

APOLOGY: A STRATEGY TO RECOGNIZE SPEAKERS' BEHAVIOUR (THE ANALYSIS OF APOLOGY FOUND IN "THE SOUND OF MUSIC" PLAY)

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ABSTRACT

Tuturan permintaan maaf (*apology*) dapat digunakan untuk mengetahui perilaku penuturnya. Analisis tuturan permintaan maaf seseorang, dapat digunakan untuk mengetahui berbagai aspek perilaku orang tersebut, sopan santunnya, kepekaan sosialnya dan juga sifat dasarnya. Dalam kajian ini, analisis apology dilakukan dengan media transkrip drama "Sound of Music". Sebuah drama tentang pola asuh anak dalam keluarga dengan single parent berlatarbelakang militer. Terdapat banyak sekali persinggungan karakter dalam drama ini sehingga *apology* nya dengan mudah dapat diketahui dan kemudian dianalisa. Pada akhirnya dapat disimpulkan bahwa *apology* yang dituturkan oleh seseorang dipengaruhi dengan kuat oleh kedudukan penutur dan pendengar, jenis kesalahan dan sifat penutur. Semakin peka dan halus sifatnya, maka semakin sopan pula tuturan *apology* nya.

Keywords: Tuturan apology, perilaku penutur apology, pola tuturan apology.

I. Introduction

Nowadays, people tend to ignore the importance of some conversational aspects. In communicating, they just convey what they mean without noticing that their behaviour can be reflected by their utterances. However, the essence of communicating is not simply to express idea, but also to interact with a partner in the conversation. Language is not only used for making transaction or to get things done but also to build a harmonious interpersonal relationship with people in a society. The word "to interact" in the essence of communicating has a broad meaning, it is how people can respect their conversation partner, and also how to appreciate them in order to have a smooth and pleasant conversation.

In what way people can respect and appreciate their conversation partner? This case is included in sociocultural fields. To be able to interact well in a conversation, someone has to possess some competencies, and one of those competences is sociocultural competence. Sociocultural competence is very important. It has a great influence in knowing all factors governing appropriateness in using language. But what is really meant by sociocultural competence? Celce Murcia defined sociocultural competence as the speakers' knowledge of how to express messages appropriately within the overall social and cultural context of communication. (Celce Murcia et al. 1995). With this definition, communication, social and

culture are inseparable. So when people are communicating, they have to deal with social and cultural aspect.

Concerning the role of sociocultural competence, it then brings us to another matter. In what way, sociocultural competence can be applied in our daily conversation? The most common way to apply sociocultural competence is by practicing strategy of politeness. Politeness itself is aimed to soften someone's way of speaking, to make the flow of conversation smooth and to respect the addressee.

In a simple description, strategy of politeness is done by the act of requesting, when people want to request something to their conversation partner, they should do it in a polite way. The other act is complimenting, if people want to make a compliment, they should also do it in a proper way so that their intention of making that compliment can be understood well. As well as requesting and complimenting, apologizing is also included into strategy of politeness. Apology plays a very important role in social life. It is primarily speech act to convey affective meaning. Furthermore, apology is used to reinstate social relation when there is some behavior that violates social norms. This paper will investigate apology realization found in "The Sound of Music" play, and then the investigation of the apology realization is aimed to recognize speakers' behavior.

II. Literature Review

In this paper, the writer would like to set a limitation especially on the literature review part. This part will only focus on the discussion about apology. But before going into an advance matter, first one, it is important to know what expert say about apology. Olshtain (1983:235) states that the act of apologizing required an act or an utterance which is intended to 'set things right'. Additionally, Holmes (1995:364) refers to apology as an example of 'face-supporting-acts' (FSAs). Once we reconsider our daily conversation, we notice easily that we apologized or are apologized to in a various ways for different reasons.

The apology strategy used by the speaker will be different based on the offences. In this case, Holmes (1995:167) classifies six different types of offences in which apology can be conveyed. Below are six types of offences in apology stated by Holmes:

1. Space offences
Example: bumping into someone, take someone's seat unintentionally.
2. Talk offences
Example: interrupting, continuing someone's talk in a sudden.
3. Time offences

Example: keeping people waiting, holding someone's phone call.

4. Possession offences

Example: damaging or losing someone's property, substitute someone's equipment.

5. Social gaffes

Example: laughing inappropriately, say a slang word to older people.

6. Inconvenience offences (inadequate service)

Example: giving someone wrong items, hand in wrong paper to teacher.

Besides the six different types of apology, Holmes (1995) also claims that there are four factors that influence the choice of apology, which can be called PDRF pattern.

1. Power or social status

The speakers' position toward the addressee, if apology realization occurred between a student and his teacher, it is said that the speakers' power is weak.

2. Distance between the speaker and addressee

The level of familiarities between the two people, if the speaker is not familiar enough with the addressee (say, the apology realization occur in their first meeting), so it is said that their distance is far.

3. Ranking of the imposition

The seriousness of the offences, when the apology realization occurs.

4. Formality

The situation involved when the apology realization is occurred, whether it is formal or informal situation. (Holmes, 1995:165)

There is a clear relationship between formality, power, social distance, and the seriousness of offence on one hand, and the frequency of apologies and their elaborateness of the other. As an example, insignificant offences such as dropping a friends' pencil will involve a simple strategy such as 'sorry'. In other hand, a serious offence between two people who didn't know each other before, require more complex strategy. It will also happen when the person offended is more powerful than the apologizer, he or she will create a more elaborated apology.

One more thing that can support the analysis of apology is apology pattern. At least, there are four basic elements in apology pattern. It will be explained in details, as follows.

1. IFID (the 'sorry' words). Such as: I'm really sorry, I'm terribly sorry, I beg your pardon, I do apologize, etc.

2. Expression of self-deficiency. Such as: I really do it by accident, without any purpose at all.
3. Promise. Such as: OK, I will fulfill my words as soon as I recover from my sickness.
4. Request. Such as: Can I substitute my absence with an assignment?
(Ohlstain, 1983:245)

III. Method

The research in this paper is designed in qualitative approach, since it is investigating apology in the play script in the objective to recognize speakers' behaviour. The writer collected, classified and analyzed the data and finally drew conclusion. Type of the research in this paper is document analysis, which uses the play script as the document. The data that is used to be analyzed in this paper is taken from the script of "The Sound of Music" play, as the authentic source.

After understanding the play script as the sources of data, then the writer analyzed using all the aspects of apology according to Holmes and Ohlstain' concept, as mentioned in the literature review part. The analysis is done through the following steps:

1. examine the play script and find the apology realization in the script,
2. organize the apology realization in a table and classify them based on the apology pattern and the types of offences, and
3. describe in a detail explanation for each apology realization. It is also included the explanation of PDRF pattern in the apology realization and also how we can recognize speakers' behaviour from those interpretation of the analysis.

IV. Findings

In this paper, the discussion is emphasized on the investigation of apology realization in order to recognize speakers' behaviour. The investigation was done by analyzing several aspects in the apology realization, such as apology pattern, types of offences and also PDRF pattern. Below is the analysis of apology realization found in "The Sound of Music" play.

Table 1. Apology realization

No.	Scene	Speaker	Apology realization	Apology pattern	Types of offences
1.	1	Maria	Okay, I know I'm late.	Self deficiency	Time

2.	1	Maria	Oh, I will not get lost! I'm the friend of the nature.	Self deficiency	inconvenience
3.	1	Maria	Will I get a punishment? I know I have missed the holy communion	Self deficiency	Social gaffes
4.	1	Maria	Oh dear. Poor children.	IFID	-
5.	2	Maria	I'm very sorry.. err Sir! I thought the bell is broken..	IFID+ Self deficiency	inconvenience
6.	2	Capt. Georg	Well, I do. But this is so sudden. How about watching....	Self deficiency + promise	time
7.	3	Kurt	<i>Frauleine</i> Maria, can we stop reading this "History of Austria" just for a second? I am tired...	Self deficiency+ request	-
8.	3	Maria	But I understand how it feels like. I will not tell him.	promise	-
9.	5	Capt Georg	I--I am afraid not, Elsa.	IFID	inconvenience
10.	5	Liesl	We are sorry, Father, if you think that we are so wrong.	IFID+ self deficiency	Social gaffes
11.	5	Capt Georg	No, I was wrong. She should still stay. My children are the everything for me....	Self- deficiency	-
12.	5	Capt Georg	Can you forgive me? Please stay, <i>Frauleine</i> ...	IFID+ request	-
13.	5	Maria	I have made a big mistake. I have broken	Self deficiency	inconvenience

			the rules of the house.		
14.	6	Maria	I-- I know I was wrong, Mother. But I...	Self deficiency	Social gaffes
15.	6	Maria	If you say so, Mother, then I will go back.	promise	inconvenience
16.	7	Maria	Oh... I... Uh, of course I know that. I guess... I will take the children to play now.	Self deficiency	-
17.	7	Capt. Georg	I told you I am confused.	Self deficiency	-

The first apology is: OK, I know I'm late. This apology is said by Maria when she realized that she was late for the communions. It uses time offences, because it requires someone to wait for her. The PDRF analysis of this apology is, power of the speaker is weak, distance is close, rank of imposition is not too serious, formality: informal. Whether the speaker's behaviour reflected in this apology, Maria feels a bit guilty about her absence in the communion, it shows that she is a faithful Christian.

The second apology is Oh, I will not get lost! I'm the friend of the nature. This apology is said by Maria when she protested to Mother Abbes. It uses inconvenience offences, because it gives an unpleasant condition to Mother Abbes. The PDRF analysis of this apology is, power of the speaker is weak, distance is close, rank of imposition is not too serious, formality: informal. Then, speaker's behaviour reflected in this apology, Maria can be said as a young woman with a little bit wild personality.

The third apology is, will I get a punishment? I know I have missed the holy communion. This apology is said by Maria when she worried that she will get a punishment. It is social gaffes, because it is relate to how we should act in front of older people. The PDRF analysis, power of the speaker is weak, distance is close, rank of imposition is not too serious, formality: informal. Speakers' behaviour reflected in this apology, Maria confessed her mistakes of missing the communion, but she sounds a bit hard headed this time.

The fourth apology is, oh dear. Poor children. This apology is said by Maria when she felt sympathy to the Von Trap children. The PDRF analysis is, power of the speaker is weak, distance is close, rank of imposition is not too serious, formality: informal. Whether the

speaker' behaviour reflected in this apology, Maria is a merciful young woman who love children.

The fifth apology is, I'm very sorry.. err Sir! I thought the bell is broken. This apology is said by Maria when she surprised by the presence of Captain Georg. It uses inconvenience offences, because it affected Captain George and give unpleasant feeling to him. The PDRF analysis is, power of the speaker is weak, distance is far (the first meeting), rank of imposition is serious, formality: informal. Speakers' behaviour reflected in this apology, Maria seems so easy to get shock by something.

The sixth apology is, well, I do. But this is so sudden. How about watching..... This apology is said by Captain Georg when he asked excuses from his child, and for postponing family plan. It uses time offences, because it requires the children to wait for him. The PDRF analysis is, power of the speaker is strong, distance is close, rank of imposition is not serious, formality: informal. Speakers' behaviour reflected in this apology, Captain George is actually a family man who cares about his children, but he hardly has any time for them.

The seventh apology is, *Frauleine* Maria, can we stop reading this "History of Austria" just for a second? I am tired. This apology is said by Kurt when he asked permission from Maria. The PDRF analysis is, power of the speaker is weak, distance is close, rank of imposition is not serious, formality: informal. Speakers' behaviour reflected in this apology, Kurt is a bit lazy learner, but actually he is a good boy, it is proven by when he got tired of studying, he apologized.

The eighth apology is, but I understand how it feels like. I will not tell him. This apology is said by Maria when she trying to understand the children's feeling of being left by their father. PDRF analysis, power of the speaker is strong (Governess to the children), distance is close, rank of imposition is not serious, formality: informal. Speakers' behaviour reflected in this apology, Maria has a nice personality, she love the children so much and feel the sense of belonging towards them.

The ninth apology is, I.....I am afraid not, Elsa. This apology is said by Captain Georg when he tried to explain to Baroness that she can't meet Maria. It uses inconvenience offences, because it affected Baroness and give unpleasant feeling to her. PDRF analysis, power of the speaker is strong, distance is close), rank of imposition is not serious, formality: informal. Speakers' behaviour reflected in this apology, Captain Georg seems like always wants to please his fiancée.

The tenth apology is, we are sorry, Father, if you think that we are so wrong. This apology is said by Liesl von Trap to her father, expressed that she is regret of being her father

mad. It uses social gaffes, because it is concerned with, how children should respect their father. PDRF analysis is, power of the speaker is weak, distance is close, rank of imposition is serious, formality: informal. Speakers' behaviour reflected in this apology, Liesl is a tough and responsible girl, she is the first child, so she is the one who asked apologize in the name of all her brothers and sister.

The eleventh apology is, no... I was wrong. She should still stay. My children are the everything for me This apology is said by Captain Georg when he changed his mind to asked Maria to stay. The PDRF analysis of this apology is, power of the speaker is strong (master to a governess), distance is far (they are not familiar enough), rank of imposition is serious, formality: informal. The speakers' behaviour reflected in this apology, Captain Georg is a kind of person who likes to make a decision in a sudden, in this case, he made the decision when he is in anger, but then he regret it. It's because he love his children and realize that they need Maria to stay.

The twelveth apology is, can you forgive me? Please stay, *Frauleine*... This apology is said by Captain Georg to say sorry to Maria and to persuade her to stay. PDRF analysis, power of the speaker is strong, distance is far, rank of imposition is serious, formality: informal. Speakers' behaviour reflected in this apology, Captain Georg begun to feel "something different" towards Maria, but he hasn't really feel it.

The thirteenth apology is, I have made a big mistake. I have broken the rules of the house. This apology is said by Maria when she refuses Captain Georg's persuasion. It use inconvenience offences, because it affected Captain George and give unpleasant feeling to him. PDRF analysis, power of the speaker is weak, distance is far, rank of imposition is serious, formality: informal. Speakers' behaviour reflected in this apology, Maria is a stubborn girl, once she made decision, it's not easy for another person to change it.

The fourteenth apology is, I... I know I was wrong, Mother. But I... This apology is said by Maria when she defended herself and argued to Mother Abbes. It uses social gaffes, because it deals with how younger people should act to the elder. The PDRF analysis is, power of the speaker is weak, distance is close, rank of imposition is serious, formality: formal (between a young nun-wanna-be to Head of Abbey, in her office). Speakers' behaviour reflected in this apology, Maria changed her mind, she wanted to get back to Von Trap manor, (only after Mother Abbes persuade her).

The fifteenth apology is, if you say so, Mother, then I will go back. This apology is said by Maria when she stated that she will go back to the manor. It uses inconvenience offences, because it affected Mother Abbes. The PDRF analysis is, power of the speaker is

weak, distance is close, and rank of imposition is serious, formality: formal. Speakers' behaviour reflected in this apology, Maria is a respectful young woman, especially to Mother Abbes.

The sixteenth apology is, Oh... I... Uh, of course I know that. I guess... I will take the children to play now. This apology is said by Maria to Baroness Elsa when Baroness accused her (with her way of speaking) of having a feeling to Captain Georg. The PDRF analysis is, power of the speaker is weak, distance is far (the first meeting), rank of imposition is serious, formality: informal. Speakers' behaviour reflected in this apology, Maria is a kind of woman who doesn't want to lose herself in a feeling to Captain Georg, she choose to avoid that feeling.

The last apology is, I told you I am confused. This apology is said by Captain Georg to Baroness when he didn't want to confess his own feeling to Maria. The PDRF analysis is, power of the speaker is strong, distance is close, rank of imposition is not serious, formality: informal. Speakers' behaviour reflected in this apology, Captain Georg can be said as a wishy-washy man, he has the feeling but didn't want to confess it easily, though finally he confess it.

V. Conclusion

To summarize, investigating apology realization can recognize speakers' behaviour. It is also reflecting the way the speakers act towards people surround. In addition, investigating apology realization is not merely looking through the 'the sorry words' which is mentioned as IFID, but it also means that people have to put into account about several other aspects. People have to consider the apology pattern, types of offences, PDRF pattern, and so fort to be able to recognize speakers' behaviour.

Investigating apology realization, especially in "The Sound of Music" play, at the end shows that the strongest apology realization is made by a character who has minimal power. In the other side, a character who has maximal power tends to state simple apology realization.

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