

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discussed about the theory that used on this paper. There are, component of speech, pragmatics, speech acts, clasifications of speech act, the act of complaining, responses, the film theory, and the synopsis of Film Big Hero 6.

A. Components of Speech

Related to the study of the ethnography of communication, according to Hymes (in Fasold, 1996:44), there are eight componets of speech, abbreviated as SPEAKING, which reflect the relationship and the intentions of participants in communicative events. The explanation is as follows:

a. Situation (S)

Situation includes the setting and scene. The setting refers to the concrete physical circumstances which speech takes place, including the time and place. Scene refers to the abstract pychological setting, or the cultural definition of the occasion.

b. Participants (P)

The participants include vaticous combinations of speaker-listener, addresser-addressee, or sender-receiver. They generally fill certain social specified roles. It deals with who is speaking and who are they speaking to. For example, a telephone conversation involves a sender and receiver.

c. Ends (E)

Goals are the purpose of the individual participants. For example, in bargaining event, the outcome is to be orderly exchange of something of value from one person to the other, but each of its participants has his or her own personal goals. The goal of the seller is to maximize the price while the buyer wants to minimize it.

d. Act Sequence (A)

Act sequence refers to message form (how something is said) and message content (what is said). It deals with the precise words used, how they are used, and the relationship of what is said to the actual topic of conversation. Both message form and message content involve communicative skills that vary from one culture to another. Speakers have to know how to formulate speech events and speech acts in their culture appropriately, how to recognize what is being talked about, and how to manage changes in topic. For example, casual conversations may discuss about hobby (message content) in informal situations between intimate friends.

e. Key (K)

Key refers to the tone, manner, or spirit in which a speech act is performed, whether it is serious, mocking, sarcastic, and so on. Key also refers to the feeling, atmosphere, and attitude. Furthermore, the key may be marked by nonverbal action such as certain kinds of behavior, gesture, or posture. The definition of aspects of key is as follows:

- 1) Tone : It is the general spirit of the scene, such as angry, afraid, brave, etc.
- 2) Manner : It refers to the participants' way of behaving toward others, whether it is polite, impolite, formal, informal, serious, mocking, etc.
- 3) Feeling : It refers to emotions indicating happiness, anxiety, shock, anger, etc.
- 4) Atmosphere : It refers to the feeling that affects the mind in a place or condition, such as good, evil, etc.
- 5) Attitude : It refers to the participants' ways of thinking and behaving toward a situation whether it is sympathetic, optimistic, pessimistic, etc.

f. Instrumentalities (I)

Instrumentalities refers to channel and form of speech. Channel means the way a message travels from one person to another whether by oral or written. Message can also be transmitted by such means as telegraph, semaphore, smoke signals or drumming. The form of speech refers to language and their subdivisions, dialects, codes, varieties and register.

g. Norms (N)

Norms include norms of interaction and norms of interpretation. Norms of interaction refer to non-linguistic rules of when, how, and how often speech occurs in the community. Norms of interaction are determined by the culture of the community, and they are different in each community. Norms of interpretation implicate the belief system of a community. Interpretation involves trying to understand what is being conveyed beyond what is in the actual words used. Thus, in order to be competent in communicating in a certain culture, one has to follow both norms of interaction and norms of interpretation.

h. Genre (G)

Genre refers to categories such as poems, myths, proverbs, joke, lecture, sermons, editorial, etc. genres often coincide with speech event, but genres need to be distinguished from speech events since speech genre can occur in more than one kind of speech event. A casual genre is not the absence of any genre, but a genre of its own. (Hymes on Fasold, 1996:44-45)

B. Pragmatics

Pragmatics according to Levinson (1983:9) is the study of the relation between language and context that are grammaticalized, or encoded in the structure of language. It is the study of the relation between language and context that are basic to an account of language understanding. Meanwhile, Leech states that pragmatics is study of utterance meaning in

relation to speech situation (1983:6). From this definition, it can be said that language cannot be separated from the context of situation. Pragmatics is also a study about meaning of utterances in regarding to the situation.

In addition, Yule (1996:3) states that pragmatics is study of contextual meaning. He also states that pragmatics involves the interpretation of what people means in a particular context and how the context influences what you said (1996:3). Things that are involved in pragmatics according to him are people's intended meanings, purposes or goals, or assumptions that are said when they speak.

C. Context

Context is an important aspect in interpreting the meaning of an utterance. According to Leech (1983:13) context deals with relevant aspect of physical or social setting of an utterance. It is the background knowledge which is shared by the speaker and the hearer in understanding their utterance. Therefore, context has many contributions in spoken and written language. It functions to help the speaker and the hearer deliver and understanding the meaning of utterance.

Meanwhile, Levinson points out the importance of context, which is included in the definition of pragmatics, as a study of the ability of language user to pair sentences with the context in which they would be appropriate (1983:24). Malinowsky (in Halliday and Hasan, 1985) states that there are two notions of context. They are context of situation and context of culture that have an important role in the interpretation meaning of language.

Context of situation is the situation when speech is uttered, including participant, time, place, and social environment. Context of culture is culture background or history of the participants. In studying language, we should know and understand the cultural background of language. It includes participants or people who are involved in speech, time, place, social environment, and political condition (Halliday and Hasan, 1985).

D. Speech Acts

In general, people perform action through utterances when they attempt to express themselves, actions performed through utterances are generally called speech acts (Yule, 1996:47). The term of speech act covers “action” such as requesting, questioning, and performing (1996:100).

An English philosopher, John L. Austin notices the fact that when a speaker says something, he is doing something. The condition of doing something in saying something is what the expert calls as speech acts (in Levinson 1983:236).

Austin (in Thomas 1995:49) proposed three kinds of acts:

- a. Locutionary Act: the actual words uttered
- b. Illocutionary Act: the force or intention behind the words
- c. Perlocutionary Act: the effect of the illocutionary on the hearer

There is an example to give a clear understanding about the acts above:

“It’s hot here.” (in Thomas, 1995:49)

The locutionary act is the utterance “It’s hot here” itself, while the illocutionary act is the speaker intends to say “I want some fresh air!”, and the perlocutionary act is that someone might open the window.

E. Classifications of Speech Acts

While Searle (in Trosborg, 1995:14-16) proposed five macro classes of illocutionary act:

1. Representatives

The speaker’s purposes in performing representatives is to commit him/ herself to the belief that the propositional content of the utterances is true. In an attempt to describe the world, the speaker tries to make “the words match the world”.

Example: The sun rises at the east.

2. Directives

In performing directives, the speaker tries to get the hearer to commit him/ herself to some future course of action (verbal or non-verbal), or usually directives are defined as all attempts by the speaker to get the hearer to do something e.g. request, command, advice, etc. As opposed to representatives, directives attempt to make “the world match the words”

Example: Bring me a cup of coffee.

3. Commisives

In commissives, the speaker commits his/ herself in varying degrees to some future course action. As was the case with directives, the direction of fit is “World to words”. They are promises, offers, threats, etc.

Example: I’ll give it to you tomorrow.

4. Expressives

The purpose of this class of illocutionary acts is to express the speaker’s psychological state of mind about or attitude to some prior action or state of affairs. There is no direction of fit, as the intention is neither to describe the world nor to exert an influence on future events; rather, the truth of the propositional content is taken for granted. They are thanking, complaint, apology, etc.

Example: Please forgive me?

5. Declarations

Declarations require extralinguistic institutions for their performance; it takes a priest to christen a baby, a dignitary to name a ship, a judge to sentence a defendant, etc. The direction of fit is both “words to world” and “world to words”, as the actual expression of the declaration brings about a change in reality.

Example: I pronounce you a husband and wife. (a priest in church)

F. The Act of Complaining

1. The Definition of Complaint

According to Trosborg (1995:331-312) a complaint is defined as an illocutionary act in which the speaker (the complainer) expresses his/her disapproval, negative feelings, etc. towards the state of affairs described in the proposition (the complainable) and for which he/ she holds the hearer (the complaine) responsible, either directly or indirectly.

The speech act of complaint belongs to the category of expressive functions. This category includes moral judgements which express the speaker's approval as well as disapproval of the behaviour mentioned in the judgement. When complaining, the speaker passes a moral judgement on something which (he/ she believes) the complaine has already done or failed to do, or is in the process of doing (Trosborg, 1995:331). From those definition, a complaint can be defined with the expression of

disapproval, disappointment, or negative feeling of the speaker towards certain behaviour, action, or person and it contains moral judgement.

In Leech terminology, the complaint is a representative of the conflictive function, which includes acts of threatening, accusing, cursing, and reprimanding. These acts are by their nature designed to cause offence and they are therefore highly threatening to the social relationship between speaker and the hearer (in Trosborg, 1995:312).

Olshtain & Weinbach, 1993, stated that a complaint is defined as an expression of “displeasure or annoyance” in response to an action that is seen by the speaker as unfavourable (in www.jalt.org). While kowalski, 1996:179, stated that complaining can be described as “a behavioural expreeion of an unfavourable attitude toward an object, person, or situation” (in www.free-reseachpapers.com). However, many complaints do not reflect people’s true attitudes toward the object or person in question but rather involve attempts to elicit particular interpersonal reactions from other, such as sympathy from others or the avoidance of aversive events. Considering this, a more comprehensive definition of a complaint would be “an expression of dissatisfaction, whether subjectively experience or not, for the purpose of venting emotions or achieving intrapsychic goals, interpersonal goals, or both” (kowalski, 180 in www.free-researchpapers.com). From those definitions, it can be said that complaint is an expression of displeasure,

discontent, or dissatisfaction as a reaction of an attitude, situation or object that is unfavourable.

A number of strategies are available to a complainer who wants to avoid a direct confrontation with the complaine. The degree of involvement of the complainer and the complaine specified in an act of moral censure is decisive in establishing a scale of directness levels of complaints. A speaker may use certain strategy for the complaine/ the hearer to avoid mentioning him/ her who is nevertheless indirectly held responsible. When complaining, it is important to supply supportive statements to justify the act of moral censure. If a complaint is convincingly supported, it is difficult to overturn or dispute it. In addition, disarming strategies can be used as a means of avoiding conflict. Another possibility is to replace conflicting functions by other types of communication. By formulating a complaint indirectly as a piece of information or a request for information, it is often possible to avoid that a direct confrontation arises from a direct accusation. (Trosborg, 1995:313-314).

2. Directness Levels of Complaints

Complaints can be expressed at varying levels of directness ranging from hints and mild disapprovals to severe challenges in which the complaine is explicitly declared incompetent and irresponsible as a social member (Trosborg, 1995:314).

In a complaint, the utterance may only indirectly express the complainer's ill feelings toward the complaine, or these may be phrased in terms of a straightforward accusation or in terms of moral judgement. In the former case, the complaine has to perform an inference process to establish a link between what is said and what is really intended on the basis of the situational context. By choosing a particular level of directness, the complainer is able to decide on the conflict potential of the complaint.

There are criteria used for establishing the scale of directness levels:

P: Propositional content (complainable)

C: Complainer

A: Accused (complaine)

There are factors determining the directness level of complaints:

- 1) The complainable is or is not expressed directly in the propositional content. (P describes/ does not describe the complainable)
- 2) The complainer's negative evaluation of the propositional content is implicitly or explicitly expressed. (P is bad –articulated or implied)
- 3) The agentive involvement of the complaine is implicitly or explicitly expressed. (A has done P-articulated or implied)

- 4) The complainer's negative evaluation of the complaine's behaviour is implicitly or explicitly expressed. (C evaluates A's action as bad-articulated or implied)
- 5) The complainer's negative evaluation of the complaine as a person is implicitly expressed. (C evaluates A as a bad person-articulated or implied)

3. Complaint Strategies

Anna Trosborg (1995:316-319) set up certain complaint strategies: no explicit reproach, expression of annoyance or disapproval, accusation, and blame. Altogether, eight sub-categories are established, strategy 1 is the most indirect, and strategy 8 is the most direct. For exemplification, complaints are presented from conversations between speaker and hearer in the situation when the hearer turns on the radio loudly while his brother study. The speaker complains.

1) No Explicit Reproach

The complainer does not directly state that something is bad, the complaine does not know whether an offence is referred to or not. This strategy is a weak complaint strategy but it might be used successfully to prepare for more forceful strategies.

Strategy 1: Hints

Example: It was quite here before you turn on the radio.

2) Expression of Annoyance or Disapproval

A complainer can express his/ her annoyance, dislike, disapproval, etc. concerning a certain state of affairs he/ she considers bad for him/ her. The complainer implies that he/ she holds the complaineé responsible but avoids mentioning him/ her as the guilty person.

Strategy 2: Annoyance

Example: What kind of sound is out there?

I am studying, and I can't concentrate.

Strategy 3: Ill Consequences

Example: Oh no! Now I can't concentrate on this paper.

3) Accusations

The complainer can ask the hearer questions about the situation or assert that he/ she was in some way connected with the offense and thereby tries to establish the hearer as a potential agent of the complainable (indirect accusation). Alternatively, the complainer can directly accuse the complaineé of having committed the offense (direct accusation).

Strategy 4: Indirect Accusation

Example: Is that you that turn the radio on loudly?

Strategy 5: Direct Accusation

Example: You have just turn on the radio loudly, right? I'm studying.

4) Blaming

An act of blame presupposes that the accused is guilty of the offense. The complainer passes a value judgment on the complaine. This is the most direct complaint strategy.

Strategy 6: Modified Blame

The complainer expresses modified disapproval of an action for which the accused is responsible.

Example: You should be more empathizing to other people.

Honestly, you should pay attention to other's privacy.

Strategy 7: Explicit Condemnation of the Accused's action

The complainer explicitly states that an action held by the accused is bad.

Example: That's too bad, bothering me when I am studying.

How could you do that stupid thing when I try to concentrate to read?

Strategy 8: Explicit Condemnation of the Accused as a person

The complainer explicitly states what is implicit at all others level, namely that he finds the accused as a non-responsible social member.

Example: How dare you are, turn the radio loudly as though you're living alone?

Damn! I can't concentrate, turn the radio off!

4. Complaint perspective

The speaker/ hearer's perspective of a complaint presents a particular point of interest. A speaker may express his ill feelings towards the hearer. A speaker may also avoid mention the hearer as the guilty person. If this so, it may be an ambiguous complaint.

Reference to the complainer and the complaineé can be expressed in various ways. Haverkate (1984: 56) draws an important distinction between focalizing and defocalizing expressions in a discussion of speaker and hearer reference.

1) Focalizing reference to the complainer (Speaker-perspective-I)

Focalizing reference can be made either to the speaker or to the hearer for the purpose of expressing emphatic reference. Specific reference to the speaker typically involves the first-person singular pronoun I. When a speaker selects a focalizing reference to the complainer when expressing his/ her annoyance or moral judgement, he/ she identifies him/ herself as a people who takes personal responsibility for issuing the blame.

Example: I really don't like to see my room in a mess like this.

2) Defocalizing reference to the complainer (Speaker-perspective-we)

If a complainer wishes to minimize his/ her role of complainer, reference to the complainer can be defocalized. The first-person plural pronoun we is often employed when a speaker

wants to involve his/ her hearer(s) and / or other persons as well by making them share the responsibility for issuing blame. Defocalizing reference to the complainer deals with three categories.

The first is **class-inclusive reference**. When employing this category, a speaker presents his/ her points of view, assumptions, beliefs, etc. this reference is an important tool for a complainer who wants avoid attacking the complaineo personally. He/ she is able to defocalize his/ her personal points of view by attributing them to a specified class rather than to him/ herself. The second category is all-inclusive reference. This category involves reference to the speaker, to the hearer, and to undefined set of other persons. In contrast to class-inclusive reference, it is not bound to any particular class of persons. The last category is **pseudo-inclusive reference**. This type of reference is frequently used by persons of superior social status who are exerting influence on subordinates, e.g. by parents talking to children, or by employers to employees, etc.

Example: Noone would approve of such behaviour.

3) Focalizing reference to the complaineo (hearer-perspective-you)

The complainer explicitly makes the hearer as the agent of the complainable.

Specific reference typically involves the second-person pronoun you and other common nouns.

Example: I hadn't expected you to behave like this.

4) Defocalizing reference to the complaine (hearer-perspective-it)

This category is concerned with implicit or non-specific reference to the agent of the complainable. This kind of reference is useful for the strategic purpose of suppressing information concerning the identify of the agent responsible. The categories involved are agentless passives, constructions with neutral agents (one, someone, they, people, etc.) and construction in which the undesired state of affairs has been made the focus of attention, e.g.

Example: Someone has taken my purse.

5. Internal Modification

In addition, to classify complaint strategies according to directness level, it also useful to analyze the complainer's use of internal modification. A complaint may be softened or weakened by the inclusion of **downgraders**, or strengthened by the inclusion of **upgraders**.

Downgraders comprise: (1) *Downtoners* (just, simply, perhaps, maybe, possibly); (2) *Understaters*, those are modifiers that under-represent the state of affairs donoted in the complainable, e.g. a little bit, a second, not very much, etc. (3) *Hedges*, adverbials by means of which the complaine avoids a precise propositional specification, e.g. kind of,

sort of, somehow, etc. (4) *Subjectivers*, modifiers that characterize the proposition as the speaker's personal opinion, or indicate the speaker's attitude towards the proposition, e.g. I think, I suppose, I'm afraid, in my opinion, etc. (5) *Cajolers*, gambits functioning at the interpersonal level of discourse with the function of restoring harmony between two interlocutors, e.g. you know, you see, I mean, etc. (6) *Appealers*, discourse elements (including tags) intended to elicit a response from the complainer, appealing to his/ her understanding, etc. e.g. okay, right, don't you think?.

Upgraders. Typical upgraders are intensifiers which modify part of a proposition, sentence modifiers, and lexical intensification. *Intensifiers* are adverbials or adjectives intensifying part of a proposition, e.g. such, so, very, quite, really, terribly, awfully, fightfully, absolutely, etc. *Commitment upgraders* are sentence modifiers expressing a special commitment towards the proposition, e.g. I'm sure, I'm certain, I'm positive, it's obvious, and the corresponding adverbials like surely, certainly, positively, obviously, unfortunately, etc. *Lexical intensification* is lexical choice that is used to reveal an attitude. In extreme cases swear words may be used (Trosborg, 1995:327-329)

6. External Modification

Several conditions determine whether a complainer is successful in pinning the blame for something on someone else. Supportive strategies serve to justify the complainer's "right" to place the blame for something on the complaine. They function at the structural level of discourse (preparators), at the interpersonal level (disarmers), as well as at the content level. *Preparators* are important with regard to the successful organization of the conversation in which a complaint is issued. One does not just start accusing other person right away. Instead, it is important to "prepare" the speech act or warn the hearer that a complaint is forthcoming. Disarmers is a tool for the complainer to avoid producing an act that is too face-threatening to the complaine. A complainer must save the complaine's face and his/ her own face. Providing evidence is the third strategy. A complainer must prove that A dis P (P is bad), he/ she must be able to show that the complaine has in fact performed (or failed to perform) the deplorable action. The last strategy is Substantiation. It is important for a complainer to be able to provide substantiating moves in the form of facts or arguments to the effect that "P is bad", i.e. the complainer must "prove" that he/ she is justified in interpreting P as bad for him/ her, e.g (Trosborg, 1995:329-331).

G. Response

A response is verbal or non-verbal act of the hearer, which is performed because of the understanding by the hearer of the meaning and the force of the speaker's utterance. It counts as a perlocutionary effect of the speech act (Sbisa in Searle, 1969:102).

J.L Austin in Searle (1969: 101) maintains that "an effect must be achieved on the audience if the illocutionary act is to be carried out" and called such effect *uptake*, it means "the understanding of the meaning and the force of the locution". If the hearers uptake is necessary for carrying out an illocutionary act, people should first know whether an uptake has been achieved. People can know it from a consideration of the response (verbal or non verbal) which follows the illocutionary act since each response makes manifest how the hearer has taken the speaker's illocutionary act (Sbisa in Searle 1969). Therefore, to give a define illocutionary force to a certain speech act, the hearer's response should be taken into account.

Richard and Schmidt (1996: 129) presented complaint response in five types: 1. Apology, 2. Denial, 3. Excuse, 4. Justify, and 5. Challenge.

Boxer (1989) identifies response of complaints and finds that there are six types of responses, they are: 1. zero response or change the topic, 2. a request for an elaboration of the complaint, 3. joking or teasing, 4. a contradiction or explanation, 5. advice or lecture, and 6. commiseration.

H. The Film Theory

The study of film cannot be taken apart from society. They have a tight relationship. A movie can be reflection of society. It may interperate the condition of a sociey at one time. According to Allen and Gomery (1993: 154), movie reflects the desires, needs, fears, and aspirations of a society. Allen and Gomery state taht film makers are members of society and no les subject to social pressure and norms than anyone else and film making occurs within some social context. Furthermore, in fictional films, characters are given attitudes, gestures, sentiments, motivations, and appearances based on social roles and on general notions.

From the definitions above, it can concluded that film is correlated with society. Both of them have a close relationship. Film can be the representation of a society which has certain social context. Moreover, it reflects the desires, and aspirations of a society. A movie Big Hero 6 for example, represent animated movie about a 14 years old boy who turns a huggable helathcare robot into a fighting machine and enlists the help of four friends to catch a villain in the city of San Fransokyo. Big Hero 6 is delightful and charming with positive messages of helping others, courage and selflessness. A light caution is advised for younger children because of some heavier elemnts, including lots of action.

I. The Synopsis of the Film “Big Hero 6”

BIG HERO 6 is an excellent Disney Animated movie set in a fictional metropolis called San Fransokyo. Hiro is a 14 years old boy with a gift for robotics. With his parents deceased, Hiro lives with his older brother, Tadashi, and his Aunt Cass, getting in trouble periodically by wasting his talents in robot fights, which are illegal.

After Hiro is caught in a robot fight and thrown in jail, Tadashi tries to inspire a greater sense of purpose for Hiro by showing him his University lab. Amazed by the technology and opportunities of Tadashi’s school, Hiro decides he has to go there as well. His only chance is to build something truly remarkable and showcase it at a robotics convention. If Hiro can impress Professor Robert Callaghan, he’ll be allowed into the school’s program.

With the help and encouragement of Tadashi’s friends GoGo, Wasabi, Honey Lemon, and Fred, Hiro creates something truly unique and revolutionary that blows everyone at the convention away. So much so, his creation even gains interest from tech Alistair Krei, who wants to buy Hiro’s invention. However, Hiro decides it’s not ready yet and optimis to join the University. Later in the evening, a fire starts at the convention and Tadashi runs in to help the Professor, but the building exploded, killing Tadashi.

The loss of his brother destroys Hiro. The only remnant of Tadashi left is his creation called Baymax, an inflatable robot that Tadashi built as a healthcare companion. When Hiro discovers his invention wasn't destroyed in the fire, he wonders if the fire wasn't an accident and if someone is responsible for Tadashi's death. Determined to find this person, Hiro turns the huggable Baymax into a fighting machine and enlists the help of Tadashi's four friends to catch this person. They discover that this mysterious man has stolen Hiro's invention and is now using it as a weapon.

BIG HIRO 6 is a delightful, charming movie that all ages will enjoy. Disney carries on its tradition by bringing another meticulously well-crafted story with an emotional full and an exciting storyline. FROZEN gave us a lovely depiction of sisterhood, and while BIG HERO 6 is a little more tragic, the bond between the brothers is touching. Baymax the robot steals the show though with his adorable innocence, which is especially hilarious when his low battery makes confused and lethargic. The animation is beautiful, especially the fused landscapes that San Fransokyo gathers from San Francisco and Tokyo.