

**APOLOGY STRATEGIES PERFORMED BY MAIN
CHARACTERS IN *PERAHU KERTAS* NOVEL**

THESIS

BY

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURES
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

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**APOLOGY STRATEGIES PERFORMED BY MAIN
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THESIS

**Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

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ABSTRACT

Kusuma, Devilia Indah. 2014. **Apology Strategies Performed by Main Characters in *Perahu Kertas* Novel**. Study Program of English, Department of Language and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Nurul Chojimah; Co-supervisor: Muhammad Rozin

Keywords: speech act, apology strategies, *Perahu Kertas* novel

Apology is a part of human communication to maintain good relations between people or to restore harmony. The writer conducted a research on apology strategies in *Bahasa Indonesia*, by analyzing a novel entitled *Perahu Kertas*. In this study, there are two problems to be solved: (1) What apology strategies are performed by main characters in *Perahu Kertas* novel, and (2) How is the act of apologizing upgraded by main characters in *Perahu Kertas* novel.

This study used qualitative approach because the analysis is in the form of description rather than number. Then, this research is categorized as document analysis because the writer analyzed the novel entitled *Perahu Kertas*.

The result of this study shows that apology strategies are divided into two main groups that are direct and indirect strategy. Direct strategy is represented into 11 strategies: minimizing the offense, explicit apology, explicit apology followed by explanation, explicit explanation followed by minimizing the offense, recantation, regret, request for forgiveness, concern for hearer, being honest, hiding something and cancellation. Indirect strategy is represented into 4 strategies: attacking the complainer, blaming someone else, implicit apology and implicit apology followed by explanation. Besides, this study suggests that the act of apologizing can be upgraded directly and indirectly. Direct strategy is represented into 5 strategies: explanation, reiteration, lexical intensification, supplication, and promise. Indirect strategy is represented into 2 strategies: explanation and confirmation.

The writer suggests that future researchers use more objects in *Bahasa Indonesia* in order to complete the taxonomy of apology strategy in it. The writer also suggests that Study Program of English at Universitas Brawijaya add more references related to this topic so that future researchers could present rich literature review that is able to support the analysis of their study.

ABSTRAK

Kusuma, Devilia Indah. 2014. **Strategi Permintaan Maaf yang Digunakan oleh Pemeran Utama dalam Novel Perahu Kertas**. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Nurul Chojimah (II) Muhammad Rozin

Kata kunci: tindak tutur, strategi permintaan maaf, novel Perahu Kertas

Permintaan maaf adalah bagian dari komunikasi manusia yang digunakan untuk menjaga hubungan baik atau untuk mengembalikan keharmonisan. Peneliti melakukan penelitian tentang strategi dalam permintaan maaf di Bahasa Indonesia, khususnya dengan menganalisis novel berjudul Perahu Kertas. Ada dua permasalahan yang dipecahkan dalam penelitian ini, yaitu: (1) strategi permintaan maaf apa saja yang digunakan oleh pemeran utama dalam novel Perahu Kertas, dan (2) bagaimana permintaan maaf itu disangatkan oleh pemeran utama dalam novel Perahu Kertas.

Penelitian ini menggunakan pendekatan kualitatif karena analisa datanya dalam bentuk deskripsi bukan dalam bentuk angka. Penelitian ini dikategorikan sebagai analisis dokumen karena peneliti menganalisa novel berjudul Perahu Kertas.

Hasil penelitian ini menunjukkan bahwa strategi permintaan maaf dibagi menjadi dua strategi yaitu strategi langsung dan tidak langsung. Strategi langsung direpresentasikan ke dalam 11 strategi, yaitu: meminimalkan pelanggaran, permintaan maaf secara eksplisit, permintaan maaf secara eksplisit diikuti oleh penjelasan, pengakuan kesalahan, penyesalan, permohonan ampun, kepedulian terhadap pendengar, bersikap jujur, menyembunyikan sesuatu, dan pembatalan. Strategi tidak langsung direpresentasikan ke dalam 4 strategi, yaitu: menyerang pengeluh, menyalahkan orang lain, permintaan secara maaf implisit dan permintaan maaf secara implisit diikuti oleh penjelasan. Penelitian ini menunjukkan bahwa tindakan meminta maaf dapat disangatkan secara langsung dan tidak langsung. Strategi langsung direpresentasikan ke dalam 5 strategi, yaitu: penjelasan, pengulangan, intensifikasi leksikal, permohonan, dan janji. Strategi tidak langsung direpresentasikan ke dalam 2 strategi, yaitu: penjelasan dan konfirmasi.

Penulis menyarankan untuk peneliti selanjutnya agar menggunakan objek-objek lain untuk menyempurnakan taksonomi strategi permintaan maaf dalam Bahasa Indonesia. Penulis juga menyarankan untuk Program Studi Bahasa Inggris Universitas Brawijaya untuk menambahkan lebih banyak referensi yang berkaitan dengan topik ini agar peneliti selanjutnya bisa memberikan banyak tinjauan literatur yang mampu mendukung analisis penelitian mereka.

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Malang, July 14th 2014

The writer

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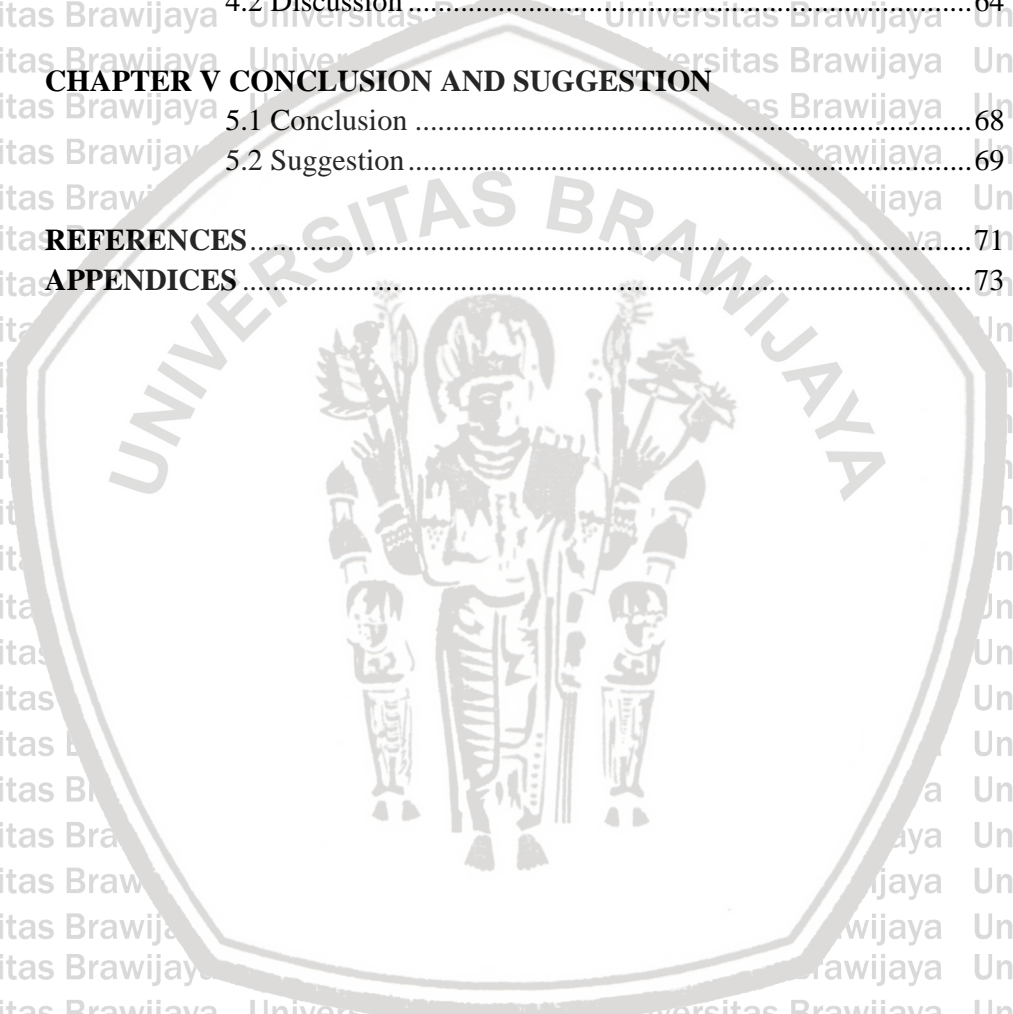
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CHAPTER I

INTRODUCTION

This chapter consists of four sub-chapters. They are background of the study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of Study

Every human being needs an interaction process in order to build a social relationship. Communication is the most important way to deliver the message or even opinion with others to build a social relationship. In this case, communication cannot be separated from language because we use language as a medium to communicate between the speaker and the hearer. Language has a social function as a tool to make connection between human beings. Without language, it seems impossible for people to interact with other in daily life because language can express people's feeling, willing, option etc. (Chaer and Agustina, 1995, p.19). It means that language is the most important medium of human communication.

In society, there are many purposes for people to use language as a tool to communicate with each other. One of the purposes to use language is to ask for an apology. Apology is a speech act used to restore relationships between a speaker (S)

and a hearer (H) after S has offended H intentionally or unintentionally (Olshtain and Cohen, 1983, p.20). Related to this point, they also state that the act of apologizing requires an action or an utterance which is intended to set things right. It means that apology is a part of human communication to maintain good relations between the people or to restore harmony.

According to Brown and Levinson (1987, p.61), apologies are part of politeness strategies. An apology is primarily and essentially a social act. It is aimed at maintaining good relation between participants.. Holmes (1995, p.155) states that apology is an example of "face-supportive act" (FSAs). Once we consider our daily conversations, we notice easily that we apologize or are forgiven to in various ways for different reasons according to different situation. For example, when someone ask for an apology he or she says *"I'm sorry to keep you waiting"* or *"Please, forgive me"*. It means that everyone has their own way to ask for an apology. The various ways to ask for apology is called as "apology strategies".

In a conversation, there are some dialogues or utterances between the speaker and the hearer or addressee. Dialogue has been studied extensively not only in naturally occurring conversation but in written literary discourse as well. One of example written literary is novel. Novel is part of the literature. It is as the representative of human condition against the effort to reach the purpose of living perfectness. In other words, literature is a context of hooping ideology, when the author shows the idea through the characters and figures in written text.

In this study, the writer desired to find out the apology strategies performed by main characters in *Perahu Kertas* novel and also to find out how the act of apologizing is upgraded by main characters in this novel. Talking about *Perahu Kertas* novel, *Perahu Kertas* is a novel written by Dewi Lestari and this is one of the best seller novels in Indonesia. This novel is about the story of a girl named Kugy who likes to fantasize and a young man named Keenan described as someone who is intelligent. Kugy and Keenan became friends and they share their dreams and support each other. Keenan's desire to become a painter was not approved by his father, so he had to bury his dreams to become a painter, but his struggle to reach his dream can be the good value for the readers that dream will always become the dream if we never make it come true. From this novel, we can learn that everything we want will need an effort to reach it. From those explanation, the writer is interested to analyze the apology strategies performed by main characters (Kugy and Keenan) in *Perahu Kertas* novel.

The writer hopes the result of this study will be beneficial for the student of English Department in Universitas Brawijaya and for the readers. For English Department students, the result of this study is expected to be guidance for doing the next research with a better result. For the readers, the result of this study is expected to give them more understanding about apology strategies used by main characters in *Perahu Kertas* novel. The writer also hopes it can give the contribution to the further researchers who want to conduct the similar term of study with different topic.

1.2 Problems of the Study

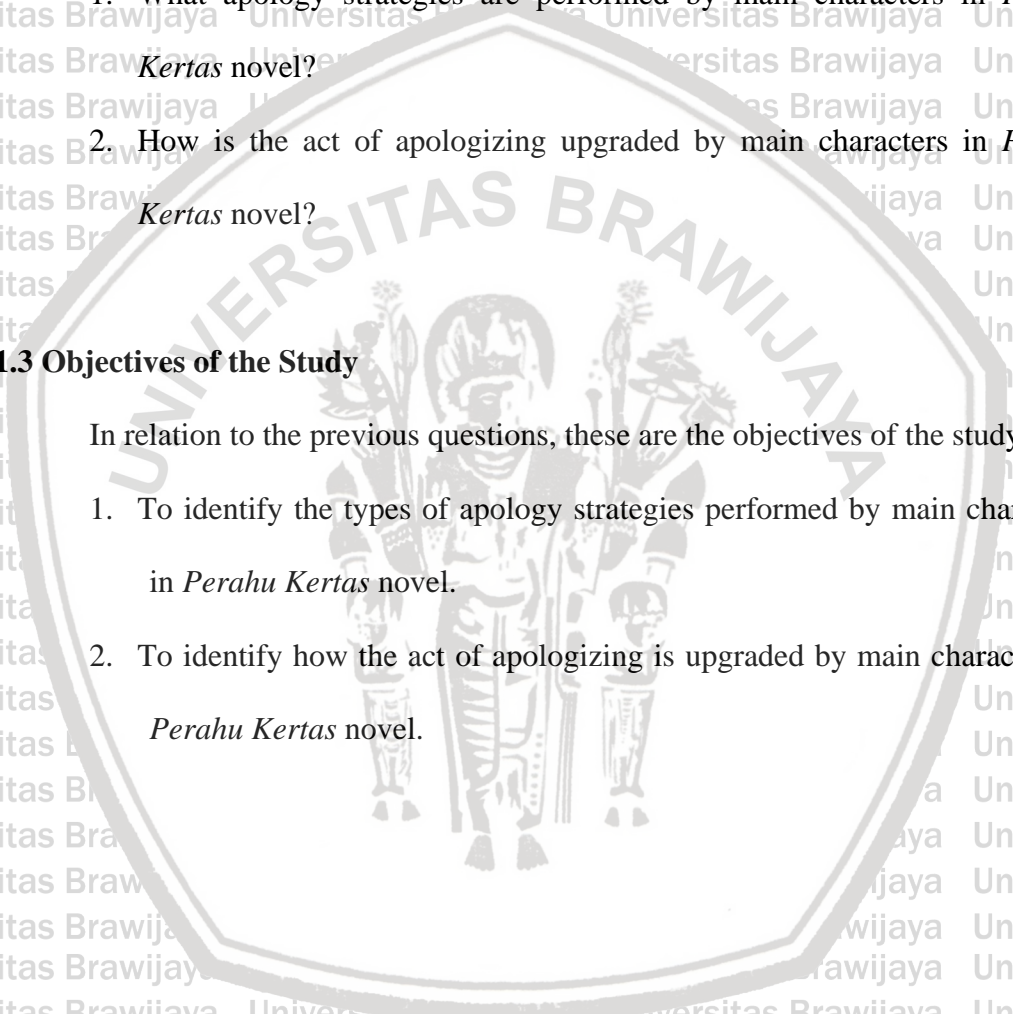
Based on the background of the study, the writer intends to find the answers of the following questions:

1. What apology strategies are performed by main characters in *Perahu Kertas* novel?
2. How is the act of apologizing upgraded by main characters in *Perahu Kertas* novel?

1.3 Objectives of the Study

In relation to the previous questions, these are the objectives of the study:

1. To identify the types of apology strategies performed by main characters in *Perahu Kertas* novel.
2. To identify how the act of apologizing is upgraded by main characters in *Perahu Kertas* novel.



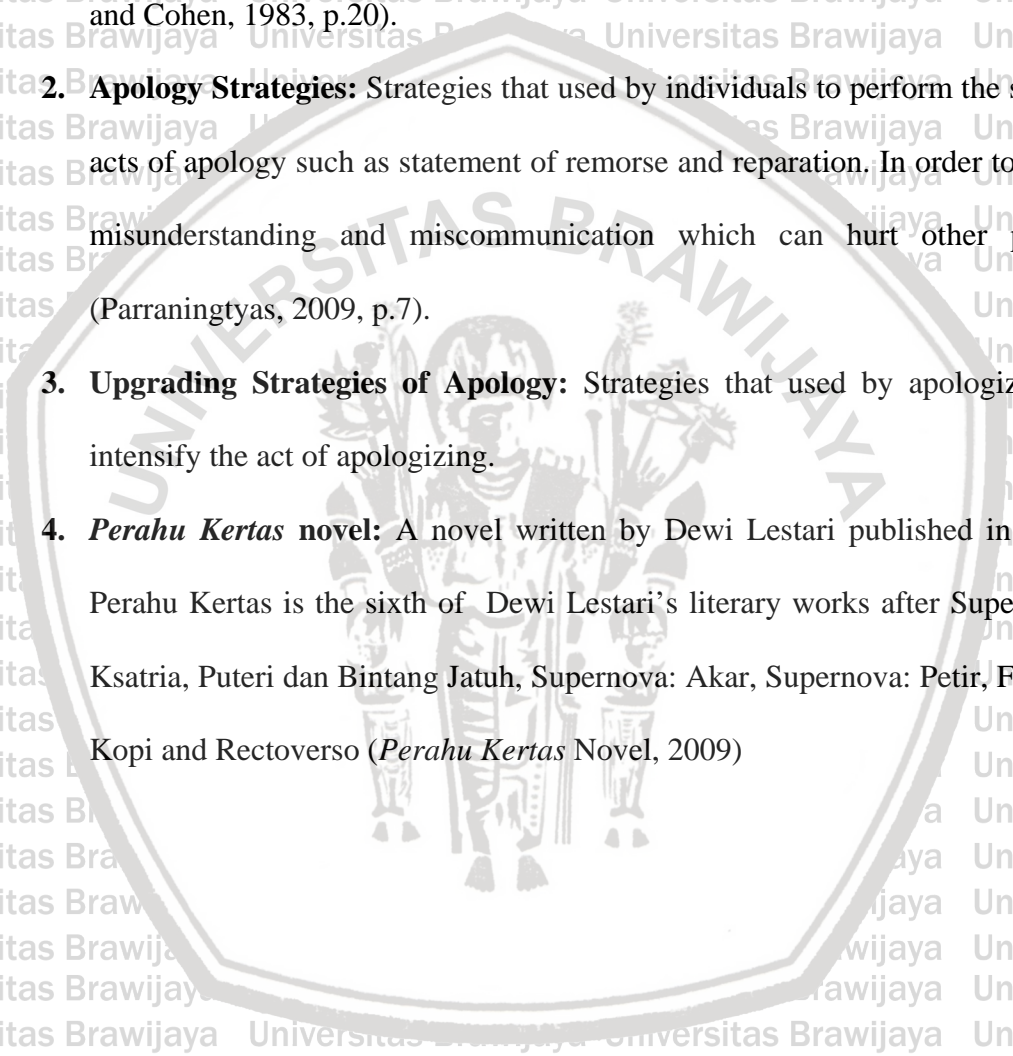
1.4 Definition of Key Terms

1. **Apology:** A speech act used to restore relationships between a speaker (S) and a hearer (H) after S has offended H intentionally or unintentionally (Olshtain and Cohen, 1983, p.20).

2. **Apology Strategies:** Strategies that used by individuals to perform the speech acts of apology such as statement of remorse and reparation. In order to avoid misunderstanding and miscommunication which can hurt other people (Parraningtyas, 2009, p.7).

3. **Upgrading Strategies of Apology:** Strategies that used by apologizers to intensify the act of apologizing.

4. **Perahu Kertas novel:** A novel written by Dewi Lestari published in 2009. Perahu Kertas is the sixth of Dewi Lestari's literary works after Supernova: Ksatria, Puteri dan Bintang Jatuh, Supernova: Akar, Supernova: Petir, Filosofi Kopi and Rectoverso (*Perahu Kertas Novel*, 2009)



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of brief description and explanation about the theories that support this study. There are several theories that are important to be discussed in this chapter: speech act, speech act of apology, apologize and face, apology strategies, Trosborg's taxonomy of apology strategies and also the previous studies.

2.1 Speech Act

Speech act is a technical term in linguistics and the philosophy of language.

Speech act theory is included in the field of pragmatics. The theory of speech act is developed originally by John Austin. Austin (1975, p.94) defines speech acts as the actions performed in saying something. Austin also claims that there is a close link between speech acts and language functions. Accomplishing communicative actions in daily life requires employing necessary words under appropriate circumstances.

Austin introduced tripartite classification of acts performed when a person speaks.

They are locutionary acts, illocutionary acts and perlocutionary acts. Thus, there are some conditions which build a communication as Austin (1975, cited in Saeed 2003, p.227) says that speech act consists of three facets: First, the locutionary act is the act of saying something or producing a series of sounds which mean something. Second,

the illocutionary act is an act which is performed in saying something, and includes acts such as betting, promising, denying, and ordering. The interpretation of illocutionary act is concerned with force. The last is perlocutionary act. This act produces some effects upon thoughts, feeling, or actions of audiences.

In speech act theory, the illocution is the focus of the attention. Searle in Leech (1983, p.105) proposes five-way classification of illocutionary acts, which include: declaratives, representatives, commissives, directives, and expressives.

1. Declaratives are speech acts in which the words and expression change the world by their utterances (e.g. I bet, I declare, I resign).
2. Representatives are speech acts in which the words state what the speaker believes to be the case (e.g. describing, claiming, hypothesizing, insisting, and predicting).
3. Commissives are speech acts which the words, commit the speaker to future action (e.g. promising, offering, threatening, refusing, vowing, and volunteering).
4. Directives are speech acts in which the words are aimed at making the hearer to do something (e.g. commanding, requesting, inviting, forbidding, and suggesting).
5. Expressives are speech acts in which the words state what the speaker feels (e.g. apologizing, praising, congratulating, deploring, and regretting).

Unlike communication theory which covers human and non-human interactions, speech act starts with the assumption that the minimal unit of human communication is not sentence or other expression, but the performance of certain kind of acts, such as making statements, asking questions, giving directions, disagreeing, thanking, apologizing, congratulating and so on (Blum-Kulka *et al*, 1989, p.2). A speaker performs one or more of these acts by uttering a sentence or sentences, but the act itself should not be confused with a sentence or other expression uttered in its issuance. In order to make speech act more appropriate and successfully performed, certain felicity condition has to be met.

2.2 Speech Act of Apology

An apology is a speech act used when the behavioral norm is broken. When an action or utterance has resulted that one or more persons perceives themselves as offended, the guilty person(s) needs to apologize. The speech act of apologizing aims at maintaining, restoring, and enhancing interpersonal relationship. According to Olshtain and Cohen (1983, p.20), when an action or utterance result in the fact that one or more persons perceive themselves as offended, the culpable person(s) needs to apologize. Here, the act of apologizing is dealing with two parties: an apologizer and a recipient. However, only if the person who causes the infraction perceives him or herself as an apologizer do we get the act of apologizing. The act of apologizing requires an action or an utterance which is intended to "set things right". Whether a

specific discourse situation calls for apology and whether a certain utterance qualifies as such an apology will depend on both linguistic and socio cultural norms.

Apology as a speech act directed to the addressee's face needs and intends to resolve an offence for which the speaker takes responsibility, and to restore balance between speaker and addressee. Leech (1983, p.104) defines the act of apologizing is a convivial speech act, the goal of which coincides with the social goal of maintaining harmony between speaker and hearer. In addition, Marquez-reiter (2000, p.44) declares an apology as a compensatory action for an offense committed by the speaker which has affected the hearer. An apology serves compensatory action to an offence which the guilty person admits guilt to what he has done and asks for the speaker's forgiveness. The apology act will occur only if the speaker believes that the wrong act has been performed prior to the time of speaking and that the act resulted in an infraction which affected another person who deserves an apology.

Moreover, illocutionary force of apology can be intensified (upgraded) or downgraded (Blum-Kulka *et al*, 1989, p.21). Intensifying or upgrading the apology can be realized by using the elements which intensify the apology itself. For examples, *I am so sorry* or *I am very sorry*. The words *so* and *very* are the upgraders that make the apology stronger. Apology also can be downgraded by querying the seriousness of the violation, for example, *I hope you have not takes this remark too seriously*. It means that downgrading is used to mitigate (soften) the act of apologizing.

2.3 Apology and Face

Apology occurs when someone recognizes that he has performed an action or an utterance which has insulted other person, such as offending someone else, neglecting his or her duty, or causing trouble. That will damage someone's relationship. An apology is a speech act that is used to restore relationships between a speaker (S) and a hearer (H) after S has offended H intentionally or unintentionally.

Olshtain and Cohen (1983, p.20) state that the act of apologizing is called for when some behaviors violate social norms. Apology is communicative act in the production of which an apologizer has to act politely, both in the vernacular sense and in the more technical sense of paying attention to the addressee's face wants (Brown and Levinson, 1978, p.61). Regher and Gutheil (2002, as cited in Riyani, 2010, p.14)

suggest that when someone apologizes, he or she is in the position of seeking unconditional pardon in the context of being unworthy of an act that can be neither forgotten nor forsaken. Apology includes three main components:

1. Acknowledgement of the offense or provision of a truthful account of the offense so that the victim's experience can be publicly verified.
2. A willingness to admit wrong doing or, in effect, issue a *mea culpa* (through my fault). To apologize is to declare voluntarily that one has no excuse, defense, justification, or explanation for the action. Implicit in this is the

agreement to accept the consequences—social, legal, otherwise—that flow from having committed the wrongful act.

- 3. A willingness to state that the act will not be repeated—that is, to make pledge (implicit or explicit) to abide henceforth by the rules. Consequently, it is not acceptable to apologize for abusive behavior with the expectation that one will simply apologize again when the act is repeated.

According to Holmes (In Riyani, 2010, p.15), in a spoken setting, a remedial exchange that follows an apology may restore simultaneously the positive face needs of both speaker and hearer. However, Olshtain (In Riyani, 2010, p. 15) states that in the written setting, where the remedial exchange is delayed, the writer who apologizes will provide elements accompanying his or her apologies to soften his or her own offense and at the same time to redress the damage to the victim’s positive face.

2.4 Apology Strategies

Apology strategies are strategies used by individuals to perform the speech acts of apology such as statement of remorse and reparation. In order to avoid misunderstanding and miscommunication which can hurt other people (Parraningtyas, 2009, p.7). It means that there are some strategies or methods used by people in apologizing because everyone has their own way to ask for an apology.

In performing the act of apologizing, the offender needs to employ certain strategy of apology. According to Trosborg (1995, p.376), the act of apology is uttered in order to maintain good relationship between participants. It may be performed directly by means of an explicit apology utilizing one of the verbs directly signaling apology (apologize, be sorry, excuse, etc.), or it can be done indirectly by taking on responsibility or giving explanation. It means that apologies may be expressed directly or indirectly.

2.5 Trosborg’s Taxonomy of Apology Strategies

Trosborg (1995, p.376-383) describes and categorizes the major strategies of responses that follow complaint. According to Trosborg, an apology is an action or an utterance by which an apologizer can rehabilitate his or her own existence in society. Complex speech acts like apologies actually consists of a set of routinized patterns or strategies typically used by native speakers of the language. There are eight main strategies and many sub-categories of showing apology based on Trosborg’s taxonomy (1995).

Table 2.1 Trosborg’s Taxonomy of Apology Strategies (1995)

Categories	Sub-categories
1. Rejection	1.1 Explicit denial of responsibility
	1.2 Implicit denial of responsibility
	1.3 Justification
	1.4 Evade Responsibility
	1.5 Attacking the complainer
2. Minimizing the Degree of Offense	2.1 Minimizing
	2.2 Querying precondition
	2.3 Blaming someone else
3. Acknowledge of Responsibility	3.1 Implicit acknowledgement
	3.2 Explicit acknowledgement
	3.3 Expression of lack of intent
	3.4 Expression of lack of self-deficiency
	3.5 Expression of embarrassment
	3.6 Explicit acceptance of the blame
4. Explanation or Account	4.1 Implicit explanation
	4.2 Explicit explanation
5. Expression of Apology	5.1 Expression of regret
	5.2 Offer of apology
	5.3 Request for forgiveness
6. Offer of Repair	6.1 Repair
	6.2 Compensation
7. Promise of Forbearance	
8. Expressing Concern for Hearer	

2.5.1 Rejection

A person may choose to deny the responsibility because he does not feel guilty. In other word, the person has used the rejection strategy. There are five categories of rejection strategy.

a. Explicit Denial of Responsibility

The apologizer explicitly denies that he should be responsible for something unpleasant that has happened.

e.g.: *"You know that I would never do a thing like that." or "I know nothing about it, I can assure you."*

b. Implicit Denial of Responsibility

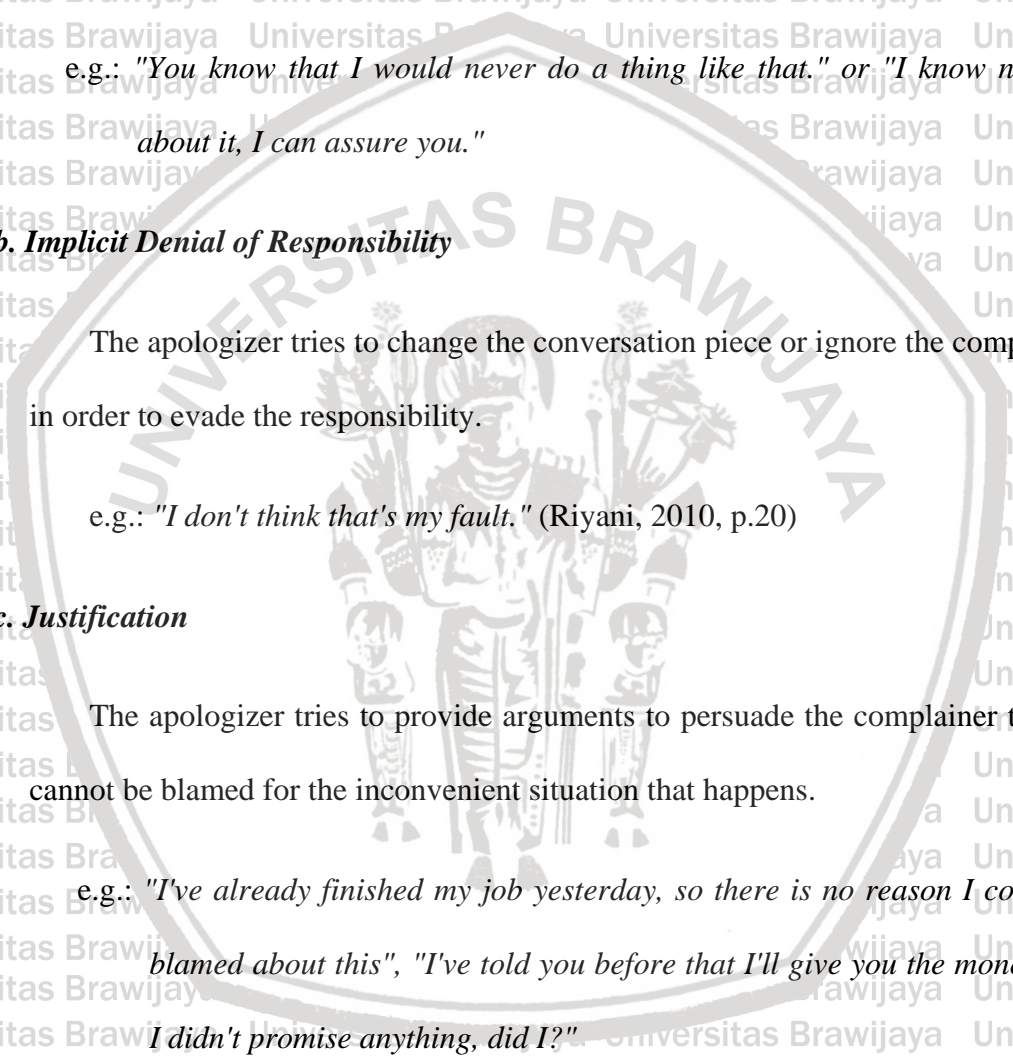
The apologizer tries to change the conversation piece or ignore the complainer in order to evade the responsibility.

e.g.: *"I don't think that's my fault."* (Riyani, 2010, p.20)

c. Justification

The apologizer tries to provide arguments to persuade the complainer that he cannot be blamed for the inconvenient situation that happens.

e.g.: *"I've already finished my job yesterday, so there is no reason I could be blamed about this", "I've told you before that I'll give you the money, but I didn't promise anything, did I?"*



d. Evade Responsibility

The apologizer seeks to evade responsibility by blaming someone else. He or she may blame a third party or even the complainer him/herself (in which the case the apologizer is likely to cause further offense).

e.g.: *"It wasn't me, may be you do it by yourself in purpose" or "Your friends have urged me to do that."*

e. Attacking the Complainer

If the complainer lacks an adequate defense for his or her own behavior, he or she may choose to attack the complainer instead. This yet another way of responsibility, though undoubtedly in most cases it is a more abusive strategy than blaming someone else.

e.g.: *"I'm warning you! You can't blame me for this trouble."*

2.5.2 Minimizing the Degree of Offense

This strategy is just the same as rejection strategy in which the apologizer fails to take on responsibility. The difference is that the apologizer does not deny responsibility. Instead he or she seeks to minimize the degree of offense, either by arguing that the supposed offense is of minor importance, in fact is "hardly word mentioning", or by querying preconditions on which the complaint is grounded.

Finally, the apologizer may be only partly responsible. Three categories of this strategy are:

a. Minimizing

The apologizer tries to minimize the degree of offense by saying that the happening is not a big deal.

e.g.: *"Take it easy, it's not the end of the world."*

b. Querying Precondition

The apologizer may cover the complaint by querying precondition.

e.g.: *"Who told you that I would marry you?"*

c. Blaming Someone Else

The apologizer tries to convince regards that a third party is also partly responsible for the offense.

e.g.: *"I've tried to tell you, but you always busy with your job."*

2.5.3 Acknowledge of Responsibility

When apologizer chooses to take on responsibility, he or she can do so implicitly and with varying degrees of self-blame. The sub-categories outlined below are all hearer supportive and self-demeaning, and they are ordered with respect to the

degree of recognition with which the apologizer accepts the blame (from low to high intensity):

a. Implicit Acknowledgement

The apologizer blames himself from something happened implicitly.

e.g.: *"Perhaps I shouldn't tell you."*

b. Explicit Acknowledgement

The apologizer admits his mistake explicitly.

e.g.: *"I really forgot to close the door"*

c. Expression of Lack of Intent

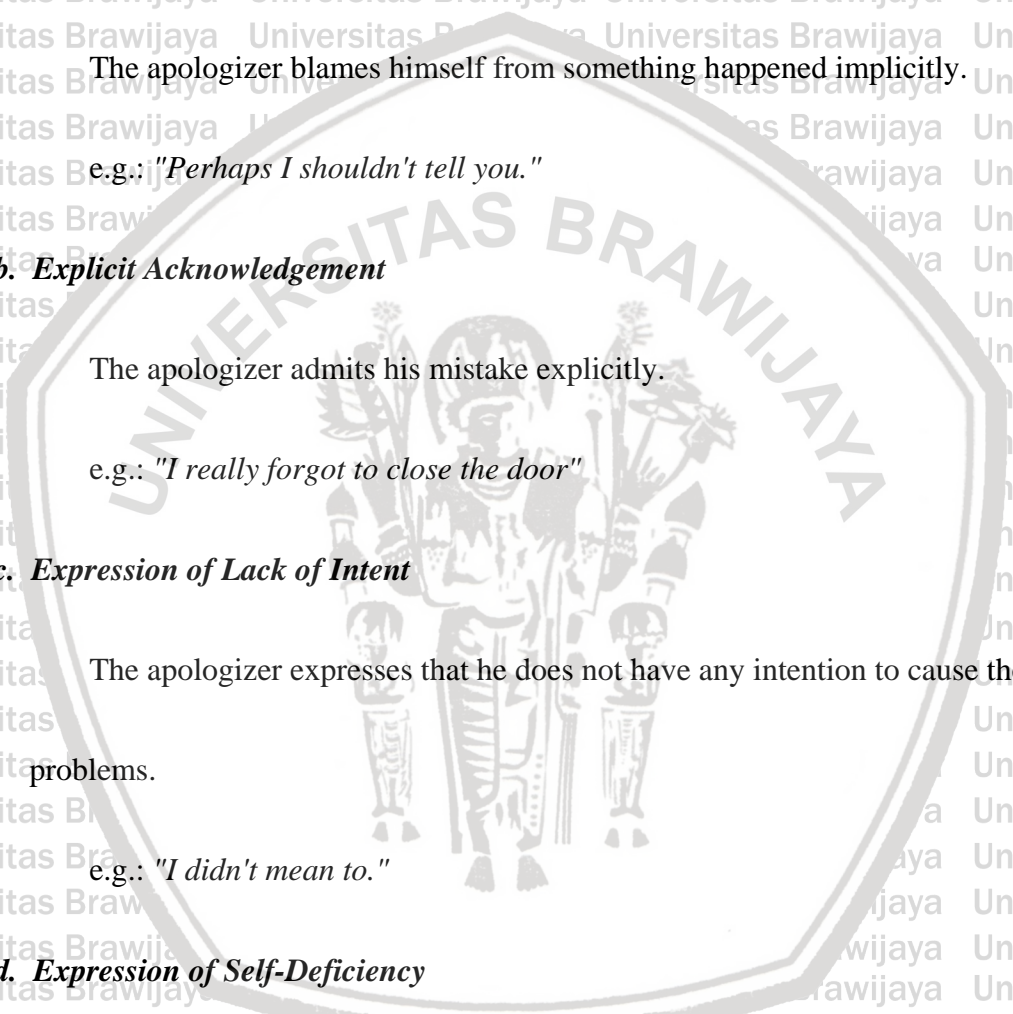
The apologizer expresses that he does not have any intention to cause the problems.

e.g.: *"I didn't mean to."*

d. Expression of Self-Deficiency

The apologizer expresses his own weakness or deficiencies.

e.g.: *"I was so confused."*



e. Expression of Embarrassment

The apologizer shows that he feels embarrassed toward that happening.

e.g.: *"I feel so bad about it."*

f. Explicit Acceptance of the Blame

The apologizer feels that the complainer has the right to blame him.

e.g.: *"I know that is my fault" or "You're right to blame me."*

2.5.4 Explanation or Account

An explanation or an account may be given in order to lessen the guilty feeling of the apologizer.

a. Implicit Explanation

The apologizer explains the situation implicitly.

e.g.: *"Such things are bound to happen, you know."*

b. Explicit Explanation

The apologizer explains the situation explicitly.

e.g.: *"Sorry I'm late, but my car broke down" or "Sorry I can't finish it on-time because the programs broke down."*

Implicit and explicit explanation differs from implicit denial of responsibility with respect to the speaker's acknowledgement of responsibility. In an explanation or account, an apologizer admits that what he or she has done was undesirable, but he/she tries to lessen the blame which can be attached to him or her by referring to mitigating circumstances that may excuse his or her behavior. Thus, an explanation or account serves as an "excuse" for a committed offense, whereas in "justification" the apologizer does not acknowledge that an offense has occurred.

2.5.5 Expression of Apology

Apologizer may choose to express his/her apology explicitly. A small number of verbs apply and the expression is a routine formula generally accepted to express apology. An expression of apology includes:

a. Expression of Regret

The apologizer uses the common form to express his or her regret by using some terms such as really, terribly and so on.

e.g.: "I'm really sorry", "I'm sorry to keep you waiting."

b. Offer of Apology

The apologizer may offer an apology for the offense.

e.g.: "I apologize for..."

c. Request for Forgiveness

The apologizer shows that he expects for forgiveness.

e.g.: *"Please, forgive me."*

2.5.6 Offer of Repair

One of apology strategy in which the apologizer tries to repair the damage, he or she has incurred on others and offers words that may cause the harm done to be forgotten. The apologizer makes a bid to carry out an action or provide payment for some kind of damage resulting from her or his infraction. The apologizer may offer to 'repair' the damage that has been caused.

a. Repair

The apologizer intends to pay for the damage caused by the infraction.

e.g.: *"I'm prepared to pay dry-cleaning costs or even replace it is necessary's."*

b. Compensation

If the repair is not possible or not wanted, the apologizer may offer a 'compensatory' action or 'tribute' to the complainer.

e.g.: *"I'll let you ride my new car."*

2.5.7 Promise of Forbearance

When apologizing, the speaker takes responsibility by expressing regret, and he or she will be expected to behave in a consistent fashion and not immediately to repeat the act for which he or she has just apologized (Owen, 1983, p.119 as cited in Riyani, 2010, p.25). In this respect, apologies seem to relate not only to past but also to future acts. They take on "commisive" aspect which can be made explicit in a promise for forbearance. With respect to future behavior, an apologizer can promise either never to perform the offence in question again, or to improve his or her behavior in a number of ways. Such responses are often signaled by the performative verb promise.

e.g.: *"It won't happen again, I promise"* or *"I promise, I will not disturb you again."*

2.5.8 Expression Concern for Hearer

The apologizer may show the sympathy toward the complainer's condition.

e.g.: *"Actually, I don't want it to happen to you."*

2.6 Previous Studies

There are several studies that have been conducted in the field of apology strategies. One of them was conducted by Ika Dewi Riyani (2010). She conducted the research about apology strategies in *Pride and Prejudice* Movie (Apology Strategies Used by the characters of Joe Wright's *Pride and Prejudice* Movie). She found 16 utterances consisting of apology strategies based on Cohen and Olshtain's theory of apology strategies performed by the characters in Joe Wright's *Pride and Prejudice* Movie.

Another study was conducted by Alfian Febriandi Pratama (2014). He conducted the research about apology strategies in *Surat Pembaca* column in *Jawa Pos* newspaper (Strategies in Apologizing among Writers in *Pembaca Menulis* Column at *Jawa Pos* Newspaper). He found 20 utterances containing apology strategies. This study used Trosborg's taxonomy of apology strategies as the prior knowledge in analyzing the data.

In this study, the writer uses the same prior knowledge as Pratama's study that is Trosborg's taxonomy of apology strategies in analyzing the data. Yet, Pratama's study uses *Pembaca Menulis* column as the object while in this study the writer uses novel as the object. Different from Riyani's study, in this study the writer uses Trosborg's taxonomy of apology strategies as the prior knowledge while Riyani's applies Cohen and Olshtain's taxonomy of apology strategies in analyzing the data.

CHAPTER III

RESEARCH METHOD

This chapter consists of the methods that are used during the research, covering research design, data sources, data collection, and data analysis.

3.1 Research Design

In this research, the writer uses qualitative approach (descriptive study) which means that the data were collected in the form of words or sentences rather than numbers. Furthermore, this research is categorized as document analysis because it analyzes the novel entitled “Perahu Kertas”.

According to Ary *et al* (2002, p.442), content or document analysis is a research method that is applied to written or visual materials aiming at identifying characteristics of the material. The material can be newspaper, television program, advertisement, or any type of document.

3.2 Data Source

The data of this study are the utterances or conversation in *Perahu Kertas* Novel that contains apology strategies. The writer focuses on some utterances produced by the characters and analyzes the data in order to achieve a deep analysis and understand more about apology strategies found in this novel.

3.3 Data Collection

Research instrument is important to obtain the data of this study for it is a set of method which is used to collect the data. The writer is the main instrument, because it is impossible to interview and investigate the data (novel) directly without any interpretation from the researcher herself. Lincoln and Guba (1985) proposed a concept of human as an instrument in qualitative research to emphasize the unique role that researchers play in their inquiry. It means that the role of the writer of the study is important in qualitative research.

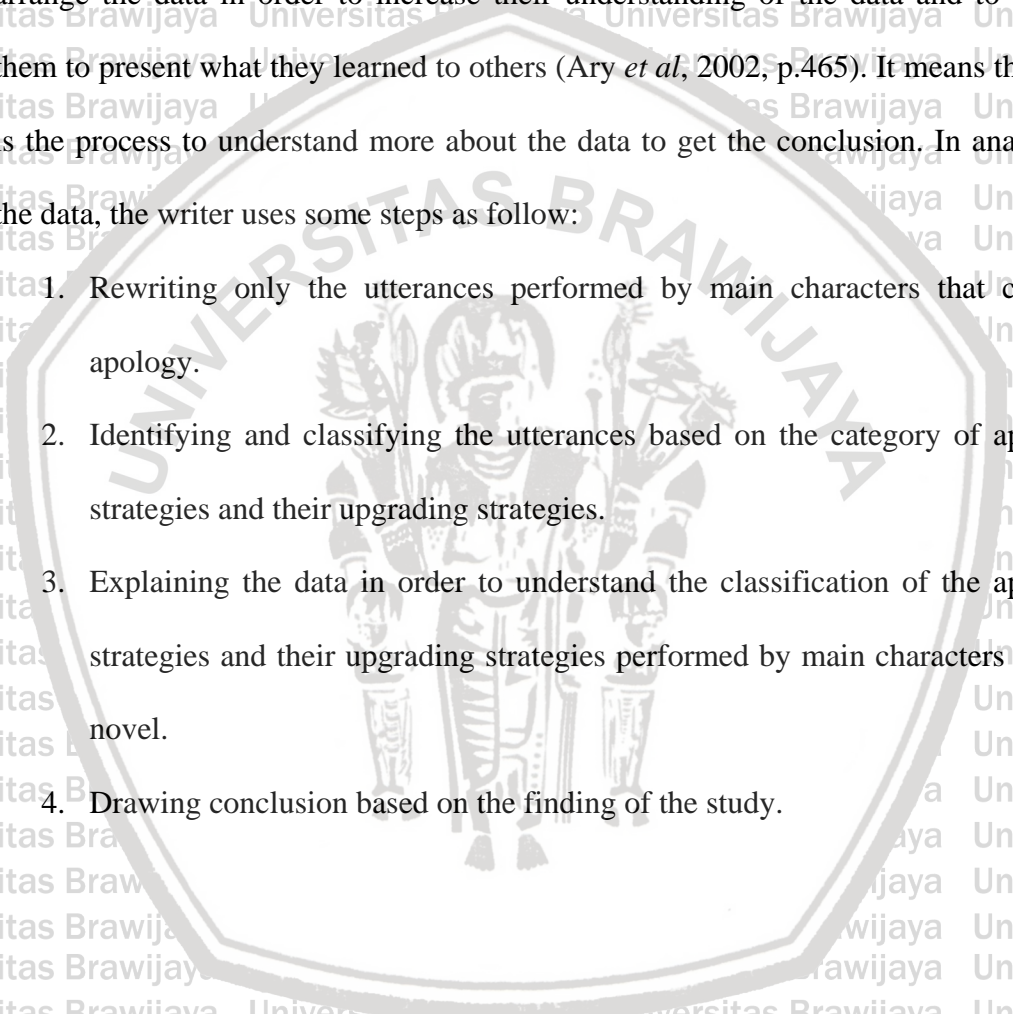
Ary *et al* (2002, p.430) state that there are three methods to collect the data, such as observation, interview and document analysis. The writer applies document analysis as the technique of data collection because the data are in the form of utterances performed by main characters in *Perahu Kertas* novel. The steps of collecting the data are systematically presented as follow:

1. Reading the whole of novel to understand more about the story in order to find out the utterances produced by main characters in this novel.
2. Selecting the utterances that contain apology strategies performed by main characters in *Perahu Kertas* novel.

3.4 Data Analysis

Data analysis is a process whereby the researchers systematically search and arrange the data in order to increase their understanding of the data and to enable them to present what they learned to others (Ary *et al*, 2002, p.465). It means that this is the process to understand more about the data to get the conclusion. In analyzing the data, the writer uses some steps as follow:

1. Rewriting only the utterances performed by main characters that contain apology.
2. Identifying and classifying the utterances based on the category of apology strategies and their upgrading strategies.
3. Explaining the data in order to understand the classification of the apology strategies and their upgrading strategies performed by main characters in this novel.
4. Drawing conclusion based on the finding of the study.



CHAPTER IV

FINDING AND DISCUSSION

This chapter consists of two sub-chapters. They are finding and discussion.

Sub-chapter finding presents description of data and analysis that refers to research problems.

4.1 Finding

In this part, the writer found some utterances containing apology strategies performed by main characters in *Perahu Kertas* novel. The writer found 31 utterances containing apology. From these utterances, the writer tried to find out the taxonomy of apology strategies in *Bahasa Indonesia*, especially in *Perahu Kertas* novel. This study suggests that apology strategies can be classified into two main groups. The two main groups are direct and indirect strategies. Direct strategy is represented into 11 strategies: minimizing the offense, explicit apology, explicit apology followed by explanation, explicit explanation followed by minimizing the offense, recantation, regret, request for forgiveness, concern for hearer, being honest, hiding something and cancellation. Indirect strategy is represented into 4 strategies: attacking the complainer, blaming someone else, implicit apology and implicit apology followed by explanation.

Table 4.1 Taxonomy of Apology Strategies

Directness / Indirectness	Semantic Representation	
Direct	Minimizing the Offense	
	Explicit Apology	
	Explicit Apology Followed by Explanation	
	Explicit Explanation Followed by Minimizing the Offense	
	Recantation	
	Regret	
	Request for Forgiveness	
	Concern for Hearer	
	Being Honest	
	Hiding Something	
	Cancellation	
	Indirect	Attacking the Complainer
		Blaming Someone Else
Implicit Apology		
Implicit Apology Followed by Explanation		

The writer also found the upgrading strategies in apologizing. Upgrading strategies of apology is a strategy occurs when the apology is upgraded by the apologizer. From the 31 utterances containing apology strategies, the writer only found 20 utterances upgraded by the apologizers. The upgrading strategy can be seen in table 4.2

Table 4.2 Taxonomy of Upgrading Strategies of Apology

Directness / Indirectness	Semantic Representation
Direct	Explanation
	Reiteration
	Lexical Intensification
	Supplication
	Promise
Indirect	Explanation
	Confirmation

4.1.1 Finding and Analysis on Apologies and Their Upgrading Strategies

This part presents the data which classified into two main groups of apology. The two main groups are direct and indirect apology. The writer found 25 utterances containing direct apology and 6 utterances containing indirect apology. After that, the writer makes the analysis of apology strategies and their upgrading strategies of each utterance.

4.1.1.1 Direct Apologies and Their Upgrading Strategies

Based on the data, the writer classifies the direct apologies into 11 strategies: minimizing the offense, explicit apology, explicit explanation, explicit explanation followed by minimizing the offense, recantation, regret, request for forgiveness, concern for hearer, being honest, hiding something and cancellation.

1. Minimizing the Offense

Minimizing the offense is a strategy in apologizing used by the apologizer in order to minimize the degree of offense by asking something related to the complainer's interest. The writer found 1 utterance containing "Minimizing the Offense" strategy presented as follows:

Datum 1

Lines	Characters	Utterances
1	Keenan	Hai, Gy.
2	Kugy	Hai, hai. Gimana malam Minggu kemarin? Seru ya,
3		filmnya? Noni sampai kemimpi-mimpi gitu. Sori ya, aku
4		nggak gabung.

Source: Page 53

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology.

The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Sori* in line 3. In this case, Kugy tries to minimize the degree of offense by asking the movie last night. She also tells that her friend (Noni) was dreaming about that movie. After that, she says sorry directly to Keenan because she does not have enough time to go with Keenan and two other friends to see that movie. So, the utterance uttered by Kugy here is classified as “Minimizing the Offense” strategy because the apologizer tries to minimize the degree of offense by asking something related to the movie.

2. Explicit Apology

Explicit apology is a strategy in apologizing in which the apologizer apologizes explicitly to the complainer. In this strategy, the apologizer does not explain the situation or the reason completely. The writer found 2 utterances containing “Explicit Apology” strategy presented as follows:

Datum 2

Lines	Characters	Utterances
1	Keenan	Gy... udah harus cabut, nih. Sori nggak bisa telepon
2		lama-lama. Baik-baik, ya. Sampai ketemu semester depan.
3	Kugy	Sip. Sampai ketemu semester depan

Source: Page 69

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Sori* in line 1. Keenan explains the situation that he was busy and he should go but he does not tell the complete reason why he should go. He says sorry to Kugy because he cannot continue to call her. So, the utterance uttered by Keenan here is classified as “Explicit Apology” strategy because the apologizer explains the situation explicitly but he does not tell the complete reason why he should go.

Datum 3

Lines	Characters	Utterances
1	Kugy	Jadi ... kamu
2	Keenan	Keluarga saya datang. Sori , saya tinggal dulu ya, Gy....

Source: Page 109

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Sori* in line 2. In this conversation, Keenan wants to meet his family that attends in his exhibition. He says sorry because he cannot accompany Kugy. Keenan gives the reason why he cannot accompany her before he asks for an apology to her but he does not give the complete reason why he should leave Kugy when his family comes. So, the utterance uttered by Keenan here is classified as “Explicit Apology” strategy because the apologizer explains the situation explicitly but he does not give the complete reason in apologizing.

3. Explicit Apology Followed by Explanation

Explicit apology followed by explanation is a strategy in apologizing performed when the apologizer apologizes explicitly and gives the complete reason or situation in order to lessen the guilty feeling of the apologizer. The writer found 2 utterances containing “Explicit Apology Followed by Explanation” strategy presented as follows:

Datum 4

Lines	Characters	Utterances
1	Noni	Nan, ini Wanda. Sepupu gua dari Melbourne. Kamu
2		pernah denger Galeri Warsita di Menteng, nggak? Nah
3		ayah wanda itu pemiliknya. Gua bilang juga ke dia kalau
4		lu hobi melukis.
5	Keenan	Masuk, yuk. Maaf agak berantakan. Belum sempat beres-
6		beres setelah pulang dari Bali....

Source: Page 84

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Maaf* in line 5. In this conversation, Keenan emphasized to explain explicitly about the condition in his room which is little bit messy. He gives the complete reason when he asks for an apology. He tells after he came from Bali he does not have enough time to clean up his room. So, the utterance uttered by Keenan here is classified as “Explicit Apology Followed by Explanation” strategy because the apologizer explains the complete reason explicitly about the condition in his room.

The apology in this conversation is upgraded by Keenan. Keenan expresses his apology by explaining the reason of his apology. He says *maaf* followed by his explanation about the condition in his room. The apology uttered by Keenan here is classified as “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of his apology.

Datum 5

Lines	Characters	Utterances
1	Remi	Siang, Kugy, Silakan masuk.
2	Kugy	Sori, ya. Saya agak telat. Kemarin, sesudah presentasi,
3		badan saya rasanya capek banget. Jadi, di rumah saya
4		sengaja tidur terus, takut sakit.

Source: Page 262

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology.

The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *Sori, ya* in line 2. Kugy tells that she was late because she was very busy to have a presentation and she feels so tired after that. She explains her reason to her boss that makes she was late to go to office. So, the utterance uttered by Kugy here is classified as “Explicit Apology Followed by Explanation” strategy because the apologizer tries to explain her complete reason why she comes late.

Apology in this conversation is upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Kugy ask for an apology by saying *sori, ya* followed by her reason of being late. The apology uttered by Kugy here is classified as “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of her apology.

4. Explicit Explanation Followed by Minimizing the Offense

Explicit explanation followed by minimizing the offense is a strategy in apologizing where the apologizer not only explains the reason or the situation explicitly, but also tries to minimize the degree of offense by asking something related to the problem. The writer found 1 utterance containing “Explicit Explanation Followed by Minimizing the Offense” strategy presented as follows:

Datum 6

Lines	Characters	Utterances
1	Keenan	Makan bareng, yuk. Saya traktir. Pemadam Kelaparan?
2	Kugy	Hmm ... sori . Aku harus cabut, udah ada janji dengan Ami
3		dari Klub Kakak Asuh. Kapan-kapan, ya?

Source: Page 95

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Sori* in line 2. She tells that she should go because she already has an appointment with Ami. She asks for an apology because she cannot go to have lunch with Keenan because she already has an appointment. In this utterance, Kugy offers another time to go with Keenan because she does not want to make Keenan feels disappointed with her that can be shown in line 3 *Kapan-kapan, ya?*. So, the utterance uttered by Kugy here is classified as “Explicit Explanation

Followed by Minimizing the Offense” strategy because the apologizer gives the

complete reason explicitly that she already has an appointment that makes she does not have time to go with Keenan and she also offers another time in order to minimize the degree of offense.

Apology in this conversation is also upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Kugy ask for an apology by saying *sori* followed by her reason that she cannot go with Keenan because she already has an appointment. The apology uttered by Kugy here is classified as “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of her apology.

5. Recantation

Recantation is a strategy in apologizing performed when the apologizer expresses his or her own mistake, weakness, and self-condemnation explicitly. The writer found 5 utterances containing “Recantation” strategy presented as follows:

Datum 7

Lines	Characters	Utterances
1	Keenan	Permisi ...
2	Kugy	Ada apa, ya
3	Keenan	Nggak pa-pa, Saya salah mengenali orang. Saya pikir
4		tadinya kamu ... emm .. maaf, ya.

Source: Page 21

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *maaf, ya* in line 4. He expresses his mistake when he explains that he has been wrong to expect that girl. He thinks that the girl (Kugy) was searching for him. The direct apology uttered by Keenan is classified as “Recantation” strategy because the apologizer tells about his mistake to the complainer.

Datum 8

Lines	Characters	Utterances
1	Kugy	Aduh, maaf gambarnya kena , ya? Sori ...
2	Keenan	Nggak pa-pa, nggak masalah, kok. Justru ... kamu nggak
3		pa-pa?

Source: Page 47

Analysis:

The utterance uttered by Kugy as the apologizer in this conversation is a kind of direct apology. The lexical marker that shows this utterance classified into direct apology is marked by the highlighted word *maaf* and *sori* in line 1. She asks for an apology because she was crying and unintentionally her tears drop on the painting made by Keenan. The utterance uttered by Kugy is classified into “Recantation” strategy because the apologizer do a mistake and she ask for an apology because of

her mistake to the complainer (Keenan) that her tears drop on the painting made by Keenan.

This apology is upgraded by the apologizer. Kugy upgrades the apology by repeating the lexical indication of apology. Kugy says *maaf* and *sori* directly because she did a mistake. It means that she really wants Keenan to forgive her. In this case, the apology uttered by Kugy is classified as “Reiteration” strategy because the apologizer upgrades the apology by repeating the lexical indication of apology by using the words *maaf* and *sori*.

Datum 9

Lines	Characters	Utterances
1	Eko	My man. Right on time. Pintu bioskopnya udah dibuka
2		tapi filmnya belum mulai, kok.
3	Noni	Minuman buat lo udah gua beliin.
4	Keenan	Sori banget <i>telat, ya. Tadi gua ketiduran.</i>

Source: Page 52

Analysis:

Apology uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *Sori banget* in line 4. He asks for an apology directly to his friends because he falls asleep which causes him late to go to cinema. He says sorry to his friends because of his mistake that makes his friends keep waiting for him. So, the utterance uttered by Keenan here is classified as

“Recantation” strategy because the apologizer tells his mistake to his friend that he falls asleep.

This utterance is also upgraded by the apologizer by saying *sori banget* in this conversation. It means that the apologizer really wants to ask for an apology and hopes that his friends want to forgive him. Apology uttered by Keenan is classified as

“Lexical Intensification” strategy because the apologizer upgrades the apology by intensifying the word *sori* into *sori banget* which means the apologizer really wants to be forgiven.

Datum 10

Lines	Characters	Utterances
1	Remi	Apa yang sebenarnya terjadi sampai HP kamu nggak aktif
2		semalaman?
3	Kugy	Soalnya HP-ku ketinggalan di kamar dalam keadaan mati.
4		Sori. Aku memang teledor.

Source: Page 356

Analysis:

Apology uttered by Kugy as the apologizer is a kind of direct apology. The lexical marker that shows this utterance classified into direct apology is marked by the highlighted word *Sori* in line 4. Kugy shows her weakness by saying *Aku memang teledor* shown in line 4. She apologizes because of her mistake that she has left her cell phone in off condition and makes her boyfriend feels so worry about her. So, the

utterance uttered by Kugy here is classified as “Recantation” strategy because the apologizer shows her mistake and weakness toward the complainer.

Datum 11

Lines	Characters	Utterances
1	Luhde	Hei, Mbak! Jangan pergi dulu!
2	Kugy	Maaf ya , saya nggak permisi dulu. Cuma iseng, kok. Saya
3		lagi belajar motret. Maaf sekali lagi, ya.

Source: Page 375

Analysis:

Apology uttered by Kugy as the apologizer is a kind of direct apology. The lexical marker that shows this utterance classified into direct apology is marked by the highlighted words *Maaf, ya* in line 2 and *Maaf sekali lagi, ya* in line 3. Kugy asks for an apology because of her mistake that she does not ask for the permission to Luhde before she makes Luhde as the object of her photograph. This utterance here is classified as “Recantation” strategy because the apologizer shows her mistake and self-condemnation toward the complainer.

This utterance is upgraded by the apologizer. Kugy upgrades the apology by repeating the word *maaf* shown in line 2 and 3 from the words *maaf, ya* and *maaf sekali lagi, ya*. From those words, it can be the indication that Kugy really wants to be forgiven. The apology here is classified into “Reiteration” strategy because the apologizer repeats the lexical indication of apology that is *maaf, ya* and *maaf sekali lagi, ya* in which the apologizer apologizes for twice

6. Regret

Regret is a strategy in apologizing occurs when the apologizer tries to show his or her remorse about the apologizer's wrong doing or fault. The writer found 2 utterances containing "Regret" strategy presented as follows:

Datum 12

Lines	Characters	Utterances
1	Noni	Selamat buat kelulusan lu. Tapi gua lagi banyak kerjaan.
2	Kugy	<i>Non, sebenarnya gua pingin bicara sesuatu sama lu. Gua pingin kita temenan lagi kayak dulu. Gua mau minta maaf atas semuanya. Selama ini gua bingung mau mulai dari mana.</i>
3		
4		
5		

Source: Page 246

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology.

The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted sentence *Gua mau minta maaf* in line 3 and 4. She shows

her regret about her mistake. She wants to make her friendship with Noni like before.

She asks for an apology because of her mistake that makes the communication between Noni and her very bad. She feels so confused to tell about her feeling to

Noni. So, the utterance uttered by Kugy here is classified as "Regret" strategy because the apologizer feels so regret about her mistake that makes her friendship with Noni is stretched.

Datum 13

Lines	Characters	Utterances
1	Keenan	<i>Saya akan kembali lagi ke sini. De. Saya janji. Begitu</i>
2		<i>ayah saya sembuh, dan keluarga saya sudah kembali baik-</i>
3		<i>baik, saya janji akan pulang kemari. Saya akan kembali</i>
4	Luhde	<i>untuk kamu. Maaf, saya nggak bisa kasih kamu apa-apa</i>
5		<i>dibandingkan dengan semua yang sudah kamu kasih</i>
6		<i>selama saya di sini.</i>
7		<i>Kamu sudah pernah ada saja sudah cukup.</i>

Source: Page 296

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Maaf* in line 4. He expresses his regret by saying *saya nggak bisa kasih kamu apa-apa dibandingkan dengan semua yang sudah kamu kasih selama saya di sini* that can be shown in line 4 up to 6. He says sorry to Luhde because he cannot give something for her. So, the utterance uttered by Keenan here is classified as “Regret” strategy because the apologizer feels so regret when he cannot repay all of Luhde’s kindness.

Apology in this conversation is also upgraded by the apologizer. Keenan upgrades the apology by promising that can be seen in line 1 *Saya janji. Begitu ayah saya sembuh, dan keluarga saya sudah kembali baik-baik, saya janji akan pulang kemari.* In this utterance, he tries to convince that he will be back to Bali. He tells that when his father already recovered he promises to go back to Bali. He hopes that his girlfriend

will believe him by giving the promise that he will be back after his father recovered.

The apology uttered by Keenan here is classified as “Promise” strategy because

Keenan upgrades the apology by promising.

Datum 14

Lines	Characters	Utterances
1	Keenan	Saya merasa bersalah sama kamu.
2	Luhde	Kenapa?
3	Keenan	De, saya di sini ngantor, bahkan sampai hari Sabtu. Nggak
4		seperti di Ubud. Kita bisa bareng terus seharian. Kamu
5		udah hampir tiga hari di Jakarta, belum satu kali pun saya
6		sempat ngajak kamu jalan-jalan.

Source: Page 369

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted sentence *Saya merasa bersalah* in line 1. He explains his regret because he does not have time to invite Luhde to go to somewhere as long as Luhde in Jakarta. Keenan also tells the reason that can make he feels so regret that he is too busy with his work. So, the utterance uttered by Keenan here is classified as “Regret” strategy because the apologizer feels so regret when he does not have time to felicitate his girlfriend.

Apology in this conversation is also upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Keenan asks for an apology by expressing his regret when he says *saya merasa bersalah* in line 1. The

next utterance in line 3 up to 6 is the explanation of the regret uttered by Keenan. The apology uttered by Kugy here is classified as “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of his apology.

7. Request for Forgiveness

Request for forgiveness is a strategy in apologizing in which the apologizer shows that he or she expects for forgiveness. The writer found 2 utterances containing “Request for Forgiveness” strategy presented as follows:

Datum 15

Lines	Characters	Utterances
1	Keenan	Wanda ... saya mohon, jangan pergi ... maafin saya
2	Wanda	Maaf? Damn it Keenan! Aku nggak butuh maaf kamu. I
3		just want you to love me. Why can't you just love me?

Source: Page 152

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *maafin saya* in line 1. The apologizer requests for forgiveness because he knows that Wanda was really angry because Keenan does not care about Wanda’s feeling to him. He realizes that it will make Wanda gets hurt because of him. So, this utterance uttered by Keenan here is classified as “Request for Forgiveness” strategy because the apologizer shows that he expects for forgiveness.

Apology in this conversation is also upgraded by the apologizer. The apologizer upgrades the apology by saying the word *mohon* in line 1 because he does not want Wanda to leave him. Keenan requests for forgiveness because he has hurt Wanda's feeling. In this case, apology uttered by Keenan here is classified as "Supplication" strategy because the apologizer upgrades the apology by saying the word *mohon*.

Datum 16

Lines	Characters	Utterances
1	Remi	Kamu kenapa, Gy?
2	Kugy	Maafkan aku, ya. Remi sekarang aku siap.

Source: Page 414

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted phrase *Maafkan aku, ya* in line 2. The apologizer requests for forgiveness because she made her boyfriend worried about her condition. Kugy said that she was not ready to accept the proposal from her boyfriend and now she was ready of it. So, she requests for forgiveness because she makes her boyfriend wait for her answer. The utterance uttered by Kugy here is classified as "Request for Forgiveness" strategy because the apologizer shows that she expects for forgiveness.

8. Concern for Hearer

Concern for hearer is a strategy in apologizing where the apologizer shows the sympathy toward the complainer's condition. The writer found 1 utterance containing "Concern for Hearer" strategy presented as follows:

Datum 17

Lines	Characters	Utterances
1	Kugy	Maaf ya , nggak sempat kasih selamat. Tapi waktu itu aku udah titip pesan ke Eko.
2		
3	Keenan	Nggak bisa ngomong sendiri?
4	Kugy	Waktu itu kan pas ada Wanda lagi datang ke Bandung, dan aku nggak mau ganggu. Kalian berempat kan ada acara sendiri.
5		
6		

Source: Page 94

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology.

The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *Maaf, ya* in line 1. She says sorry to the complainer because she cannot say happy birthday directly to Keenan. She shows her sympathy toward the complainer although she cannot gives felicitation directly but she left a message to Keenan's friend (Eko). The apologizer tells that she does not want to disturb her friends' event. So, the utterance uttered by Kugy here is classified as "Concern for Hearer" strategy because the apologizer shows her sympathy toward the complainer.

Apology in this conversation is also upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Kugy ask for an apology by saying *Maaf*, ya followed by her reason that she cannot say happy birthday directly to Keenan. The explanation of the reason can be seen in line 4 up to 6. Kugy explains that she does not want to disturb Keenan's event. The apology uttered by Kugy here is classified as "Explanation" strategy because the apologizer upgrades the apology by explaining the reason of her apology.

9. Being Honest

Being honest is a strategy in apologizing occurs when the apologizer tells something honestly toward the complainer whereas the complainer will feel disappointed or hurt about the apologizer's statement. The writer found 5 utterances containing "Being Honest" strategy as presented as follows:

Datum 18

Lines	Characters	Utterances
1	Keenan	Boleh jujur?
2	Kugy	Harus dong!
3	Keenan	Saya nggak suka. Maaf ya, Gy. Kalau memang kamu
4		kepingin saya jujur ya itulah opini saya. Nggak kurang,
5		nggak lebih.
6	Kugy	Makasih udah jujur.

Source: Page 54

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *Maaf ya, Gy* in line 3. In this conversation, Keenan tries to be honest that he does not like a short story written by Kugy. He thinks that Kugy does not write the story whole heartedly and Keenan knows that she is a smart writer in arranging the words but there is no soul inside her stories. He tells honestly to Kugy although he knows that what he said can hurt the complainer. So, the utterance uttered by Keenan here is classified as “Being Honest” strategy because the apologizer tells about his opinion honestly.

Datum 19

Lines	Characters	Utterances
1	Wanda	Are you okay? Kamu risih ya pacaran di depan umum?
2	Keenan	Wanda, <i>sori banget</i> . Saya nggak mau kamu salah paham.
3		Tapi rasanya kita belum pernah sepakat untuk pacaran

Source: Page 131

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *sori banget* in line 2. In this conversation, Keenan feels that there is no agreement between Wanda and him about their relationship. He does not want Wanda becomes misunderstanding about his opinion. This utterance

uttered by Keenan here is classified as “Being Honest” strategy because the apologizer tells about the truth that he does not feel that he has a special relationship with Wanda.

The apology uttered by Keenan is also upgraded by him when he says *sori banget* to Wanda because he does not want to make Wanda disappointed with his statement. It means that the apologizer really wants to ask for an apology and hopes that Wanda will forgive him when he tells honestly about their relationship. Apology uttered by Keenan is classified as “Lexical Intensification” strategy because the apologizer upgrades the apology by intensifying the word *sori* into *sori banget* which means the apologizer really wants to be forgiven.

Datum 20

Lines	Characters	Utterances
1	Wanda	Nan? Kamu mau ngomong sesuatu atau speechless?
2	Keenan	Sori , saya beneran nggak tahu mau ngomong apa.
3	Wanda	Nggak pa-pa lama-lama aku biasa, kok. Mungkin kamu
4		ekspresifnya hanya di depan kanvas. Tapi nggak di depan
5		aku.

Source: Page 141

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Sori* in line 2. In this conversation, Keenan does not know about what would he says. He says sorry to Wanda because he knows that

Wanda still waits to discuss about their further relationship. From this conversation Wanda realizes that Keenan becomes expressive when he was painting only. So, this utterance uttered by Keenan here is classified as “Being Honest” strategy because Keenan cannot impose to say something because he does not have important thing to discuss with Wanda. Keenan tries to be honest when he says *saya beneran nggak tahu* in line 2. He is very speechless when Wanda talks about their relationship.

Datum 21

Lines	Characters	Utterances
1	Adri	Kamu belum tahu seujung kuku pun tentang hidup!
2		Jangan pikir saya terkesan dengan usaha kamu yang sok
3	Keenan	kepingin mandiri itu. Kamu nggak tahu apa yang kamu
4		hadapi di luar sana.
5		Maaf , saya bukannya mau menyakiti kalian berdua
6		dengan keputusan saya ini, tapi saya betul-betul nggak
7		bisa maksain diri lagi.

Source: Page 157

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted word *Maaf* in line 5. In this conversation, Keenan knows that if he decides to become a painter, his father will never approve that. He tells that he does not want to hurt his parents but he feels that become a business man is not his passion. He gives the reason that he does not want to be another person because art is his passion. Keenan tries to be honest when he says *saya betul-betul nggak bisa*

maksain diri lagi in line 6 and 7. So, this utterance uttered by Keenan here is classified as “Being Honest” strategy because the apologizer tries to explain his opinion although it is very different with his father’s want.

Apology in this conversation is also upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Keenan ask for an apology by saying *Maaf* followed by his reason that he cannot fulfill his father’s want. The explanation of the apology is shown in line 4 up to 6 when Keenan says *saya bukannya mau menyakiti kalian berdua dengan keputusan saya ini, tapi saya betul-betul nggak bisa maksain diri lagi*. Keenan explains that he does not want to hurt his parent’s feeling when he chooses his own life to become a painter. The apology uttered by Keenan here is classified as “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of his apology.

Datum 22

Lines	Characters	Utterances
1	Kugy	Sori ya , gua tahu pembicaraan terakhir kita agak kurang enak. Jujur, gua nggak nyaman jadi dingin-dingin sama lu begini. Sekali lagi maaf ya , non.
2		
3		
4	Noni	It’s okay, Gy. Gua yakin lu pasti punya alasan lu sendiri, dan gua nggak berhak ngutak-ngatik. Gimana pun juga, lu tetap sahabat gua
5		
6		

Source: Page 162

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *Sori ya* in line 1 and *Sekali lagi maaf ya* in line 3. In this conversation, the apologizer knows that the latest conversation between Noni and her is not good as before. The indication that she tells honestly is from the word *Jujur* in line 2 that she does not want her friendship becomes strained. She hopes that Noni will forgive her by asking for an apology to Noni. So, this utterance uttered by Kugy here is classified as “Being Honest” strategy because the apologizer tries to be honest in order to express her feeling.

This utterance is upgraded by the apologizer. Kugy upgrades the apology by repeating the lexical indication of apology shown in line 1 and 3 from the words *Sori, ya* and *sekali lagi maaf, ya*. From those phrases, it can be the indication that Kugy really wants to be forgiven when she says honestly about their friendship. The apology here is classified as “Reiteration” strategy because the apologizer repeating the lexical indication of apology that is *Sori, ya* and *sekali lagi maaf, ya* in which the apologizer apologizes for twice.

10. Hiding Something

Hiding something is a strategy performed when the apologizer tries to hide something that can make the complainer feels disappointed in order to minimize a misunderstanding toward the complainer. The writer found 2 utterances containing “Hiding Something” strategy presented as follows:

Datum 23

Lines	Characters	Utterances
1	Eko	Gy, gua nggak mau tanya macem-macem sama lu karena
2		gua menghargai privacy lu. Tapi please, gua cuma mau
3		tanya satu hal: ada apa dengan lu sejak setahun lalu? Lu
4		berubah drastis, menarik diri dan kita nggak tahu kenapa.
5	Kugy	<i>Sori, ya, Ko. Gua masih belum bisa cerita.</i>

Source: Page 228

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *Sori ya* in line 5. She knows that Eko really cares about her condition because Eko wants to make her condition better by asking what actually happened to Kugy that she stay away from them. She asks for an apology to Eko because she cannot tell what really happened. She tries to hide something by saying *Gua masih belum bisa cerita* in line 5. The utterance uttered by Kugy here is

classified as “Hiding Something” strategy because she hides her reason that makes she stay away from her friends.

Datum 24

Lines	Characters	Utterances
1	Remi	Sayang kamu kenapa?
2	Kugy	Remi ... maaf ya , aku ingin sendirian dulu malam ini. Aku
3		nggak marah sama kamu, atau apa pun. Tapi aku benar-
4		benar butuh waktu sendiri dulu. maaf sekali lagi, ya.

Source: Page 394

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of direct apology.

The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *maaf ya* in line 2 and *maaf sekali lagi, ya* in line 4.

In this conversation, Remi was so worried about his girlfriend condition but Kugy tells Remi that she wants to be alone. She says *aku ingin sendirian dulu malam ini.*

Aku nggak marah sama kamu, atau apa pun. Tapi aku benar-benar butuh waktu sendiri dulu in line 2, 3 and 4. This is the evidence that she tries to hide something

because she does not tell what really happens to her. The utterance uttered by Kugy

here is classified as “Hiding Something” strategy because she hides the reason why she wants to be alone.

This utterance is upgraded by the apologizer. Kugy upgrades the apology by repeating the lexical indication of apology shown in line 2 and 4 from the words *maaf, ya* and *maaf sekali lagi, ya*. From those words, it can be the indication that Kugy really wants to be forgiven because she wants to be alone and does not tell what really happens. The apology here is classified as “Reiteration” strategy because the apologizer repeats the lexical indication of apology that is *maaf, ya* and *maaf sekali lagi, ya* in which the apologizer apologizes for twice.

11. Cancellation

Cancellation is a strategy in apologizing where the apologizer apologizes toward the complainer because the apologizer has cancelled something that already arranged. The writer found 1 utterance containing “Cancellation” strategy presented as follows:

Datum 25

Lines	Characters	Utterances
1	Kugy	Jam berapa mau kesini, Nan?
2	Keenan	Malam ini saya nggak bisa, Gy. Mungkin minggu depan.
3		Maaf, ya.
4	Kugy	Oke, minggu depan juga nggak apa-apa.

Source: Page 367

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of direct apology. The lexical marker that shows this utterance is classified into direct apology is marked by the highlighted words *Maaf, ya* in line 3. Keenan apologizes to Kugy because he cannot come to Kugy's house. He also tries to minimize the degree of offense by offering another time that can be shown in line 2 *Mungkin minggu depan*. He does not explain the reason why he cannot come to Kugy's house. So, the utterance uttered by Keenan here is classified as "Cancellation" strategy because the apologizer has cancelled something that already arranged.

4.1.1.2 Indirect Apologies and Their Upgrading Strategies

Based on the data, indirect apologies are represented into 4 strategies: attacking the complainer, blaming someone else, implicit apology and implicit apology followed by explanation.

1. Attacking the Complainer

Attacking the complainer is a strategy in apologizing occurs if the complainer lacks an adequate defense for his or her own behavior, he or she may choose to attack the complainer instead. This yet another way of responsibility, though undoubtedly in most cases it is a more abusive strategy than blaming someone else. The writer found 1 utterance containing "Attacking the Complainer" strategy presented as follows:

Datum 26

Lines	Characters	Utterances
1	Adri	Bawa sini kalkulator! Kita hitung-hitungan siapa yang
2		keluar biaya paling besar. Bisa nggak kamu bayar Papa
3		untuk menggantikan uang sekolah kamu dari cek yang
4		kamu terima dari warsita? Ayo! Kita hitung!
5	Keenan	<i>Ini bukan soal uang, Pa. Sampai kapan pun saya nggak</i>
6		<i>bisa menggantikan semua yang sudah Papa kasih. Tapi</i>
7		<i>saya benar-benar nggak kuat lagi untuk berpura-pura</i>
8		<i>betah kuliah. Saya nggak kuat meneruskan sesuatu yang</i>
9		<i>saya nggak suka. Sementara hati saya ada di tempat lain.</i>

Source: Page 156

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of indirect apology because he does not ask for an apology directly to his father. The indication that indicates the utterance uttered by Keenan is classified into indirect apology is marked by the sentence *Sampai kapan pun saya nggak bisa menggantikan semua yang sudah Papa kasih* in line 5 and 6. He tells that he cannot repay all of money that has been given by his father but he really wants to make his father understand about his feeling that he really loves everything about arts. He does not want to bury his dream to become a painter but his father wants him to continue their family business. He tells his father that he want to stop studying because he thinks that everything will be useless if he does not like to do it. So, this utterance uttered by Keenan here is classified into “Attacking the Complainer” strategy because in his argument, he attacks the complainer that the apologizer also has a reason why he cannot follow his father’s want.

Apology in this conversation is also upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Keenan ask for an apology indirectly followed by his reason that he cannot fulfill his father's want. The explanation of the apology can be seen in line 5 up to 9 when Keenan explains his reason why he cannot follow his father's want. The apology uttered by Keenan here is classified into "Explanation" strategy because the apologizer upgrades the apology by explaining the reason of his apology.

2. Blaming Someone Else

Blaming someone else is a strategy in apologizing in which the apologizer tries to convince that someone else is also partly responsible for the offense. The writer found one utterance containing "Blaming Someone Else" strategy presented as follows:

Datum 27

Lines	Characters	Utterances
1	Noni	Kenapa lu nggak pernah ngomong, Gy? Kalau dulu gua
2		tahu tentang perasaan lu, pasti nggak begini ...
3	Kugy	<i>Sebetulnya gua selalu pingin kasih tahu, Non ... tapi</i>
4		<i>gua ngerasa nggak bisa apa-apa ketika lu dan Eko</i>
5		<i>berencana untuk mengenalkan Wanda ke Keenan ... dan</i>
6		<i>gua lihat misi kalian berhasil... sementara gua sendiri</i>
7		<i>masih pacaran sama Ojos ... gua bingung mau bilang</i>
8		<i>apa, mau bersikap apa ... lebih baik gua jauh dari kalian</i>
9		<i>semua sekalian</i>

Source: Page 317

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of indirect apology because the apologizer does not say sorry directly to the complainer. The indication that indicates this utterance included into indirect strategy is marked by the sentence *Sebetulnya gua selalu pingin kasih tahu, Non ... tapi gua ngerasa nggak bisa apa-apa ketika lu dan Eko berencana untuk mengenalkan Wanda ke Keenan* in line 3,4 and 5. Kugy tries to explain that she wants to tell her friend (Noni) but she feels that Noni has a plan to acquaint Wanda with Keenan. She thinks that there is no one else including her best friend who can understand about her feeling to Keenan. In this case, Kugy ask for an apology indirectly by telling she really wants to tell her feeling to Noni but Noni has another plan for Keenan. So, the utterance uttered by Kugy here is classified into “Blaming Someone Else” strategy because the apologizer tries to blame the complainer.

Apology in this conversation is also upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Kugy apologizes indirectly to Noni and she explains her reason when she chooses to stay away from them (her friends). The explanation of the apology can be seen in line 3 up to 9. The apology uttered by Kugy here is classified into “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of her apology.

3. Implicit Apology

Implicit apology is a strategy in apologizing in which the apologizer apologizes implicitly to the complainer. In this strategy, the apologizer does not explain the situation or the reason completely. The writer found 1 utterance containing “Implicit Apology” strategy presented as follows:

Datum 28

Lines	Characters	Utterances
1	Luhde	Ikuti saja kata hati kamu. Kemana pun itu. Hati tak bisa
2		bohong.
3	Keenan	Luhde, tolong jangan bicara seperti itu. Saya sudah
4		berjanji.

Source: Page 297

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of indirect apology because the apologizer does not apologize directly to the complainer. The indication that indicates this utterance included into indirect strategy is marked by the sentence *Luhde, tolong jangan bicara seperti itu* in line 3. From this sentence, there is an implicit meaning that Keenan wants to ask for an apology to the complainer. So, the utterance uttered by Keenan here is classified into “Implicit Apology” strategy because the apologizer apologizes implicitly.

The apology in this conversation is upgraded by the apologizer. Keenan upgrades the apology by confirming that he has promised shown in line 3 and 4 in his

utterance *Saya sudah berjanji*. He feels that his girlfriend does not believe him anymore. He promised that he will be back to Bali. The utterance uttered by Keenan here is classified into “Confirmation” strategy because because Keenan upgrades the apology by confirming that he has promised.

4. Implicit Apology Followed by Explanation

Implicit apology followed by explanation is a strategy in apologizing when the apologizer asks for an apology implicitly and gives the explanation in order to lessen the guilty feeling of the apologizer. The writer found 3 utterances containing “Implicit Apology Followed by Explanation” strategy presented as follows:

Datum 29

Lines	Characters	Utterances
1	Ojos	Oh, ya kapan dong kamu beli HP baru ? Masa kalau mau telepon harus ke kosan terus.
2		
3	Kugy	Aku nabung dulu ya, Jos. Aku lagi bikin cerpen, nih. Kali ini aku mau coba kirim ke majalah. Jadi ada penghasilan.
4		
5		Malu minta sama Bokap. Lagian kalo buat HP kayaknya
6		nggak akan dikasih.

Source: Page 29

Analysis:

The utterance uttered by Kugy as the apologizer is a kind of indirect apology because she asks for an apology to her boyfriend (Ojos) indirectly. The indication that indicates this utterance included into indirect strategy is marked by the sentence *Aku nabung dulu ya, Jos* in line 3. Kugy tries to explain her reason that she

does not have enough money to buy a new cell phone and she tells that she wants to earn money by being a writer of short stories. So, the utterance uttered by Kugy here is classified into sub category “Implicit Apology Followed by Explanation” strategy because the apologizer apologizes implicitly and also gives the explanation about the reason when she cannot fulfill the complainer’s wants that she has not enough money to buy a new cell phone.

Apology in this conversation is upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Kugy apologizes indirectly to her boyfriend followed by the explanation of her apology. The explanation of the apology can be seen in line 3 up to 6. Kugy explains that she has no money to buy a new cell phone. The apology uttered by Kugy here is classified into “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of her apology.

Datum 30

Lines	Characters	Utterances
1	Keenan	Di sini kan lebih awal sejam, dan sebentar lagi udah mau
2		jam 12. Jadi ... selamat tahun baru, ya, kecil. Jangan cepet
3		gede, nanti nggak seru lagi.
4	Kugy	Makasih. Selamat tahun baru juga.
5	Keenan	<i>Sebetulnya saya pingin cerita banyak. Tapi begitu</i>
6		<i>nelepon, malah bingung. Mungkin nanti aja kalau kita</i>
7		<i>ketemu di Bandung lagi, ya.</i>

Source: Page 75

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of indirect apology because he asks for an apology to Kugy indirectly. The indication that indicates this utterance included into indirect strategy is marked by the sentence *Mungkin nanti aja kalau kita ketemu di Bandung lagi, ya*, in line 6 and 7. Keenan explains that he wants to tell a lot but he does not know what would he say when he talks to Kugy by phone. This utterance has an implicit meaning that Keenan asks for an apology to Kugy that he cannot continue to call her. So, the utterance uttered by Keenan here is classified into sub category “Implicit Apology Followed by Explanation” strategy because the apologizer asks for an apology implicitly and gives the explanation to the complainer.

Apology in this conversation is upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Keenan apologizes indirectly to Kugy followed by the explanation of his apology. The explanation of the apology is shown in line 5 and 6 when he says *Sebetulnya saya pingin cerita banyak. Tapi begitu nelepon, malah bingung*. Keenan explains that he wants to tell a lot but he is speechless when he talks to Kugy by phone. The apology uttered by Keenan here is classified into “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of her apology.

Datum 31

Lines	Characters	Utterances
1	Wanda	Aku kasih kamu waktu enam bulan. Demi kamu, aku mau
2		perpanjangin cuti kuliahku satu semester lagi.
3	Keenan	Wanda, kamu udah baik banget bantuin saya... kadang-
4		kadang saya ngerasa nggak enak ...
5	Wanda	Nan, this is how I am.

Source: Page 141

Analysis:

The utterance uttered by Keenan as the apologizer is a kind of indirect apology. The indication that indicates this utterance included into indirect strategy is marked by the sentence *kadang-kadang saya ngerasa nggak enak* in line 3 and 4.

Keenan explains that he feels Wanda has been very instrumental for helping him to expand the market of his works in next exhibition. He also feels hesitate toward Wanda because she will do anything for him. From this utterance there is an implicit meaning that Keenan wants to ask for an apology to Wanda because he always makes Wanda be bothered because of him. So, the utterance uttered by Keenan here is classified into “Implicit Apology Followed by Explanation” strategy because the apologizer tries to ask for an apology implicitly and also gives the reason.

Apology in this conversation is upgraded by the apologizer. The apologizer upgrades the apology by explaining the reason. Keenan apologizes indirectly to Wanda followed by the explanation of his apology. The explanation of the apology is shown in line 3 when Keenan says *kamu udah baik banget bantuin saya*. Keenan

explains that Wanda is very kind person that can make Keenan feels awkward. The apology uttered by Keenan here is classified into “Explanation” strategy because the apologizer upgrades the apology by explaining the reason of his apology.

4.2 Discussion

In this sub-chapter, the writer discussed the result of the analysis based on the objectives in this study. The objectives of the study are to identify the apology strategies performed by main characters in *Perahu Kertas* novel and to identify how the act of apologizing is upgraded by main characters in this novel.

From the finding, the writer found 31 utterances containing apology performed by main characters. From those utterances, the writer found some strategies in apologizing which are divided into two main groups that are direct and indirect apology. Direct strategy is represented into 11 strategies: minimizing the offense, explicit apology, explicit explanation, explicit explanation followed by minimize the offense, recantation, regret, request for forgiveness, concern for hearer, be honest, hide something and cancellation. Indirect strategy is represented into 4 strategies: attacking the complainer, blaming someone else, implicit apology and implicit apology followed by explanation.

Furthermore, the writer also found the upgrading strategies in apologizing.

From the 31 utterances containing apology strategies, the writer only found 20

utterances which are upgraded by the apologizer. The upgrading strategies are also divided into two main groups that are direct and indirect apology. Direct strategy is represented into 5 strategies: explanation, reiteration, lexical intensification, supplication, and promise. Indirect strategy is represented into 2 strategies: explanation and confirmation.

In this study, the direct apology is mostly used by main characters which occurred 25 times because the words *maaf* and *sori* are clearly stated by main characters in *Perahu Kertas* novel. The main characters here (Kugy and Keenan) apologized directly, it might be because they realized their mistake or weakness. In Bahasa Indonesia, the apologizer tries to minimize the degree of offense by using explicit explanation followed by minimizing the degree of offense. This strategy is used when the apologizer not only explain the reason or the situation explicitly, but also tries to minimize the degree of offense by offering something or asking something that related to the problem. For example in datum 6, Kugy as the apologizer explains that she cannot go with Keenan because she already has an appointment but she also offers another time to go with him. In this case, the strategy of apologizing in Bahasa Indonesia is quite different from English. In Trosborg's taxonomy of apology strategies there are explicit explanation strategy and minimizing strategy but there is no compounding strategy of those strategies.

Related to the two previous studies, the findings in this study were different from the study of Ika Dewi Riyani (2010) she found 16 utterances performed by the

characters in *Pride and Prejudice* movie because she applied Cohen and Olshtain's taxonomy of apology strategies whereas the writer in this study uses Trosborg's taxonomy of apology strategies as a prior knowledge in analyzing the data. The second previous study conducted by Alfian Febriandi Pratama (2014) who used the same prior knowledge with this present study that is Trosborg's taxonomy of apology strategies. This study has completed Pratama's study because the data were taken from the same language that is *Bahasa Indonesia*. In Pratama's study he found 7 strategies in *Bahasa Indonesia*. Those are confession, explicit apology, explicit apology followed by explanation, implicit apology followed by explanation, explicit apology followed by justification, explicit apology followed by admonition, and refusal of apology.

The writer in this study also found the taxonomy of apology strategy in *Bahasa Indonesia* which is divided into two main groups (direct and indirect). Direct strategy is represented into 11 strategies: minimizing the offense, explicit apology, explicit apology followed by explanation, explicit explanation followed by minimizing the offense, recantation, regret, request for forgiveness, concern for hearer, being honest, hiding something and cancellation. Indirect strategy is represented into 4 strategies: attacking the complainer, blaming someone else, implicit apology and implicit apology followed by explanation. Those strategies are just a small portrait of apology strategy that can be found in *Bahasa Indonesia*.

Different from Pratama's study, this present study suggest that the act of apologizing

can upgraded directly and indirectly. Direct strategy is represented into 5 strategies: explanation, reiteration, lexical intensification, supplication, and promise. Indirect strategy is represented into 2 strategies: explanation and confirmation.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter covers conclusion of the result of the study and the suggestion for the next researchers.

5.1 Conclusion

This study is conducted to identify the apology strategies and the upgrading strategies in *Bahasa Indonesia* which are performed by main characters in *Perahu Kertas* novel. The way of apologizing is not only uttered by saying “sorry” but also it can be uttered by using explanation, recantation, explicit apology, implicit apology, and etc. based on the context of apology itself.

The writer found 31 utterances containing apology performed by main characters. From those utterances, the writer found some strategies in apologizing which are divided into two big groups that are direct and indirect apology. Direct strategy is represented into 11 strategies: minimizing the offense, explicit apology, explicit apology followed by explanation, explicit explanation followed by minimizing the offense, recantation, regret, request for forgiveness, concern for hearer, being honest, hiding something and cancellation. Indirect strategy is represented into 4 strategies: attacking the complainer, blaming someone else,

implicit apology and implicit apology followed by explanation. Those strategies are just a small portrait of apology strategies that can be found in *Bahasa Indonesia*.

The writer also found the upgrading strategies in apologizing. From the 31 utterances containing apology strategies, the writer only found 20 utterances which are upgraded by the apologizer. The upgrading strategies are also divided into two main groups that are direct and indirect apology. Direct strategy is represented into 5 strategies: explanation, reiteration, lexical intensification, supplication, and promise.

Indirect strategy is represented into 2 strategies: explanation and confirmation.

5.2 Suggestion

Based on the finding results and discussions, there are some suggestions for future researchers who are interested in this topic to conduct the research and also for Study Program of English at Universitas Brawijaya.

The writer suggests that future researchers use more objects in *Bahasa Indonesia* in order to find out the taxonomy of apology strategies in it because there are many strategies of apologizing in English but sometimes it is not appropriate in *Bahasa Indonesia*. The future researchers can use the natural data by observing the daily conversation in *Bahasa Indonesia*. Hopefully, this study can be used as a guidance to analyze more deeply about apology strategies in *Bahasa Indonesia*.

Since only a few students conduct a research in apology strategies, the writer suggests that Study Program of English at Universitas Brawijaya add more references related to this topic so that future researchers could present rich literature review that is able to support the analysis of their study.



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APPENDICES

Appendix 1: *Perahu Kertas* novel

Page 21

... “Ada apa, ya?” Tanya Kugy dengan suara dibesar-besarkan. Berusaha sangar.

Setengah mati Keenan menahan senyum selinya yang spontan ingin membersit. Ternyata ia berhadapan dengan anak kucing yang berusaha jadi singa. “Nggak pa-pa. Saya salah mengenali orang. Saya pikir tadinya kamu ... emm .. **maaf, ya.**” Keenan mulai bingung menjelaskan, dan akhirnya hanya tersenyum lebar lalu mengambil langkah seribu. Namun, dalam hati ia tahu, ia tidak akan pernah melupakan wajah itu.

Kugy pun hanya mengangguk kecil, lali berjalan lagi ke arah bilik informasi yang menjadi tujuannya. Napasnya baru lepas setelah ia yakin orang itu sudah hilang jauh di balik

Page 29

... Ojos menghela napas. Putus asa. “Ya udah. Terserah. Ganti baju gih, nanti masuk angin. Oh, ya kapan dong kamu beli HP baru ? Masa kalau mau telepon harus ke kosan terus. Kan enakan ngobrol di kamar.”

“**Aku nabung dulu ya, Jos.** Aku lagi bikin cerpen, nih. Kali ini aku mau coba kirim ke majalah. Jadi ada penghasilan. Malu minta sama Bokap. Lagian kalo buat HP kayaknya nggak akan dikasih.”...

Page 47

... Keenan menunjuk satu per satu sketsa tersebut. “Pangeran Lobak ... Peri Seledri ... Wortelina ... Nyi Kunitit ... Joni Gorong ... Hopa-Hopi ... dan ini lembah tempat mereka tinggal ...” dengan asyik Keenan menjelaskan. Setetes air mata tiba-tiba jatuh dilembar sketsanya. Keenan kontan diam dan mendongak, mendapatkan Kugy yang sudah berlinangan air mata.

“Aduh, **maaf** gambarnya kena, ya? **Sori** ...,” Kugy sibuk menyeka air mata di pipinya.

“Nggak pa-pa, nggak masalah, kok. Justru ... kamu nggak pa-pa?” Tanya Keenan khawatir

Page 52

... Keenan menaiki anak tangga eskalator sekaligus dua-dua, menyusuli orang-orang yang berdiri diam di kanan-kiri, berusaha tiba di lantai paling atas secepat-cepatnya. Saat ia sampai, sudah ada Eko dan Noni berdiri sambil mengacungkan tiga lembar tiket bioskop.

“My man. Right on time. Pintu bioskopnya udah dibuka tapi filmnya belum mulai, kok.”
Sambut Eko

“Tenang minuman buat lu udah gua beliin,”kata Noni, menunjukkan sekantong plastik berisi minuman kotak dan makanan ringan.

“**Sori banget** telat, ya. Tadi gua ketiduran,” ujar keenan dengan napas yang masih terengah. Tiba-tiba tersadar ada sesuatu Ada yang kurang dari situ....

Page 53

... “Hai, Gy.”

“Hai, hai. Gimana malam Minggu kemarin? Seru ya, filmnya? Noni sampai kemimpi-mimpi gitu. **Sori** ya, aku nggak gabung.” ...

... Keenan menarik napas panjang untuk kedua kali. “Boleh jujur?” tanyanya.

“Harus, dong!” seru Kugy mantap.

“Saya nggak suka.”

Letupan dalam hati Kugy mendadak seperti dibanjur air dingin. Padam. Air mukanya seketika beruba, meski ia berusaha tampil tenang.

... “**Maaf ya, Gy**. Kalau memang kamu kepingin saya jujur ya itulah opini saya. Nggak kurang, nggak lebih.”

Kugy mengangguk kecil. “Makasih udah jujur,” ucapnya pelan....

Page 69

“Gy ... udah harus cabut, nih. **Sori** nggak bisa telepon lama-lama Baik-baik, ya. Sampai ketemu semester depan.”

“Sip. Sampai ketemu semester depan.” Dan telepon itu ditutup dari ujung sana. Kugy meletakkan gagang telepon dengan hati-hati, lalu terduduk lama. Percakapan telepon tak sampai dua menit, tapi serasa waktu yang telah melemparkan jangkarnya dan berhenti di sana. Dan kini perlahan Kugy mencabut jangkar tadi, kembali ke ruang keluarga rumahnya, kembali bersama kegaduhan yang rutin berlangsung di sana. ...

Page 75

“Di sini kan lebih awal sejam, dan sebentar lagi udah mau jam 12. Jadi ... selamat tahun baru, ya, kecil. Jangan cepet gede, nanti nggak seru lagi.”

Entah mengapa, omongan Keenan yang setengah bercanda itu membuat Kugy terharu.

“Makasih. Selamat tahun baru juga,” ucapnya setelah menelan ludah terlebih dulu.

“Sebetulnya saya pingin cerita banyak. Tapi begitu nelepon, malah bingung. **Mungkin nanti aja kalau kita ketemu di Bandung lagi, ya.**”

Dalam hati, Kugy merasakan sebersit kecewa. Agaknya percakapan telepon ini tidak akan lebih dari dua menit lagi. “Oleh-oleh buatku nggak lupa, kan?” ...

Page 84

Dengan gesture agak kaku, Keenan berkenalan dengan Wanda. Sementara di belakang punggung Wanda, Eko dan Noni mendelik-delik penuh maksud, meminta diundang masuk.

“Masuk, yuk ...,” gelagapan Keenan menyilakan sambil membuka pintunya lebar. **Maaf** agak berantakan. Belum sempat beres-beres setelah pulang dari Bali.” ...

Page 94

... **Maaf ya**, nggak sempat kasih selamat. Tapi waktu itu aku udah titip pesan ke Eko.”

“Nggak bisa ngomong sendiri?”

Kugy menelan ludah. Pernyataan itu dilontarkan dengan halus, tapi sorot mata Keenan begitu menusuk, dan Kugy merasa seperti tertuduh. “Waktu itu kan pas ada Wanda lagi datang ke Bandung, dan aku nggak mau ganggu. Kalian berempat kan ada acara sendiri.”

“Dan saya ngundang kamu juga, potong Keenan, saya nggak pernah bikin acara itu untuk eksklusif berempat, kok Gy, kamu sahabat saya, nggak mungkin saya –” ...

Page 95

... “Makan bareng, yuk. Saya traktir. Pemadam Kelaparan?”

Kugy menghela napas. Perutnya sudah keroncongan sejak tadi. Dan tidak ada manusia lain yang paling ideal untuk menemaninya makan siang selain Keenan. “Hmm ... **sori**. Aku harus cabut, udah ada janji dengan Ami dari Klub Kakak Asuh. Kapan-kapan, ya?”

Keenan sejenak terdiam mendengar respons Kugy. “Udah dua kali kamu ngomong ‘kapan-kapan’ ke saya hari ini. Moga-moga nggak ada yang ketiga kali,” ucapnya pelan, ...

Page 109

... Darah Kugy terasa berdesir. Ada yang melonjak dalam hatinya. “Jadi ... kamu-”

Namun, arah mata Keenan mendadak berubah. “Keluarga saya datang. **Sori**, saya tinggal dulu ya, Gy ...”

Kugy terpaksa mengangguk, menelan apa yang ingin ia ucapkan dan membiarkan Keenan melesat ke arah pintu depan. Matanya ikut mengamati. Kugy sudah pernah melihat keluarga Keenan dari foto, tapi baru kali inilah ia melihat langsung. Ibunya yang orang Belanda tampak lebih cantik.

Page 131

... Wanda mulai merasakan sinyal itu. Pelukannya pun melonggar. “Are you okay? Kamu risi ya pacaran di depan umum?”

Seketika Keenan melepaskan lengan-lengan Wanda yang membelit tubuhnya. “Wanda, **sori banget**. Saya nggak mau kamu salah paham. Tapi rasanya kita belum pernah sepakat untuk pacaran,” ucapnya hati-hati....

Page 141

... “Aku kasih kamu waktu enam bulan. Demi kamu, aku mau perpanjangin cuti kuliahku satu semester lagi.”

Terdengar napas panjang Keenan menghembus, “Wanda, kamu udah baik banget bantuin saya... **kadang-kadang saya ngerasa nggak enak**”

“Nan, this is how I am,” potong Wanda, “kalo aku sayang dan yakin sama seseorang, aku nggak akan tanggung-tanggung. Kamu nggak perlu ngerasa nggak enak. Aku nggak minta apa-apa, just... love me. Okay?”

Terdengar sunyi di ujung sana. “Nan?” panggil Wanda. “Kamu mau ngomong sesuatu atau speechless?”

“**Sori**, saya beneran nggak tahu mau ngomong apa,” jawab Keenan akhirnya.

“Nggak pa-pa lama-lama aku biasa, kok. Mungkin kamu ekspresifnya hanya di depan kanvas. Tapi nggak di depan aku,” Wanda berkata, separuh nyindir....

Page 152

... Wanda menggigit bibirnya yang bergetar menahan tangis. Air matanya pun tak terbendung lagi. Dalam sekejap, isakannya pun meledak. Wanda langsung menyambar tasnya dan berlari menuju pintu.

Secepat kilat, Keenan menahan tangannya. “Wanda ... saya mohon, jangan pergi ... **maafin saya**....”

Bercampur dengan sesenggukan, Wanda berteriak, “Maaf? Damn it Keenan! Aku nggak butuh maaf kamu. I just want you to love me. Why can’t you just love me?” ...

Page 156

... “Inilah yang membuat saya nggak pernah setuju dia pergi ke Amsterdam! Ini!” ayah Keenan berkata lantang, “Lena ... lihat anak kamu, dia pikir dia siapa? Berani-berani minta berhenti kuliah hanya gara-gara lukisannya laku segelintir. Dia nggak mikir bahwa saya, bapaknya, sudah setengah mati banting tulang buat bayar seluruh biaya sekolahnya dari dia kecil sampai sekarang,” ayahnya lalu menoleh pada Keenan “bawa sini kalkulator! Kita hitung-hitung siapa yang keluar biaya paling besar. Bisa nggak kamu bayar Papa untuk menggantikan uang sekolah kamu dari cek yang kamu terima dari warsita? Ayo! Kita hitung!”

Dari wajahnya, Keenan tampak sudah mau meletus, tapi ia menahan diri, mengeraskan rahangnya kuat-kuat. “Ini bukan soal uang, Pa,” ujarnya tertahan. **“Sampai kapan pun saya nggak bisa menggantikan semua yang sudah Papa kasih.** Tapi saya benar-benar nggak kuat lagi untuk berpura-pura betah kuliah. Saya nggak kuat meneruskan sesuatu yang saya nggak suka. Sementara hati saya ada di tempat lain.” ...

Page 157

... Adri pun sontak bangkit berdiri, menatap anaknya tak percaya. “Kamu belum tahu seujung kuku pun tentang hidup! Jangan pikir saya terkesan dengan usaha kamu yang sok kepingin mandiri itu. Kamu nggak tahu apa yang kamu hadapi di luar sana.”

“Maaf, saya bukannya mau menyakiti kalian berdua dengan keputusan saya ini, tapi saya betul-betul nggak bisa maksain diri lagi,” sela Keenan tegas.

Lena sudah ingin berbicara, tapi tangan suaminya terangkat menahannya, “Oke. Kalau memang itu yang kamu mau, silakan.” Suara Adri terdengar tegas dan garang. “Mulai detik ini, saya berhenti membiayai kamu. Mandirilah sana. Silakan kamu rasakan sendiri hidup yang sebenarnya. Kamu urus diri kamu sendiri saya tidak mau tahu lagi.” ...

Page 162

... Kugy menyadari betul maksud yang tersimpan di balik intonasi Noni. **“Sori ya,** gua tahu pembicaraan terakhir kita agak kurang enak. Jujur, gua nggak nyaman jadi dingin-dingin sama lu begini. **Sekali lagi maaf ya,** non. Kayaknya memang gua yang nggak sensitif dan jadi terlalu cuek sama lu, sama kalian.”

Noni mengangkat mukanya dan menatap Kugy. Ia pun menyadari dirinya terlalu saying pada makhluk aneh di hadapannya itu, dan tak mungkin ia marah berlama-lama.

“It’s okay, Gy. Gua yakin lu pasti punya alasan lu sendiri, dan gua nggak berhak ngutak-ngatik. Gimana pun juga, lu tetap sahabat gua,” kata Noni. Seulas senyum mulai terbit di wajahnya. “Tapi, gua boleh request sesuatu nggak?”

“Anything.” Kugy membalas senyum....

Page 228

... Air muka Eko berubah serius. “Gy, gua nggak mau tanya macem-macem sama lu karena gua menghargai privacy lu. Tapi please, gua Cuma mau tanya satu hal: ada apa dengan lu sejak setahun lalu? Lu berubah drastis, menarik diri dan kita nggak tahu kenapa.”

Lama Kugy menatap Eko, tanpa bisa bersuara. Di tenggorokannya sudah membunchah aneka cerita yang siap ia keluarkan. Namun, lagi-lagi ia merasa lumpuh. Kugy pun menggeleng sambil tersenyum tipis, “**Sori, ya**, Ko. Gua masih belum bisa cerita.”

Eko menghela napas panjang. “Lu nggak kangen masa geng midnight kita zaman dulu, apa?”

Page 246

“Gua lulus siding tadi pagi, Non. Dan Karel udah cariin gua kerjaan di Jakarta, gua mau pamitan, sekalian pingin ngobrol-ngobrol aja,” dengan nada secerah mungkin Kugy bercerita.

“Hmm. Boleh masuk?” tanyanya hati-hati.

Namun, Noni bergeming di tempatnya. “Selamat buat kelulusan lu. Tapi gua lagi banyak kerjaan.” Katanya dengan nada datar.

Noni hanya menggeleng.

“Non ... sebenarnya gua pingin bicara sesuatu sama lu. Gua pingin kita temenan lagi kayak dulu. **Gua mau minta maaf** atas semuanya. Selama ini gua bingung mau mulai dari mana ...” terbata-bata Kugy berusaha menjelaskan.

“Gy, gua hargai maksud lu,” sela Noni, “tapi buat gua, semua itu udah jadi sejarah. Dan gua merasa lebih baik hubungan kita kayak gini aja.” ...

Page 262

... “Siang, Kugy. Silakan masuk,” Remi menyambutnya dengan ceria. Di dalam ruangan itu ternyata sudah ada Gina, account director.

“**Sori, ya**. Saya agak telat. Kemarin, sesudah presentasi, badan saya rasanya capek banget. Jadi, di rumah saya sengaja tidur terus, takut sakit,” jelas Kugy polos.

“Oh, ya. Kamu memang harus jaga kesehatan, Gy. Bener-bener jangan sampai sakit. Soalnya...” Gina tersenyum simpul sambil melirik Remi.

Page 296

... Keenan tak tahan lagi. Diletakkannya kembali tas yang sudah diangkat Luhde.

“Saya akan kembali lagi ke sini, De. Saya janji. Begitu ayah saya sembuh, dan keluarga saya sudah kembali baik-baik, saya janji akan pulang kemari. Saya akan kembali untuk kamu,” ucap Keenan sungguh-sungguh. “**Maaf**, saya nggak bisa kasih kamu apa-apa ... dibandingkan dengan semua yang sudah kamu kasih selama saya di sini ...”

“Kamu sudah pernah ada saja sudah cukup,” potong Luhde.

“Saya akan kembali,” ulang Keenan lagi.

Luhde menatap Keenan, matanya mulai berkaca-kaca suaranya mulai gemetar, “Ikuti saja kata hati kamu. Kemana pun itu. Hati tak bisa bohong,” ucapnya lirih, “kalau memang kamu tidak kembali, saya mengerti.”

Page 297

“**Luhde, tolong jangan bicara seperti itu**. Saya sudah berjanji,” ucap Keenan sungguh-sungguh.

Seutas senyum haru muncul di wajah Luhde. “Keenan nggak percaya, ya? Mendengar Keenan punya niat begitu, benar-benar sudah lebih dari cukup untuk saya. Tanpa perlu dibuktikan. Sebentar saja Keenan ada di sini, sudah membuat diri saya lebih berarti.”

Keenan mendekap Luhde. Lembut seolah mendekap kapas putih yang halus, sekaligus erat seolah ia tak ingin melepas. “Tunggu saya, ya,” bisik Keenan tepat di kupingnya....

Page 317

... Noni menggeleng. Siap meledakkan tangis berikut. “Kenapa lu nggak pernah ngomong, Gy? Kalau dulu gua tahu tentang perasaan lu, pasti nggak begini”

“**Sebetulnya gua selalu pingin kasih tahu, Non ... tapi gua ngerasa nggak bisa apa-apa ketika lu dan Eko berencana untuk mengenalkan Wanda ke Keenan** ... dan gua lihat misi kalian berhasil... sementara gua sendiri masih pacaran sama Ojos ... gua bingung mau bilang apa, mau bersikap apa ... lebih baik gua jauh dari kalian semua sekalian ...” Mata Kugy mulai berkaca-kaca. “Dan soal Eko ...” ...

Page 356

“Semuanya mendadak, Remi. Aku ke Bandung ... dan tahu-tahu bekas muridku meninggal ... jadi aku ...”

“Oke, Gy, apapun alasan kamu, saya terima. Tapi bukan itu yang jadi masalah. Apa yang bikin kamu sampai nggak kasih kabar sama sekali? Apa yang terjadi sampai HP kamu nggak aktif sehari semalam?”

“Soalnya HP-ku ketinggalan di kamar dalam keadaan mati. **Sori**. Aku memang teledor.”

Terdengar sunyi dari ujung sana, lalu helaan napas panjang. “Sekali lagi kamu ngilang begitu, Gy, da nada apa-apa dengan kamu, saya nggak yakin bisa memaafkan diri saya sendiri.” ...

Page 367

... “Jam berapa mau kesini, Nan?” tanya Kugy lagi.

“Mmmm...,” Keenan menghembuskan napas berat dan panjang. “Malam ini saya nggak bisa, Gy. Mungkin minggu depan. **Maaf, ya.**”

Kugy tiba-tiba merasa dadanya sesak. Suara Keenan terdengar begitu jauh sekarang, seolah terpisahkan banyak sekat. “Oke, minggu depan juga nggak apa-apa. Tapi, kalau boleh tahu, kenapa kamu nggak bisa datang mala mini? Ada urusan?” ...

Page 369

... “**Saya merasa bersalah** sama kamu.”

“Kenapa?” Luhde bertanya heran.

“De, saya di sini ngantor, bahkan sampai hari Sabtu. Nggak seperti di Ubud. Kita bisa bareng terus seharian. Kamu udah hampir tiga hari di Jakarta, belum satu kali pun saya sempat ngajak kamu jalan-jalan. Kamu cuma nungguin saya pulang kantor setiap hari. “sama sekali saya nggak keberatan,” Bisa bantu meme-nya Keenan. Jeroen juga baik. Saya sering diajak jalan-jalan sekitar sini. Dan, biar saya hanya tiga-empat jam sehari saya bisa ketemu Keenan, sudah lebih dari cukup. Keenan jangan merasa bersalah. Saya yang datang mendadak, di hari kerja, jadi memang sudah resiko saya.” ...

Page 375

... “Hei, Mbak! Jangan pergi dulu!”

“**Maaf ya**, saya nggak permissi dulu. Cuma iseng, kok. Saya lagi belajar motret. **Maaf sekali lagi, ya.**” ucap Kugy sungguh-sungguh. Ia lantas mengulurkan tangannya dan tersenyum ramah. “Kenalkan, saya Kugy, dari Jakarta.”

Gadis itu ikut tersenyum seraya menyambut uluran tangan Kugy. Malu-malu. “Nama saya Luhde,” ucapnya pelan.

Hati Kugy melonjak mendengar nama itu. “Luhde? Kebetulan, saya punya teman yang nama pacarnya Luhde lho,” kelakarnya.

“Orang Bali yang namanya Luhde kan banyak. Bukan saya saja,” sahut Luhde sambil tertawa kecil....

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... “Sayang kamu kenapa?” Suara Remi menggugahnya.

Dengan berat, Kugy terpaksa berkata, “Remi ... **maaf ya**, aku ingin sendirian dulu mala mimi. Aku nggak marah sama kamu, atau apa pun. Tapi aku benar-benar butuh waktu sendiri dulu. **Maaf sekali lagi, ya.**”

Remi menatap Kugy. “Oke, kalau memang itu yang kamu butuhkan,” sahutnya lirih.

Tak lama kemudian, Remi pulang, berusaha berbesar hati. Pasti akan ada saatnya, ia membatin. Mungkin minggu besok ... mungkin minggu depan ... pasti akan ada saatnya.

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... Remi datang membawa segudang pertanyaan yang sudah siap ia gencarkan. Namun, semuanya buyar pada detik pertama ia melihat Kugy. Sebagai ganti, ia hanya mendekap Kugy. “Kamu kenapa, Gy?”

Segala sesuatu yang dipersiapkan Kugy ikut buyar. Meleleh dan meluruh dalam dekapan Remi. Segalanya mengkrystal menjadi satu pernyataan, “**Maafkan aku, ya.**” Remi sekarang aku siap.”

Remi melonggarkan dekapannya, meraih tangan kiri Kugy. Cincin itu masih di sana. Ia menghembuskan napas lega.

Appendix 2: Berita Acara Bimbingan Skripsi

**KEMENTERIAN PENDIDIKAN NASIONAL
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BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Devilia Indah Kusuma
2. NIM : 105110100111019
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Pragmatics
5. Judul Skripsi : Apology Strategies Performed by Main Characters in *Perahu Kertas* Novel
6. Tanggal Mengajukan : 3 Februari 2014
7. Tanggal Selesai : 14 Juli 2014
8. Nama Pembimbing : I. Dr. Nurul Chojimah, M.Pd.
II. Muhammad Rozin, M.A.
9. Keterangan Konsultasi

No.	Tanggal	Materi	Pembimbing	Paraf
1.	18 Februari 2014	Konsultasi Bab I-III	Pembimbing I	
2.	24 Februari 2014	Konsultasi Bab I-III	Pembimbing II	
3.	18 Maret 2014	Revisi Bab I-III	Pembimbing I	
4.	20 Maret 2014	Revisi Bab I-III	Pembimbing II	
5.	1 April 2014	ACC Seminar Proposal	Pembimbing I	
6.	1 April 2014	ACC Seminar Proposal	Pembimbing II	
7.	8 April 2014	Seminar Proposal	Pembimbing I	
8.	8 April 2014	Seminar Proposal	Pembimbing II	
9.	10 April 2014	Revisi Setelah Seminar Proposal	Pembimbing II	
10.	29 Mei 2014	Konsultasi dan Revisi Bab IV-V	Pembimbing I	
11.	3 Juni 2014	Konsultasi dan Revisi Bab IV-V	Pembimbing I	
12.	6 Juni 2014	Konsultasi dan Revisi Bab IV-V	Pembimbing II	
13.	13 Juni 2014	ACC Seminar Hasil	Pembimbing I	

14.	13 Juni 2014	ACC Seminar Hasil	Pembimbing II
15.	19 Juni 2014	Seminar Hasil	Pembimbing I
16.	19 Juni 2014	Seminar Hasil	Pembimbing II
17.	26 Juni 2014	Revisi Setelah Seminar Hasil dan ACC Ujian Skripsi	Pembimbing I
18.	26 Juni 2014	Revisi Setelah Seminar Hasil dan ACC Ujian Skripsi	Pembimbing II
19.	3 Juli 2014	Ujian Skripsi	Pembimbing I
20.	3 Juli 2014	Ujian Skripsi	Pembimbing II
21.	7 Juli 2014	Revisi Setelah Ujian Skripsi dan ACC Penjilidan	Pembimbing I
22.	14 Juli 2014	Revisi Setelah Ujian Skripsi dan ACC Penjilidan	Pembimbing II

10. Telah dievaluasi dan diuji dengan nilai:



Malang, 14 Juli 2014

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