

CHAPTER II LITERATURE REVIEW

This chapter is divided into three parts. The first part is the theoretical review. It deals with the description about the literatures in this research, i.e. pragmatics, scope of pragmatics, speech acts, context, drug addiction, movie, and Ryan Fleck's *Half Nelson*. The second part is the previous research. It describes a previous research having a similar topic and inspiring this research. The third part is the conceptual framework and the analytical construct. It shows the concepts which are referred in conducting this study and draws how this research is conducted.

A. Theoretical Review

1. Pragmatics

Concerning the relationship with other subjects in the area of linguistics, pragmatics was once called the waste-basket of semantics. Semantics studies what the words mean by themselves without considering the context, whereas a word or sentence will have different meanings in different situations. Therefore, this discipline leaves an unsolved problem and pragmatics is the approach to deal with that problem.

The language phenomena which are discussed in pragmatics mostly deal with the use of language by its users. It allows humans to carefully analyze how language is used in contexts. One can talk about people's intended meanings, their assumptions, their purpose or goal, and the kinds of actions that they are

performing when they speak. In addition, when dealing with pragmatics, one should consider the situation in which a conversation takes place.

Levinson (1983: 5) defines pragmatics as the study of language use, that is, the study of the relation between language and context that are basic to an account of language understanding. In this case, language understanding means that understanding an utterance involves the making of inferences that will connect what is said to what is mutually assumed or what has been said before. Meanwhile, according to Mey (1993: 42), pragmatics has to do with language and its users. It studies the condition of human language uses as these are determined by the context of society.

Another definition of pragmatics comes from Finch. He says that pragmatics is concerned with the meaning of utterances. He asserts that it focuses on what is not explicitly stated and on how people interpret utterances in situational context (2000: 150). In addition, Bowen (2001: 8) states that pragmatics is the area of language function that embraces the use of language in social contexts (knowing what to say, how to say it, and when to say it and how to “be” with other people).

Further, Yule (1996: 3) has a broader definition. He states three important points. First, pragmatics is the study of speaker’s meaning. It is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Second, pragmatics is the study of contextual meaning which involves the interpretation of what speaker means in a particular context and how the context influences what is said. Then, it requires a consideration of

how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances. Third, pragmatics is the study that explores how the unsaid is recognized as a part of what is communicated. It explores how a listener can make assumption about what is said in order to arrive at an interpretation of the speaker's intended meaning. Lastly, pragmatics is the study of the relationship between linguistic forms and the user of those forms

In short, pragmatics is the study of how language is used to communicate. It is concerned with how people use language within a context and why they use language in particular ways.

2. Scope of Pragmatics

As one of linguistics branches, pragmatics covers several scopes, i.e. deixis, presupposition, cooperative principle, implicature, and speech act (Yule, 1996: 4). Due to the topic is related to speech acts, this scope will be explained more detail.

a. Deixis

One way to resolve the relationship between language and context is through the phenomenon of deixis. According to Levinson (1983: 54), deixis is concerned with the way in which language encodes or grammaticalizes features of the contexts of utterance of a speech event, and thus also concerns ways in which the interpretation of utterances depends on the analysis of the context of those utterances.

Another definition of deixis is stated by Yule (1996: 9). He states that deixis is a technical term (from Greek) for one of the most basic things people do with utterances. It means ‘pointing’ via language. He classifies deixis into three categories:

1) Person Deixis

Person deixis is used to point to people. It clearly operates a basic three-part division, exemplified by the pronouns for first person (*I*), second person (*you*), and third person (*he, she, or it*). In many languages, these deictic categories of speaker, addressee, and other(s) are elaborated with makers of relative social status (for example, addressee with higher status versus addressee with lower status). Expressions which indicate higher status are described as honorifics.

2) Spatial Deixis

Spatial deixis is used to point to location. The most primary English examples are the adverbs *here* and *there* and the demonstratives *this* and *that*, though they are far from the only deictic words.

3) Temporal Deixis

Temporal deixis is used to point to location in time. This includes time adverbs like *yesterday, now, then, tomorrow, soon, and forth*, and also different tenses. Speakers also know how to use this knowledge when they listen and read, when they speak and write or when they communicate. People need, then, to consider what kind of knowledge a person has to have, and use, in particular acts of communication. For a question like “*When did you last see my brother?*”, there are numerous answers that are linguistically appropriate *Around noon, Last*

Tuesday, I think it was on June first, and so on, but on a specific occasion only one answer (or its paraphrase) is correct. What is correct in a particular instance is, people may say, pragmatically appropriate.

b. Presupposition

According to Yule (1996: 25), presupposition is something the speaker assumes to be the case prior to making utterance. He adds that presupposition is treated as a relationship between two propositions. For example, the utterance “*Mary’s dog is cute.*” means that *Mary has a dog.*

Then he classifies presupposition into seven types, they are:

1) Potential presupposition

Potential presupposition is an assumption typically associated with the use of linguistic form, e.g. the use of the verb *regret* in “*He regrets doing that.*” carries an assumption that *he actually did that.*

2) Existential presupposition

Existential presupposition is an assumption that someone or something, identified by the use of a noun phrase, does exist. For example, in “*Your bag.*”, it is assumed that *you have a bag.*

3) Factive presupposition

Factive presupposition is the assumption that information stated after certain words, e.g. *realize, regret, be, aware, odd* and *glad* is true. For example, in “*We regret telling him.*”, it is assumed that *we told him.*

4) Lexical presupposition

Lexical presupposition is the assumption that, in using one word, the speaker can act as if another meaning (word) will be understood. For example, in “*He stopped smoking.*”, it is assumed that *he used to smoke*.

5) Structural presupposition

Structural presupposition is the assumption that part of a structure contains information being treated as already known. For example, in “*Where did you buy the bike?*”, it is assumed that *You bought the bike*.

6) Non-factive presupposition

Non-factive presupposition is the assumption that certain information, as presented, is not true. For example, in “*We imagined we were in Hawaii.*”, it is assumed that *we were not in Hawaii*.

7) Counterfactual presupposition

Counterfactual presupposition is the assumption that certain information is the opposite of true. For example, in “*If you were my friend, you would have helped me.*”, it is assumed that *you are not my friend*.

c. The Cooperative Principle

The success of a conversation depends on the cooperation between the interlocutors. Grice (1975: 26) proposes the cooperative principle as a guidance which usually operates between the speakers and hearers in conversational interactions. According to Yule (1996: 128), cooperative principle is a basic assumption in conversation that each participant will attempt to contribute appropriately, at the required time, to the current exchange of talk.

Further, based on Grice's opinion (1989: 26-27), the cooperative principle in conversation can be described in terms of four conversational maxims (Gricean maxims):

1) The Maxim of Quantity

The maxim of quantity emphasizes information. A contribution should be as informative as is required for the conversation to proceed. It should be neither too little, nor too much.

2) The Maxim of Quality

It says that speakers should be truthful. They should not say something that they think or believe is false, or make statement for which they have no evidence. Therefore, lying is an obvious violation of the cooperative principles.

3) The Maxim of Relation

The maxim of relation emphasizes relevance, in which the speaker has to be relevant with the topic under discussion. Speakers who change the subject abruptly are usually considered rude or uncooperative.

4) The Maxim of Manner

The maxim of manner emphasizes clarity. Speakers' contributions should be perspicuous: clear and brief, avoiding absurdity of expression and ambiguity.

d. Implicature

Grice (1975: 24) says that implicature is what a speaker can imply, suggest, or mean as distinct from what he/she literally says. It is an implied message that is based on the interpretation of the language use and its context of

communication. He points out that there are two kinds of implicature, namely, conventional and conversational implicature.

1) Conventional Implicature

Conventional implicature happens when the speaker is presenting a true fact in a misleading way. The implicated elements associate with the conventional meaning of the words used. In other words, it is associated with specific words and result in additional conveyed meaning when those words are used (Yule, 1996: 45). It actually does not have to occur in conversation, and does not depend on special context for the interpretation. It can be said that certain expressions in language implicate ‘conventionally’ a certain state of the world, regardless of their use. For example, the word *last* will be denoted in conventional implicature as ‘the ultimate item of a sequence’. The conjunction *but* will be interpreted as ‘contrast’ between the information precedes the conjunction and the information after the conjunction. The word *even* in any sentence describing an event implicates a ‘contrary to expectation’ interpretation of the event.

2) Conversational Implicature

It is another level at which speaker’s meaning can differ from what is said, depends on the context of conversation. In conversational implicature, meaning is conveyed not so much by what is said, but by the fact that it is said. The cooperative principle and the maxims take part when the conversational implicature arises. There are four kinds of conversational implicature proposed by Grice (1975) and Levinson (1983), i.e. generalized, particularized, standard, and complex conversational implicature.

e. Speech Acts

1) Definition of Speech Act

The term speech act was coined by Austin (1962) and developed by Searle (1969). Austin defines speech acts as acts performed in saying something. Further, he identifies three distinct levels of action beyond the act of utterance. He distinguishes the act *of* saying something, what one does *in* saying it, and what one does *by* saying it, and dubs these a *locutionary*, an *illocutionary*, and a *perlocutionary* act.

Another definition comes from Nunan. "Speech acts are simply things people do through language-for example, apologizing, complaining, instructing, agreeing, and warning" (1993: 65). In line with Nunan's statement, Yule (1996: 47) says "Actions performed via utterances are generally called speech acts". Both agree that speech act is an utterance that replaces an action for particular purpose in certain situation.

Further, Aitchison (2003: 106) defines speech act as a number of utterance behave somewhat like actions. He states that when a person utters a sequence of words, the speaker is often trying to achieve some effects with those words; an effect which might in some cases has been accomplished by an alternative action. In conclusion, speech act is an utterance that replaces an action for particular purpose in a certain situation.

2) Speech Act Classification

Some linguists have different classifications of speech act. There are three classifications of speech act based on Austin (1962), Searle (1969) and Leech (1983).

a) Austin's Classification of Speech Act

Austin (1962: 101) identifies three distinct levels of action beyond the act of utterance, they are:

i) Locutionary Act

Locutionary act is roughly equivalent to uttering a certain utterance with certain sense and reference, which again is roughly equivalent to meaning in the traditional sense (Austin, 1962: 108). This act performs the acts of saying something. Further, Leech (1996: 199) formulates it as *s* says to *h* that *X*, in which *s* refers to the speaker, *h* refers to the hearer, and *X* refers to the certain word spoken with a certain sense and reference. Another definition comes from Yule (1996: 48). He asserts this kind of act as the basic act of utterances of producing a meaningful linguistic expression. In line with Yule, Cutting (2002: 16) defines locutionary act as what is said; the form of the words uttered. There are three patterns of locutionary act according to which English sentences are constructed. They are declarative if it tells something, imperative if it gives an order, and interrogative if it asks a question (Austin, 1962: 108).

ii) Illocutionary Act

Illocutionary act refers to informing, ordering, warning, undertaking, and etc. Austin (1962: 108) defines it as an utterance which has a certain

(conventional) force. It can also be said that illocutionary act refers to what one does in saying something. The formulation of illocutionary act is in saying *X*, *s* asserts that *P* (Leech, 1996: 199). *P* refers to the proposition or basic meaning of an utterance. In Yule's example (1996: 48), "*I've just made some coffee.*", in saying it, the speaker makes an offer or a statement.

More importantly, Austin (1962: 150) distinguishes five more general classes of utterance according to the illocutionary force. The detail is as follows:

(1) Verdictives

Verdictives are typified by the giving of verdict, as the name implies, by a jury, arbitrator, or umpire. However, the need not be final; they may be, for example, an estimation, reckoning, or appraisal. It is essential to give a finding to something - fact or value - which is for different reasons hard to be certain about.

(2) Exercitives

Exercitives are exercise of power, right, or influence. The examples are appointing, voting, ordering, urging, advising, and warning.

(3) Commisives

Commisives are typified by promising or otherwise undertaking; they commit the hearer to do something, but include also declaration or announcements of intention, which are not promise, and also rather vague things which can be called espousal, as for example siding with.

(4) Behabitives

Behabitives are very miscellaneous group, and have to do with attitudes and social behavior. The example are apologizing, congratulating, condoling, cursing, and challenging.

(5) Expositives

Expositives are difficult to define. They make plain how utterances fit into the course of an argument or conversation, how words are use, or in general are expository. The examples are '*I reply*', '*I concede*', '*I illustrate*', '*I assume*', and '*I postulate*'.

iii) Perlocutionary Act

Perlocutionary act is the effect of an utterance. It is what people bring about or achieve by saying something such as to get *h* to know, get *h* to do something, get *h* to expect something, show pleasant and pleasant feeling, and praise (Austin, 1969: 108). For example, if someone shouts, "Fire!" and by that act causes people to exit a building which they believe to be on fire, they have performed the perlocutionary act of getting *h* to exit the building. Meanwhile, Leech(1996:199) argues that the formulation of the perlocutionary act is by saying *X*, *s* convinces *h* that *P*. For example, by saying "*I've just made some coffee*," the speaker performs perlocutionary act of causing the hearer to account for a wonderful smell, or to get the hearer to drink some coffee.

b) Searle's Classification of Speech Act

Searle (2005: 23-24) starts with the notion that when a person speaks, he/she performs three different acts, i.e. utterance acts, propositional acts, and

illocutionary acts. Utterance acts consist simply of uttering strings of words. Meanwhile, propositional acts and illocutionary acts consist characteristically of uttering words in sentences in certain context, under certain condition, and with certain intention. Searle classifies the illocutionary acts based on varied criteria as the following:

i) Assertive or Representative

Searle (2005: 12) says that the purpose of the members of this class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. It describes states or events in the world such as an assertion, a description, a claim, a statement of fact, a report, and a conclusion. Therefore, testing an assertive can be done by simply questioning whether it can be categorized as true or false. Kreidler (1998: 183) adds in the assertive function speakers and writers use language to tell what they know or believe; assertive language is concerned with facts. The purpose is to inform. By performing an assertive or representative, the speaker makes the words fit the world (belief). For examples:

(1) The name of British queen is Elizabeth.

(2) The earth is flat.

The two examples represent the world's events as what the speaker believes. Example (1) implies the speaker's assertion that the British queen's name is Elizabeth. In example (2) the speaker asserts that he/she believes that the earth is flat.

ii) Directive

The illocutionary point of this category shows in the fact that it is an attempt by the speaker to get the hearer to do something (Searle, 2005: 13). He adds it includes some actions, such as *commanding*, *requesting*, *inviting*, *forbidding*, and *suggesting*. In addition, Yule (1996: 54) states it expresses what the speakers want. By using a directive, the speaker attempts to make the world fit the words. Leech (1996: 105-107) also defines directive as an intention to produce some effects through an action by the hearer. The following sentences are the examples of directive speech acts:

- (1) You may ask.
- (2) Would you make me a cup of tea?
- (3) Freeze!

Example (1) is a suggestion that has a function to get the hearer to do something as what the speaker suggests, i.e. suggests someone to ask. Meanwhile, in example (2), in saying an interrogative sentence, the speaker has an intention to perform a request that has a function to get the hearer to do something that the speaker wants, i.e. requests someone to make him/her a cup of tea. The speaker does not expect the hearer to answer the question with 'yes' or 'no', but the action of making him/her a cup of tea. Example (3) is a command to get the hearer to act as what the speaker wants, i.e. commands someone to freeze something.

iii) Commissive

Searle (2005: 14) suggests that commissive refers to an illocutionary act whose point is to commit the speaker (again in varying degrees) to some future

course of action, such as *promising, offering, threatening, refusing, vowing, and volunteering*. Yule (1996: 54) and Leech (1996: 105-107) add it expresses what the speaker intends. Further, Kreidler (1998: 192) explains that commissive verbs are illustrated by *agree, ask, offer, refuse, swear*, all with following infinitives. A commissive predicate is one that can be used to commit oneself (or refuse to commit oneself) to some future action. The subject of the sentence is therefore most likely to be *I* or *we*. The examples are as follows:

- (1) We'll be right back.
- (2) I'm gonna love you till the end.

The content of the commissives has something to do with a future and possible action of the speaker. The modal will or (to be) going to (in certain rules, contexts and situation) signifies a promise in which it is considered as commissive.

iv) Expressive

Expressive includes acts in which the words are to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content (Searle, 2005: 15). In other word, it refers to a speech act in which the speaker expresses his/her feeling and attitude about something. It can be a statement of pleasure, pain, like, dislike, joy and sorrow. He adds the paradigms of expressive verbs are *thank, congratulate, apologize, regret, deplore, and welcome*.

In line with Searle, Yule (1996: 53) states that this class is a kind of speech acts that states what the speaker feels. It can be a statement of pleasure, pain, like, dislike, joy or sorrow. The examples are:

- (1) I'm terribly sorry.
- (2) Congratulation!
- (3) We greatly appreciate what you did for us.

Example (1) is an expression to show sympathy. Example (2) is used to congratulate someone. The last example (3) can be used to thank or to appreciate someone.

v) **Declaration**

Its successful performance brings about the correspondence between the propositional content and reality, successful performance guarantees that the propositional content corresponds to the world; the direction of fit is words-to-world. Searle (2005:17) gives examples that

“If I successfully perform the act of appointing you chairman, then you are chairman; if I successfully perform the act of nominating you as candidate, then you are a candidate; if I successfully perform the act of declaring a state of war, then war is on; if I successfully perform the act of marrying you, then you are married.”

Yule (1996: 53) and Cutting (2002: 16), simplify Searle's long explanation by saying that declaration is a kind of speech acts that changes the world via utterance. The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. Leech (1996: 105-107) adds that declaration are the illocution whose successful performance brings about the correspondence between propositional content and reality. *Christening* or *baptizing*, *declaring war*, *abdicating*, *resigning*, *dismissing*, *naming*, and *excommunicating* are the examples of declaration. Some examples of utterances classified as declarations are:

(1) Boss: “You’re fired”

(2) Umpire: “Time out!”

Examples (1) and (2) bring about the change in reality and they are more than just statements. Example (1) can be used to perform the act of ending the employment and example (2) can be used to perform the end of the game.

The researcher decides to use Searle’s classification because it is actually a modification of Austin’s general theory of speech acts. Searle’s classification is based on what the speaker wants to imply in his/her utterances. In addition, this classification is more specific and detail than other classifications.

c) Leech’s Classification of Speech Act

Another classification is from Leech. According to Leech (1996: 104-105), illocutionary functions are based on how utterances relate to the social goal of establishing and maintaining community. Speech acts are classified into the following types.

i) Competitive

The illocutionary goal competes with the social goal. The function of this type of speech act is for showing politeness in the form of negative parameter. The point is to reduce the discord implicit in the competition between what the speaker wants to achieve and what is ‘good manner’. The examples of this speech acts are ordering, asking, demanding, begging, and requesting.

ii) Convivial

The illocutionary goal deals with social goal. On the contrary with the previous category, the convivial type is intrinsically courteous. It means that

politeness here is in the positive form of seeking opportunities for comity. The examples of this type of speech acts are offering, inviting, greeting, thanking, and congratulating.

iii) Collaborative

The illocutionary goal is different from the social goal. In this function, both politeness and impoliteness are relevant. It can be found in most of written discourse. The examples of this category are asserting, reporting, announcing, and instructing.

iv) Conflictive

The illocutionary goal conflicts with the social goal. Similar to the collaborative function, politeness does not need to be questioned for the terms in this illocutionary function are used to cause offence or hurt the feeling of the hearer. The examples of the conflictive function are threatening, accusing, cursing, and reprimanding.

3) Direct and Indirect Speech Act

In relation to speech acts theory, Searle (2005: 30) also introduces a distinction between direct and indirect speech acts. He mentions that the simplest cases of meaning are those in which the speaker utters a sentence and means exactly and literally what he says. This case is called a direct speech act. Thus, a declarative form has the function of statement or assertion; an interrogative one has the function of a question; and an imperative type has the function of a request or order.

In addition to Searle's explanation, Cutting (2002: 19) states that a speaker using a direct speech act wants to communicate the literal meaning that the words conventionally express; there is a direct relationship between the form and the function. The example "*Do you like the tuna and sweet corn ones?*" is a direct speech act in an interrogative form that has the function of a question.

However, notoriously, not all cases of meaning are simple because the speaker's utterance meaning and the sentence meaning come apart in various ways. One important class of such cases is that in which the speaker utters a sentence, means what he says, but also means something more. For example, a speaker may utter the sentence "*I want you to do it.*" by way of requesting the hearer to do something. The utterance is incidentally meant as a statement, but it is also meant primarily as a request, a request made by way of making a statement. Another example is someone says, "*Can you reach the salt?*" and mean it not merely as a question but as a request to pass the salt. These utterances are identified as indirect speech acts.

Searle (2005: 31) argues that indirect speech acts are cases in which one illocutionary act is performed indirectly by way of performing another. Therefore, there is an indirect relationship between a surface structure and function. A declarative sentence can be used to make a command, an interrogative to make a request, etc.

In line with Searle's opinion, Cutting (2002: 19) explains that someone using an indirect speech act wants to communicate a different meaning from the apparent surface meaning; the form and the function are not directly connected.

Hence, a declarative form such as “*I was going to get another one*”, or “*You could get me a tuna and sweetcorn one*” might have the function of a request or order.

4) Speech Events

The basic unit of analysis in verbal interaction is speech event. In performing indirect request, one can treat that performance in two ways. One may simply utter a single speech act in a single utterance and one may utter some utterances without performing a single speech act clearly, but it allows the hearer to react as if the request has been made. In the first condition, for example, when *s* is asking *h* to do *X* by performing only a single speech act in a single utterance “*Will you do X?*”. In the second condition, *s* is asking *h* if the precondition for doing *X* is in place for making a request result. Then, to understand this, i.e. studying how to get more than what is communicated through the speech, analysis of speech event is needed.

Yule (1996: 57) defines speech event as an activity in which participants interact via language in some conventional ways to arrive at some outcomes. It may include an obvious central speech act, such as, “*I don’t really like this.*”, as in speech event of *complaining*, but it will also include other utterances leading up to and subsequently reacting to that central action. According to him, in most cases, a *request* is not made by means of a single speech act suddenly uttered. He proposes an example below (1996: 57).

Him : Oh, Marry, I’m glad you’re here.
 Her : What’s up?
 Him : I can’t get my computer to work.
 Her : Is it broken?
 Him : I don’t think so.
 Her : What’s it doing?

Him : I don't know. I'm useless with computers.
 Her : What kind is it?
 Him : It's a Mac. Do you use them?
 Her : Yeah.
 Him : Do you have a minute?
 Her : Sure.
 Him : Oh, great.

The extended interaction above may be called a *requestingspeech* act without a central speech act of request. There is no actual request from *him* to *her* to do anything. However, by looking at the question “*Do you have a minute?*”, one can assume that that question is *pre-request*’ in which it allows the receiver to say that she is busy or that she has to be somewhere else. The response “*Sure.*” is taken to be acknowledgement not only of having time available, but also a willingness to perform the uttered action.

3. Context

Context is an important concept in pragmatic analysis because pragmatics focuses on the meaning of words in context or interaction and how the persons involved in the interaction communicate more information than the word they use. This statement is in line with Finegan et al.’s explanation. They (1997: 345) state that the essential element in the interpretation of an utterance is the context in which it is uttered. It is the obvious case of pragmatics as the study of contextual meaning. Therefore, analyzing the meaning of an utterance cannot ignore the context since the meaning of an utterance will be different if the context is different. It will establish the interpretation of the utterance.

Yule (1996: 21) mentions that context simply means the physical environment in which a word is used. Meanwhile, Mey (1993: 39-40) states that context is more than a matter of reference and of understanding what things are about. It gives a deeper meaning to utterances. The utterance “*It is a long time since we visited your mother.*”, when uttered at the living room by a married couple, has a totally different meaning from if it is uttered by a husband and wife while they are standing in front of the hippopotamus enclosure at the zoo, in which it can be considered as a joke.

a. Context of situation

Context of situation or situational context is what speakers know about what they can see around them (Cutting, 2002: 3). It is an important part in communication. This is similar with Widdowson’s assumption. He (2004: 37) says,

“Exactly as in the reality of spoken or written languages, a word without linguistic context is a mere figment and stands for nothing by itself, so in the reality of a spoken living tongue, the utterance has no meaning except in the context of situation.”

Further, Hymes (1974: 55-60) puts forward several concepts for describing the context of situation. For convenience, he uses the word SPEAKING as an acronym for the various factors he deems to be relevant.

1) (S) Setting and Scene

Setting refers to the time and place, i.e. the concrete physical circumstances in which a speech event takes place. For example, the living room in the grandparents’ home might be a setting for a family story. Scene refers to the abstract psychological setting, or the cultural definition of the occasion, including

characteristics such as range of formality and sense of play or seriousness. For instance, the family story may be told at a reunion celebrating the grandparents' anniversary. At times, the family would be festive and playful; at other times, serious and commemorative.

2) (P) Participants

Participants are ones who are speaking and to whom they are speaking to. They include speaker and listener, addressor-addressee, or sender-receiver. The social factors, such as age, gender, status, social distance, and role or profession of the participants have to be considered as well.

3) (E) End

End refers to the conventionally recognized and expected outcomes of an exchange as well as the personal goals that participants seek to accomplish on particular occasions. In other words, it refers to the purpose, goal, and outcomes of a speech event. For example, the aunt may tell a story about the grandmother to entertain the audience, teach the young women, and honor the grandmother.

4) (A) Act Sequence

Act refers to the actual form and content of what is said the precise words used, how they are used, and the relationship of what is said with the actual topic at hand.

5) (K) Key

Key refers to the cues that establish the tone, manner, or in which a particular message is conveyed: light-hearted, serious, precise, sarcastic, and so

on. Key may also be marked nonverbally by certain kinds of behavior, gesture, posture, or even deportment.

6) (I) Instrumentalities

Instrumentalities basically refer to the choice of channel and the actual forms of speech employed, such as the language, dialect, code, or register that is chosen. The choice of channel itself can be oral, written, or telegraphic.

7) (N) Norm of Interaction and Interpretation

This factor refers to the specific behaviors and properties attached to speaking and also to how these may be viewed by someone who does not share them, e.g. loudness, silence, and gaze return. In simpler words, norms here are social rules governing the event and the participants' action and reaction.

8) (G) Genre

Genre refers to the clearly demarcated types of utterance, such as poem, proverb, riddles, sermon, prayer, lecturer, and editorial.

However, sometimes, it is hard to find all elements of the context of situation in analyzing an utterance because not every utterance has them. Therefore, only some of them are used or considered in interpreting an utterance.

Then, another opinion about context of situation comes from Leech. He (1996: 13) states it includes relevant aspects of the physical or social setting of an utterance. In this sense, it plays an important role in understanding the meaning of an utterance because by this context, the speaker and the addressee share their background in understanding their utterances. Further, Malinowski in Halliday

and Hasan (1986: 6) defines it as environment of the text including the verbal and the situational environment in which the text is uttered.

In addition to context of situation, Holmes (2001: 8) states that in any situation, linguistic choices will generally reflect the influence of one or more of the following components:

- a) **the participants:** who is speaking and whom he is speaking to,
- b) **the setting or social context of interaction:** where they are speaking (physical setting) and what psychological situation in which they are speaking (psychological setting),
- c) **the topic:** what is being talked about,
- d) **the function:** why they are speaking.

Those are basic components in pragmatic explanation of why people do not all speak in the same way all of the time.

b. Cultural or Social Context

Another context that influences the way people say something is the cultural or social context. It also affects the linguistic choice of the speaker. In this case, Malinowski in Halliday and Hasan (1986: 6) defines context of culture as the institutional and ideological background that gives value and contains an interpretation. For example, one says X that will be considered as an insult in a group conversation in a place, but X may not be considered as an insult in another group conversation in another place too. This phenomenon can happen because the parties in those conversations have different cultures.

Furthermore, any kind of linguistic interaction involves not only the immediate sight and sound surrounding the event but also the whole cultural history behind the participants and the kind of practices that they are engaging in. Therefore, it is not sufficient if people only consider the context of situation and neglect the context of culture.

4. Drug Addiction

Addiction is a chronic, often relapsing brain disease that causes compulsive drug seeking and use, despite harmful consequences to the addicted individual and to those around him or her (NIDA/National Institute of Drug Abuse, 2010: 5). While each drug produces different physical effects, all abused substances share one thing in common: repeated use can alter the way the brain looks and functions, such as

- a. Taking a recreational drug causes a surge in levels of dopamine in his/her brain, which trigger feelings of pleasure. His/her brain remembers these feelings and wants them repeated.
- b. If someone becomes addicted, the substance takes on the same significance as other survival behaviors, such as eating and drinking.
- c. Changes in one's brain that interfere his/her ability to think clearly, exercise good judgment, control his/her behavior that cause bizarre, erratic, sometimes violent behavior, and feel normal without drugs. Meanwhile, the long-term effects of drugs are permanent damage to blood vessels of heart and brain, high blood pressure, leading to heart attacks, strokes, death, destruction of

tissues in nose if sniffed, disorientation, apathy, confused exhaustion, irritability, mood disturbances, increased frequency of risky behavior, etc.

- d. Whether s/he is addicted to inhalants, heroin, Xanax, speed, or Vicodin, the uncontrollable craving to use grows more important than anything else, including family, friends, career, and even your own health and happiness.
- e. The urge to use is so strong that his/her mind finds many ways to deny or rationalize the addiction. S/he may drastically underestimate the quantity of drugs s/he is taking, how much it impacts her/his life, and the level of control s/he has over her/his drug use.

Furthermore, NIDA/ National Institute of Drug Abuse (2010: 6) explains that in general, people begin taking drugs for a variety of reasons:

- 1) to feel good,

Most abused drugs produce intense feelings of pleasure. This initial sensation of euphoria is followed by other effects, which is different from the type of drug used. For example, with stimulants such as cocaine, the 'high' is followed by feelings of power, self-confidence, and increased energy.

- 2) to feel better,

Some people who suffer from social anxiety, stress-related disorders, and depression begin abusing drugs in an attempt to lessen feelings of distress. Stress can play a major role in beginning drug use, continuing drug abuse, or relapse in patients recovering from addiction.

3) to do better,

The increasing pressure that some individuals feel to chemically enhance or improve their athletic or cognitive performance can similarly play a role in initial experimentation and continued drug abuse.

4) curiosity and “because others are doing it”.

In this respect, adolescents are particularly vulnerable because of the strong influence of peer pressure; they are more likely, for example, to engage in “thrilling” and “daring” behaviors.

However, as with any other disease, vulnerability to addiction differs from person to person. No single factor determines whether a person will become addicted to drugs. The overall risk for addiction is impacted by the biological makeup of the individual. It can even be influenced by gender or ethnicity, his or her developmental stage, and the surrounding social environment (e.g., conditions at home, at school, and in the neighborhood).

5. Movie

Movie is a representation of a real life. According to Hornby (1995: 434), a film is a story recorded as a set of moving pictures to be shown on television or at the cinema. Movies are cultural reflection created by specific cultures, which reflect those cultures, and, in turn, affect them. Movies are considered to be an important art form, a source of popular entertainment, and a powerful method for educating or indoctrinating citizens. The visual elements of cinema give motion picture an attraction.

a. Elements of Movie

To analyze a movie, one has to understand its elements. Pratista, (2008: 29) proposes five elements of a movie. They are:

- 1) **scene:** a section of a movie or film usually made up of a number of shots, which is unified by time, setting, character, etc.,
- 2) **plot:** the unified structure of incidents in a movie or film,
- 3) **character:** an imaginary person in a movie or film,
- 4) **point of view:** the angle of vision from which a story is narrated,
- 5) **conflict:** a struggle between opposing force in a movie or film, usually resolved by the end of the story.

b. Movie Genres

According to Dirks (2010: 13), all films have at least one major genre although there are a number of films that are considered crossbreeds or hybrids with three or four overlapping genres (or sub-genres) that identify them. Some movie genres are action, adventure, comedy, crime and gangster, drama, epic or historical, horror, musical or dance, science fiction, war, and western and *Half Nelson* is considered as one of drama movies.

6. *Half Nelson*

Half Nelson is a 2006 American drama film directed by Fleck and written by Anna Boden. It was filmed in New York City, USA. Some of the specific locations where the filming was done are: The New York Hall of Science, New York 111th street, Brooklyn, Queens, Flushing Meadows Park, etc.

The film is starred by Gosling as Dan Dunne. The other casts are Shareeka Epps as Drey, Anthony Mackie as Frank, Jeff Lima as Roodly, Nathan Corbett as Terrance, Tristan Wilds as as Jamal, Tyra Kwao Vovo as Stacy, Rosemary Ledee as Gina, Tine Holmes as Rachel, Jay O. Sanders as Russ Dunne, Deborah Russ as Jo Dunne, David Easton as Jeff Dunne, Nicole Vicious as Cindy, Monique Gabriela Curnen as Isabel, Denis O'Hare as Jimbo, etc.

In addition, this film won many awards, such as, Gotham Awards and San Francisco International Film Festival for Best Film (2006), Sundance Film Festival for Best Dramatic Film (2006), and Screenwriting Award in Nantucket Film Festival (2006). Also, Ryan Gosling received an Award nomination for lead actor for his role (2007).



Figure 1: CD Cover of Ryan Fleck's *Half Nelson*

a. The Summary of Ryan Fleck's *Half Nelson*

Half nelson means a wrestling hold in which one arm is passed under the opponent's arm from behind the back of the neck. Therefore, it makes the other

person incapable of moving freely. They are being restrained and held back by others. In Ryan Fleck's *Half Nelson*, the main character, Dan Dunne, is being held down by his drug addiction. He struggles with it. His drug addiction has him in a half nelson position. Thus, half nelson is like metaphor for struggle.

This movie tells about a high school history teacher who is also the coach of the girl basketball team at the Brooklyn high school, Dan Dunne. Dan rejects the standard curriculum of teaching history by which he approaches his teaching based on dialectics. Dialectics is a tool to understand the way things are and the way things change. He teaches the students on how changes work on regards to historical and personal facts by which he captures the imagination of the students.

He is a dynamic, smart, in control of the classroom while teaching history, but outside of the walls of the high school he has a different way of life. The majority of his free time after school is dedicated to the use of illicit drugs. He has an addiction to cocaine. He uses cocaine rampantly. Although his former girlfriend Rachel (Tina Holmes) was able to clean up her drug habit, Dan believes that rehab will not work for him. Due to a combination of these issues, he treats women poorly. In addition, he does not have a good relationship with his family members.

One day, Drey (Shareeka Epps), his student and a player of the girl basketball team, catches him on the girl's toilet using cocaine after the basketball match. This situation results in a friendship between both. Actually, Drey has family problems; her parents are divorced and her brother Mike (Collins Pennie) is in prison for selling drugs for a neighborhood dealer, Frank (Anthony Mackie).

Her father is irresponsible and seemingly uninvolved in her life. Drey's mother is constantly working as an emergency medical technician. Drey's lack of supervision makes her a target for Frank's operation. She becomes a little drug distributor then.

The movie tension comes when Drey attempts to help Dan quit from his drug habit and Dan tries to keep Drey away from following her brother footsteps. These two people are better able to save each other than to save themselves.

b. The Audience's Comments about Ryan Fleck's *Half Nelson*

Half Nelson is a movie that shows a teacher's life that has a drug addiction. A teacher must be the one who plays an important role to help the students/society stay away from drugs, but in this movie, the teacher is the victim of drug. This movie tries to reveal how serious the drug problem is. It is an embarrassment when an educator has to be caught using cocaine by his student. However, Dan and his student finally have a good relationship. Both try to save each other since his student also has a problem.

Some of the audience give their comments about *Half Nelson*. Some of them say that *Half Nelson* is a great movie that tells the real life of people who have drug problems and how the least expected person can help.

On the other hand, other audience say that *Half Nelson* is a movie that wears its political heart on its sleeve. One of them is Manohla Dargis (the New York Times, August 11, 2006). He says that the story hinges on an unusually nuanced relationship between a white man and a black girl, each of whom has landed in harm's way. The delicacy of its lead performances (more on them later)

and its sense of everyday texture are each worthy of praise, but what makes *Half Nelson* both an unusual and an exceptional American film, particularly at a time, is its insistence on political consciousness as a moral imperative.

B. The Previous Research Finding

Research dealing with pragmatics especially speech act has been conducted several times. Since the meanings of speech acts are based on the context, the findings of every research are different from one another. One of those research focusing on speech act is conducted by Aida Vidya Tama entitled *A Pragmatic Analysis of Speech Acts in Yusuf Islam, Friends, and Children's Nasheed Lyrics of I Look I See and I Look I See Volume 2 Albums*. The research focused on the pragmatic analysis of speech act in Islamic teaching, especially to children.

The research reveals that in terms of locutionary act, there are three forms of locutionary form found in both albums, i.e. declarative, interrogative, and imperative. The declarative one becomes the highest frequency in *I Look I See* and *I Look I See Volume 2* albums Yusuf Islam, Friends, and Children. It can be concluded that those albums tend to use declarative form to educate the hearers about the teaching of Islam. It implies that Yusuf Islam, Friends, and Children believe that in delivering Islamic teaching, using declarative forms is more acceptable than using other forms.

Regarding with the illocutionary act, there are three kinds of it in *I Look I See*, i.e. directive, assertive, and expressive. Meanwhile, in *I Look I See Volume 2*,

there are four kinds of illocutionary found. They are directive, assertive, commissive, and expressive. It shows that the use of directive is chosen rather than other illocutionary act functions when Yusuf Islam, Friends, and Children perform their intentions to the hearers. The speakers believe that the hearers will do something as what the speakers want after they listen to the directions from each lyric.

Concerning to the perlocutionary act, there are three types of it *I Look I See*, i.e. get *h* to do something, get *h* to know, and to show pleasant and unpleasant feeling. On the contrary, there are four types of perlocutionary act in *I Look I See Volume 2*. They are get *h* to do something, get *h* to know, get *h* to expect something and to show pleasant and unpleasant feeling. Get *h* to do something becomes the most essential part of both albums. Yusuf Islam, Friends, and Children expect that all the messages presented in those albums can make the hearers do something good according to Islamic perspective.

Meanwhile, related to the employment of speech acts according to its directness in those albums, the indirect becomes the most dominant form in *I Look I see* and the direct form *I look I see Volume 2*. It shows that employing both indirect and direct one makes the *da'wah* more effective, efficient, and varied rather than indirect directive alone or direct directive alone.

Compared to Tama's research, this research is entitled *A Pragmatic Analysis of Speech Acts of the Main Character in Ryan Fleck's Half Nelson*. The objectives of this research are to identify and describe the types of speech acts in term of the locutionary acts, the illocutionary acts and the perlocutionary acts

delivered by the main character in Ryan Fleck's *Half Nelson* outside and inside the school and to describe the way the main character copes with the life outside and inside the school.

The first difference between the previous research and this research is the object of the research. Tama's research uses *Yusuf Islam, Friends, and Children's Nasheed Lyrics of I Look I See and I Look I See Volume 2 Albums* as her object of the research, while this research uses Ryan Fleck's *Half Nelson*. It is assumed that the different object will lead to different findings or results. Second is the setting of the object. The setting of Tama's research is in the classroom. Meanwhile, the setting of this research is outside and inside the school. Another difference is this research tries to identify and describe the way the main character copes with the life outside and inside the school.

C. Conceptual Framework and Analytical Construct

1. Conceptual Framework

In this research, pragmatics becomes the appropriate approach to use since considering the contexts in the process of analyzing the speech acts in Ryan Fleck's *Half Nelson* is very important. Context in this research consists of situational and cultural or social context since the context controls the way people speak and interpret utterances. Bell in Wijana (2006: 5) states that there are no single style speakers of a language because each individual controls and uses a variety of linguistic styles and no one speaks in exactly the same way in all circumstances.

Further, this study comes up to employ the speech act theories suggested by Austin and Searle to analyze the types of speech acts employed by the main character in Ryan Fleck's *Half Nelson*. It adopts Austin's theory in order to describe the locutionary, the illocutionary and the perlocutionary acts. A locutionary act is an act of producing a recognizable grammatical utterance in the language. It is the basis of utterance that conveys meaningful linguistic expression. Then, an illocutionary act is an utterance which has a certain (conventional) force. It can also be said that illocutionary act refers to what one does in saying something. Meanwhile, a perlocutionary act is what one does by saying something. It is performed with the intention of producing further effect.

Then, the speech act theory suggested by Searle is employed to analyze the illocutionary act's functions. They are:

- a. **assertive** or **representative**: a kind of speech act that states what the speaker believes to be the case or not,
- b. **directive**: a speech act that has the function of getting the listener to do something,
- c. **commissive**: a speech act that commits the speaker to do something in the future,
- d. **expressive**: acts in which the words state what the speaker feels,
- e. **declaration**: a kind of speech acts that changes the world as the result of what is uttered.

The illocutionary act of an utterance sometimes is different from what the speaker literally says. For example, when A says "*It's hot here*", A is asserting a

statement of information. However, having extensive inference by considering the context, it can be interpreted as the speaker's command to the hearer to turn on the air conditioner. In addition, this research also tries to find out the way the main character copes with his life outside and inside the school.

2. Analytical Construct

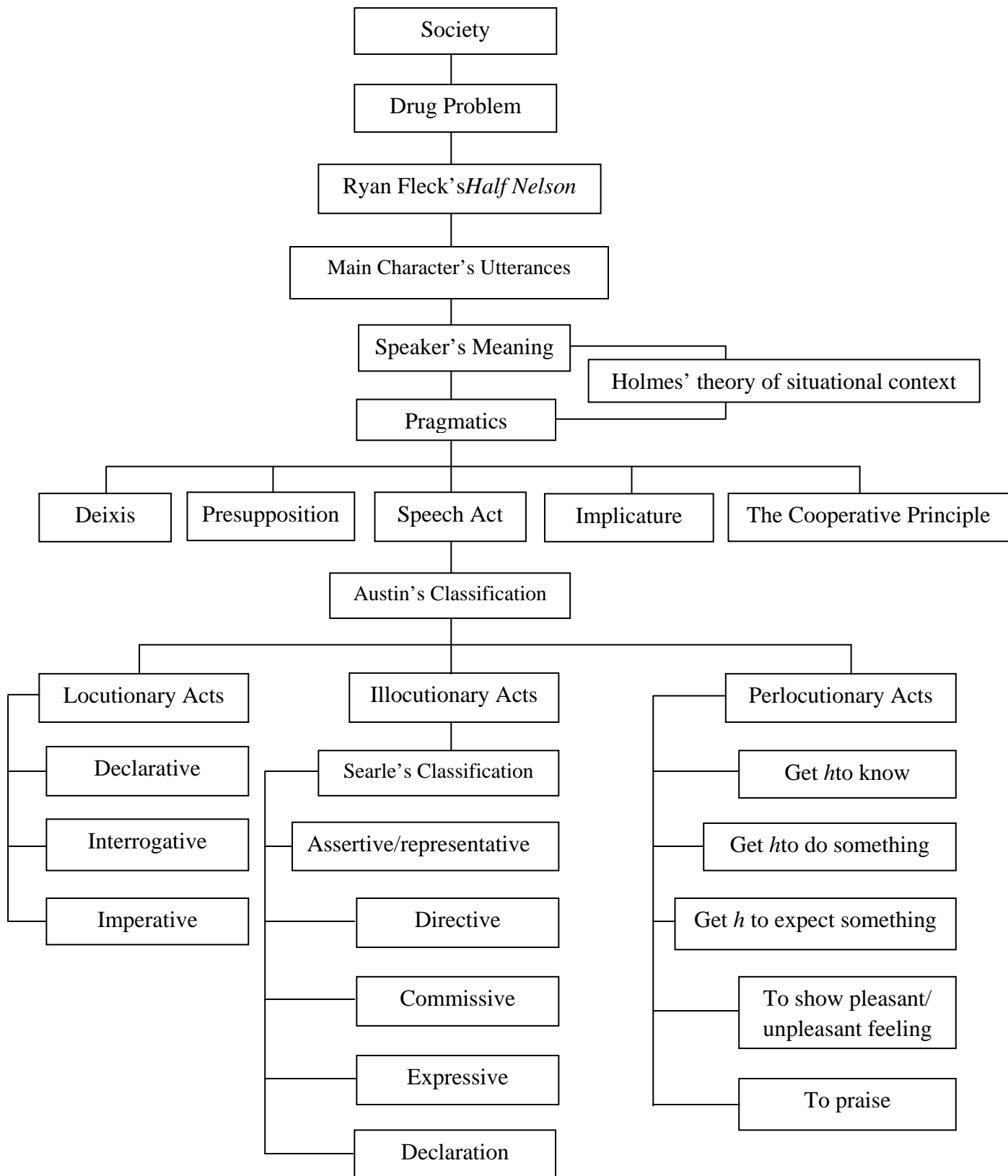


Figure 2: The Analytical Construct of a Pragmatic Analysis of Speech Acts of the Main Character in Ryan Fleck's *Half Nelson*