
01	I/ 12	<p>Leilani : Why you going <u>dere</u> (there)? Dat rich <i>wahine</i> (woman) eat you boys alive, toss you out when she get bored.</p> <p>Malia : Mama, that's how it is with <i>haole</i> (white people). The trick is while they're using us, to use them.</p> <p>Leilani : <b>Girlie, you talk to me like <u>dat</u> (that) again, I put <u>dis</u> (this) iron smack on <u>yo'</u> (your) behind. You coming to <i>high maka-maka</i> (Pidgin for pretentious).</b></p>	Kupono (honesty)			√	

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M
02	I/ 12	<p>Malia : But you're the one said <i>pau</i> (finish) Pidgin in this house. No more talking like <i>kanaka</i> (Hawai'ian people). You said learn 'proper' English.</p> <p>Leilani : <b>True. But bumbye (by and by) you coming too good fo' us.</b></p> <p>Malia : Mama, look at this. Rash from cheap-starch uniforms. Chambermaid all day at Moana. At night, dancing <i>hapa-haole</i> (touristy) tourist hula for the same folks whose toilets I scrub at noon. Why shouldn't I have airs? I earned them.</p>	Kupono (honesty)	√			
03	I/ 15	<p>Leilani : Why you need <u>dis</u> (this)? Why you no just listen radio? Good <u>kine</u> (kind) music on 'Hawai'i Calls.'</p> <p>Keo : <b>Mama. I'm going to be serious musician. Not some joker playing 'Hukilau' (Net-fishing party) for tourist.</b></p>	Ho'ohiki (keeping promises)		√		
04	I/ 15	<p>Leilani : Then why you no play music of <i>kahiko</i> (ancient), ancestors? Real Hawai'ian <u>kine</u> (kind), <u>wit</u> (with) gourds, skin drums.</p> <p>Keo : <b>I'm going to play jazz.</b></p> <p>Leilani : What <u>kine</u> (kind) music <u>dat</u> (that)?</p>	Ho'ohiki (keeping promises)				√
05	II/ 23	<p>Malia : I thought jazz was original. Seems to me you're copying someone else's style.</p> <p>Keo : It's my interpretation –</p> <p>Malia : Brother, you're playing a song someone else composed, you're interpreting it by miming this guy Hines. How original is that.</p> <p>Keo : You want original?</p> <p>Malia : You're a wild one. But you'll outgrow this.</p> <p>Keo : Outgrow jazz?</p> <p>Malia : <b>Piano. You can't really scream on piano. And you need to scream.</b></p>	Kokua (helpfulness)			√	

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

06	II/ 24	<p>DeSoto : ‘Ey. Why you stop piano? Was beginning to sound real good?</p> <p>Keo : This trumpet, well ... it’s like it’s connected to my brain, my mouth, to what I want to say as soon as I feel it. With piano, you have to wait till the message get to your fingers. .... May be I’m fool.</p> <p>DeSoto : <b>‘Ey! No need to explain. Practise. Practise. One day you be one on fire <u>wit’</u> (with) that horn. I seen plenny bands in Tokyo, Hong Kong. Big <u>t’ing</u> (thing) now, jazz. Folks talking Louis Amstrong, Duke Ellington, <u>dat</u> (that) dead <i>haole</i> (white people) wit’ funny name – Big Spida’ Back.</b></p> <p>Keo : Bix Beiderbecke.</p>	Kokua  (helpfulness)			√	
07	II/ 24	<p>Keo : Brother. I always wandered ... what do you think when you’re out here alone.</p> <p>DeSoto : Tides, <u>weathah</u> (weather), what <u>kine</u> (kind) fish I going catch. How I going cook it. Steam. Fry. How much <u>gingah</u> (ginger), how much soy. How ‘<i>ono</i> (delicious) it going taste.</p> <p>Keo : What do you think of when you <i>pau</i> (finish) fishing, <i>pau</i> (finish) eating?</p> <p>DeSoto : <b><u>Whatchoo</u> (what you) looking <u>fo’</u> (for)? Key to existence? <u>Dis</u> (this) <u>da</u> (the) key. Right now. Nobody own tomorrow.</b></p>	Kokua  (helpfulness)			√	
08	III/ 30	<p>Keo : You follow jazz?</p> <p>Sunny : Not really. But I know when I hear excelent.</p> <p>Keo : What’s your name?</p> <p>Sunny : Sunny ... Sun-ja Uanoe Sung.</p> <p>Keo : <b>You have very good posture.</b></p>	Aloha (greeting)				√

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

09	III/ 32	<p>Sunny : Mama's forgotten how to run, or even walk barefoot. I pull thorns from my heart watching how he treats her, wanting her to be a 'lady'. When she's too local, too riff-raff, or when she talks pidgin, he hits her. Then I want to attack him. I have to leave the room he's in. Sometimes I do things to distract him, so he hits me instead. Other time he looks so sad I want to comfort him. I go as close as I think safe.</p> <p>Keo : <b>My fater did that, I would knock him down, much as I respect him.</b></p> <p>Sunny : I've tried to take her back to her family in Waimanalo. But, you see, she loves him. His first wife died shortly after they arrived here from Korea. With Mama – Hawai'ian, uneducated – Papa feels he married beneath him. She was young and beautiful, and he was alone.</p>	'olu'olu (cherish and love another)	√			
10	III/ 34	<p>Malia : That Sunny's no good for him. <i>High maka-maka</i> (Pidgin for pretentious) college girl. She'll break his heart.</p> <p>Leilani : What you know about <u>dis</u> (this) girl? Keo say her papa mean, beat <u>da</u> (the) wife. I <u>t'ink</u> (think) Sunny carry plenny scars.</p> <p>Malia : Scars are contagious, Mama. Sometimes, hurt folks need to hurt.</p> <p>Leilani : <b>Maybe you jealous, you like go university like Sunny. No need. I always say Malia going be somebody. You <u>da</u> (the) one.</b></p>	Kupono (honesty)				√
11	IV/ 44	<p>Keo : I won't go without you.</p> <p>Sunny : <b>I'll follow you. As soon as I save some money, and take Mama home to her family. It will give you time to settle.</b></p> <p>Keo : What about Paris?</p> <p>Sunny : Keo. New Orleans is halfway there.</p> <p>Keo : Swear it. Swear you'll join me.</p> <p>Sunny : Can't you see, I have to be with you. If you want take this chance, we will perish here.</p>	Koa (viewing responsibility as honor)		√		

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

12	IV/ 45	<p>Jonah : Sit. I going miss you, Keo.</p> <p>Keo : ‘Ey! Jonah-boy – remember plenny folks here love you, real proud of you. Athlete, good student. You going university, be one doctor, judge. You Mama’s hope! You need advice, DeSoto always here for you.</p> <p>Jonah : <b>DeSoto always shipping out. You <u>da</u> (the) one I look <u>fo’</u> (for). When I competing – baseball, football – I always <u>t’inking</u> (thinking), Be one <u>winnah</u> (winner)! Go <u>fo’</u> (for) broke! Keo watching!</b></p>	<p>Ku i ka nu’u</p> <p>(strive for excellence)</p>	√			
13	IV/ 48	<p>Oogh : Hula Man. I hear you playing in my sleep.</p> <p>Keo : No one can hear me playing. I can’t even hear myself.</p> <p>Oogh : I hear. I see.</p> <p>Keo : What do you see?</p> <p>Oogh : Life, anew.</p> <p>Keo : Do you see me playing? Do you see me success?</p> <p>Oogh : <b>In time. One day you will blow and it will be the sound of diamonds.</b></p>	<p>Ho’omanawanui</p> <p>(speaks to perseverance and endurance)</p>	√			
14	IV/ 49	<p>Little Keo : Papa. Teach me to swim.</p> <p>.....</p> <p>Papa! No need <u>fo’</u> (for) swim <u>fo’</u> (for) China!</p> <p>Timoteo : <b>No need fear <u>nutting</u> (nothing), son. <u>De</u> (the) ocean <u>yo’</u> (your) <u>muddah</u> (mother). Listen what she say. Now ... try move <u>yo’</u> (your) arms, like <u>dis</u> (this).</b></p>	<p>Lokahi (unity/ harmony)</p>			√	
15	VI/ 72	<p>Keo : I’ve never seen you.</p> <p>Oogh : I listen. That is more important.</p> <p><b>Hula Man, your ear is still miraculous. You can play anything. But know you must begin to know what you are playing, so you will know what rules you break. Europe will be different. Prepare. Listen to Bach, Stravinsky. Your frien Dew knows these names. They were revolutionaries, jazzmen of their day.</b></p>	<p>Kokua</p> <p>(helpfulness)</p>	√			

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

16	VIII/ 90	<p>Sunny : Well ... what did you expect?</p> <p>Keo : Dew once told me never play a note head-on. Never give it all way. Always try to ambush myself.</p> <p><b>Sunny, there's no ambush here. You paint your anger head-on. You pond your theme to death.</b></p> <p>Sunny : I know I'm mediocre. Everything boils down to rage.</p> <p>Keo : I'm sorry. I love you so much I don't know how to lie.</p>	Kupono (honesty)	√			
17	X/ 105	<p>Sunny : I can't go back. Remember?</p> <p>Keo : Sunny, things are closing in.</p> <p>Sunny : ... Couldn't we move to Switzerland?</p> <p>Keo : It's a desert for jazz.</p> <p>Sunny : What about Spain?</p> <p>Keo : The war is there. It's everywhere.</p> <p>.....</p> <p>Keo : <b>If She's pretty, she's probably in Shanghai brothel. If she's crippled as you say, she's begging in the streets</b></p> <p><b>Forgive me. You musn't deceive yourself. To look for her would break your heart.</b></p> <p>Sunny : One must have hope. To give up hope is greedy. It's dishonorable.</p>	Kupono (honesty)	√			
18	XII/ 130	<p>Sunny : Forgive me! I didn't know ...</p> <p>Keo : <b>When you left I died. I swear, I died! I've searched these streets for months.</b></p> <p><b>Sunny. You're so thin ...</b></p> <p>Sunny : Filth. It kills appetite.</p>	'olu'olu (cherish and love another)			√	
19	XIV/ 167	<p>Oogh : So, Hula Man. You have had enough adventure?</p> <p>Keo : I should have known. How did you get me out of Woosung?</p> <p>Oogh : Observe.</p> <p>Keo : The gold.</p> <p>Oogh : The flame. What cause it? Simple flints. They do not perish, and are now much sought after. Weight for weight, flints bring a higher price than gold. <i>Ma mere</i> hoarded them, a</p>	Ho'omanawanui (speak to perseverance and	√			

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

		<p>Keo Oogh</p> <p>hedge againts inflation. She now has a monopoly in Shanghai. Japs are made cigarette lighters. So the must have their flints, no? : But, why me? There were so many others needing help ... : Always question. Your life out in the world is over, don't you see? Take your knowledge home, use what you have learned. <b>Yes. I, too, am evacuating. <i>Ma mere</i> exhausts me, still merchantile as pharaoh. I never forgave her for Shanghai-ing me from Honolulu when I was boy. She ran back to China saying my papa was too <i>moloa</i> (lazy), lazy. She wanted to make me 'pure Chinese', bleed Hawai'ian out of me. Now I'm going home to my <i>kanaka</i> (Hawai'ian person) papa!</b> Keo Oogh : You'll break your mother heart. : She has Tsih-Tsih! Scarm-Scram! That boring little pachyderm. A perfect son, who does clever tricks, and weeps on command. Keo Oogh : But, How can you ... : No <u>mattah</u> (matter)! No time <u>fo'</u> (for) <i>moe moe</i> (sleep). Maybe when we wake, <u>da</u> (the) war be <i>pau</i> (finish).</p>	endurance)				
20	XV/ 171	<p>Pono Malia</p> <p>: Your haole smell even rusting my singer. Shame! : Don't speak to me of shame. I feed my mama and papa. I pay the mortgage on their house. Pono Malia : <b>With bar-girl money? Same as eating dirty rice.</b> : No choice. Papa lost his job. Brothers overseas, at war.</p>	Hanohano (dignity)	√			
21	XV/ 172	<p>Pono</p> <p>: Go. Come back when you finished smearing yourself with sailor breath. I'll teach you secret of design. You're plenty <i>akamai</i> (smart) at sewing. Malia Pono : Meanwhile, how am I supposed to live? : <b>Like all <i>kanaka</i> (Hawai'ian people). The cannery. For them I work twelve-hour shifts. Come home, cook, iron,</b></p>	Kokua  (helpfulness)				√

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

		<b>sew.</b>					
22	XV/ 176	<p>Walter : Noah feel real <i>hilahila</i> (shamed), <u>fo</u> (for) no can fight <u>wit</u> (with) <u>oddah</u> (other) boys.</p> <p>Timoteo : <b>You folks evah see Noah <u>wit</u> (with) riffle? All <u>dem</u> (them) <u>fingahs</u> (fingers)! He dis-semble, re-semble <u>dat</u> (that) damn <u>t'ing</u> (thing) <u>fastah</u> (faster) <u>dan</u> (than) you blink one eye. U.S. Army plenny <i>hupo</i> (ignorant or stupid)!</b></p>	'olu'olu (cherish and love another)			√	
23	XV/ 181	<p>Pono : So, what you do for work?</p> <p>Malia : Still <i>hapa-haole</i> (touristy) hula, part-time selling war bonds, part-time nurse's aid. Rolling bandages. This, that.</p> <p>Pono : Still too good for the cannery? Well, stick to nursing. Get a certificate, respect.</p> <p>Malia : <b>Pono. I have an important thing to discuss. I want to practise on your singer. Two-three days a week, while you're at the cannery. In return I'll watch your girls.</b></p> <p>          <b>I swear. I want to learn real dress design. Make elegant clothes. You see, I plan to travel.</b></p> <p>Pono : Ho! The war is getting to you. Such <i>lolo</i> (stupid) plans. While boys are coming home in boxes.</p> <p>Malia : Listen to me. I've got to have a dream for when the war is over. You give me lessons, let me practise on your Singer, I'll pay you back with yards of rare material – from Paris.</p>	Ku i ka nu'u (strive for excellence)			√	
24	XVI/ 188	<p>Keo : I lost her. She slipped right through my fingers.</p> <p>Malia : <b>She was never yours to lose. She was to out to save the world. You never understood that.</b></p>	Kupono (honesty)	√			

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

25	XVI/ 188	Keo : She found her sister in Shanghai. I couldn't get them out. They're probably dead. Malia : <b>Women like Sunny don't die. She's somewhere else, that's all.</b>	Kupono (honesty)				√
26	XVI/ 192	Malia : Cry, Mama. Cry. Let go. Leilani : No <u>mo'</u> (more) can. <u>Nutting</u> (nothing) left ... Malia : I would have died for him. I even prayed – take me, take me. Not Jonah. Leilani : <b><u>Nevah</u> (never) say such <u>t'ing</u> (thing) again! You my life, my baby girl, my only ... you my mama, <i>tita</i> (sister), friend.</b>	'olu'olu (cherish and love another)	√			
27	XVI/ 192	Malia : Mama? True? Leilani : <b>True. I pray plenny hard <u>fo'</u> (for) you, asking <u>fo'</u> (for) one baby girl <u>dat</u> (that)live. You my joy. You <u>nevah</u> (never) know.</b>	'olu'olu (cherish and love another)		√		
28	XVII/ 194	Malia : We've all suffered. Try to heal and go forward. Keo : You have to help me. I need to learn how to talk to folks again. I still think of other humans as competition of food. I'm not even sure I understand that Jonah's dead. I keep thinking he's out for swim. With DeSoto, and Krash ... Malia : Brother. Do you think it's possible to really know another human being? Keo : I don't think we can bear to. Malia : Then, how do you know ... when you love someone? Keo : <b>Maybe, when they make us forget we're going to die. When, for a while, we act out of goodness, not greed.</b>	Koa (viewing responsibility as honor)	√			

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					Ql	Qt	R	M
29	XVIII/ 201	Pono  Malia	: Your fancy dresses make haole whores look good. Men pay them more. Whores pay you more. Same as pimp work. You dont feel <i>hilahila</i> (shamed), shame? : I don't see you refusing my money. Do you feel <i>hilahila</i> (shamed)? Listen. I rip and shred my fingers everynight. Half these dresses have my blood on them. What I make keeps my folks alive. You know the kind of money these prostitutes are making? Buying houses, real estate. When the war's over, half of Honolulu will be owned by hookers. <b>Do I feel shame. No I admire them. Smart businesswomen.</b>	Hanohano (dignity)	√			
30	XVIII/ 202	Malia  Pono Malia  Pono	: I thought of red. The color of passion. But green is softer, and will complement your beauty. : I am not used to kindness. Life has made me harsh. : <b>I hope, there will be a witness to your beauty, someone special when you wear this dress.</b> : Maybe. When the war end.	Kokua  (helpfulness)			√	
31	XVIII/ 203	Keo  DeSoto	: I check Red Cross manifests every week. Writes letters to hospitals. Brother ... Suny and I, we had a child. Born in Shanghai. I never held her. : <u>Dis</u> (this) fucking war! <b>Keo, listen me. Sunny stay alive. I know. I feel! <u>Yo'</u> (your) little girl. You going find again ... somehow. You want search. I search <u>fo'</u> (for) you. You need talk, try come talk <u>wit'</u> (with) me.</b>	Kokua  (helpfulness)	√			
32	XVIII/ 203	Keo  DeSoto	: I've been afraid too. So many thing I did ... was forced to do ... : <b>I did <u>t'ings</u> (things) too ... I <u>nevah</u> (never) going <u>fo'get</u> (forget). <u>Neвах</u> (never) going repeat, not even <u>fo'</u> (for) priest. Now I talk to mirror <u>fo'</u> (for) confession.</b>	Kokua  (helpfulness)	√			

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				Ql	Qt	R	M

33	XVIII/ 204	DeSoto Keo  <b>I know <u>dat</u> (that) boy. Know his soul been waiting <u>fo'</u> (for) us here, so we share <i>aloha</i> (greeting) <u>befo'</u> (before) his long voyage to <i>Kahiki</i> (Tahiti), true Polynesian home.</b>	: You see him. : Brother Jonah! He was here. Laughing. Joking. Like old times ...	‘olu’olu (cherish and love another)	√			
34	XVIII/ 205	Pono  Malia Pono  Malia Pono  Malia Pono	: You hear the thumping? Bones remembering a beating hearts. : I don’t understand. : The had to remove them, to cut out the lung shredded by a bullet. These are your lover’s ribs. He is courting you. : Let him heal! I will do anything. Don’t let him be invalid. : He will be well. One lung is enough. But he will sometimes make the sound of one digesting pearls. : Pono, I’m afraid. I don’t know what is coming. <b>: Yours will be twisted love. You will both live forward, looking backward.</b>	Kokua  (helpfulness)				√
35	XIX/ 211	Oogh  Keo  Oogh	: On your happiest day in Paris, weren’t you always little bit alone? : I thought that was fear that I was mediocre. That’s still my nightmare. : ‘Ey! What wrong with mediocre? It mean ordinary, what most folks are. Ordinairiness best kine quality. Look how mediocre man live – quiet, lazy, no bother others. <b>T’ink</b> (think) <b>‘bout</b> (about) digestion, making love, lying on beach. What better <u>dan</u> (than) <u>dat</u> (that)? Mediocre man understand life short. Live while can. All <u>dat</u> (that) other stuff – genius, originality, work, work, work – <b>fo'</b> (for) <u>da</u> (the) birds! Breed ugliness! Everybody come suspicious, competitive. ‘Who <u>da</u> (the) best? Who <u>da</u> (the) best?’ Who care who <u>da</u> (the) best.	Hanohano (dignity)	√			

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

36	XIX/ 214	Krash : Did you make it through alright? Did You? Malia : I'm fine. I still know where I'm going. Krash : Still hooked on <i>haole</i> ways? Malia : <b>I understand. I learned things over there. Some <i>haole</i> are good, some bad. Like everything. A white guy saved my life, kept me from bleeding to death. I learned their cry, and hurt. Have feelings, just like us.</b>	Kupono (honesty)	√			
37	XX/ 226	The Jademan : I know of these women. Many are dead. What do you want, if this woman is your sweetheart? To assume her suffering? Keo : <b>No matter what happened, I love her.</b>	Kupono (honesty)				√
38	XX/ 226	The Jademan : And do you think that, after this, she could love you, or any man? Think, my friend, only think. Is it love you feel? Or is your pride too great to adjust itself to a normal woman? Must you have your martyr? Keo : <b>How indulgent I must seem. Forgive me. I cant just accept that she is dead. I don't know how to live without her.</b>	Kupono (honesty)			√	
39	XXI/ 237	Endo : I start out OK, Then something goes haywire. Keo : Nerves. You just need practise. Endo : I practise every day. Keo : <b>Listen. After prison camp, I didn't touch a trumpet for a year. It was like putting the barrel of a riddle to my mouth.</b>	Kokua  (helpfulness)			√	
40	XXI/ 237	Endo : You recovered. I won't have that luxury. Keo : What do you mean? Endo : Organic deterioration. Like I said, even my brain cells are dying off. Keo : <b>We're going to practise till you're genius on sax.</b>	Ho'omanawanui  (speaks to perseverance and endurance)			√	

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

41	XXII/ 253	<p>Malia : What should Keo do? What should I tell him?</p> <p>Pono : Continue searching.</p> <p>Malia : But, how? Where?</p> <p>Pono : In his music. It will keep his playing pure.</p> <p>Malia : Will you let me come again? One day you might see Sunny in a vision. Hope will keep my brother sane.</p> <p>Pono : <b>One day, when the vision holds, I will send for you.</b></p>	<p>Kokua</p> <p>(helpfulness)</p>				√
42	XXII/ 255	<p>Vivian : I know I'm ignorant about your culture. I'm not just meant for the islands. Your local talk. The food you eat. I have no friends. All his friends talk about is <i>aina, aina</i> (land).</p> <p>Malia : <b>Land is what Hawai'ians are about.</b></p> <p>Vivian : But, you're not forward-thinking. Don't you see? You people can't waste precious land on farming, planting taro. You need developments. Hotels. That's what progress is.</p>	<p>Lokahi (unity)</p>	√			
43	XXII/ 257	<p>Malia : ... now I'm too busy for such foolishness.</p> <p>Keo : I'll tell you what happened. You realized after all was said and done, you love a man with brown skin. You've watched Baby Jonah grow, and everyday you look at her, you see her father's features. Everybody knows but her. And maybe even her.</p> <p>Malia : What do you mean?</p> <p>Keo : I mean even though she calls you tita, sister, she says it with sarcasm. Malia, what are you doing with this girl?</p> <p>Malia : <b>Trying to save her. Don't you see, if I admit I'm her mother, then I have to tell her who her father is.</b></p>	<p>Kupono (honesty)</p>	√			
44	XXII/ 259	<p>Malia : Any of your girlfriends going out with boys?</p> <p>Baby Jonah : ... Two. <u>Mebbe</u> (may be).</p> <p>Malia : Any of them menstruating yet?</p> <p>Soon happen to you, Jo.</p> <p>Baby Jonah : Ugh. <u>Mo'</u> (more) <u>bettah</u> (better) I been born one boy.</p> <p>Malia : <b>Boys are what you have to stay away from now.</b></p>	<p>Alaka'i</p> <p>(responsibility)</p>		√		

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
				Ql	Qt	R	M

45	XXII/ 259	<p>Baby Jonah : <u>Fo'</u> (for) why?</p> <p>Malia : That's why you make a baby, lying with a boy. By and by I will explain it.</p> <p>Baby Jonah : What you <u>t'ink</u> (think), <i>tita</i> (sister)? You <u>t'ink</u> (think) I don't know <u>nutting</u> (nothing)? One boy <u>wen da kine</u> (when dthe kind) one girl <u>wit'</u> (with) his <u>da kine</u> (the kind). And, <u>dat</u> (that) what make one baby!</p> <p>Malia : Speak English.</p> <p>Baby Jonah : <u>Fo'</u> (for) why? What you take me <u>fo'</u> (for)? I try talk <u>li'</u> (like) you, folks <u>t'ink</u> (think) I plenny <i>lolo</i> (stupid)!</p> <p>Malia : <b>Stop being ashamed to show you're smart. Don't let life slip through your finger.</b></p>	Alaka'i (responsibility)		√		
46	XXV/ 283	<p>Endo : You could alternate. One set jazz, one set rock and roll.</p> <p>Keo : <b>I don't have the ear for that stuff. Or the stomach. Maybe that's what's wrong with us. Built strictly for jazz.</b></p>	Hanohano (dignity)				√
47	XXV/ 285	<p>Keo : 'Ey, let's relax. Take time off. Go fishing in DeSoto's canoe ...</p> <p>Endo : Not the sea! It horrifies me. I see bombed ships. Corpses boiling in blood.</p> <p>Keo : <b>How's about going hunting in Ko'oalua. Good <i>pua'a</i> (pig), wild pig, hunting season now. No rain, no mudslides. That's why you see so many trucks with pig heads mounted on the hoods.</b></p>	Kokua (helpfulness)		√		
48	XXVI/ 293	<p>Baby Jonah : What is ...?</p> <p>Malia : <b>Listen, Baby Jo. You're going to hate me. Maybe one day you will love me too.</b>  <b>I am ... your mother. Yes. I birthed you. Now I claim you. Punish me a little, not too much. Life has taken care of that.</b></p> <p>Baby Jonah : Tell me who my father is.</p> <p>Malia : Time ... I need a little time.</p>	Kupono (honesty)		√		

No	Chapter/ Page	Conversations		Hawaiian Values	Cooperative Principle			
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49	XXVI/ 294	Krash : I did what I did. Keo : Funny thing, you're probably the only guy who could make my sister happy. You always kept her in her toes. Krash : Some women don't want happiness, Keo. They're after something else. Keo : Like what? Krash : I'm not sure. You take a man with pride, he wants to build things, control things. You take a real proud woman, she wants to get under the skin of things. Find out what works, what doesn't what she needs to keep the generation going. Keo : <b>All I know is, together, you could give that girl alive. This pride thing ... you folks make me sick.</b>		Alaka'i (responsibility)		√		
50	XXVI/ 296	Keo : All these charity cases. You'll never get rich. Krash : <b>I'm not trying to get rich.</b>		Ku i ka nu'u (strive for excellence)				√
51	XXVI/ 296	Keo : Then how you going to set an example? A poor kanaka lawyer is just a poor <i>kanaka</i> (hawai'ian person), right? Krash : <b>Keo. We both went out into the world. You saw more than me. All I saw was combat. For years I've listen to you talk about Louisiana, Alabama – Negroes hanging from trees. Hell, you were beaten with a baseball bat. You've talked about gipsies in France, exterminated by the Nazis. Sometimes when we're drunk you cry, remembering coolies in Shanghai, kids eating garbages ...</b> Keo : You've been home long time. Do you ever look around? Krash : Man, the tragedy is here. Our people are being erased. It's done by stealing land, then wiping out culture, and Mother Tongue.		Ku i ka nu'u (strive for excellence)			√	

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
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52	XXVI/ 296	<p>Keo Krash : I see it. I'm not blind –</p> <p>Keo Krash : But you never say, you never do. What did you learn in your travels? How do you apply that to Hawai'ians?</p> <p>Keo Krash : Hell, Krash, I'm not articulate like you.</p> <p>Keo Krash : <b>'Ey! Trumpets talk, they cry. You know, I used to wonder why you weren't great. I mean, why you weren't recognize as great. Finally I figured it out. Keo, your music never represented your race.</b></p>	<p>Ku i ka nu'u</p> <p>(strive for excellence)</p>	√			
53	XXVI/ 296	<p>Keo Krash : Man, jazz is personal – not racial.</p> <p>Keo Krash : <b>Bullshit. Jazz is everything. It's slavery. It's massacres. It's black skin, red skin. It's crying for your mother. Your motherland. I just never heard you crying for your people. You were born with this freaky genius. Only I never saw you use it for anyone but you. Always searching. Jazzing. Sure, you've stretched your boundaries, broken new ground. When you're dead, folks will say, 'Hula Man! A genius on horn.' The real question is how did you see that genius? When did you help?</b></p>	<p>Ku i ka nu'u</p> <p>(strive for excellence)</p>	√			
54	XXVII/ 299	<p>Krash : They want to drain the ocean from our veins, turn our blood to stone, so we'll forget what was done to us.</p> <p>A woman : I no agree <u>wit'</u> (with) you! Statehood <u>mo' bettah</u> (more better), give us one voice. Else, how we going get good jobs, how educate our kids? You like we stay on welfare <u>fo' evah</u> (for ever)?</p> <p>Krash : <b>Have you forgotten our history? In 1893, white sugar barons overthrew our queen, stole all our lands ... without the knowledge of the U.S. Congress! Fife years later, the U.S. president illegally annexed all of Hawai'i. Statehood won't give us better jobs. Or educate our kids. It will only give them total power over us.</b></p>	<p>Hanohano (dignity)</p>	√			
55	XXVIII/ 308	<p>Krash : You telling me I can't be a voting U.S. citizen? What I lose my fucking hand for! I vote your way, what you going do for</p>	<p>Kupono (honesty)</p>	√			

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		<p>me? Give me back my hand?</p> <p>Keo : No. But as an independent nation, maybe we can give you back your pride, so you can wipe your own behind.</p> <p>Young Hgirl : Uncle, what's the difference how our families vote? We're such a small precentage, other groups will swamp us anyway. Most everyone but us wants statehood.</p> <p>Keo : <b>Child, I can only answer from the heart. The U.S. government doesn't give a damn about Hawai'ians. We embrass them; they would be happy if we disappeared. To vote yes on statehood will encourage politicians and the rich to wipe us out. In my heart, I believe this.</b></p>					
56	XXIX/ 317	<p>Malia : Go ahead, hate me. For waiting sixteen yaers to tell. Hate me for being proud. And making you a proud one. For giving you good and matching clothes, and for your private-school tuition. Hate me for scraping and saving, so you can go to university, not the street or jail.</p> <p>It doesn't matter that my youth is past. Or that you hate me. As long as you don't have to work the cannery, or bleed your arms into canefields. Because of me, there are things you will never have to do. Go! Go to your father. Maybe he can teach you extra ways to hate me.</p> <p>Baby Jonah : You lied.</p> <p>Malia : <b>I never lied. I never said. There is a difference.</b></p>	Kupono (honesty)				√
57	XXIX/ 322	<p>Malia : Pono. My daughter is now a young woman. She has outgrown her 'Baby' name. I never blessed her with a birth name. Her <i>piko</i> (umbilical cord) still lies wrapped in linens.</p> <p>I want to name her ... <i>Anahola</i> (hourglass). After Sunny's and my brother's child. My daughter's blood flows in his veins. Keo is her father, too. He raised her. Perhaps she loves him most of all.</p> <p>Pono : <b>See? You are already growing kind. This naming will give your brother joy. And you will touch the heart of what is left of Sunny Sung.</b></p>	Kokua (helpfulness)		√		

No	Chapter/ Page	Conversations	Hawaiian Values	Cooperative Principle			
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Yogyakarta, 05 April 2011



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