
CHAPTER I
INTRODUCTION

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1.1 Background of the study

For a long time, literature has been connected with the learning and teaching of language. The GTM (Grammar Translation Method) started it by making use of literary works as learning materials for the students to translate into their mother tongue. Despite serious criticism about the GTM, literature still has its own portion in the learning and teaching of language. This is caused by the belief that the teaching and learning of language would not be complete without any literary contact. To this point, Little (1966:1) says that there is an interrelation between education and the study of literature. One would not be present without the existence of the other. He believes that literature explains peoples' values, their thoughts and problems as well as their conflicts. In short, literature reflects the whole way of life of that society. Furthermore, he says that with literature one could explore 'the best' in writing and consequently one learn to think, speak, and write more effectively.

Because in literature there exists the explana-

tion of thoughts of one society which is presented in written form by the author or writer, literature then can be considered as one of the many forms of communication, both as a system and product.

Before stepping out a little further, it would be a good idea to see what is meant by communication as a system. Effendi (1981:67) defines it as a process of transmitting messages between men. Finocchiaro (1974:3) views communication as the passing of human thought, ideas and experience of the world they live in. Put together, as a means of communication, literature is thus a process of passing ideas, thoughts and experience - all are messages - between men. On the other hand, the product of communication takes both forms, oral and written productions. Because literature is considered to be a communication system, then the product is the literary piece itself. It can be a written piece of literature - poems, prose, or play - or an oral, narrative literature such as story telling and fables.

As in any other form of communications, the message of literature works preferably when it obeys the foremost rule of communication, i.e., that the message ought to be clear, complete and correct or relevant. Apart from that, the lay out of the idea(s) should be arranged in a way which is expected and understood by the receiver or reader(s). Nevertheless, in writings,

the above rules are more commonly obeyed in scientific works which focuses more on the information exchanges than in literature. Literature is an author's self-expression, so the focus is more on the effects and impressions to the readers. From the author's point of view, s/he is projecting her/his self-expression through her/his literary work. Literature contains signals in the form of persuasive phrases, which is centered on the message receivers. Information, though exists, is less prominent (Suryawinata, 1982:68). Therefore, literature has many writing styles which are chosen to convey special meanings, either formal or lexical. The situation is different for scientific writings which in general tries to be efficient, hence the writing style is chosen with the purpose for efficiency. So one could safely generalize that the language style that is chosen in literary works tends to convey the beauty of words and language, as opposed to efficiency. To further illustrate let us see the examples below taken from Little (1966:38):

He suffered compound fractures of both legs. (1)

He lay there, his legs grotesquely twisted. (2)

Sentence (1) is the kind of sentence one often finds in scientific writing. It merely presents facts, and shares information. There is no intention on the author's part to move or persuade the reader by an appeal to the

emotions (Little, 1966:35). On the other hand, sentence (2) which is often found in prose, has another purpose than just communicating information. It communicates feeling in such a way that the reader also feels the same kind of feeling the author has (Little, 1966:37). Between sentences (1) and (2), the latter has more aesthetic effect than the first one.

When choosing a word for aesthetic purposes, it does not mean that an author of a literary work will choose flowery, emotional words to the point of being sentimental and cliché over clear, vivid words which have been carefully planned in the arrangement of ideas. If the first approach is adopted, then not only the messages and the impact of emotion which is going to be conveyed are blurred or lost, but the reader also feels a kind of embarrassed amusement (Little, 1966:41). Choosing emotional, flowery words tends to produce incoherence rather than clarity of ideas. To further illustrate, let us see the examples below:

I. I feel the icy pangs of terror clutch at my heart!
(Little, 1966:38)

II.
Tomorrow and tomorrow and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(Shakespeare: *Macbeth* (Little (1966:39)))

III.

There one goes, unsullied as yet, in his Pullman pride, toying, oh boy, with a blunderbuss bourbon, being smoked by a large cigar, riding out to the wide open spaces of the faces of waiting audience. He is vigorously welcomed by an earnest crew-cut platoon of giant collegiates chasing the butterfly culture with net, notebook, poison and label, each with thirty-six terribly white teeth, and is nursed away ... to a small party of only a few hundred people, all of whom hold the belief that what a visiting lecturer needs before he trips onto the platform is just enough martinis so that he can trip off the platform as well.

(Dylan Thomas: *A Visit to America*
quoted from Little, 1966:39)

The three examples above are full of words which have been chosen for aesthetic purposes, yet there is a difference between the first example (I) and the two other ones, (II and III). Whoever wrote example (I) wants to show the fear of this character "I" , the speaker. However, because the choice of words are so emotional, the emotion which a reader is supposed to feel when he is reading the sentence is not fear . The emotion of example (I) is lost and it becomes melodramatic. This kind of language has little more emotive effect than talk of compound fractures or depressed states (Little, 1966:39).

Examples (II) and (III) on the other hand show how emotion arises far more surely and naturally from concrete, sensuous and descriptive words. On example (II), the words describe how Macbeth feels disillusion and despair when he learnt about his wife's death. Because the description is good enough, the reader feels

as if he is in the situation himself. In this way, the emotion arises naturally from the experience. As Little (1966:39) says, the splendid strength of feeling here comes directly from the concrete imagery, rather than from any abstract talk of feeling-states. The same situation is also detected in prose writings which is shown in example (II), a passage taken from *A Visit to America* by Dylan Thomas. In this passage, Mr. Thomas is giving his impression of the bewildering hospitality lavished on lecturers who undertake tours of USA. Once again, it is the vigorous imagery that gives the emotive impact and gives it to a degree that mere generalization could not match (Little, 1966:39). From the two examples (II and III) it can be seen that choosing words that shows the aesthetic effect is not monopolized by poetry writings but also in prose.

The aesthetic application is employed as a means to capture the readers' attention and willingness to sacrifice, for instance their time, to read and get the essence of the message so that they would feel that what they have given up is worth it (Pratt, 1977:117). Similarly, most authors are aware that the readers have the right to judge what the authors have done. Because of this awareness, authors planned and prepared their utterance more carefully than if the same utterance were to be said in conversation. They also have had and

probably used the opportunity to correct and improve on their utterance before delivering it to the audience (Pratt, 1977:116, Leech and Short, 1981:154,211).

The opportunity for deliberation makes it more likely that the utterance will be "worth it" to the reader. In fact, it is partly for this reason that written compositions can make exceptional demands on their audiences. They can be longer and more difficult to decipher than spontaneous, spoken discourse, especially if they are intended to be read rather than heard.

Teeuw (1983:2) claims that the existence of literary language as "opposed" to casual language is because literary language employs a "sekundares modelbildendes system", a secondary system. What Teeuw means is that literary language makes use of the primary language, i.e. the casual everyday language one is familiar with, with all its meaningful system in delivering ideas as well as a specific system. On the other hand, the existence of a separate language system in literature is not shared by Pratt (1977:115) who states that far from being fundamentally unique, the language of literary works is not very much different from all other uses of the language. It obeys the laws of non-literary discourse. A similar view is put forward by Leech and Short (1981:210) who say that the best way

to understand the principles of literary communication is to see them as deriving in all essentials from principles applied in everyday language. In this respect, since no proof has been declared that literary works employ a different kind of language, the writer of this study tends to agree with Pratt's and Leech and Short's view that the language in literature is not so different from the language one use in everyday language and that to understand it one should apply the principles one applied in everyday language.

Even though literary language, in this study, is considered to have similar traits to everyday language, in particular the formal language, it is acknowledged that literary works are characterized by: (1) the tendency in writers to address their ideas in such a way that it is necessary for the reader(s) to allow several interpretations and meanings because writers often avoid short and concise delivery of utterance. (2) the existence of indirect contact which is observed between the sender of the message and the receiver. In fact, the contact is observed between the literary text and the reader (Leech and Short, 1981:257,259,275).

The first character (1) is called the "implicature meaning" by H.P. Grice (1975). According to him, what the author means may not be the same as what he said. It is possible that the author means more than he

said. Searle (1983), however, calls the implicature meaning by "indirect speech acts". To him, every speech is a representative of an act. When the act is produced, the speaker or writer expects that the listener/hearer or reader can interpret what act is actually meant by the producer of the message. The interpretation of the speech acts are taken from the illocutionary acts. More of this will be dealt with in chapter II.

As Fillmore (Pratt, 1977:153) points out that "a text induces its interpreter to construct an image, or maybe a set of alternative images", it becomes necessary for the author to realize that the indirect contact which exists between he himself and his readers made it crucial that he sets up his description clearly so that the reader will be able to modify or enrich the image. Based on Grice's theory on Conversational maxims, very often this business of setting up images involves the manipulation of words on the author's part and thus manipulating Grice's maxims. This kind of circumstances is observed by Samsuri (1978:24) who claims that men of letters has only one goal, that is to materialize the emotion he is experiencing. If in exploiting the aspects of language, be it from the phonetic, morphologic or syntactic side, he is in conflict with the rules of that language, he would not hesitate to cast aside those

rules. He cares more about how he could express his emotion even if it causes deviations, i.e., things that are against the rules of the language he is using. Included in the deviations is the deviations from the conversational rules set by Grice.

Although readers of literary works are aware of the fact that "...literary language is at least partly a matter of deviations from the probable norm" (Kinneavy, 1971:360), they still need a certain kind of skill to be able to detect these deviations to interpret them as wanted by the author. One such skill is by applying Grice's Cooperative Principle with the four conversational maxims.

It has been observed that students of Widya Mandala Catholic University majoring in TEFL (Teaching English as a Foreign Language) often face some difficulties during their literary classes, especially when required to do some analysis on a literary work. Students do not find it easy to interpret the author's meaning in particular when they have to deal with deviations mentioned above or even spot inferences which might be the key to the understanding or appreciation of the work.

The presence of such a case encourages the writer of this study to try to see whether or not there is manipulation, deviation of words in literary works,

especially in prose. So far, to the best knowledge of the writer, little has been done on this matter especially on the study of English Literature in Indonesia even though it has called the attention of a few linguists, such as Pratt, Leech and Short. One such study has been done by Roekhan (1992) by analyzing the presence of Grice's four conversational maxims in Iwan Simatupang's work, i.e., one of Indonesian literary works.

Both Roekhan's and this study analyze written literary work as their object using Grice's four maxims. Yet, the form of their object of analysis is different. In his analysis, Roekhan applied Grice's maxims on a novel written in Bahasa Indonesia. The present study tries to analyze a short story written in English. In short, this study is a replica of Roekhan's study.

1.2 Statements of the Problem

Bearing in mind what has been said in the background of the study (1.1), the problems investigated are formulated as follows:

1. How many speech events are found in the short story "The Killers" ?
2. How are the conversational maxims used by Ernest Hemingway in the short story "The Killers" ?

The second problem is further spelt out as follows:

- a. How are the conversational maxims used by Ernest Hemingway in the short story "The Killers" as an entity of discourse ?

This problem is further spelt out into four minor problems:

- (i) How is the maxim of quality used by Ernest Hemingway in the short story "The Killers" as an entity of discourse ?
- (ii) How is the maxim of quantity used by Ernest Hemingway in the short story "The Killers" as an entity of discourse ?
- (iii) How is the maxim of relation used by Ernest Hemingway in the short story "The Killers" as an entity of discourse ?
- (iv) How is the maxim of manner used by Ernest Hemingway in the short story "The Killers" as an entity of discourse ?

- b. How are the conversational maxims used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified ?

This problem is further spelt out into four minor problems:

- (i) How is the maxim of quality used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are

meaningfully unified ?

(ii) How is the maxim of quantity used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified ?

(iii) How is the maxim of relation used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified ?

(iv) How is the maxim of manner used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified ?

c. How are the conversational maxims used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified ?

This problem is further spelt out into four minor problems:

(i) How is the maxim of quality used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified ?

(ii) How is the maxim of quantity used by Ernest Hemingway in developing the speech acts in

utterance to build the short story "The Killers" so that they are meaningfully unified ?

(iii) How is the maxim of relation used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified ?

(iv) How is the maxim of manner used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified ?

1.3 The Objective of the Study

In line with the statements of the problem above, this study is done to see:

1. How many speech events are found in the short story "The Killers".
2. How the conversational maxims are used by Ernest Hemingway in the short story "The Killers".

The second problem is further described as follows:

- a. How the conversational maxims are used by Ernest Hemingway in the short story "The Killers" as an entity of discourse.

This problem is further spelt out into four minor problems:

- (i) How the maxim of quality is used by Ernest Hemingway in the short story "The Killers" as an entity of discourse.
- (ii) How the maxim of quantity is used by Ernest Hemingway in the short story "The Killers" as an entity of discourse.
- (iii) How the maxim of relation is used by Ernest Hemingway in the short story "The Killers" as an entity of discourse.
- (iv) How the maxim of manner is used by Ernest Hemingway in the short story "The Killers" as an entity of discourse.

- b. How the conversational maxims are used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified.

This problem is further spelt out into four minor problems:

- (i) How the maxim of quality is used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified.
- (ii) How the maxim of quantity is used by Ernest Hemingway in the speech events to build the

short story "The Killers" so that they are meaningfully unified.

(iii) How the maxim of relation is used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified.

(iv) How the maxim of manner is used by Ernest Hemingway in the speech events to build the short story "The Killers" so that they are meaningfully unified.

c. How the conversational maxims are used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified.

This problem is further spelt out into four minor problems:

(i) How the maxim of quality is used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified.

(ii) How the maxim of quantity is used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified.

- (iii) How the maxim of relation is used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified.
- (iv) How the maxim of manner is used by Ernest Hemingway in developing the speech acts in utterance to build the short story "The Killers" so that they are meaningfully unified.

1.4 Significance of the Study

It is hoped that the greatest contribution this study is for the readers of literary works, especially those who have not been much exposed to literature, such as students majoring in foreign language education. Their greatest time is dedicated towards studying the many methods of teaching and learning and only a small portion of their time is put into appreciating literature. Hopefully, this study could help students to realize that although there are differences in the language used in literature, they can detect those differences by putting their understanding schemata along with the characteristics of any literary texts particularly in the use of conversational maxims. Moreover, having knowledge on the use of conversational

maxims may be helpful to reach or interpret implicature meaning(s).

1.5 Theoretical Framework

The theory underlying this study is the Cooperative Principle and its four maxims: quality, quantity, relation and manner.

H.P. Grice, a philosopher, sees that meaning varies with context. Away from its context, standing alone, a sentence may be subjected to many possible meanings, yet human beings can still manage to understand each other accurately enough. They could distinguish 'what is meant' from 'what is said' even if the "meaning of an utterance does not wholly reside in the semantic meaning and people can mean quite different things with the same words" (Cook, 1989:27). He concluded that there must be a kind of universally accepted principle accommodating the conversational situation. This principle is known and applied to all human beings. He described the principle as the Cooperative Principle which says that men interpret language on the assumption that its sender is obeying the four maxims. The assumption is that he or she is intending to be true (the maxim of quality), brief (the maxim of quantity), relevant (the maxim of relation) and clear (the maxim of manner).

However, there will always be occasions which can cause an addresser to deliberately not fulfill the conditions set by the principle and its four maxims. Literary communication often chooses to do this for the purpose of intensifying the meaning arises from the utterance. The author's thoughts and ideas can not be directly transferred since the media of communication takes a written form, that is the literary text. His individual sentiments are unable to be directly identified because the readers can only depend on what is said in the text.

The inability to convey his thought in the conventional manner prompted the writer of literary text to devise his own fashion of communicating, essentially by reversing the normal principles of language structure and use, combining what is normally distinct and making distinct what is normally combined. As a result, the conventional concept of reality, realised as it is through the language code and standard uses one makes of it, is disturbed.

1.6 Limitation of the study

Related to the statements of the problem and the objective of the study mentioned in sections 1.2 and 1.3, the focus of the study is solely on the use of four

Grice's maxims - maxim of quality, quantity, relation and manner - found in "The Killers", a short story written in English. As such, the findings of this study cannot be generalized to embrace all literary works written in English.

1.7 Definition of Key Terms

In this study there are a lot of terms used which belong to the fields of discourse and literature. Although the terms are mostly standardized in their meanings, their wordings may cause some confusions. To avoid such an instance, below are the meanings of the key terms as they are used in this study.

Conversational maxims are the four (4) sets of conversational fundamental principles which are observed in Grice's Cooperative Principle. The four sets of conversational maxims can be understood as large, very general appropriateness conditions that participants in all language use exchange normally assume to be in force (Pratt, 1977:130, 1980:237, Coulthard, 1990:31).

Fiction - the short story is a form of story not unlike the novel, but emphasizing on the need for economy of effect and unity of impression; so that it becomes a particularly condensed and dramatic method of story telling (Little, 1966:109-110).

Speech Act theory is the theory which is stipu-

lated by Searle that treats an utterance as an act performed by a speaker in a context with respect to an addressee (Pratt, 1980:234-235).

Speech event is an interrelated events put by the writer to build up plot, setting, character and theme of the story coherently and cohesively (Sukada, 1967 as quoted in Roekhan, 1992:62).

Speech act is the utterance which is treated as performing an act by a speaker in context with respect to an addressee (Pratt, 1980:234-235).

Illocutionary act is the attempt to accomplish some communicative purpose, such as giving advice, making a promise, etc (Pratt, 1980:234-235).

1.8 Organization of the paper

This thesis consists of five chapters. Chapter I, the introduction is about the background of the study, statements of the problem, the objectives and the significance of the study, theoretical framework, limitation of the study, definition of key terms, and the organization of this thesis. Chapter II presents a review of the related literature which deals with an in depth discussion on the theory of conversational maxims and its various aspects including the nature of literary communication with its relationship among the writer, the reader(s) and the text itself. Chapter III

illustrates the research methodology which focuses on -research design, data collection procedure, research instrument and technique of analysis. Data analysis is described in Chapter IV. Chapter V discusses the findings and interpretation. Chapter VI is the conclusion of the study.