

CHAPTER II

THEORETICAL FRAMEWORK AND RESEARCH METHOD

2.1 Theoretical Framework

2.1.1 Pragmatic

According to the Stanford Encyclopedia of Philosophy (2020), Pragmatics is about how people talk, like what they say on specific occasions, using words. It's different from logic and semantics, which focus on the general meanings of words, not the specific things people say. Pragmatics also looks at how the situation affects what's said. Some people call this the context, but that word can have different meanings. Levinson (1983:5) argues that pragmatics is the study of a wide range of psychological and sociological phenomena that are involved in sign systems. Pragmatics is the study of the context within which interaction occurs and the intention of the language user. It also explores how listeners and readers can make inferences about what is said or written to arrive at an interpretation of the user's intended meaning. To understand the utterances by the speaker, it needs pragmatics. It is supported by Yule (2006:3) saying that pragmatics is a study of meaning that convey by the speaker or writer and interpreted by the hearer or the reader.

The sentence's meaning and the speaker's meaning are distinguished in pragmatics. The hearer is conveyed what the speaker wants them to do by the literal

meaning of the concept. The relationship between pragmatics and speech acts is that how language is used in a particular situation is talked about by pragmatics, of which speech acts are a part. According to Fromkin, et al. (2011: 216), pragmatics is very important in conveying and interpreting meaning in communication, especially the relationship between sentences and contexts and the situations in which they occur. Therefore, pragmatics is the study of the speaker's meaning, contextual meaning, how more meaning gets communicated than what is said, and the expression of relative distance.

2.1.2. Speech Acts

According to Yule (1996:47), speech acts refer to actions carried out through utterances. These actions are often labeled in English as apologies, complaints, compliments, invitations, promises, and requests. Speech acts hold significant importance in linguistics and language studies.

Yule (1996, pp. 54-55) categorized speech acts into two types: direct and indirect. In direct speech acts, there's a straightforward link between structure and function. In indirect speech acts, the relationship between structure and function is more complex. Searle (1969:18) classified it into three main categories: locutionary, illocutionary, and perlocutionary acts. Locutionary acts are the most basic form of speech acts and involve simply uttering a word or speaking a sentence. Illocutionary acts, on the other hand, involve the speaker's intention in speaking a sentence. Illocutionary act to convey a specific intention. In contrast, Perlocutionary

acts involve the consequences of speaking a sentence. This study is focused on expressive speech acts which in part of illocutionary acts.

2.1.3 Illocutionary Acts

An illocutionary act constitutes a fundamental aspect of speech acts. It involves the act of formulating a statement through the utterance of a phrase, guided by its inherent conventional force (Levinson, 1983). To put it plainly, an illocutionary act occurs when a statement is made by speaking based on its established conventional meaning. As explained by Searle & Vanderveken (1985), whenever a speaker articulates something within a specific context and for a distinct purpose, it can be classified as an illocutionary act.

Based on the preceding explanations, an illocutionary act involves the speaker conveying information of intended importance to the listener, reliant on the context and real-time situation during the act's execution. Moreover, illocutionary acts have various types, including commissive, directive, expressive, representative, and declarative illocutionary acts.

2.1.4 Expressive Illocutionary Acts

This research focuses on expressive speech acts, which involve conveying someone's feelings. Searle (1976) categorized these acts into six types: greetings, thanking, apologizing, congratulating, wishing, and attitudes. This means that the main focus is to express a particular psychological state, which can be conveyed

not only through words but also through facial expressions like happiness, anger, sadness, or disappointment.

Building on the earlier explanation, expressive acts are also linked to our emotions. Searle's explanation (1979) points out that expressive illocutionary acts reveal our emotional state through the sincerity condition, using an example that matches the intended meaning. In simpler terms, when we talk about a specific example related to the intended meaning, illocutionary acts show our emotional state through the sincerity condition. In contrast, expressive illocutionary acts don't add to the factual content of the sentence or affect its truth (Cruse, 2006). Instead, they convey feelings, judgments, or attitudes in a way that's not about giving information.

2.1.3.1 Expressive Speech Acts of Thanking

Acknowledging gratitude is widely accepted as a vital part of how people communicate with each other, particularly when considering the politeness principle. This practice falls under the expressive illocutionary act category, where expressing gratitude is a key aspect. For instance, phrases like "*Thank you so much for taking care of my sister*" or "*Thank you for your gift*" exemplify this. The act of expressing gratitude allows speakers to convey their contentment or thankfulness for something done by others (Handayani, 2015:105).

2.1.3.2 Expressive Speech Acts of Apologizing

Apologizing is a verbal expression that conveys regret, often in response to a mistake. It can be seen as a form of complex negative emotion and takes on various forms, such as admitting faults, providing explanations, or seeking forgiveness. Examples include saying, *"I'm sorry I forgot that yesterday was your birthday,"* or *"Forgive me, I've been giving you such a hard time."* Apologizing acknowledges one's actions and their potential negative impact on others, serving as a means to express sorrow and recognize if something wrong.

2.1.3.3 Expressive Speech Acts of Congratulating

Congratulating involves expressing happiness and extending well wishes to someone in response to their special achievements or positive events in life (Rahmawati, 2021:87). This form of communication conveys joy and admiration for the individual's successes, exemplified in statements like *"What? Yes, man, congratulations! That is frickin' amazing!"* This act reflects the speaker's positive emotions and genuine appreciation, often from close relationships like family, friends, or colleagues, who aim to show their sincere support and admiration. Congratulating not only shares in the recipient's happiness but also motivates them to continue pursuing further accomplishments.

2.1.3.4 Expressive Speech Acts of Greeting

The speech act of greeting belongs to the expressive category, revealing the speaker's emotions related to the content of their expressions. In daily interactions, people often express pleasure upon meeting or seeing someone (Shabeeb, 2010). For instance, "*Hi, guys! Good morning!*" or "*Have a good weekend!*" This act of greeting is accurately defined as a polite acknowledgment assuming recent encounter and despite its simplicity, it plays a crucial role in fostering positive relationships and facilitating harmonious social interactions.

2.1.3.5 Expressive Speech Acts of Wishing

Wishing involves experiencing or expressing a profound desire or hope for something difficult or unlikely to achieve. It signifies the longing for something improbable or impossible to happen and the inclination to take action to make it occur (Sirwan & Yulia, 2017:121-130). For example, "*Sometimes I wish I could*". The example illustrates the speaker's expression of a wish or desire to improve a situation, particularly in an accident or dangerous circumstance

2.1.3.6 Expressive Speech Acts of Attitudes

This particular category of expressive speech act serves as a means to express sentiments of disagreement or disapproval with the attitude exhibited by the hearer (Yule, 1996). In such instances, the speaker anticipates that the hearer will carefully contemplate the content and implications of the uttered expression (Wahyuningtyas,

2022: 640). For example, “*You better, Hey, you ’ve got to watch yourself, bro,*”. The utterance serves as a means for the speaker to express their dissatisfaction or disagreement with the statement made by the hearer.

Based on the theories discussed earlier, the researcher will identified six types of expressive speech acts proposed by Searle on Alex Petroski’s utterances. These include thanking, apologizing, congratulating, greeting, expressing wishes, and attitudes. The reason for choosing expressive speech acts to describe Alex Petroski's character is because the novel is seen from Alex's point of view. By focusing on how Alex uses expressive speech acts, readers can feel more connected to his thoughts and feelings. This helps readers understand and relate to Alex better, which is important since he's a young character with dynamic life. Additionally, looking at how Alex narrates the novel and communicates with other characters like when he greets, congratulates, apologizes, praises, or blames others, shows how he interacts with other characters. This approach gives us a fuller picture of Alex's character in the context of the story.

2.1.5 Illocutionary Force Indicating Devices (IFIDs)

Illocutionary force is a key and universal element in communication. It determines whether a statement is an assertion, question, command, or a wish. These categories include interrogative (questions), imperative (commands), optative (wishes), and declarative (assertions) illocutionary forces. All languages need illocutionary force because they should allow for making statements, asking questions, and giving

commands. This necessity arises from language's role as a means of verbal social interaction. Besides negation, which is crucial for human reasoning, not all operators have to be universal. Except for illocutionary force and negation, other operator concepts might not be present as formal categories in every language (Van Vallin & LaPolla, 1997, p. 41).

According to Yule (1996), Speakers expect that listeners will understand the intended illocutionary force by considering two factors: felicity conditions and IFIDs, which stands for Illocutionary Force Indicating Devices. There are two main types of IFIDs:

1. Explicit IFIDs

- Performative verbs: Words like "warn," "promise," "bet," "ask," "tell," and "suggest."
- 1st person, simple present: Such as "I warn (you);" "I suggest (that you)."
- Hereby speech acts: Examples are "I hereby warn you...;" "I hereby promise, you are hereby charged with forgery." Note that in the latter case, "hereby" is not placed between the subject and the verb.
- Imperative forms: As in "Come up and see me sometimes," or "Passengers are requested to tighten seatbelts during take-off."

2. Implicit (primary) IFIDs rely on elements like word order, stress, intonation, and lowered voice quality to convey meaning:

- "You are going!" implies a command ("I tell you...").

- "You're going?" implies a request for information ("I request information about...").
- "Are you going?" implies a question ("I ask you if...").

Regarding illocutionary force, how a speaker conveys a statement, whether it's a question, an assertion, or something else, affects the entire clause.

2.1.5 Characterization

A character plays a vital role in a novel. Developing a character involves gathering concepts from the story's background and the novel's aspects to convey emotions and character traits (Seger, 1990:23). Background traits like age, posture, occupation, and education can be used to depict a character in the story, revealing their psychology and showcasing their traits (Seger, 1990:42). The emphasis of the analysis will be placed on characterizing Alex Petroski. Characterization can be approached in various ways. In this study, we will utilize evidence from expressive illocutionary speech acts to delve into the characterization of Alex Petroski. Analyzing a character involves examining their speech. To narrow down our focus, the writer will concentrate on utterances that contain expressive illocutionary acts. This specific analysis will aid in uncovering the main character's traits by highlighting how their speech shapes interactions and impacts the listener which are other character and how Alex told his feeling to the reader. The central research question aims to elucidate the characterization of Alex Petroski in *See You in the Cosmos*. Nurgiyantoro (2002) proposes that examining how a character talks in

conversations also aids in understanding their characterization. Studying a character's behavior, whether through their words or actions, falls under characterization. This encompasses their reactions, traits, and responses. Additionally, considering the character's emotions helps define their traits.

The characterization of Alex Petroski, as the main character and narrator of *See You in the Cosmos*, is portrayed through various narrations and conversations with other characters. His caring behavior towards his dog and his sick mother is evident as he constantly worries about them. His dreamer persona shines through his optimism about the rocket launch festival and his admiration for all things related to space. Despite being just 11 years old, his adventurous nature becomes evident when he bravely embarks on a journey with his dog from his hometown to another state. Additionally, his somewhat stubborn side emerges, especially during interactions with his brother or stepsister.

2.2 Research Method

This section provides a detailed explanation of the research methodology employed by the author, including the type of research conducted, the nature of the data collected, the procedures used to obtain the data, and the methods employed to analyze the data.

2.2.1 Type of Research

To describe the characterization of Theodore Finch, the researchers employed a combination of quantitative and qualitative methods, known as mixed methods. This approach was chosen as it provides insight into both the frequency of data used to portray the main character's traits and the description of Alex Petrski's utterances containing expressive illocutionary acts. Quantitative analysis involves assessing variables and instruments as analysis parameters (Cresswell, 2014).

2.2.2 Data, Population, Sample, and Sampling Technique

The primary data for this thesis is directly related to the research topic and was obtained from the novel *See You in the Cosmos* (2017) by Jack Cheng. The researcher accessed both a soft and hard copy of the novel and used these resources to gather the data. The data population consists of Alex's dialogues that contain expressive speech acts. The researcher employed a purposive sampling technique by marking words or sentences and noting important statements from the novel.

2.2.3 Method of Collecting Data

The data collection process involved non-participant observation, where the researchers played the role of observers of the novel. To facilitate the analysis, the note-taking technique was utilized to categorize the utterances based on specific criteria into different categories of directive speech acts. However, it's important to note that the categorizations of speech acts were subject to limitations. The samples

for analysis were selected purposively, encompassing only the utterances containing expressive speech acts.

2.2.4 Method of Analyzing Data

The writer will analyze the data based on Searle's (1976) categories of expressive speech acts, including greeting, thanking, apologizing, congratulating, wishing, and expressing attitudes. All the data collected in this research will be tabulated and analyzed according to their sub-categories of expressive speech acts. The table presents utterances representing each category, showcasing distinct styles. Due to space limitations, not all utterances will be explained within the table. Furthermore, the writer will provide context for the conversations and analyze the utterances of the main character using the pragmatic identity method. This analysis involves utilizing IFIDs proposed by Searle (1979).