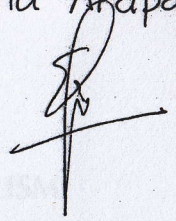


Elvina Arapati



Francien Herlen Tomasowa  
Syariful Muttaqin  
Yusri Fajar

**Systemic Functional Linguistics:  
"Applied" and Multiculturalism**

Faculty of Culture Studies  
Universitas Brawijaya Malang



**Systemic Functional Linguistics:**

**“Applied” and Multiculturalism**

---

**Francien Herlen Tomasowa**

**Syariful Muttaqin**

**Yusri Fajar**

Layout by:

- Ami Aditya

Cover Design by:

- Ardika Feriyanto

Published by :

**Aditya Media Publishing**

Member of IKAPI No. 003/DIY/94

Address:

- Jln. Telogosuryo No. 49 Tlogomas Malang  
Phone/Fax. (0341) 568752
- Jln. Bimasakti No. 19 Yogyakarta 55221  
Phone/Fax. (0274) 520612-520613  
e-mail: adityamedia.publishing@gmail.com

First Published, 2011

Size of Book : 15,5 x 23 cm

Number of Pages : xii + 520 pages

**ISBN: 978-602-9461-03-9**

Copyright reserved. Reproduction or transfer of part or all of the contents of this book into any form, electronic, or mechanical, including photocopying, recording, or with other recording techniques, without the prior written permission of the publisher. Law Number 19 Year 2000 on Copyright, Criminal Provisions Chapter XII, Article 72, Paragraph (1), (2), and (6).

# SFL: "APPLIED" AND MULTICULTURALISM

## FOREWORD

As a multicultural country, Indonesia is prone to conflicts due to various ethnic groups, social organizations, as well as different cultures. Anarchistic acts occurring more recently are mostly attributed to the degradation of national values and identity. Tolerance and high esteem for diversity as the spirit of "Bhineka Tunggal Ika" (Unity in Diversity) have not been seriously manifested in social interaction. This problem to some extents has been triggered by vested interest of a group of people to gain superiority and claim absolute truth based on their own perspective. During the history of Indonesia, some other problems also occur, such as students brawl, corruption, exploitation of natural resources, social and economic injustice as well as dysfunction of law enforcement and disoriented development. These phenomena cannot be separated from the degrading nation's character, and trivializing the high cultural and religious values.

Looking back to Indonesian history, since the golden age of kingdoms in Nusantara such as Majapahit, Tarumanegara and Sriwijaya, cultural values have been cultivated. *Mpu Tantular* in the era of Majapahit already taught the importance of tolerance, while *Purnawarman* the King of Tarumanegara already emphasized the importance of developing coastal areas with their natural resources, and in Bone a nobleman named *Kajao Lalido* as a statesman already stressed the importance of law enforcement. Moreover, *Mpu Nirartha* elaborated the concept of the unity of human beings, nature and God. All of these lessons are still relevant and important to be manifested in this global society.

In relation to accelerating the development of Indonesia, material richness has been developed. To embrace this attempt, cultural products with specific philosophical and uniqueness compared to other cultures should be seen as national heritage which should be well maintained. Unfortunately, the great and unique arts nowadays are not much invested and developed. Meanwhile, to develop high valued national characters, truth, loyalty, mutual understanding, dignity, hardworking must be grown and excavated. Moreover building



mutual and conducive social interaction is also needed for the purpose of empowering togetherness.

In such a multicultural country like Indonesia, language is the paramount instrument for bridging tolerance and national advancement. Furthermore, it is an effective tool in negotiating and constructing identity. As a means of communication in the high value culture in the society, language can be used in various contexts, by various communities, such as education, political, economic, social and cultural contexts. Language should be used on the basis of cultural and for the sake of cultural identity which is very much tied to the speakers in communicating ideas to others for the sake of mutual understanding and respect. The understanding of what a language is necessary for developing human being in this global world.

Language as a system in expressing meaning in every interaction among human beings are developing in various contexts. Thus an understanding of every utterance in communication must be realized by the speakers for achieving the aims of communication. Otherwise, misunderstanding leading to conflicts is likely to happen due to a lack of complete understanding of the language. A complete understanding systemically should be based on a concept of stratification in which language can be analyzed through four main strata: (1) *context*, which covers field or what is going on, tenor which is about the social role and relation among participants, mode including the aspect of communication instrument either monologue or dialogue, (2) *semantics*, which includes three components, namely ideational, interpersonal, and textual, and (3) *the lexico grammar* covering how syntactic structure of every utterance should be analyzed by viewing each word as actor, agent/medium, theme, mode, etc, and (4) *phonology-Graphology*. Without considering those aforementioned concept, a comprehensive and meaningful understanding is not likely to be realized.

This book is a collection of works from scholars in the area of Systemic Functional Linguistics, specifically in applied linguistics and multiculturalism, presented at the 2<sup>nd</sup> Indonesian Systemic Society Conference (INASYSCON) 2011. The ideas are very valuable and worth sharing among people from many different academic backgrounds as an effort to find answers to national problems which cover the areas of language teaching and learning, translation, linguistics,



intercultural and multicultural understanding for the advancement of our culture. The dream of strengthening national character through works of literature and education as *culture based learning* hopefully can be brought into discussion by the readers and be applied for the establishment of multicultural society with the inspiration of "Bhineka Tunggal Ika".

Finally, our acknowledgement should go to a number of people who have contributed for the success of the conference and the publication of this proceeding. We express our gratitude to the Dean of Faculty of Culture Studies, Prof. Francien Herlen Tomasowa, Ph.D., The Vice Dean for Academic Affairs. Prof. Ir. Ratya Anindita, M.S., Ph.D. The Abstract Reviwers, Prof. Bambang Kaswanti Purwo, Ph.D. Dr. Rochayah Machali, and Prof. Francien Herlen Tomasowa, The Key-note, Plenary and all parallel presenters as the chapter contributors. Our special thanks should go to the committee of the 2<sup>nd</sup> INASYSCON 2011 who have devoted their time and energy for the success of the conference. Also we thank Aditya Media Publisher for the publication of this book. And for all contributing people whom we cannot mention, thank you.

Malang, December 2011

Editors

## TABLE OF CONTENTS

### PART 1

#### SFL: APPLIED TRANSLATION

##### CHAPTER 1

- A Translation Study on Andrea Hirata's Novel *Laskar Pelangi* into the Rainbow Troops (Aris Wuryantoro) ..... 1

##### CHAPTER 2

- The Translation of Black English Dialect in John Grisham's *A Time To Kill* : an Overview to the Change of the Tenor (Diah Raina Purwaningsih) ..... 19

##### CHAPTER 3

- Attitude, Word Choice, and Their Representations in English-Balinese Translation (Frans I Made Brata) ..... 29

##### CHAPTER 4

- Improving Translation Skill through Reading for University Student (Nuning Yudhi Prasetyani) ..... 43

##### CHAPTER 5

- Which Aspect of The Meaning is Lost? Applying SFL in Translation Assessment (Rochayah Machali) ..... 57

### PART 2

#### SFL: APPLIED PRAGMATICS

##### CHAPTER 6

- "Now, I Pronounce You Man and Wife" speech act in Role Playing of "Pride and Prejudice" in Drama Class (Elvina Arapah) ..... 73

##### CHAPTER 7

- A Descriptive Study on Students' Politeness in Using Short Message Service (SMS) (Fahriany & Maya Defianty) ..... 93

##### CHAPTER 8

- The Use of Gricean Maxims in Jane Smiley's *A Thousand Acres* (Maria Hidayati) ..... 99



<b>PART 3</b>	
<b>SFL: APPLIED SEMANTICS</b>	
CHAPTER 9	
Tenor in Barack Obama Politic Speech (Evynurul Laily Zen) .....	115
<b>PART 4</b>	
<b>SFL: APPLIED SEMIOTICS</b>	
CHAPTER 10	
The Relationship between Name and Personality (Widyastuti Azis) .....	131
<b>PART 5</b>	
<b>SFL: APPLIED DISCOURSE</b>	
CHAPTER 11	
Schematic Structure and Realization of INFOGRAFIS as a Persuasive Discourse (Ika Mar'atus Sholikhah) .....	143
CHAPTER 12	
Transitivity and Mood Structure Analysis of Some Newspaper Texts taken from Indonesian Local Newspapers (I Wayan Suarnajaya) .....	157
CHAPTER 13	
Functional Text Analysis of Oath: Its Metafunctions and Linguistic Characteristics (Rita Darmayanti) .....	167
<b>PART 6</b>	
<b>SFL: APPLIED LITERATURE</b>	
CHAPTER 14	
Henry Fleming against His Cowardice in the <i>Red Badge of Courage</i> based on Sociology Theory (Bambang Purwanto) .....	183
CHAPTER 15	
Racism as it is Reflected in Richard Wright' <i>Native Son</i> (Fatchul Mu'in) .....	191

<b>CHAPTER 16</b>	
Javanese Myth Commodification in Jelangkung Movie by Rizal Mantovani (Siti Khusnul Khotimah, Melania Shinta Harendika, Sri Herminingrum) .....	205
<b>PART 7</b>	
<b>SFL: APPLIED ELT &amp; EFL</b>	
<b>CHAPTER 17</b>	
“The Award Night”: A Classroom Activity to Enhance Students’ Grammatical Competence in Grammar Class (Aulia Luqman Aziz) .....	221
<b>CHAPTER 18</b>	
Applying Systemic Functional Linguistics as a Resource to Teach Grammar (Ema Faiza) .....	233
<b>CHAPTER 19</b>	
EFL Reading in Indonesia: Understanding Cultural Problems (Harits Masduqi) .....	245
<b>CHAPTER 20</b>	
English for Engineering Students, Universitas Brawijaya: the Application of SFL in the Teaching of Reading (Indah Winarni) .....	259
<b>CHAPTER 21</b>	
K-W-L-M: A Teaching Technique that Develops Active Reading for Non-English Department Students (Ive Emaliana) .....	275
<b>CHAPTER 22</b>	
Writing <i>Haiku</i> to Practice Students’ Vocabulary (Murti Ayu Wijayanti) .....	287
<b>CHAPTER 23</b>	
EFL Learners’ Motivation and Attitude towards a Compulsory English Tutorial Program (Paulus Widiatmoko) .....	297



<b>CHAPTER 24</b>	
Developing Intercultural Communicative Competence in EFL Classroom Context ( <b>Sahiruddin</b> ) .....	309
<b>CHAPTER 25</b>	
Students' Perspective on the Value of Silence and Talk in Class Discussion ( <b>Siti Muniroh</b> ) .....	319
<b>CHAPTER 26</b>	
SFL GBA in ELT in Indonesia ( <b>Suharyadi</b> ) .....	333
<b>CHAPTER 27</b>	
Implementing Task-Based Language Teaching Syllabus to Enhance Students' Autonomous Learning ( <b>Uzlifatul Masruroh Isnawati</b> ) .....	351
 <b>PART 8</b>	
<b>SFL: MULTICULTURALISM</b>	
<b>CHAPTER 28</b>	
Getting in Touch with Multiculturalism through Postcolonial Literature ( <b>Delvi Wahyuni</b> ) .....	359
<b>CHAPTER 29</b>	
The Roles of Multiculturalism Understanding in Teaching American Literature ( <b>Didik Murwantono</b> ) .....	373
<b>CHAPTER 30</b>	
A Step to Multicultural Society: A Study on the Strategy of Founding Pennsylvania Colony ( <b>Nuriadi</b> ) .....	389
 <b>PART 9</b>	
<b>SFL: MULTICULTURALISM CHARACTER BUILDING</b>	
<b>CHAPTER 31</b>	
Bringing Topics of Fight Against Corruption into English Classes: Why and How ( <b>Hartono Prawiro &amp;</b> <b>Atiya Mahmud Hana</b> ) .....	405

<b>CHAPTER 32</b>	
Literary Criticism and Its Significance to Classroom Practices in Multicultural Education in EFL Context: A Bridge to Build Democratic Characters (Iskhak) .....	413
<b>CHAPTER 33</b>	
Being A Role Model: The Essence of Character Building within the Perspective of Reconstructionism (Muhamad Ahsanu) .....	427
<b>CHAPTER 34</b>	
Study of Ethics in Teaching English Speaking Skills at Junior High School (SMP) (Nanik Mariani Effendie) .....	439
<b>CHAPTER 35</b>	
On the Issue of Character Building through Language Teaching (Sri Fatmaning, Rani Muntasari, Noverita Wahyuningsih) .....	453
<b>CHAPTER 36</b>	
Building Students' Postcolonial Awareness through Literature Teaching (Tatang Iskarna) .....	461
<b>PART 10</b>	
<b>MISCELLANEOUS TOPICS</b>	
<b>CHAPTER 37</b>	
Between Syntactic Function and Semantic Role: Confusion in Systemic Functional Analysis (Joko Kusmanto) .....	471
<b>CHAPTER 38</b>	
Teaching American Drama on Indonesian Students (M. Arief Budiman) .....	491
<b>CHAPTER 39</b>	
Raising Students' Awareness of Directives to Improve Students' Ability in Writing Notes (Nada Yangrifqi & Ive Emaliana) .....	501



## CHAPTER 6

### "NOW, I PRONOUNCE YOU MAN AND WIFE": SPEECH ACTS IN ROLE PLAYING PARTS OF 'PRIDE AND PREJUDICE' IN DRAMA CLASS

**Elvina Arapah**

English Department, Universitas Lambung Mangkurat  
email: elviteen1327@gmail.com

#### ABSTRACT

*Role play is a part of drama class. It can be useful in synthesizing the popular written literary work, Pride and Prejudice by Jane Austen. In doing the role play, speech acts are things which are impossible to neglect. In other words, the use of language in social interaction is reflected during the role play, more or less in appropriate ways or vice versa. Introducing the idea of language in English conversational context is significantly important because the process of acquiring the 'senses' of the English language must be done through various exposures. One of them is role play because finding the opportunities to interact with the native speakers of English in face to face communication is something which is not yet affordable, not to say impossible, for the students of English Department. Hopefully, through role playing, the students will experience a little exposure of 'real' speech acts of English in a conversation. In short, it is urgent to design the role play materials that has meaningful speech acts in their context. Deeper analysis of the language use, of course, is somewhat an important element in which it includes the five categories observed from their function - declaratives, representatives, expressive, directives, and commissives (Yule, 1996). In addition, based on speech acts theory, utterances cover two meanings, propositional meaning or locutionary meaning and illocutionary meaning or illocutionary force (Richards and Schmidt, 2002).*

*Key words: role play, speech acts, declaratives, representatives, expressive, directives, commissives, locutionary and illocutionary meaning*

It is taught that the responses for the utterance 'Goodbye.' will expectedly be the same 'Goodbye,' 'Bye,' 'See you later,' 'See you,' or 'Later.' Our teacher never told that it is possible not to say a word, or it is also adequate to answer by saying 'We'll have to get together' or 'Let's do lunch' (without any intention of inviting to lunch). Normally, when someone offers 'Would you like a cup of coffee?' the expected answer is probably 'I'd love to' or 'No, thanks.' In fact, the expression 'I'm good.' is acceptable and happens in daily conversation. What about the expressions like 'What a shame,' 'My pleasure,' 'Any time,' 'Thanks, but no thanks' or 'You bet'? Can students guess the meaning of those utterances if the exposure to the English social context that they get is not quite sufficient? Will the students be able to respond those speech acts which probably are not covered in the classroom lessons since the English language teaching commonly concentrates on the 'formal' or 'standardized' forms of utterances. The interpretation of those types of utterances really require what is so-called as sociolinguistic or socio-cultural competence - which is more on how to use and respond appropriately to different utterances or speech acts such as requests, apologies, thanks, and invitations and many others - regarding other important communicative competences such as grammatical, strategic and discourse competence.

Yates and Springall (2010: 67) stated that for English speakers, the range of available language constructions involves the level of grammar, vocabulary, and supporting information. For example, instead of saying to an assistant "Drop by my office," a native speaker is likely to use the grammatically more elaborate "Can you drop by my office?" The speaker might also try to reduce the size of the imposition of the request by saying: "Could you just drop into my office for a moment?" Furthermore, English speakers generally provide a reason for a request. Thus, he or she might say the following:

*Louisa, I know it's getting a little late, but could you just drop into the office for a moment before you go; the report is back and I just need a bit of advice on where to go next.*

In the above example, the speaker used the following strategies to soften the request: (a) grammar (question form, past form, modals); (b) extra words to minimize the imposition (just, for a moment); (c) a reason ("the report is back"; "I need advice on where to go next");



and (d) an acknowledgment that she is aware of the imposition involved (“it’s getting late”).

Yates and Springall et al. (2010) added that such events present challenges for adult learners of English who have grown up in a different culture speaking a different language. First, they may have incomplete control of the English grammar and vocabulary that is necessary to manipulate the forms expected in a polite request. Second, and perhaps even more importantly, they may not be aware of what forms are used to soften a request, how often they are used, and in what circumstances. Learners will have a set of conventional strategies in their first language, but these may be very different from those commonly used in English.

There are many researches dealing with certain particular expressions or speech-act forms such as in thanking and refusal. One of them is a work by Jacobsson (2002) on “Thank you and thanks in Early Modern English.” The conclusion of his study was that the gratitude expressions themselves were probably the same in the Early Modern period as they are today, but the intensifiers used and especially the thanking-responders have changed. A more recent study is by Kondo (2008: 153-176) who is researching on refusal by Japanese ELF learners. The result of the study provides some evidence that pragmatics actually can be taught, and through instruction learners become aware of pragmatic similarities and differences between their native language and the target language. Another study is on speech act of suggestion by Pishghadam and Sharafadini (2011: 152-160). They discussed that English natives and Persian non-natives revealed both similarities and variations in their suggestion strategies. Both English natives and Iranian EFL learners utilized similar types of strategies.

Speech act is realized as an important aspect in speaking. It is strongly influenced by many factors, especially the context. To teach the speech acts, context is very important. For example, the expression ‘*Have you downloaded the documents?*’ might not occur in the 1800s because the use of internet was unknown at that time. The novel of *Pride and Prejudice* must illustrate various contexts of speech acts in its era, the 18<sup>th</sup> century, in which they are definitely influenced by the characteristics of social life at that time. Let us say that the speech act of greeting in the early modern English might be a little bit different in nowadays context. Jacobsson et al. (2002) has chosen to look at the

object of gratitude of early modern English in the Corpus of English Dialogues material. Compound thanking was in fashion at that time. They were '*I thank you of your good will*' may be interpreted as expressing appreciation of the addressee, '*I thank you hartely, I am much obliged to you*' which means as an expression of emotion where a servant is freed by his master. and '*O sweetly spoken, thanks my good maister.*' which is synonymous with '*That's lovely*' and '*That's nice of you*'.

As non-native speakers of English, the students of the English Department, Lambung Mangkurat University, even the last-semester students, find it hard to really feel the 'senses' of the sociocultural communication of English. However, Cohen (2010: 3) argues that the pragmatic ability refers both to knowledge about pragmatics and to the ability to use it. It is generally characterizing pragmatic ability in terms of situational competence, rather than native or non-nativeness. This paradigm is supported by DuFon (2008: 38) who put it in these form of questions "What is the cultural group that students need to be socialized into? What are its norms regarding communicative behavior? Who would be the experts to do the socializing?" She wants to say that the norms of certain society might generally be appropriate and native, near-native, and even advanced level speakers might be appropriate socializers.

The difficulty faced by students is also due to the limited chance to interact with the native speakers of English. Although the advancement of technology might support in verbally communicating with native speakers through SKYPE or Yahoo Messenger, the exposure of the real sociocultural context is definitely not adequate. Unfortunately, not all students can afford to go abroad or win a scholarship to visit an English-speaking country. All in all, it is the teacher's responsibility to train the students with real life sociocultural context of English.

Role play is a part of drama class. It can be useful in synthesizing the popular written literary work, *Pride and Prejudice* by Jane Austen. In doing the role play, speech acts are things which are impossible to neglect. In other words, the use of language in social interaction is reflected during the role play, more or less in appropriate ways or vice versa. The idea of role playing parts in *Pride and Prejudice* can help the students to feel the English. Introducing the idea of language in English conversational context is significantly important because the process of acquiring the 'senses' of the English language must be done



through various exposures. One of them is role play because finding the opportunities to interact with the native speakers of English in face to face communication is something which is not yet affordable, not to say impossible, for the students of English Department. Hopefully, through role playing, the students will experience a little exposure of 'real' speech acts of English in a conversation. In short, it is urgent to design the role play materials that has meaningful speech acts in their context.

In the following discussion, I will try to separate parts in *Pride and Prejudice* into possible dialogues acted in Drama Class concerning the speech acts seeing from the expressions associated with the the five categories observed from their function - declaratives, representatives, expressive, directives, and commissives by always assuming that the speech acts cover the locutionary and illocutionary meaning. Those five classifications of illocutionary speech acts will be the basis in synthesizing the parts of *Pride and Prejudice*.

## THE CLASSIFICATION OF SPEECH ACTS

Yule (1996: 47) defined speech acts as actions performed via utterances. In English, these utterances are commonly given more specific labels such as apology, complaint, compliment, invitation, promise, or request. Richard and Schmidt (2002: 542) define that speech acts are utterances as functional units in communication. In speech act theory, utterances have two kinds of meaning termed as propositional (locutionary) meaning and illocutionary meaning (force). The first type is the basic literal meaning of the utterance which is conveyed by the particular words and structures which utterance contains. Illocutionary meaning is the effect the utterance has on the listener. An example for both types is like this: in *I am thirsty*, the propositional meaning is what the utterance says about the speaker's physical state. The illocutionary force is the effect the speaker wants the utterance to have on the listener. It may be intended as a request for something to drink. Another example for illocutionary act is this short dialogue:

Child : *I'm tired*

Mother: *You can stop doing your homework now.*

The interpretation by the mother is as if the child had said "*Can I stop doing my homework now?*" Another example is like in the sentence:



'It is very hot in here.' The illocutionary meaning of speech acts might interpret the expressions as a request to turn on the air conditioner or to open the window. The utterances 'It was my fault.' and 'I hope I didn't keep you waiting too long.' might be realized implicitly as apologizing, assuming the responsibility of certain wrongdoings.

Yule (1996: 53-54), previously Austin and the philosopher Searle according to Richard and Schmidt (2002: 543), established a five-part classification of illocutionary speech acts as declarations, representatives, expressive, directives, and commissives.

The first classification is declarations, which is defined by Yule et al. (1996) as those kinds of speech acts that change the world via their utterances and the speaker has to have a special institutional role in a specific context in order to perform a declaration appropriately. For examples, a Priest might say 'I now pronounce you husband and wife,' a Referee would say 'You're out,' and a Jury Foreman possibly says 'We find the defendant guilty.' According to Searle (1979), declarative is a speech act, which changes the state of affairs in the world. For example, during the wedding ceremony the act of marriage is performed when the phrase I now pronounce you man and wife is uttered. In Language Files, File 71-1, it is stated that a contract for a successful use of the sentence *I now pronounce you man and wife* might look like that (a) a designated authority must be present, (b) two individuals must *want* to be married, (c) the sentences must be uttered at the appropriate time in the ceremony.

Second, representatives are those kinds of speech acts that state what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, and descriptions are all examples of the speaker representing the world as he or she believes it is, such as 'The earth is flat,' 'Chomsky didn't write about peanuts,' and 'It was a warm sunny day.' Yule et al. (1996). Representative is a speech act, which describes states or events in the world, such as an assertion, a claim, a report. For example, the assertion: This is a German car (Richards and Schmidt, 2002).

Third, Yule et al. (1996) stated that expressive are those kinds of speech acts that state what speaker feels or the speakers makes words fit the world (of belief). They express psychological states and can be statements of pleasure, pain, likes, dislikes, joy, or sorrow. They can be caused by something the speaker does or the hearer does, but they

are about the speaker's experience. The examples are *'I'm really sorry!'* *'Congratulations,'* and *'Oh, yes, great, mmmm, ssahh!'* In addition, expressive is a speech act in which the speaker expresses feelings and attitudes about something, such as an apology, a complaint, or to thank someone, to congratulate someone, for example: *'The meal was delicious'.*

Yule et al. (1996) defines directives are those kinds of speech acts that speakers use to get someone else to do something or attempt to make the world fit the words (via hearer). They express what the speaker wants. They are commands, orders, requests, and suggestions, which can be positive or negative. The examples are *'Gimme a cup of coffee. Make it black.'* *'Could you lend me a pen, please?'* and *'Don't touch that.'* Richards and Schmidt et al. (2002) take Searle's definition that directive is a speech act that has the function of getting the listener to do something, such as a suggestion, a request, or a command. Some examples are *'Please sit down.'* and *'Why don't you close the window.'*

Commissives are those kinds of speech acts that speakers use to commit themselves to some future action. They express what the speakers intends or undertakes to make the world fit the words (via the speaker). They are promises, threats, refusals, and pledges performed by the speaker alone or by the speaker as a member of a group. Some examples from Yule et al. (1996) are *'I'll be back,'* *'I'm going to get it right next time,'* and *'We will not do that.'* Richards and Schmidt et al. (2002) mentioned that commissive is a speech act that commits the speaker to doing something in the future, such as a promise or a threat, for example: *'If you don't stop fighting I'll call the police'* (threat) and *'I'll take you to the movies tomorrow'* (promise).

## SPEECH ACTS ACROSS AMERICAN ENGLISH AND INDONESIAN CULTURE

Wierzbicka (2010: 64-68) quotes Barack Obama's statement in his memoir *Dreams From My Father* (1995), that is "I had never heard him (Obama's Indonesian step father) talk about what he was feeling. I had never seen him really angry or sad." According to Wierzbicka the statement reflects cross-cultural differences in values and attitudes between Obama's American mother and Indonesia Sterpfather. This brings to the discussion of American value "straight talk" and



Indonesian's "think first." She believes that Malay and Indonesian's principle "looking after other people's feeling" is no doubt contrary to American one "whatever pops into your head, straight talk"

This different value or principle might influence the speech acts produced by Indonesian students. There is a tendency that they will not directly express what they have in their mind as American values have. The positive thing is that this possibly brings to cultural enrichment in the speech acts produced by the students. It reflects the indigenous character of Indonesia people in which it is a good way to have a cross-cultural understanding between American, a representative of English culture, and Indonesian, in its context of English as a foreign language. The unavoidable outcome from the students is that speech acts which reflect Indonesian cultures but using English.

**SPEECH ACTS ANALYSIS IN PRIDE AND PREJUDICE**

From twenty nine scripts being scrutinized, the only declaration found was Mr. Collins repeated Lady Catherine's sentence: "Mr. Collins, you must marry. A clergyman like you must marry." The effect of this sentence made Mr. Collins rushed in finding a wife.

The second category of speech act is representative. The analysis is shown in this table:

Speaker	Utterance	Purpose of Speech Act
Eliza	<i>"Mr Darcy is all politeness."</i>	a statement of conclusion about Mr. Darcy
Lady Catherine	<i>"Daughters are never of so much consequence to a father."</i>	a statement of claim when she was talking to Elizabeth
Lady Catherine	<i>"Young women should always be properly guarded and attended, according to their situation in life."</i>	a statement of claim when she was talking to Elizabeth
Mr. Bennet	<i>"An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents.—Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do."</i>	a statement of claim upon Mr. Collins' proposal to Elizabeth

**"Now, I Pronounce You Man And Wife": Speech Acts in Role Playing Parts of ...**

Elvina Arapah

Mrs. Bennet	<i>"Mrs. Long told me last night that he sat close to her for half an hour without once opening his lips."</i>	a statements of fact about Mr. Darcy
Charlotte	<i>"If I may so express it, he has a right to be proud."</i>	a statement of opinion upon Mr. Darcy
Elizabeth	<i>"He is a gentleman; I am a gentleman's daughter; so far we are equal."</i>	a statement of claim when Lady Catherine really mocked on Elizabeth's social status
Mr. Darcy	<i>"You must allow me to tell you how ardently I admire and love you."</i>	a statement of love to Elizabeth
Elizabeth	<i>"Mr. Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding your's. <sup>1</sup> I can no longer help thanking you for your unexampled kindness to my poor sister."</i>	a statement of assertion
Mr. Darcy	<i>"If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged, but one word from you will silence me on this subject forever."</i>	a statement of love to Elizabeth
Mr. Bennet	<i>"I have received a letter this morning that has astonished me exceedingly."</i>	a statement of fact

There were findings that show expressive function. It happened more than twenty times in the dialogues investigated from the novel *Pride and Prejudice*. Firstly, among the expressive uses, compliments is the most speech acts appeared. There were fifteen expressions of complimenting with various types of utterances. Second, apologizing sentences happen twice. The first apology was by Elizabeth for Miss Georgiana Darcy because she could not make to meet Miss Darcy due to Lydia's elopement. The sentence is *"Oh, yes. Be so kind as to apologize for us to Miss Darcy. Say that urgent business calls us home immediately."* She asked a favor from Mr. Darcy to tell it to her sister. The other apology is by Mrs. Bennet because she had misjudged Mr. Darcy. Both apologies were not delivered directly to the intended persons.



An expression of thanking was made by Lydia because her sisters agreed not to investigate further about her wedding. The next thanking was when Jane thanked God because she thought Bingley's move from Netherfield brought no effect for her. Next is Elizabeth's gratitude to Mr. Darcy. Her sentence was "*Mr. Darcy, I am a very selûsh creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding your's.*<sup>1</sup> *I can no longer help thanking you for your unexampled kindness to my poor sister.*"

There were four complaints. One is made by Lydia and the other three complaints were by Mrs. Bennet. Lydia was complaining because she was tired after the party at Netherfield. Mrs. Bennet's complaints are about her unlucky fate in life, Lizzy's refusal of Mr. Collins' proposal, and Forsters's ignorance when they had to keep eyes on Lidya in Brighton. A panic sentence was uttered by Elizabeth when she received the letter from Jane informing that Lydia eloped with Wickham. Another sentence is expression of regret by Elizabeth because she did not warn her family about Wickham. Other minor occurrences of expressive are utterances of surprise, joy, invitation, and congratulation.

Most of directive functions are always accompanied by the commissives ones. The first dialogue finding was when Mr. Lucas asked Mr. Darcy to dance with Elizabeth, but Mr. Darcy refused. Second, Miss Bingley offered to help Mr. Darcy with his pen, but he refused. She also asked him to write something for his sister. Again, he rejected her request. Next, Lady Catherine requested Elizabeth to stay, but she refused. Then, it was when Mrs. Bennet congratulated Charlotte for becoming the first lady danced with Bingley at the ball. Miss Lucas rejected the congratulation. After that, the directive and commissives appeared are when Miss Lucas requested Elizabeth to visit her at Kent, after her marriage with Mr. Collins. It seems that Lizzy did not reject the offer. The next directives and commissive happened when Lady Catherine asked Elizabeth not to marry Mr. Darcy and Elisaneth refused it by saying "*I will make no promise of the kind.*" The next directive and commissives happened Elizabeth was not interested listening to the story of Lidya's marriage. She was about to refuse when Lydia wanted to start the story. Finally, it is the directives and commissives when Mrs. Benner said goodbye to Mr. Collins and invited him again to Longbourn someday. He accepted the offer nicely.

Perhaps the only solo directive is when Mr. Bennet requested his wife and Elizabeth two things *"My dear, I have two small favours to request. First, that you will allow me the free use of my understanding on the present occasion; and secondly, of my room. I shall be glad to have the library to myself as soon as may be."* Then, there are two only commissives. The first one is when Elizabeth showed her refusal to Lydia's idea of getting a husband. Mrs. Bennet disagreed either. The second commissive is when Elizabeth is refusing Mr. Collins' proposal after his long and long speech. *"Upon my word, Sir, your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. – You could not make me happy, and I am convinced that I am the last woman in the world who would make you so."* There is a slight different combination that is expressives and commissives. Miss Bingley complimented Mr. Darcy, but he rejected the compliment. as shown in this dialogue:

Miss Bingley : "You write uncommonly fast."

Mr. Darcy : "You are mistaken. I write rather slowly."

## ROLE PLAY IN DRAMA CLASS AND SPEECH ACTS

Teachers apply role play activity mostly in developing students' speaking skills. However, when it comes to drama class, role play is not only a matter of enhancing speaking skills, but also more to many other challenging things like characterization, the acting out of scenes, the tone of the atmosphere (cheerful, sad, ironic, etc), and stuffs like that. In fact, the role play technique is the most common strategy used in any drama classes. Some basic assumptions were conveyed regarding role playing.

Everybody - kids, teenagers, adults and elderly - is capable of doing the acts of role playing because all humans are actors and actress in which the scenarios created by the God are reflected in people's everyday lives. It is only about bringing what certain individuals experience in lives to performances, mostly on stage. Lieberoth (2006: 69 - 80) mentioned that role-playing comes natural to humans. From an early age, the mind is equipped to conjure fantastic imagery and pretend games, and children do this spontaneously and with great joy. Children's pretence easily involves taking on roles and situations, but it doesn't need to. In short, Lieberoth admitted that all normal



humans have the capacity to role-play, but mostly this just emerges in less institutionalized everyday living.

Instead of the innate abilities in role playing, the activity itself brings people, in this specific case students, to engaged in real-life-like conversations. The other positive thing about role play is that it reduces the teacher-centered classroom circumstances. Chauhan (2004) stated that using drama to teach English results in real communication involving ideas, emotions, feelings appropriateness and adaptability; in short an opportunity to use language in operation which is absent in a conventional language class. Such activities add to the teachers' repertoire of pedagogic strategies giving them a wider option of learner-centered activities to chose from for classroom teaching, thereby augmenting their efficiency in teaching English.

Most importantly, role plays give students opportunity to explore new things, which they never experience in their real everyday lives. At certain times, they may act as an antagonist or protagonist characters, which are really not them. Flood (2006: 36) stated that role play was developed from drama techniques. The original intention of role-play was to allow students to express feelings or try out new behaviors in a safe, structured environment. The incorporated elements of drama, of theatre technique, provided for an immersion that could make the role-played scene believable at an emotional level.

The role-play activity is one of the facilitating steps in helping the students to learn a language. Any role play activities should be followed by feedback and discussion. Martínez-Flor & Usó-Juan (2010: 423-442) quote that Olshtain and Cohen (1991) elaborated steps for learning any aspect of the target language. One of the steps is that learners are involved in various *role-play activities* that are suitable for practising the use of speech acts. Other step is that learners should be provided with both *feedback and discussion* to make them realise whether any possibly inappropriate expressions have been used during the role-plays.

In relation with speech acts, role play definitely offers broad chances for the students to learn and acquire definite utterances which they perform in their parts in the sense that the scenarios brought by the teachers are exposing the students with new knowledge related to certain speech acts. Through the dialogues performed, the students might be aware that they are expressing certain acts using utterances,

which might be new for them. The role of teacher in this case is totally facilitating the student with intelligible input. Sometimes, usual role playing activities are causing boredom for the students, especially when they are obliged to memorize the script and have no room for improvisation. Then again, the role of teacher is providing interesting and meaningful role playing activities during the drama class.

### **SUGGESTED CLASSROOM ACTIVITIES**

The type of speaking performance in doing the role-playing is adapting the three out of six kinds of oral production that students are expected to carry out in the classroom mentioned by Brown (2001: 272 - 274) Those types are responsive, transactional and interpersonal in form of dialogue. Responsive means that students are expected to produce meaningful and authentic speech acts during the role play are in form of short replies to teacher-or student-initiated questions or comments. Transactional (dialogue) is intended to conveying or exchanging specific information. The dialogue may stress on negotiative forms rather than just responsive speech acts. Interpersonal (dialogue) type has broader goal than the transactional one. It is more to maintain social relationship in the dialogue. Those types of spoken performance will be the underlying theory of constructing classroom activities regarding role playing parts in Jane Austen's *Pride and Prejudice*.

#### **Activity 1: Listen and Respond!**

##### **Objectives:**

Students should be able to give the right questions to ask and to give the appropriate responses which will help them communicating in certain settings – related to the scenes from the novel *Pride and Prejudice*.

**Suggested time:** 30 minutes

**Materials:** Excerpts of dialogues from the novel *Pride and Prejudice*, Script 4: Page 115

The Bennet family are standing, waiting for their carriages after the party at Netherfield.

Lydia : "Lord, how tired I am!" (yawn)



**Procedures:**

1. The first person should turn to the student in the next seat and, using the character's name, ask a question. For example, "Jane, why were you disappointed when Bingley left Netherfield?"
2. The next student should answer the question using "I" and then pose a new question to the third student.
3. Proceed in this way through the entire class. If students listening to the questions strongly disagree with an answer, allow a moment for brief comments.
4. The students discuss the level of formality (highly formal, formal, more informal, very informal), directness (totally blunt, somewhat blunt, indirect, very indirect), and politeness (very polite, polite, rude, very rude) of the conversations performed by their counterpart.

**Activity 2: The Hot Seat!**

**Objectives:**

Students should be able to respond any expressions uttered by their friends appropriately – related to the scenes from the novel *Pride and Prejudice*.

**Suggested time:** 15 minutes

**Materials:** Excerpts of dialogues from the novel *Pride and Prejudice*, Script 29: Page 140

Charlotte told Elizabeth that she is engaged with Mr. Collins.

Elizabeth : "Engaged to Mr. Collins! my dear Charlotte, – impossible!"

Charlotte : "Why should you be surprised, my dear Eliza? – Do you think it incredible that Mr. Collins should be able to procure any woman's good opinion, because he was not so happy as to succeed with you?"

Elizabeth : "Undoubtedly."

**Procedures:**

1. The class must find the "IT" who will sit on the Hot Seat for the first turn. Teacher might give lottery cards to the students. The student who gets different card will be the first "IT"

2. After the "IT" is seated, she/he must respond any utterances related to the scenes from the novel *Pride and Prejudice* given by her/his friends. Using the character's name, the example might be like this: "Jane, why were you disappointed when Bingley left Netherfield?" (Optional: teacher might supply utterances taken from the dialogues in the novel)
3. The "IT" must respond spontaneously and appropriately. If she/he can do well (judged by the teacher), she/he may return to her/his seat and the student, whose expression responded appropriately by the "IT," will be the next "IT,"
4. The procedure continues until several students become the "IT."
5. Teacher will give feedback by commenting on the utterances during the activity by discussing the level of formality (highly formal, formal, more informal, very informal), directness (totally blunt, somewhat blunt, indirect, very indirect), politeness (very polite, polite, rude, very rude) and others.

### **Activity 3: The Classroom Guest.**

#### **Objectives:**

Students should be able to use the utterances from the dialogues of the novel *Pride and Prejudice* by acting any characters from the novel *Pride and Prejudice*.

**Suggested time:** 20 minutes

**Materials:** Excerpts of dialogues from the novel *Pride and Prejudice*

**Media :** a. Cards containing names of male and female characters from the novel. To make it more interesting, teacher can put it in a balloon. The "IT" must burst the balloon.

b. Pictures of characters from the novel (if possible), taken from the film.

#### **Procedures:**

1. Teacher can throw ball to find the "IT"
2. The student who becomes the "IT" must act as one character from the novel *Pride and Prejudice*.
3. The other students must guess who the character being acted is. If the class cannot guess, the "IT" stays becoming the "IT" acting out another character until everybody can guess who she/he is.
4. Teacher will give feedback by commenting on the "ITs" performance, and of course the class should comment on the speech acts uttered during the activity.

#### Activity 4: Act it out!

##### Objectives:

Students should be able to act any characters from the novel *Pride and Prejudice* by adopting the dialogues from the novel *Pride and Prejudice* in role playing certain scenes.

**Suggested time:** 60 minutes

**Materials:** Excerpts of dialogues from the novel *Pride and Prejudice* like this: **Script 16: Page 125**

Elizabeth was summoned to meet her father, Mr. Bennet, after she refused Mr. Collins' proposal.

Mr. Bennet : "Come here, child! I have sent for you on an affair of importance. I understand that Mr. Collins has made you an offer of marriage. Is it true?"

Elizabeth : "It was."

Mr. Bennet : "Very well—and this offer of marriage you have refused?"

Elizabeth : "I have, Sir."

Mr. Bennet : "Very well. We now come to the point. Your mother insists upon your accepting it. Is not it so, Mrs. Bennet?"

Mrs. Bennet : "Yes, or I will never see her again."

Mr. Bennet : "An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents.—Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do."

Elizabeth : (smile)

Mrs. Bennet : "What do you mean, Mr. Bennet, by talking in this way? "You promised me to insist upon her marrying him."

Mr. Bennet : "My dear, I have two small favours to request. First, that you will allow me the free use of my understanding on the present occasion; and secondly, of my room. I shall be glad to have the library to myself as soon as may be."



### Procedures:

1. The students must form a group of three, lotteried by the teacher.
2. Each group will get one dialogue taken from the novel *Pride and Prejudice*. They are given chances to read and internalize the dialogue in 5 to 10 minute.
3. Teacher asks the groups to perform their parts without bringing the text. Improvisation is not prohibited, even it is advisable.
4. Teacher and students from other group will give feedback by commenting on the utterances during the activity by discussing the level of formality (highly formal, formal, more informal, very informal), directness (totally blunt, somewhat blunt, indirect, very indirect), politeness (very polite, polite, rude, very rude) and others.
5. The procedure continues and repeats by grouping the students into different numbers (in pairs or into quarters) and members. (It is encouraged to do this activity as the closing discussion on the material from the novel *Pride and Prejudice* in Drama Class.)

### CONCLUSION

Integrating the understanding of speech acts is beneficial for the students. One way of doing it is by teaching the ideas of speech acts themselves in the English language teaching, more specifically in Drama Class through role playing. The term role playing is not limited to the conventional dialogues performed as a drama on stage, but it is extended to the spontaneous use of utterances.

### REFERENCES

- Brown, D.H. 2001. *Teaching by Principles: An Interactive Approach to Language Pedagogy* (Second Edition). New York: Pearson Education Company.
- Chauhan, V. 2004 Drama Techniques for Teaching English. *The Internet TESL Journal*, 10(10). (Online), Retrieved from (<http://iteslj.org/Techniques/Chauhan-Drama.html>), on October 19<sup>th</sup> 2011
- Cohen, A.D. 2010. Coming to terms with Pragmatics in Ishihara, N. & Cohen, A.D.(Eds.) *Teaching and Learning Pragmatics - Where Language and Culture meet* (pp. 3-20), Great Britain: Pearson Education Limited.

- DuFon, M.A. 2008. Language Socialization Theory and the Acquisition of Pragmatics in the Foreign Language Classroom in in E. A. Soler and A. Martínez-Flor (Eds.), *Investigating Pragmatics in Foreign Language Learning, Teaching, and Testing* (pp.25-44), Bristol, Buffalo, Toronto: MultiLingual Matter.
- Flood, K. 2006. The Theatre Connection in T.Fritzon & T. Wrigstad (Eds.). *Role, Play, Art - Collected Experiences of Role-Playing published in Conjunction with the 10th Knutpunkt Convention* (pp.35-42), Stockholm: Föreningen Knutpunkt.
- Godby, C. R. Wallace, R. & Jolley, C. 1982. *Language Files - Department of Linguistics/The Ohio State University* (Second Edition). Reynoldsburg: Advocate Publishing Group.
- Jacobsson, M. 2002. *Thank you and thanks* in Early Modern English. *ICAME Journal* (26), 63- 80.
- Kondo, S. 2008. Effects on Pragmatic Development through Awareness-raising Instruction: Refusals by Japanese EFL Learners. in E. A. Soler and A. Martínez-Flor (Eds.), *Investigating Pragmatics in Foreign Language learning, Teaching and Testing* (pp. 153- 176); Bristol, Buffalo, Toronto: MultiLingual Matter.
- Lieberoth, A. 2006 With Role-Playing in Mind – A Cognitive Account of Decoupled Reality, Identity and Experience in in T.Fritzon & T. Wrigstad (Eds.). *Role, Play, Art - Collected Experiences of Role-Playing published in Conjunction with the 10th Knutpunkt Convention* (pp.67-84), Stockholm: Föreningen Knutpunkt.
- Martínez-Flor, A. & Usó-Juan, E. 2010. The teaching of speech acts in second and foreign language instructional contexts in A. Trosborg, W. Bublitz, A. H. Jucker, K. P. Schneider (Eds), *Pragmatics Across Languages and Cultures - Handbook of Pragmatics* (Volume 7) (pp.423-442). Berlin/New York : Walter de Gruyter GmbH & Co. KG.
- Pishghadam, R. & Sharafadini, M. 2011. Delving into Speech Act of Suggestion: A Case of Iranian EFL learners. *International Journal of Business and Social Science*, 2(16), 152-160.
- Richards, J. C. & Schmidt, R. 2002. *Longman Dictionary of Language Teaching and Applied Linguistics*. (Third Edition) London: Pearson Education Limited.
- Wierzbicka, A. 2010. Cultural Script and Intercultural Communication in in A. Trosborg, W. Bublitz, A. H. Jucker, K. P. Schneider (Eds),

*Pragmatics Across Languages and Cultures - Handbook of Pragmatics (Volume 7)* (pp.43-78). Berlin/New York : Walter de Gruyter GmbH & Co. KG.

Yates, L. & Springall, J. 2010. Soften Up! Successful Requests in the Workplace in D. H. Tatsuki and Noël R. Houck - Maria Dantas-Whitney, S. Rilling, and L. Savova (Eds.), *Pragmatics: Teaching Speech Acts* (pp. 67-86). Virginia: Teachers of English to Speakers of Other Languages, Inc.

Yule, G. 1996. *Pragmatics - Introduction to Language Study*. Oxford: Oxford University Press

*Study Guide for Pride and Prejudice by Jane Austen*. The McGraw-Hill Companies, Inc. Retrieved from [http://www.google.co.id/url?sa=t&rct=j&q=Siapa+penulis:Study+Guide+for+Pride+and+Prejudice+by+Jane+Austen.+The+McGraw-Hill+Companies%2C+Inc.&source=web&cd=3&ved=0CCgQFjAC&url=http%3A%2F%2Fwww.glencoe.com%2Fsec%2Fliterature%2Flitlibrary%2Fpdf%2Fprideand\\_predjudice.pdf&ei=vXvWTrP-A8XURQfs\\_WcDg&usg=AFQjCNGszju-A6luO3h3zCv-sNmsopfz7Q&sig2=TbhsLpUVEj3dqHW5z2IW Bw&cad=rja](http://www.google.co.id/url?sa=t&rct=j&q=Siapa+penulis:Study+Guide+for+Pride+and+Prejudice+by+Jane+Austen.+The+McGraw-Hill+Companies%2C+Inc.&source=web&cd=3&ved=0CCgQFjAC&url=http%3A%2F%2Fwww.glencoe.com%2Fsec%2Fliterature%2Flitlibrary%2Fpdf%2Fprideand_predjudice.pdf&ei=vXvWTrP-A8XURQfs_WcDg&usg=AFQjCNGszju-A6luO3h3zCv-sNmsopfz7Q&sig2=TbhsLpUVEj3dqHW5z2IW Bw&cad=rja) on November 26<sup>th</sup> 2011

*Cultural Etiquette*. Retrieved from ([http://www.ediplomat.com/np/cultural\\_etiquette/ce\\_us.htm](http://www.ediplomat.com/np/cultural_etiquette/ce_us.htm)) on November 26<sup>th</sup> 2011.