

**THE ANALYSIS OF APOLOGIZING EXPRESSIONS IN THE NOVEL
ENTITLED “*WHERE LOVE WAS LOST*” BY MARILYN LYNCH
(A Socio-Pragmatics Approach)**



THESIS

Submitted As a Partial Fulfillment of Requirements
For the Sarjana Degree in English Department
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Sebelas Maret University

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**FACULTY OF LETTERS AND FINE ARTS
SEBELAS MARET UNIVERSITY
SURAKARTA
2010**

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Stated truthfully that the thesis entitled *The Analysis of Apologizing Expressions* in the Novel Entitled “*Where Love Was Lost*” By Marilyn Lynch is originally made by researcher. Thus, it is not a plagiarism or made by other people.

If this pronouncement is proved incorrect in the future, the researcher is ready to take the responsibility.

Surakarta, January 2010

The Researcher

Tutik Handayani

MOTTOS

There is no royal road to learning

(Writer)

If life has no difficulties, someone can't know happiness

(Earlch Jr)

DEDICATION

This thesis is dedicated to:

- The-Mighty, Allah SWT.
- My Beloved Mother and Father
- My Husband " R Widiarso "
- My Sister
- My niece "Safaras"

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Alhamdulillah robbil 'alamin

All praise for the Al-Mighty God, Allah SWT, for His mercy, blessing, grace and guidance so that I can complete this thesis. Many sides has given a lot of assistance from the beginning to the completion of this thesis. However, this thesis will not be achieved without helps and supports from many people. Therefore, I would like to give my deepest gratitude to all of them who have given valuable contribution.

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I realize that this thesis is far from being perfect. Therefore, comments and suggestions are welcome. I really hope that this thesis will be useful for everyone who reads it.

Surakarta, January 2010

The Researcher

Tutik Handayani

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ABSTRACT

TUTIK HANDAYANI. C 1306534. 2010. The Analysis of Apologizing Expression in the Novel Entitled “Where Love Was Lost” By Marilyn Lynch (A Socio-Pragmatics Approach). Thesis. English Department, Faculty of Letters and Fine Art, Sebelas Maret University.

This research is based on the Socio-Pragmatics study. Aims of the research are to find out the kinds of apologizing expressions, the strategy of apology and why each type of apology strategy is employed by characters in novel “*Where Love Was Lost*”.

The research employs a descriptive qualitative method. Data of the research are taken from apologizing acts in form of conversation in the novel entitled “Where Love Was Lost” used by the characters. The sampling technique applied in this research is a purposive sampling technique.

In classifying the types of apology strategy, the researcher uses Olstain and Cohen theory.

There are 29 apologizing expressions in the analysis. They are divided into two kinds of apologizing expressions. They are direct and indirect apology. The direct apology uses apology verbs, such as *apology, be sorry, forgive, excuse, or pardon*. The absence of direct apology expression is called indirect apology. In other words, in the indirect apology, there is no apology verb within the expression of apology

There are eight strategies of apology in the analysis. They are an expression of regret, an offer of apology, a request, an explanation, an accepting the blame, an expressing self-deficiency, an expression the lack and a promise of forbearance. In addition, in the analysis, the researcher also finds simple and complex strategy used by the characters. Simple strategy of apology consists of one semantic formula, while complex strategy of apology consists of more than one semantics formulas.

The reasons why the types of apology are employed by the characters depend on the degree of mistakes, situation, social status and the relationship between the characters. The important thing is that the type of apology is able to maintain the harmony between the characters and restore the interaction balance with the offended. Maintaining the harmony between the characters is significant since it is required to maintain the relationship between the offender and the offended. Meanwhile, restoring interaction balance with the offended is required to repair the mistake of the offender.

Hopefully, this research will be useful for other researchers who are interested in studying apologizing acts. They can have other researches using different points of view as well as from other data source such as; drama and film either in the same or other approaches.

CHAPTER I

INTRODUCTION

A. Background

In doing interaction, people need to communicate with others. In communicating, people practice their languages based on daily language. In this case, the language has an important role as a means of communication. Communication is usually defined as conversation which means a process by which people communicate with others.

Through language, people can express their ideas, desires, thoughts, knowledge and feelings. It can even be used to maintain social relationship. Language can be used to keep relationship, since language should hurt no one. For instance, people use it to greet others, to make compliment, to make an apology and etc. In contrary, the relationship between people might be broken, when people use the language to hurt others, for instance by mocking, slandering, scolding, accusing or intimidating others. As a result, people must apologize when they hurt someone else. An apology is used to create harmony between a speaker and a hearer. Leech said that 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 (1983: 104-05).

Apologize is an expressive illocutionary act which has an expressive act. Expressive is a means dealing with feeling. Expressive speech act is the point of a certain psychological state is expressed, while it has no direction of fit, in which a wide range of psychological states can be expressed, in which the proposition

ascribes a property or act to the speaker or the hearer, the example: congratulation, thanks, apologize, etc. (Jacob L. Mey 1993 : 131).

The conversation below shows a situation when a speaker (A) says apology to a hearer (B) dealing with mistake that (A) has done. In this situation, the hearer (B) can accept the speaker's fault. Therefore, the hearer (B) is considered to be successful to neutralize the situation. The reason is that, the speaker wants to harmonize the connection between the speaker (A) and the hearer (B).

Speaker (A): **"I am sorry"**

Hearer (B): **"Oh what does that matter, that's nothing what about it, it's not the end of the world"**

An example presented above shows an apology situation. Here, the speaker tries to communicate to the hearer about apology. Apology is actually one realization of a certain social communication and it is closely related to speech act, in which the speaker performs the act through her utterance. When the speaker says something to someone, actually she does not only have a certain purpose, but also perform the act.

In accordance with speech acts, Austin has three actions which are created by the speakers in speaking. A speaker says a simple act and interprets things (locutionary act), the act is kind of making the statement, offer, request, promise and etc (illocutionary act) and the act causes the effects from the hearer by means of uttering the sentence (perlocutionary act).

This conversation below tells about a situation when the speaker (A) has made her friend (B) angry. The story begins when B's favorite watch is lost.

Actually, he does not lose the watch, but (A) does. Nevertheless, (A) does neither mean nor intend to do such kind of deed.

The speaker (A): “I’m sorry. I’ve made you angry”

The hearer (B) : “It’s ok”

The speaker (A) who utters the sentence is characteristically saying something. In saying something, the speaker intends to express something and her statement is characteristically said to have a meaning. Based on the example above we can see that the speaker (A) utters: **I’m sorry, I’ve made you angry.** She actually has said something which is meaningful. It is called locutionary act. Meanwhile, illocutionary act can be seen when the speaker intends to express something identified as an apology. Thus, she (A) tries to confess her fault that she did wrong to B, and then she wants (B) know her real expression of his regret. In this case, illocutionary act is used to express a psychological attitude toward a condition. If people break social norm, people need to apologize. It is required to express their regret for the mistakes they have done in the past.

In apologizing, people need to apply certain strategies of apology. Strategies of apology are needed to maintain relationship between the offender and the offended. The offender thinks that her strategies are proper for the mistake which she has created. Yet, different degree of mistake in action or different circumstances relating to the behavior may result different strategies of apology. It may be by simple or complex strategy. Apology can also be done either directly or indirectly, but they both have the same purpose, that is to pay the debt created by her offensive action, in order to maintain the social relationship. Apologies have

the effect of paying off a debt, thus compensating the victim for the harm done by the offence (Searle 1969)

In accordance with the act of apologizing, the following is an example taken from the novel "Where Love Was Lost."

Dr. Mike Sloan is a nice guy. Honest, friendly, easygoing. He wouldn't take advantage of you-unless you wanted to be taken advantage of.

Thanks, I'll remember that, "I said. But I had no real intention of going out with him. Still, I'd appreciated his admiring glance. It let me know that I was still a woman, and I hadn't felt like a woman in a long time. I'd just felt like a student-robot creature.

Joan gazed at me. "What's wrong? Do guys turn you off?"

"No," I almost laughed as the bittersweet memories of Dave in bed with me swirled to surface of my mind. I'd been his tiger, his wildcat. I liked sex, and with Dave I'd hidden nothing of myself. "I'm a widow," I explained, my voice low. "My husband died two years ago. I haven't dated since then.

"**I'm sorry**," she said, her voice soft with sincerity". He must have been a great guy"

The setting of this event is in a hospital. Two participants are involved in the conversation, namely Libby Ellison (LE) and Joan Peterson (JP). They make friends in the hospital. They are nurses in County General Hospital.

Based on the example above, it is clear that the act of apologizing has been called. Apologizing expression is shown by JP. She apologizes by saying "**I'm sorry**". In doing the act of apologizing, JP applies a direct apology. An apology "*Sorry*" contained in JP's apology indicates that this apology belongs to direct form of the act of apologizing. In performing the act of apologizing, JP employs a simple apologizing strategy. Here, he only uses one type of apology strategy, namely an expression of regret. The situation begins when JP tries to be a matchmaker. JP suggests LE to have a date with Dr. Mike Sloan. Unfortunately, LE disagrees to the idea because of a reason. Her husband passed away two years ago. Two years is not enough to LE to forget all memories that she and her

husband got through. However, it does not mean LE dislikes dr. Mike Sloan, as a woman, LE doesn't deny that dr. Mike Sloan is irresistible. It is just difficult for her to have such kind of feeling that she has as to her husband (Dave). That is why, JP says sorry to express her sympathy. She probably imagines how hard it would be. It must be so hurtful if she loses somebody. It can be seen by her following expression "*He must have been a great guy*". JP utterances implies JP understand that LE's husband is the one that LE loved the most and all memories of him is unforgettable for LE.

Based on the phenomenon above, the researcher is interested to analyze the expression of apologizing in the novel entitled "**Where Love Was Lost**" by Marilynch Lynch. It is such an interesting novel that the story is about a romantic novel with a tragic story. The novel contains various apology expression and they are conveyed in the different forms, hence, it seems that the strategy of apology used by the characters is also various. The result of this research is then poured out into the thesis entitled: THE ANALYSIS OF APOLOGIZING EXPRESSIONS IN THE NOVEL ENTITLED WHERE LOVE WAS LOST BY MARILYN LYNCH.

B. Problem Limitation

There are many kinds of apology found in the novel "Where Love Was Lost". The research is focused on the expression functioning as an apology. Such apology is performed when an offense has already been created. The analysis will be based on the data collected from novel "Where Love Was Lost".

C. Problem Statements

1. What are the kinds of apologizing expressions employed by the characters in the novel “Where Love Was Lost?”
2. What are the strategies of apology employed by characters in the novel “Where Love Was Lost?”
3. Why is each type of apology strategy employed by characters in the novel “Where Love Was Lost?”

D. Research Objectives

1. To describe the kinds of the apologizing expressions employed by characters in the novel “Where Love Was Lost”.
2. To describe the strategies of apology employed by the characters in the novel “Where Love Was Lost”.
3. To describe why each type of apology strategy is employed by characters in the novel “Where Love Was Lost”.

F. **Research Benefits**

Hopefully, the research which is carried out will bring benefit for:

1. Students : It can give additional inputs in improving the ability to analyze the speech acts especially about apologizing.
2. Lecturers : It can give additional references in observing many aspects of apology and other speech acts.
3. Other researchers : It can be used as a reference for similar research and as stimulation for other researchers concerning the act of apologizing.

E. **Research Methodology**

This research is a qualitative research that employs descriptive method. Sutisno Hadi states that a research is considered as descriptive method if the research just collects the data, analyze the data and draws conclusion without making general conclusion (1983:3)

Meanwhile, qualitative research is a type of research concerning data reduction or collecting, classifying, and concluding. The data appear in the forms of words rather than number (Miles and Hubberman, 1984:21).

Data source of the research is the novel “Where Love Was Lost” by Marilyn Lynch, in which the data are the dialogues used by the characters containing apology expressions. The sampling technique applied is purposive. It means that the data which are going to be analyzed are chosen purposively. Further details of the research methodology will be explained in Chapter III.

F. Thesis Organization

Chapter I	:Introduction consists of Research Background, Problem Limitation, Problem Statement, Research Objective, Research Benefit, Research Methodology and Thesis Organization.
Chapter II	:Literary Review consists of Sociolinguistics, Ethnography of Communication, Address, Pragmatics, Context, Speech Acts, Classifications of Speech Act, Direct and Indirect Speech Act, The Act of Apologizing, Related Study, The Synopsis of “Where Love Was Lost”
Chapter III	:Methodology consists of Research Methodology, Source of Data, Sample and Sampling Technique, Technique of Analyzing Data, and Technique of Coding Data.
Chapter IV	:Data analysis consists of introduction to Analysis, Data Analysis and Discussion.
Chapter V	:Conclusion and Suggestion.

CHAPTER II

LITERATURE REVIEW

In order to solve the problems of the research, some theories are needed as basic requirements. Therefore, this chapter will discuss some theories related to this research which cover sociolinguistics, the ethnography of communication, address, pragmatics, context, speech act, classification of speech act, direct and indirect speech act, the act of apologizing, related study and the synopsis of the novel.

A. Sociolinguistics

This research employs Socio-Pragmatic approach to analyze. Socio-Pragmatic approach is about the realization of Ethnography of communication. It combines pragmatics and sociolinguistics. Here, the researcher will give more definitions about sociolinguistics.

1. Definition of Sociolinguistics

Language and society can not be separated from one to each other. Wardaugh defines a language as what the members of particular society speak. If there is language, there must be a society (1992). Language and society is related one to each other. Sociolinguistics can not be understood without both of them. Chaika says that language and society are so intertwined that it is impossible to understand one without the others. There is no human society

that does not depend upon, is not shaped by and does not itself shape language. Every social institution is maintained by language. Law, religion, government, education, and the family are all set in place and carried out with language (Chaika, 1994:3). It means that language is very important for the society. Besides, society needs language to interact with others.

One of the applications of language is a conversation. In a conversation, people use language to talk each other. Through language, people do not only inform the news, express the feelings, but also manipulate the others. It means that language becomes an essential means to communicate and to inform something. Besides, language also has a great influence to maintain and even establish relationship. This is in line with the statement argued by Trudgill that language behavior is seen from social point of view, obviously there are two important aspects, that is the function of language in establishing social relationship and the role played by language in conveying information about the speaker (1974:2)

The existence of language in the society is undeniable. On the other hand, society is stratified into many social groups leading to the variety of speech community. As a consequence, it possibly creates a phenomenon in which each social group and each speech community have their own language. The language is absolutely understandable among members in their society. That is why, when she/he moves from one speech community to another community, the language that he/she usually uses to communicate among the members of the community may become incommunicable unless it is translated into the language of another community with different language. It

means that language can be used as the indication of membership among different social groups and different speech communities.

Concerning to language and society, Biber and Finegan (1994) state that there is a branch of linguistics which studies all aspects of language and society. This branch is called Sociolinguistics.

Sociolinguistics refers to how people use language when they interact between one to others, for instance how they talk with their friends, families and teachers. In accordance with sociolinguistics, actually there are some sociologists who give definitions about it, which basically most of them have the same point. Wardaugh (1986) says that sociolinguistics is the study of the relationship between the language and the society in which certain people use an appropriate language in order to carry out their daily activities. It means that sociolinguistics is intended to take the appropriate language in daily activities.

According to Holmes, sociolinguistics is the study of the relationship between language and society. Sociolinguistics is interested in explaining why people speak differently in the different social context. Besides, it is also concerned with identifying the social functions of language and the ways it is used to convey social meaning (1992:1). It means that sociolinguistics does not only describe the relationship between the language and society, but also the social function of the language and the picture of how people use language in the different social contexts and different speech community.

Based on the definition above, it can be pointed out that there are some important aspects related to sociolinguistics. First, sociolinguistics is the study

of the relationship between language and society; second, sociolinguistics is concerned with how people use an appropriate language in different social contexts; third, sociolinguistics is concerned with how language is used to identify social function and to convey social meaning.

2. The Scope of Sociolinguistics

Sociolinguistics can be divided into two studies. The studies consist of Macro-sociolinguistics and Micro-sociolinguistics. Trudgill states that the term of Macro-sociolinguistics refers to sociolinguistics area which involves the study of a relatively large group of speech. One of the examples of Macro-sociolinguistics research is genealogy of language. This research emphasizes on the history of language (1992, 21). On the other side, he also defines Micro-sociolinguistics as the study on social which emphasizes on the study of face to face interaction, discourse analysis, and other areas of sociolinguistics involving the study of relatively small group of people (1992, 31).

Thus, based on two definitions above, this research belongs to Micro-sociolinguistics, since it is concerned to the discussion of speech act especially apologizing act employed by characters in the novel “Where Love Was Lost”.

B. The Ethnography of Communication.

In relation to this case, Fasold argues that Ethnography of Speaking or more generally called as the ethnography of communication is the approach to the sociolinguistics of language in which the use of language in general is

related to social and culture (1996, 39). It implies that the study of Ethnography of Communication is required to study and to know how a speaker of particular language in particular community organizes their social relationship. It possibly creates a different function of language in a different situation. It is more or less about knowing how people react and behave toward others by making use of language in his social life. This is line with Hymes who states that Ethnography of Speaking is concerned to the situations which use pattern and function of speaking as an activity in its own right (In Fasold, 1996, 39).

To understand what ethnography of communication is all about, it is necessary to understand some fundamental concepts, such as speech community and organization of speaking which are going to study further as follows:

1. Speech Community

Hymes in Fasold argues that all members of a speech community share not only the same rules for speaking, but at least one linguistic variety as well (1996, 41). Savile-Troike in Fasold also says that a speech community needs not share a language. A speech community must at least share role for speaking. According to her, it is not necessary for each speaker to belong to only one speech community or even to two or more completely separate communities. People can be members of several speech communities at the same time. They can be in the kitchen, in the house, or on the floor, but they

should change their speech behavior by adding, subtracting, and substituting rules of communicative behavior (1996, 41).

Thus, from those definitions above, it can be underlined that a speech community is a group of people who shares at least a single speech variety and has the same rules for conducting and interpreting speech.

Within a speech community, there is communicative behavior. To study the communicative behavior, it is necessary to know the units of interaction. Hymes suggests about a nested of hierarchy of units called speech situation, speech event and speech act. The nested hierarchy shows that speech acts are parts of a speech event, whereas speech events are parts of speech situation. Thus, the hierarchy points out the speech situation on the first level, speech event is on the second level and finally speech act on the third level. Meanwhile, a speech situation is not purely communicative. They are composed of both communicative and other kind of events. Speech events are composed of communicative and governed by rules for using a speech. A speech event takes place within speech situation and may consist of one or more speech acts; for example, a joke might be a speech act that is a part of conversation (a speech event), which takes place at a party (a speech situation). It is also possible for a speech act to be, in itself, the entire speech event which might be the only event in a speech situation (Fasold, 1996:42).

On the other hand, according to Hymes, speech act is the simplest and most troublesome level at the same time. It is the simplest, because it is the minimal term of the set. It is troublesome, because it has a slightly different meaning in the study of ethnography of communication from the meaning

given to the terms in linguistics, pragmatics and philosophy (in Fasold, 1992:42).

2. Organization of Speaking

Speech situation, speech event or speech act can not get rid of communication. To look at the communication, Hymes has suggested the components of speech which is labeled with the one of the letters arranged by the word "SPEAKING". They are as follows:

a. Situation (S)

Situation covers the setting and the scene. The setting here means the time and the place of physical circumstances of communicative event, while the scene is about the psychological setting, and what kind of speech event is taking place according to cultural definition (Dell Hymes, 1986:55).

b. Participant (P)

Participants include combination of the speaker/addresser and the listener/addressee engaged in the speech event. The speaker/addresser is the person delivering a message, while the listener/addressee is the person to whom the message is transmitted. Their presence in communicative event may influence on what is said and how it is said. Each of them has his own behavior toward language and language choice according to the social and cultural factor (Dell Hymes, 1986:56).

c. End (E)

Ends of speech can be divided into outcomes (the purpose of the event from a culture point of view) and the goals (the purpose of the individual participants). For example in the bargaining events, the outcome is to exchange something of a value from one person to the others. For example, the goal of the seller is to maximize the prize, while the buyer wants to minimize it. (Dell Hymes, 1986:57)

d. Act Sequence (A)

Act sequence is classified into two, namely message form (how something is said) and message content (what is said). Message content is related to question of the topic and charge of the topic (what is being talked about when a topic changes, and how to manage the change of the topic). Message form is related to the form of individual utterance either in the starting or in the finishing of speech event (Hymes in Couldhard, 1985:50). In addition, Hymes' observation says that how something is said is a part of what is said. It implies that understanding the meaning of how something is said requires the knowledge of the topic or the whole meaning of the conversation.

e. Key (K)

Key is introduced to provide for the tone, manner, or spirit in which an act is done (Dell Hymes, 1986:57). It refers to the feeling atmosphere and attitude in which a conversation occurs. Manner, feeling and attitude are used in reference or participants, while tone and atmosphere are used in inference to

situation. For better understanding about those terms, the definition of the key in details is explained as follow:

1. Tone, it refers to general spirit of the scene, such as brave, fierce, fearful.
2. Manner, it refers to the participants' way of behavior toward others whether it is polite, impolite, intimate, distant, formal, informal, serious, or respectful.
3. Feeling, it refers to the emotions indicating happiness, terror, anxiety, shock, desperation, anger, irony, frustration, uncertainly, and etc.
4. Atmosphere, it refers to the feeling that effect the mind in a place or condition such as good, evil, solemn, and likeness.
5. Attitude, it refers to the participants' way of thinking and behavior toward a situation, whether it is sympathetic, optimistic, seriousness or bitterness.

The signaling of key may be non-verbal like with a wink, smile, gesture, posture, style of stress or musical accompaniment. It also commonly involves conventional unit of speech tools that are often regarded in ordinary linguistics analysis, such as English aspiration and vowel length to signal emphasis.

f. Instrumentalities (I)

Instrumentalities include both channel and the form of speech. Hymes defines channel as the way a message travels from one person to another. The

most commonly used channel is oral or written, but channels can also be telegraph, semaphore, smoke signal or drumming. Meanwhile, form of speech, as defined by Hymes, deals with languages and their subdivisions, including dialects, codes varieties, and register. The speaker should know how to formulate both channel and form of speech appropriately in accordance with the participants, purposes, and situations of the communicative event (Dell Hymes, 1986:59).

g. Norms (N)

Norms include both the norm of interaction and the norm of interpretation. The norm of interaction refers to an underlying set of non-linguistic ruler which governs when, how and how often speech occurs (Coulhard, 1985:55). All communities commonly have norm of infraction, but it is different from one culture to another, for example: Americans typically follow that there is no gap and overlap norm of conversation turn-taking and this norm is not followed in every other culture.

The norm of interpretation implicates the belief system of a community. It involves trying to understand what is being conveyed beyond what is in the actual words used. (Hymes in Fasold, 1996:45). According to Hymes, interpretation in the context is what is meant by the expression of “reading between the lines”. It involves an effort to understand what is being conveyed beyond what is in the actual word used. Thus, it is possible to make mistakes in interpreting communicative acts among other members of the culture, which is more common to occur in cross culture. Therefore, following

the norm of interpretation in a certain culture is the main point to be competent in communicating.

g. Genre (G)

Genres refer to categories like poems, myths, lectures, proverbs, and communal messages. Genres often coincide with speech events. Nevertheless, genres and speech events need to be kept apart since a genre can occur in more than one speech events. For example, a lecture as a genre typically identified with a certain place in a course, but its properties may be invoked, for serious or humorous effect, in other situations. Genres are performed for specific purposes in specified places with particular participants. Meanwhile, speech events have concentrated on participants and situations, as well as on stylistic modes (Dell Hymes, 1986:61).

C. Address

Addressing is the way to maintain social relationship between people in a society. In addressing people, we should concern terms of address. Terms of address are terms of expression used by one person to address another, whom he talks to (Trudgill, 1974 : 105).

The use of address term depends on the relationship between the addresser and addressee, the social status of individual involved in conversation, where the conversation happens, what the purpose of the conversation is and what the situation is.

According to Spolky (1988, 21) there are many kinds of address terms, namely Title alone, Title with Last Name (TLN), Last Name (LN), First Name (FN), and Multiple Name (MN).

Each of the terms has a certain intention and meaning implied in addressing. For a clearer description, it will be explained as follows:

a. Title alone (T).

Title alone indicates the relationship between the addresser and addressee is least intimate. It shows respect as well as designates one's rank or occupation, such as colonel, doctor, and etc.

Example: Sir, Your Majesty, Madam and Constable.

b. Title with last name (TLN)

It indicates that the addressee has a higher status than the addresser. It also indicates inequality between the interlocutors.

Example: Mr. Jones for Mr. Tom Jones, Mr. Smith for Mr. John Smith.

c. Last Name (LN).

Addressing one's last name usually represents degree of intimacy that is greater than TLN, but lesser than FN.

Example: Jones for Tom Jones, Smith for John Smith.

d. First Name (FN)

It indicates equality between the addresser and the addressee.

Example: Libby for Libby Ellison, Ben for Ben Stafford.

e. Multiple Name (MN).

It is the case in which two or more versions of the proper names are used by turns, including nickname. It is usually used for those who know well the addressee as the expression of a close relation and a familiarity.

Example: Huny bunny, Son, Buddy, Dear, Young man, and etc.

Meanwhile, Brown and Gilman state that there are two major dimensions which condition the choice of terms of address, namely power and solidarity. Power is realized in the form of social status, whereas solidarity is in terms of social distance. Someone who has higher status in society says “informal term” non-reciprocally to his interlocutor, but he will receive “formal terms” non-reciprocally from him. Thus, he may call someone of lower status by using FN only, while someone of a lower status should call someone of higher status by using TLN or formal term. The use of “formal term” non-reciprocally in addressing someone indicates that the relationship is distant. The use of “informal term” non-reciprocally in addressing someone indicates that the participants have close relationship, although they have different status (in Fasold 1996).

D. Pragmatics

The modern usage of term “Pragmatics” is attributable to the philosopher Charles Morris (1938). According to him, pragmatics is a part of semiotics or a science of signs. Morris distinguishes three branches of semiotics, namely Syntactics (Syntax); the study of the relation of signs to one

another, Semantics: the study of the relation of sign to the object to which the sign are applicable, Pragmatics; the study of relation of sign to interpreter (science of language usage). The usage of the term “pragmatics” later can also be seen in the Carnap’s sense.

According to him, the term “pragmatics” refers to the study of certain abstract concepts that makes reference to agent (the user of language). Meanwhile, in the Masque’s sense, in the term pragmatics is concerned with the study of indexical or deictic term and finally the recent usage within Anglo-American Linguistic and Philosophy. In their sense, pragmatic deals with the study of language usage, including sociolinguistics and psycholinguistic (Levinson, 1983: 1). Anglo-American pragmatics is closely associated with the work of Austin and Searle on Speech Act. Thus, the term of pragmatics basically is concentrated on general condition of the communicative use of language.

Meanwhile, other linguists have also given definition of pragmatics. One of them is Leech. According to Leech pragmatics is usually described “what did you by X”. Leech points out that pragmatics is the study of meaning in relation to speech situation (1983:6). It means that pragmatics is concerned with the meaning of utterance, in which the meaning depends on the situation where the utterance occurs.

In addition, Levinson (1983) also argues that pragmatics is the study of the relation between language and context that are basic to account to language understanding. Here, the term of language understanding is used in the way favored by workers in the artificial intelligence to draw attention to

the fact that understanding an utterance involves a great deal, more than knowing the meaning of the words uttered and the grammatical relation between them. Understanding an utterance involves the making of references that will connect what is said to what is mutually assumed or what has been said before.

Besides, George Yule defines pragmatics as the study of contextual meaning (1996:3). This type of study necessarily involves the interpretation of what people mean in the particular context and how the context influences what is said. It also requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances. According to him, pragmatics also explores how listeners can make inference about what is said in order to be understandable and interpretation of message intended by the speaker, and explores how a great deal of what is unsaid is recognized as part of what is communicated.

Thus, based on the definition above, it can be concluded that pragmatics is the study of language or utterance meaning in which the meaning is influenced by the context. In short, pragmatics emphasizes on the relation between language, meaning and the context.

E. Context

In understanding and interpreting the meaning of an utterance, one must not ignore the context or situation in surroundings, but he/she must closely pay attention to them. If one takes no notice of context and situation,

the intended meaning of an utterance may be different from their interpretation. Levinson has pointed out the importance of context. Here, the language user must pair the sentences with the context, which they would be appropriate (1983:24). Therefore, the sentences should be appropriate to the context.

Leech (1983:13) considers context as the relevant aspect of the physical or social setting of utterance. It is a background of knowledge assumed to be shared by speaker and hearer. Context also contributes to the hearer's interpretation of what the speaker's means by a given utterance.

Meanwhile, Malinowsky suggests two kinds of contexts. First is the context of situation and second is the context of culture. The context of situation is the context in which the speech is uttered. It is an environment of text which includes participants or people involved in speech, time, place, social environment, and etc. Meanwhile the context of culture is the context background or history behind the participants (Halliday and Hasan, 1985: 13).

In accordance with context of situation, Firth (Halliday and Hasan, 1985) suggests four important factors involved in context of situation; the participant including their status and social relationship; the action of participant; other relevant features referring to surrounding object and event and the effect of the verbal action. (Halliday and Hasan, 1985).

Thus, context has played a very important role and it also has given many contributions either in spoken or in written language. By concerning the context, speakers and hearers, writers and readers will not misinterpret the intended meaning.

F. Speech Act

People do not only produce utterance containing grammatical structures and words when they attempt to express themselves, but they also perform action through utterance. Actions performed through utterances are generally called as speech act (Yule, 1996:47). Meanwhile, Mey considers speech act as words that do things (1993:110). It means that act in theory refers to the actions that are performed in making utterance.

In addition, Austin states that sentences are not only used to say, but they rather actively do things. In every utterance, the speaker performs an act such as stating a fact or opinion, confirming or denying something, greeting, thinking, giving advice, and so forth (Allan, 1986:164). He also isolates three basic senses, that when one is saying something, one is doing something, and hence, three kinds of acts are simultaneously performed. The three kinds of acts are Locutionary act, Illocutionary and Perlocutionary.

a. Locutionary Act.

It means the utterance of sentence which determines sense and reference.

It is the simple act and interprets the things the speaker says.

b. Illocutionary Act.

This act is which kind of making the statement, offer, request, promise and etc. in uttering a sentence by virtue of the conventional force associated with it (or with explicit performance paraphrase). It is more or less what is done in the act saying something.

c. Perlocutionary Act.

It is bringing about the effects from audience by means of uttering the sentence, such as effect being special to the circumstances of utterance. In short, it is the effect that the speaker produces by saying something

Example:

A: "Would you open the window?"

B: "Oh yes"

The example above describes that the act of saying "would you open the window?" is the Locutionary act. A who requests B to open the window is the illocutionary act, while the act of opening the window by B is Perlocutionary act. For the information, the illocutionary act as Austin focuses on is a basic theory which is known as speech acts.

According to Searle (in Levinson, 1983:240) Speech Acts are divided into five types of utterances based on its purposes, they are:

1. Representatives, which commit the speaker to the truth of the expressed proposition (paradigm cases: asserting, concluding etc).
2. Directives, which are attempted by the speaker to get the addressee to do something (paradigm cases: requesting, advising and commanding).
3. Commisives, which commits the speaker to some future course of action (paradigm case: promising, threatening, offering).
4. Expressive, which expresses a psychological state (paradigm cases: thanking, apologizing, welcoming and congratulating).

5. Declaration, which effects immediate changes in the institutional state of affairs and tends to rely on elaborate extra-linguistic institutions (paradigm cases: excommunicating, declaring war, christening, firing from employment).

The following explanation may help to clarify the quotation above:

Representatives are a kind of speech acts in which the speaker expresses belief that the propositional content is true. The term 'propositional content' will be used to refer to what a sentence is all about. Acts of describing, concluding, asserting, are all examples of the speaker's intention in expressing his belief.

Directives are a kind of speech acts in which the speaker expresses an attitude toward a prospective action by the hearer. Act of commanding, ordering, requesting, inviting are the examples of directives.

Commissives are a kinds of speech acts in which the speaker expresses his intention concerning some future action. Act of promising, threatening, refusing are examples of commissives.

Expressives are a kind of speech acts in which the speaker expresses his psychological attitude toward a state of affairs specified in the propositional content. Act of thinking, apologizing, congratulating are the examples of what the speaker feels.

Declarations are a kind of speech acts that declare something. Searle says that declarations function to change the status of the person or object by performing the act successfully. The speaker of those acts is someone who is

especially authorized by an extra linguistic institution which provides rules for their use, such as court, committee, church and soon.

G. Socio-Pragmatics

Anna Tronsborg says that socio-pragmatics is concerned to the analysis of significant patterns of interaction in particular social situations and in particular social system. It emphasizes on the interactive aspect and the acknowledgement of the social context in which a speech act occurs have formed the basis of socio-pragmatics research (1995:37-38)

Socio-pragmatics is the study of communication in its socio-culture context. It can be said that social and cultural factors influence how people communicate with others. When a person issuing a speech act, for instance, the social context of the conversation plays a role in the case of how the speech act is delivered to the hearer.

In other words, socio-pragmatics is the study of the way of language use which is derived from the social situation. Speech act, for instance, may be realized differently in different social context and situations as well as in different social groups within a speech community.

H. Direct and Indirect Speech Acts

To be able to distinguish types of speech acts, we should consider the relationship between the three structure forms (declarative, interrogative, imperative) and the three general communicative functions (statement,

question, command or request). Whenever there is a direct relationship between a structure and a function, the direct speech act is got.

Examples:

- a. You wear a seat belt (Declarative).
- b. Do you wear a seat belt? (Interrogative).
- c. Wear a seat belt! (Imperative).

Thus, a declarative is used to make statement of direct speech act.

Besides, if it is used to make a request, it is an indirect speech act.

Other examples:

- a. Move out of the TV! (Imperative).
- b. Do you have to stand in front of the TV? (Interrogative).
- c. You're standing in front of the TV. (Declarative).

The sentences above have different structures (imperative, interrogative and declarative), but the different structures can be used to accomplish the same basic functions. Thus, the basic functions of all utterances above are command or request, where the speaker wants the hearer not to stand in front of the TV. Based on the example, we can see a direct speech act forms on the imperative structure in (a) Move out of the TV!. The interrogative structure in (b) is not being used only as a question; hence it is an indirect speech act. The declarative structure in (c) is also an indirect request.

One of the most common types of indirect speech act in English has the form of interrogative, but it is not typically used to ask a question. Someone who asks a question not only expects an answer, but also an action. (Yule, 1996: 54-55).

I. The act of Apologizing

The act apologizing is concerned to the speech act apology and outlines the strategy of apology. However, the choice of strategy of apology cannot be separated from the social factors which are involved in it. Therefore, those factors must also be considered.

1. The Speech Act Apology and Definition of apology.

Apologies are expressive illocutionary acts, which can be differentiated from complaint, which are also expressive acts, by being convivial in nature. In the terminology of Leech (1983), the act of apologizing is convivial speech act, the goal of which coincides with the social goal of maintaining harmony between speaker and hearer (Leech in Trosborg, 1995:373). Meanwhile, Holmes (1990) considers apology as a speech act directed to the addressee's face need and intended to remedy an offense for which the speaker takes responsibility, and thus to restore equilibrium between the speaker and the addressee. Olshtain (1989) also adds that apology as speech acts, which is intended to provide support for the hearer as far as he or she is affected by a violation. She considers admission of fault and responsibility as an essential component of apology.

Apology is a kind of remedial work which involves the splitting of the speaker's self into two parts, the one guilty of having offended the addressee, the other aligning him or herself with the addressee and with the violated norm (Goffman,1971).

By apologizing, the speaker has also paid the debt created by his/her transgression, thus restoring the interactional balance (Brown and Levinson, 1987). Searle and Katz also state that apologies have the effect of paying the debt, thus compensating the victim for the harm done by the offense (in Tronsborg, 1995:373).

Meanwhile, Olshtain and Cohen (1983) also add that the act of apologizing is called for when there is some behaviors, which have violated social norm, whether the offense is real or potential. It is assumed that there are two participants involved in it, namely the apologizer and the recipient of apology. The apologizer is the one who is perceived by the recipient to have the responsibility for causing the offense. The recipient is the one perceiving her/him as person deserving of apology. Thus, when a person has performed an act (action or utterance) which has offended another person, she or he can be responsible to apologize to the offended. There is also social expectation that the offender or the apologizer should express an apology for the deed she has committed. Nevertheless, the types and the intensity of apology may be different. They may be caused by the different degrees of mistakes in the action or by the different circumstance related to the behavior.

Based on the definition above, it can be noted that an apology is conducted when the offender has committed an offensive act (action or utterance), which also means that it has violated social norms, by expressing regret and acknowledging responsibility for the undesirable effect of the act upon the offended party. Commonly, apologies are intended to remedy the

offense. They are different from other convivial acts, such as thanking, congratulation or complaint, by their remedial function.

2. The Strategy of Apology

To perform the act of apologizing, the offender who perceives the need to apologize should employ certain strategy of apology. The strategy of apologizing is intended to maintain the relationship and at least reduce the offense to the offended. As we know, an apology can be performed in the different ways, such as by using the relevant performative verb, by using a direct way or an indirect one.

Olshtain and Cohen (1983) and Olshtain (1989) distinguish five strategies for apologizing: two general strategies applicable in any situation, by using an illocutionary force indicating device (the formulaic, routinized forms of apology) and expressing the speaker's responsibility. In addition, there are three situation specific strategies, namely explanation, offer of repair and promise of forbearance. These five strategies of apology are also known as the five potential Semantic Formulas, namely an expression of an apology, an explanation or account of situation, an acknowledgment of responsibility, and offer of repair, and a promise of forbearance (Olshtain and Cohen 1983 in Nessa Wolfson and E. Judd). It is possible to combine some of the formulas or all of them. In most cases, actually just one of the formulas is sufficient to perform an apology, but often two or three are combined together.

An explanation in detail of each semantics formula is presented as follows:

1. An expression of an apology can be performed in:
 - a. An expression of regret, for example: “I am sorry”.
 - b. An offer of apology, for example: “I apologize”.
 - c. A request for forgiveness, for example: “Excuse me”, “Please forgive me”, or pardon me”.

In this formula, an apology is performed by the offender directly. They use an apology verb such as “apologize”, “be sorry”, “forgive”, “excuse”, or “pardon”. Even in the serious severity of offense, the expressions are added with the intensifiers such as, “terribly”, “very”, “so awfully”, “really”, for instance :”I am terrible sorry” or , “I am awfully sorry”. Such expressions show the high intensity of apology (in Nessa Wolfon and E.Judd,1983:22).

2. An explanation or account of the situation.

An explanation or account of the situation is brought directly about the offense. It is offered in addition or in subtraction of apology, for example: when a person is coming late for a meeting, she may say “The bus was delayed” or “I am sorry, there was a traffic jam” (in Nessa Wolfon and E.Judd,1983:22).

3. An acknowledgement of responsibility.

The speaker or the offender will choose an acknowledgement or account of responsibility only when she or he realizes to be responsible for the offense. This formula consists of four sub formula; they can be described as follow:

- a. Accepting the blame, for example: “ It is my fault”

- b. Expressing self-deficiency, for example: “I was confused”, “I was not thinking or I did not see you”
- c. Recognizing the other person as deserving apology, for example: “You’re right”.
- d. Expressing the lack of intent, for example: “I didn’t mean to”

According to the Semantic Formula above, the first one is carried out directly and the other three are carried out indirectly (in Nessa Wolfon and E.Judd,1983:23).

4. An offer of repair.

An offer of repair would be relevant only if the offense results physical injury or other damages, for instance: when someone broke one’s vase, she might say: “I’ll pay for the broken vase” or “I’m sorry, please let me fix it for you” (in Nessa Wolfon and E.Judd,1983:23).

5. A promise of forbearance.

A promise of forbearance relates to a case, where the offender could avoid the offense but he/she does not do so. He/she probably repeats the offense. Here, the offender promises not to do again. For example, when someone has forgotten a meeting with a friend more than once, she can apologize by saying: “I’m sorry for coming late, it won’t happen again”

What has already been taken above shows that the offenders realize the need of apology. They do not fail to take on responsibility (in Nessa Wolfon and E.Judd,1983:23).

3. The Factors which determine the choice of apologizing strategy

Certainly, the choice of such strategy can not get rid of the social factors. Of course, those factors have influenced someone in performing certain apologizing strategy. In relation to the factors, Fraser (1981) has pointed out five factors influencing the choice of strategy of apology namely the nature of infraction, the severity of infraction, the situation in which the infraction occurs, the relative familiarity between the interactants and the sex of the interactants. The explanation of the five factors is as follows:

a. The nature of infraction.

The nature of the infraction deals with the kind of social damage done by the apologizer, for instance stepping on one's to hitting one's car, or insulting someone.

b. The severity of the infraction.

The severity of the infraction refers to the seriousness of the offense. If one chooses more complex of apologizing strategy, it means he or she has made more serious offense. In short, the more serious offense is the more complex the choices of apologizing strategy which have to be employed. For example, when a person is hitting one's car by accident, she can apologize by saying "I'm sorry", but if this damage has made the offended car broken, she will perform the more complex apology, such as: "I'm sorry, I

didn't mean to hit your car. I don't see the traffic light. I will pay for the broken car".

- c. The situation in which the infraction occurs.

The situation in which the infraction occurs relates to the formality situation in which the offense happens. According to Fraser, formality ranges from the formal situation to the most intimate one. Thus, the choice of strategy of apology in the formal situation will be different from the choice in the intimate situation. For example: "Excuse me", it would be more appropriate for the formal situation, whereas "sorry" would be better for the intimate situation.

- d. The relative familiarity between the interactants.

The relative familiarity of the interactants refers to how the relationship between the offender and the offended, whether they have close relationship or distant relationship and whether they are close friends or not. Thus, it is possible that for the same offense committed, one may choose different strategy of apology. For instance, to a stranger, one would apologize by using utterance such as "I beg your pardon" or "please forgive me". In the other hand, to a close friend, one could just say "sorry, man", "C'mon guys", or "Okay", it is just a small mistake?"

- e. The sex between the interactants

This factor refers to the choice of apologizing strategy based on sexes, whether the participants are women or men. However, it depends on the context and on the culture. Some studies have been

carried out to investigate the relation between the sex of participants and the choice of strategy, such as by Cordella (1991). In a context or culture, women do apologizing more than men, but in other cultures men do apologizing more than women.

J. Related Studies

1. This research has a close relationship with the study entitled “The act of apologizing in the novel “The picture of Dorian Gray”. This research was conducted by Erni Indrawati. This research was a kind of qualitative research that employs a socio-pragmatic approach as the way of analysis. Meanwhile, the purposes of this research were to describe the kinds of form of the act of apologizing, the factors and also the participants relationship related to the function of apology. In doing the analysis, the researcher applies Olshtain and Cohen’s theory combined with Anna Trosborg’s theory describing apology strategy.

At the end of research, some conclusions were drawn. First, there were two kinds of forms of the act of apologizing used by characters of the novel “The Picture of Dorian Gray” namely a direct and indirect form of the act apologizing. The direct was mostly employed by the characters and it was often expressed through an expression of regret “sorry”. Second, the characters of the novel “The Picture of Dorian Gray” use both complex and simple strategy of apology. Complex strategy was most often used by the characters. Third, the choice of the characters strategy of apology was

strongly influenced by degree severity of offence. Fourth, there was remedial value and non-remedial value contained in character's apology. In the research shows that the remedial value almost covers all the characters strategy of apology.

The study above is relevant for the researcher study. This study has encouraged the researcher to study more deeply about speech acts of apology in the novel "Where Love Was Lost". Here, the researcher employs only the theory of Olshtain and Cohen's theory describing apology strategy without the theory of Anna Tronsborg. It combines together Hymes's organization of speaking, Holmes's social dimension and Fraser theory as supporting theories to analyze about the forms and factors which influence the choice of apologizing strategy. In addition, she also describes how the characters employ the apology strategy by using Olsthain and Cohen's theory supported by Hymes's organization of speaking, Holmes's social dimension and Fraser's theory as base of analysis.

2. The researcher also looks for another research which is analyzed by Muh. Arif. The research entitled "The strategy of apology used by the characters in the drama entitled "Pygmalion" by G.B Shaw. He used the socio-pragmatic approach as way of analysis the research. He tried to find out the strategies of apologizing employed by the characters in drama which was written by G.B Shaw and the factors that determine the choice of the strategy of apology.

In conclusion, first, it is found out that the most apologizing strategies employed by the characters in “Pygmalion” are complex strategy. Second, the expression of apology which has the highest number of frequency is request of forgiveness.

The research which conducted by the researcher has the same approach with that of Arif’s analysis. This researcher starts to classify the kinds of apologizing expression. Then, the researcher finds types of strategy of apology. Here, the researcher analyzes why each strategy of apology employed by the characters consist of the factors that determine the choice of strategy and the purpose of apology it’s self.

K. The synopsis of “Where Love Was Lost”

Libby Ellison is the main character in the novel “Where Love Was Lost”. She is a nurse. She has just graduated R.N. After the graduation, she works at County General Hospital. The hospital is a brand new and ultramodern one. Unfortunately, she can not share her happiness to her husband since he passed away. He suffered an aneurysm in his brain. However, life must go on and so does she. She does it, in a way that will make Dave proud of her. In County General Hospital, she is assigned for duty on the special cardiac ward. She has a leader namely Wilma Cricket, which is usually called Wicked Cricket. In the hospital, Libby works alongside Dr. Ben Tillman. He is a medical genius and driven by his own demons. Working side by side around the clock, Libby and Ben plunges into an affair with the impact

of a nuclear explosion. Dave's memory is tucked into a secret corner of Libby's heart, but the rest of it along with her body and soul, belongs to Ben. Libby Ellison is head over heels in love. Both of them plait together in love for along time. Libby then asks for getting married to Ben. But, Ben refuses her because he is a hard worker. He prefers to his work than gets married with Libby. He loves his carrier more than his love to Libby. If Ben gets married with Libby, he is afraid of having less time to care and pay attention to her. On the Ben's mind is just work and work. Even, he spends the rest of his life in the hospital. Then, Libby and Ben break up. Later, Libby wants to move from her division, since, Libby has problem with Ben, she moves into pediatrics. After forgetting Ben, she is falling in love with Sam. Sam is the last Libby's love. Unfortunately, she and Sam do not go on in a long time, because Sam must work in another country. Whereas, Libby is pregnant with Sam, but Sam doesn't know that Libby is pregnant. Libby then cease from her work in County General Hospital. She wants to take care of her baby. After the baby gets born, Sam comes back. He is shocked that he has a baby. Sam then wants to marry Libby. Finally, they can live together; Libby Ellison, Sam and their baby. At last, Libby finds her true happiness.

CHAPTER III

METHODOLOGY

A. Research Methodology

This research belongs to a descriptive qualitative research. It means that, this research employs both descriptive and qualitative method of analysis. Here, the research focuses on the activities, such as collecting data, analyzing and drawing the conclusion. It refers to Sutrisno Hadi's theory that "suatu penelitian di sebut penelitian deskriptif, apabila hanya mengumpulkan data, menganalisis data, kemudian menyimpulkannya tanpa menarik kesimpulan yang berlaku secara umum. (1983:3)

Meanwhile, qualitative research is defined as a procedure, which produces descriptive data in the form of written or oral words of people and behavior, which can be observed. (Bodgan & Tailor, in Moleong (2001)

The source of the data is the novel "Where Love Was Lost" by Marilyn Linch, whereas the data include words and sentences of the dialogue of apology expressions which are used by the characters.

B. The Source of Data

The subject from which the data are obtained is called the source of data (Arikunto, 1987:162). The data themselves may appear in the form of discourse, clauses, phrases, or words which can be obtained from magazines, newspapers, books, etc (Subroto).

The source of data of this research is a literary work. It is a novel entitled “Where Love Was Lost” written by Marilyn Linch. The novel consists of 217 pages and 21 chapters. Meanwhile, the data of this research are taken from the dialogues by the characters containing the apology expressions.

There are some considerations why the novel of “Where Love Was Lost” is taken as the data source of the research:

1. There are various apology expressions found in novel “Where Love Was Lost” employed by the characters.
2. All chapters in the novel “Where Love Was Lost” which contain apology expressions.

C. Sample and Sampling Technique.

The qualitative research does not take some sample population, because the aim of this research is not to make generalization of the population, but to describe the specific things found in the data. Sample of qualitative has close relationship to the contextual factor. Each datum of this research is treated based on its context (Moleong : 1990:165).

Sutopo (2002:55) states that the sample of a qualitative research does not represent the population. He also adds that there is no random sampling in qualitative research, but purposive sampling. The function of such sampling is not intended to make generalization of the population, but to get the depth of study in a certain context. In the purposive sampling technique, sample is taken based on certain consideration, whereas the considerations taken are based on the aim of the research (Sutopo, 1988:21). Meanwhile, this

research is proposed to reveal the phenomena of apology existing in novel “Where Love Was Lost”. The sample of this research is taken by considering some considerations. They are as follows:

1. They are in the form of words, or sentences containing apology expression.
2. The apology must be performed after a real or potential offense happens.

Based on considerations above, there are 29 data found in the novel “Where Love Was Lost.”

D. Technique of Collecting Data.

The technique of collecting data applied in this research is the literature research. It is appropriate, because in this research, the collected data are in the form of sentence, while the source of data is a novel. The steps of collecting data in this research are as follows:

1. Reading the novel “Where Love Was Lost” several times in order to understand the story.
2. Searching for the words and the sentences containing an apology expression.
3. Giving the mark on each sentences containing apology expression.
4. Taking all the sentences containing apology expression as the data of the research.
5. Identifying the data based on the form.
6. Identifying each form based on the semantic formula.
7. Giving the code on each datum.

E. Technique of Analyzing Data.

After collecting data, the researcher analyzes them by doing some activities. They are as follows:

1. Identifying the data based on the form of apology, namely a direct and an indirect forms of the act apologizing.
2. Analyzing each form of apology based on the choice of semantic formula. In this case, the choice of semantic formula itself is concerned with Osthain and Cohen. It covers: an expression of an apology or direct expression of apology, an explanation or account of the situation, an acknowledgement of responsibility, an offer of repair and a promise of forbearance. This formula is used in order to find out the strategy of apology used by the characters. Based on the choice of semantic formula the researcher then classifies them into two types of apologizing strategy, namely simple and complex strategy.
3. Analyzing the description of each data through Dell Hymes's theory of SPEAKING which only covers six of them. They are Situation, Participants, End of Speech Event, Acts sequence, Keys, and Norms.
4. Analyzing the factors which determine the choice of strategy of apology through the nature of infraction, the degree severity of offense, the situation in which the offense occurs, and the relative familiarity between the participants.

5. Analyzing the social relationship between the characters throughout the novel, related to the act of apologizing function.

F. Technique of Coding Data.

In order to make easier the classification and the analysis of the data in this research, each datum will be marked by a code. The coding of the data in this research is as follows:

1. The number of each datum.
2. The page on each datum based on the page of Novel “Where Love Was Lost” in which the apology act is found.
3. The title of the novel “Where Love Was Lost” is abbreviated into WLWL.
4. The type of strategy of apology employed by the characters covers:
 - An expression of regret is abbreviated into REGT
 - An offer of apology is abbreviated into APOL
 - A request for forgiveness is abbreviated into REQF
 - An explanation is abbreviated into EXPL
 - An accepting the blame is abbreviated into ABLM
 - An expressing self-deficiency is abbreviated into EXSD
 - An expression the lack of intent is abbreviated into EXLINT
 - A promise of forbearance is abbreviated into PROM

An example of coding data is as follow:

(01 / 142 / WLWL /dir/ REQF-EXSD)

It means the datum is number 01. It is found on page 142 of novel “Where Love Was Lost”. The strategy of apology uses direct apology expression. The character makes a request of forgiveness and it is followed by an expression of self-deficiency.

CHAPTER IV

DATA ANALYSIS

A. Introduction to Analysis.

The most important part of the research is data analysis, because in this part, the phenomenon of apology found in novel namely “Where Love Was Lost” written by Marilyn Lynch will be revealed. From the result of the data analysis, the conclusion then can be drawn.

The source of data, the novel “Where Love Was Lost” contains 20 chapters and 217 pages. There are 29 data containing the expressions of apology, in which they function as an apology. The twenty nine data which function as apology either in direct or indirect forms, will be analyzed. In this research, the researcher uses socio- pragmatic as the approach. It is a kind of study under sociolinguistics and pragmatics.

In doing analysis, the researcher uses ethnography of communication. She analyzes the data by using Hymes’s theory “Organization of SPEAKING” as the guiding theory. Then, she tries to find out the factors that determine the choice of apologizing strategy.

The aim of the research is to reveal the phenomena of apology existing in the novel “Where Love was Lost”. It covers the description of the kinds of forms of the act of apologizing, the choice of strategies of apology by the characters and why each type of apology strategy is employed by characters in the novel “Where Love Was Lost”.

In order to achieve the goal, the analysis is arranged as follows:

1. Introduction, it contains the description of Organization of SPEAKING including the setting of time and place, the participants involved in the conversation, end of the event, act sequences, key and norm.
2. Data description, it presents the conversation between the participants containing the apology expression.
3. Analysis, it contains the analysis of the form of apology, the choice of strategy of apology employed by the characters and their reasons why they employ a certain type of apology strategy in the novel "Where Love Was Lost".

B. Data Analysis

There are 29 data containing expression of apology. Certainly, they function as apology. The twenty nine data are going to be analyzed. The data are classified based on its form. The result of the classification shows that there are two kinds of forms of the act of apologizing, namely direct and indirect form. Direct form of the act of apologizing is indicated by an explicit usage of apology verb, such as "sorry", "forgive" and "apologize", while indirect form of the act of apologizing is indicated by the absence of direct apology expression, but, it is implicitly stated.

In doing the analysis of the data, sub-classification is presented. This classification is based on the choice of semantic formula and the act apology function. Therefore, each form of the act of apologizing consists of both direct and indirect which will be analyzed based on the choice of

semantic formula. This analysis is proposed to find out the strategy of apology employed by the characters. Based on the result of the data analysis, the researcher then classifies them into two strategies of apology, namely simple and complex apologizing strategy. Each strategy of apology is classified based on its content within the apology expression is expressed. The data description of the classification can be seen as follows:

C. Analysis

1. Direct apology with simple strategy.

(11/51/WLWL/Dir/REGT)

a. Introduction.

The setting of this event is in the front of Libby's house doorway. There are two participants who take part in this conversation, Mike Sloan (MS), and Libby Ellison (LE). In the night, they have a date together. After having dinner, they go down to the convention center where an antique car show is held. They both are enthusiastically getting through the night. Satisfied by antique car exhibitions and riding on the merry-go-round, LE reminds MS to go home since she has a shift for tonight for the case of her preparation to go work. As any other men appropriately do for their date mate, MS drives her home. Arriving in front of LE's house, MS stops walking in the front of her house as LE stops walking to say good bye. In the moment, MS kisses her lips, but LE turns her head away. There's something inside her to quake. For

LE's reaction, MS feels he does something wrong. He possibly does which is not appropriately done at the first date that makes LE get annoyed. For the mistake he has committed, he says "*I'm sorry*," followed by LE's reply, "**So am I...**" *It__it's not you, Mike. It's me.*" It means that LE actually does not get offended by his action toward her; it is just something in the deep of her heart which uncomfortably being kissed by MS.

b. Data description.

We were silent on the drive back. The instant we stopped in front of my door and Mike reached for me, the feeling of being sixteen left in a rush of remembering who and where I was.

Mike's arms came around me and his head came toward me. I stood there, frozen, unable to move. His lips touched mine, causing something inside me to quake. I turned my head away.

"**I'm sorry**," Mike said softly, dropping his arms and standing back from me.

"**So am I**," I said, shaking my head. "**It-it's not you, Mike. It's me.**"

c. Analysis.

Based on the datum above, it is clear that apologizing expression is called by MS. MS apologizes to LE because he is fault. When he wants to say god bye to LE, he has kissed LE. In this situation, MS has made LE disappointed. In the other word, there's a social norm which has been violated because MS has offended LE. Based on MS's fault, he must apologize to LE. In apologizing, he says "*I'm sorry*".

In doing apologizing, MS uses direct apologizing. An apology verb "**sorry**" containing in MS's apology indicates that this apology belongs to direct form of the act of apologizing. The use of direct apology at least shows MS's explicit apology. In doing apologizing, MS seems to employ simple strategy of apology.

Here, MS uses a semantic formula. It means that he uses simple strategy. In using semantic formula, he employs an expression of regret by saying “**I’m sorry.**” In this way, MS is correct in applying this strategy. The factor which influences MS to apply this strategy is that because they have a close relationship. They make friend. Therefore, MS just employs a simple strategy. Besides, he really apologizes and regrets to LE. In this way, MS is intended to repair the relationship between himself and LE.

Based on the datum above, MS is successful in her act of apologizing. In fact, LE replies MS’s act of apologizing by saying “*So am I,*”... “*It-it’s not you, Mike. It’s me.*” It means that LE does not blame him. It is not a big deal where he shouldn’t have to be offended.

(16 /98/WLWL/Dir/ABLM)

a. Introduction

This event happens in the hospital. That is in Dr. Ben’s room. Dr. Benjamin Haywood Tillman (BHT), Libby Ellison (LE) and the young girl are the participants of this event. LE comes to BHT to discuss about their future. LE wants to get married with him. BHT refuses LE. He considers that he has been a busy husband and even an inappropriate father, because his body and soul only belong to the hospital and the patients. He worries if LE gets married with him, she will be unhappy. As LE knows, BHT has no time to care her. At the moment they have a serious conversation, suddenly the telephone rings. BHT leaves LE then runs into the patient and LE turns around in the opposite direction without looking back. She runs and cries. She takes a step forward and bumps into someone. She feels that she bumps someone else

in front of her. She considers that she feels guilty. So, she says “*sorry*” to the young girl. But, the young girl admits that she is the one who should apologize to LE since she takes a wrong way to Mrs. Lomax’s room.

a. Data description

“Please, Ben.” All my pride was gone now. “I can keep on working if you want me to. We could get an apartment right in that complex across the street. You’d be close to your work. I’ll give you a child, Ben. A fine, brilliant boy who’ll grow up to be like you”.

I saw the hesitation in his eyes, and I dared to hope. Then his arms fell away from me. “Don’t tempt me, Libby. I’d be a lousy husband and an even worse father. You know I belong to the hospital. Body and soul. The hospital, the patient, they will always come first with me, and you know it.”

“Ben” I cried. “You’ll have to slow down someday. You can’t go on like this-driving yourself beyond normal endurance. “I was pleading, grasping at straws. I knew it, but I couldn’t stop myself.

“When that time comes, I’ll be a worn out old man, Libby. Of no value to anyone, least of all to you.

The telephone rang, shattering any word that I had left to say. Ben grabbed the receiver and listened. “I’m on my way,” he said, slamming down he receiver. He gave me one last look, then rushed through the door and was off.

I followed and watched him running down he hall to another emergency, to another heart patient who needed him. I was defeated. It was over.

I turned around in the opposite direction, vowing not to look back. There was no use in hanging onto the memories the office held. Tears blinded me as I closed the door behind me. I took a step forward and bumped into someone.

“**Sorry**,” I murmured.

“**No, it was my fault.**” The young girl flashed me a quick smile. “I’m lost,” she admitted. “I’m supposed to report to a Mrs. Lomax.”

“Oh, the head nurse. I pointed back down the hall. “You missed it back there. Go down the corridor to the next one, take a right and then he second door on your left.”

b. Analysis.

The use of direct form of the act of apologizing is also presented in datum number 16. Here, LE as the offender, apologizes to a young girl by saying “*sorry*”. But the young girl admits her fault by saying “**No, it was my fault.**”

So, both of them apologize to each other. It means that LE is not guilty. She is unintentionally hit against a young girl.

In doing the act apologizing, LE uses direct apology because the utterance “*sorry*” belongs to direct form. Meanwhile, the young girl also belongs to direct apology because the utterance “*No, it was my fault*” belongs to direct form as well. The use of direct apology, at least shows LE’s and the young girl’s explicit apology. In doing apologizing, both of them employ a simple strategy of apology. Here, there is a kinds of semantic formula that is used by both of them. First, LE uses an expression of regret by saying “*Sorry*”. Second, the young girl uses an accepted the blame. LE uses expression of regret because she really wants to apologize to the young girl. And the young girl uses an accepted the blame because she considers that she is also guilty since she is in a hurry to meet Mrs. Lomax.

(27/200/WLWL/Dir/ABLM)

a. Introduction.

The setting of this event is in the house of Libby’s parents. The conversation happens between Libby Ellison (LE) and her mother (MoLE). It is the hardest moment she has ever had in her whole life. She gets pregnant with the man that her parents think he isn’t an appropriate guy to live with in a marriage. Besides, she also retires. She thinks that she is no longer willing to be a nurse in General Hospital, a career that her parents are proud of. Mistakes that she has done, of course, will lead her parents into either disappointment or shame.

Thinking of her parents' reaction, LE's heart picks up in a heavy, rapid beat, and her throat feels dry. Anxiety, fear, and her conscience to be straightforward to her parents are mixed into one, it's courage. As it's been thought by her at first, her mother gets shocked a lot, at the same time, she drowns into anger. She says, "*Listen to the mess you've made of your life? Oh, Libby, I'm so ashamed of you.*" LE completely realizes and is prepared for her mom's anger. She also realizes that all is her mistake, and the norms that she has broken in the case of disappointing her parents, she says, "*Well, it's my mess!*". In the other hand, what she gets through now is not as simple as it is. It can be harder that her mom thinks. What all she needs is support to move on her living.

b. Data Description.

"I, uh, have a new job. I'm working full-time at a home for unwed mothers. Sort of a combination counselor and teacher."

"You left the hospital? Oh, Libby! How could you?"

Mom groaned, her eyes shining with horror.

"Mom, please. I--"

"But all your life you wanted to be a nurse. All your life you worked, we sent you to school."

"Mom, please! Shut up!" My voice rose higher than I'd meant.

She took a step backward, totally stunned. "Libby," she choked. "Don't you talk to me like that."

"Then listen to me, please," I begged, frustration and anger gnawing at me. "Just let me tell you everything."

Dad moved to the kitchen table and sat down. Mom didn't move. I took a deep breath. "I had to leave the hospital, and I had to go to the home. I'm pregnant."

Dad's cup clattered into its saucer. All the color drained from Mom's face.

"Pregnant?" she whispered. "That man, that horrible man!"

"No, Mom. Not him. Me, Mom. I let myself get pregnant. It's my fault, not his."

"I'll never believe that, Libby," she gasped. "Never!"

"Mom, please," I pleaded with her. "Just let me tell you. Listen to me."

“Listen to the mess you’ve made of your life? Oh, Libby, I’m so ashamed of you.”

“**Well, it’s my mess!**” I shot back at her. I was through begging and pleading.

c. Analysis.

In this event, LE admits her fault. It means she has done mistake. Therefore, she should apologize with someone. In this context, she must apologize to her mother. Based on the datum above, LE has done a serious guilty. She does two mistakes which make her mother angry and disappointed. Firstly, she retires from her work as a nurse. Secondly, she is pregnant. Furthermore, her boyfriend is not responsible of her pregnancy. Because her fault is so serious that is why she must apologize to her mother by admitting her own fault by saying, “*Well, it’s my mess*”. Although, she does not say an act of apologizing by saying “*sorry*”, but, it is also a form of LE’s apologizing expression. In her act of apologizing, LE employs a direct apology strategy. The use of direct apology is done by LE, at least showing LE’s explicit apology.

In the act of apologizing, LE employs a semantic formula, namely an accepting the blame by saying “*Well, it’s my mess.*” LE applies this strategy of apology because of some factors. Firstly, the relationship between herself and mother are close. Of course, they are mother and her daughter. Therefore, she dares to express her act of apologizing by saying that way. Secondly, she really apologizes to her mother by accepting the blame twice. They are “*It’s my fault and it’s my mess*”. It is done by her to show her earnest. This act of

apologizing is appropriately employed by her, at least, she is responsible of her mess she has committed.

2. Direct apology with complex strategy.

(02/06/WLWL/Dir/REGT-EXP)

a. Introduction

The setting of this event is in a hospital where Libby Ellison works as a nurse. Two participants are involved in this conversation, namely Libby Ellison (LE) and Joan Peterson (JP). They get along well and make friend since then they both work in the hospital. They are nurses in County General Hospital. In this case, JP is LE's senior in the hospital. Libby Ellison is a widow. Dr. Mike Sloan who is a doctor in that hospital, wants to have a date with LE, but she isn't so sure she is ready for that. JP gives explanation that Dr. Mike Sloan is a nice guy. He is honest, friendly, and easygoing man. LE has no real intention of going out with him. Although, she is impressed his admiring glance. Then, she remembers about her husband who has passed way two years ago. She tells the truth to JP that she is a widow. Besides, she never has a date with another man since then. JP then feels guilty because she makes LE sad, by indirectly reminding her to her passed away husband. JP then apologizes to LE. The act of apologizing, which is called, at least shows the polite manner of JP. Besides, it will be the way to maintain the relationship and a social harmony.

b. Data Description.

I frowned . “A mission?”

She smiled, her blue eyes sparking. She was around thirty, with a figure that bordered on being voluptuous. “Yes, the intern on duty in Emergency gave me the mission. I’m to find out your name, age, marital status, telephone number, and address.”

“Oh!” I drew back. “That-that’s flattering.” A look was one thing, but a real date? I wasn’t so sure I was ready for that.

Dr. Mike Sloan is a nice guy. Honest, friendly, easygoing. He wouldn’t take advantage of you-unless you wanted to be taken advantage of.”

“Thanks. I’ll remember that, ”I said. But I had no real intention of going out with him. Still, I’d appreciated his admiring glance. It let me know that I was still a woman, and I hadn’t felt like a woman in a long time. I’d just felt like a student-robot creature.

Joan gazed at me. “What’s wrong? Do guys turn you off?”

“No, ”I almost laughed as the bittersweet memories of Dave in bed with me swirled to the surface of my mind. I’d been his tiger, his wildcat. I liked sex, and with Dave I’d hidden nothing of myself. “I’m a widow,” I explained, my voice low. “My husband died two years ago. I haven’t dated since then.”

“**I’m sorry,**” she said, her voice soft with sincerity. “**He must have been a great guy.**”

c. Analysis

As previously written in the introduction and data description, there is an act of apologizing performed by JP with saying “**I’m sorry,**” she said her voice soft with sincerity. “**He must have been a great guy**” and this act is referred to LE. The act of apologizing should be performed, because there is a social norm, which has been broken. Here, JP makes LE sad and normally, it can make an unharmonious between JP and LE. As we know, JP and LE is a best friend. JP is afraid, if her friendship will be broken. Therefore, JP must do the act of apologizing. Such action is certainly intended to restore the broken social norm. In this case, JP has done this act directly. It means she uses a direct apology. Direct form of the act of apologizing is taken, because it is the best way for her to express her regret explicitly. It consists of apology verb “*sorry*”. By employing direct apology, it will certainly be more appropriate in

this situation. It is because such form will show an explicit feeling of regret from JP toward LE. JP realizes that his deed makes LE sad.

In performing the act apologizing, JP employs a complex apologizing strategy. Here, she uses two semantic formulas, namely an expression of regret. It can be seen that she apologizes by saying "*I'm sorry*" and an explanation by saying "**He must have been a great guy.**" What JP has uttered above shows a kind of remedy for the infraction that he has created before. The use of complex apologizing strategy is certainly based on some reasons. Here, JP breaks a social norm in which she makes LE sad. Concerning with that, JP has convinced LE to have a date with Dr. Mike Sloan while LE hasn't forgotten her husband who dies two years ago.

Besides, the relationship between JP and LE also can be used to indicate the use of such strategy. JP and LE are close friends. They know each other well. Even, they share their personal problems. Because the relationship between them is close, JP says "*I'm sorry*". From such utterance, it can be seen that JP is more relax and not clumsy. Moreover, the situation in which the offense happens is informal. They both are involved in an intimate situation. Such situation drives JP to use such apologizing strategy. Thus, based on the explanation above, it can be concluded that JP uses right form and right strategy of apology. It is hoped the interaction balance and the relationship will be normal again by saying so.

(06/23/WLWL/Dir/REGT-EXP)

a. Introduction.

The situation within the conversation is in the room of Dr. Sloan (MS). The conversation involves Dr. Mike Sloan (MS) and Libby Ellison (LE). At this opportunity, LE needs his favor for checking her patient. Before she walks in his room, she checks for MS at the central desk first to ensure that he is really in charge.

LE finds him sleeping in his room. After waking him up, they are involved in a casual and trivial conversation concerning with sparing his day off tomorrow night. He is intended to take LE go out. Take her for dating has been all he wants for so long. In the chat, LE seems to be unopened since her widower status. She is exactly no longer single. That is why she acts carefully, not merely dating with anyone just for fun. To catch the LE's eyes, MS flatters her by acting as if LE is a lady. It can be seen by the scene in which he hops to the floor and bows to her and then he speaks in formal utterances such the expression, "*would like to formally ask girl nurse*" Nevertheless, LE doubts her intention to have a date with another man anymore, so that she refuses him. Sorry for Libby's reaction, MS explains that he already knows that she is a widower, so that he says sorry at first. He convinces that she will be just fine to go out with him and nothing's to worry. His apology is intended to show a polite manner in which he will take a woman out.

b. Data Description.

I checked for Dr. Sloan at the central desk. The woman on duty yawned. "He just came through. Probably already back in Emergency, sacked out on one of the tables."

“Thanks,” I said. I found the Emergency intern, who told me that Dr. Sloan was sleeping.

“He just walked in though. Look, you aren’t going to turn him in, are you? He’s been on duty for at least twenty –four hours now.”

“No, I won’t turn him in,” I said. I just want him to check a patient for me.

A curtain was drawn around one corner of the room. I pushed the curtain aside and found Dr. Sloan stretched out on his back. His red hair was ruffled. I touched his shoulder. “Dr.Sloan?”

He opened his eyes slowly, then blinked. “A vision,” he whispered. “A real vision!”

“No.” I shook my head and stepped back as he swung his feet off the table and sat up.

“Oh, yes,” he said. “it’s just plain old everyday Libby Ellison, girl nurse. You know, girl nurse, I’ve been trying to think of a way to get you alone for some time now.”

I couldn’t help smiling at him. His face portrayed a superserious, studied look.

“Hey, that’s a good sigh. You know how o smile. No, I’m off tomorrow night, and we can do anything you’d like.”

“I think you’d better sleep,” I said.

“Well, that’s all right, too. If that’s what you want to do, we can meet at my place and-“

“Hey, back off,” I said, not quite sure what to do about his teasing.

“Okay.” He hopped to the floor and bowed. “I am Michael Sloan, promising young intern. You are Libby Ellison, girl nurse. Promising young intern would like to formally ask girl nurse to sup with him tomorrow night at seven.”

“Please, I-“ everyone kept acting like I was single. “I don’t date, I-“ Suddenly he cut out his act. **“I’m sorry, Libby. I know you’re a widow. I just think we should give ourselves a chance to know each other. Now, I won’t turn into a werewolf or a lecherous old man. Okay?”**

“Okay,” I said, sorry that I’d been so stiff with him. He really was a sweet guy. “But only if you get to sleep tomorrow.”

c. Analysis.

Datum number 06 is shown in this event; MS has made a social damage by inviting LE to have dinner. This damage certainly breaks a social norm. LE is a widow. So, she has no such chances as a young lady who can date to any body and anytime, including dinner with other man. MS should be careful to ask LE to have dinner. He must be careful to ask for her, in order that, she is

not offended. Because of MS's deed, there is another one who gets hurt, that is LE. He has broken the social norm. Therefore, MS does the act of apologizing. Such an action is also intended to maintain a social harmony between them. Here, MS apologizes by using direct form of the act of apologizing. He is doing it by saying *"I'm sorry, Libby. I know you're a widow." I just think we should give ourselves a change to know each other, now. I won't turn into a werewolf or a lecherous old man. Okay?"* Direct apology is chosen because it will reflect the repent of MS toward LE clearly. He realizes that asking dinner, it possibly offends LE.

In doing an act of apologizing, MS certainly employs apologizing strategy. First, MS expresses his regret by saying *"I'm sorry, Libby"*, then he follows this expression with an explanation *"I know you're a widow. I just think we should give ourselves a change to know each other. Now, I won't turn into a werewolf or a lecherous old man. Okay?"*. The choice of this strategy shows that MS employs complex apologizing strategy. It is because he uses more than one Semantic formula. However, some factors have been considered in relation to the choice of such strategy, it is the informal situation, which covers the conversation for instance. The informal situation makes MS perform such strategy. He uses an utterance *"Sorry"* instead of *"excuse me"* or *"apology"* which is appropriate for a formal situation. He prefers to say *"sorry"* to express his regret, moreover, he also gives explanation why he asks her to have dinner together. As a result, LE understands his intention.

(01/05/WLWL/Dir/REGT-EXP)

a. Introduction.

The setting of this event is after Libby Ellison (LE) introduced by Wilma Cricket (WC) to Joan Patterson (JP), her partner in nursing. The participants in this conversation are Libby Ellison (LE) and Joan Patterson (JP).

Her first meeting with Wilma Cricket has frightened her. Firstly, she thinks Wilma Cricket is such stiff and unpleasant person to her. However, after JP explains who Wilma Cricket truly kind of person is. LE feels so sorry for judging her too quickly before she knows her well. It can be seen from her utterances, *“I’m sorry...I feel like I’m getting off on the wrong foot with everyone. I jumped to a conclusion-one of my bad habits.”* Apparently, Wilma Cricket is not the one who LE thinks she is. She realizes that the first experience she gets toward Wilma Cricket will not show her real personality. She knows why Wilma Cricket acts that way to her, it is to prepare her to be a discipline and dedicated nurse.

b. Data Description.

Joan Patterson came up to the desk and gave me a friendly smile. Cricket introduced us, then. I turned helplessly to Joan. “I’m-I’m not sure where to start,” I murmured my face warming.

“That’s okay. I do. Nothing complicated. We have all the monitoring devices. I never fall asleep on duty.” She stooped and looked at me quizzically. “Did Cricket get to you?”

“A little,” I answered.

“Listen, she’s not as bad as she sounds. I think she just cares a little more than the rest of us. She’s really dedicated.”

“Old maid?” I asked.

Joan grinned, showing slightly oversized white teeth. “No, she was married to a doctor. She gave up her career to devote herself to him and their children. She raised four. He’s dead now. The kids are all married or in college, so she came back to nursing. She loved Dr. Cricket as much as she

loved nursing, probably more than she loved nursing. We could do with more like her.”

“I’m sorry,” I said. ***“I feel like I’m getting off on the wrong foot with everyone. I jumped to a conclusion-one of my bad habits.”***

c. Analysis.

The use of direct form of the act apologizing is also presented in datum above. LE as offender apologizes to JP because she thinks negatively about WC. Moreover, she says ***“Old maid”***, it mean that she wrongly prejudices to WC. Based on datum above, JP hears what LE’s explanation. JP then clarifies that WC is not person like LE think she is. Besides, JP says ***“we could do with more like her”***. In this way, LE feels ashamed and guilty. LE than apologizes to JP as soon as possible by saying ***“I’m sorry,”...“I feel like I’m getting off on the wrong foot with everyone. I jumped to a conclusion-one of my bad habits.”*** The reason why she performs an act of apologizing is because she does not want repeat her guilty. In her act of apologizing, she uses a direct strategy apology. LE’s direct apology is indicated by the existence of apology verb “sorry” in her apologizing. By employing direct apology, it will certainly be more appropriate in this situation. It is because such form will show an explicit feeling of regret from LE toward JP.

In the act of apologizing, she employs complex strategy apology by using two semantic formulas. They are an expression of regret by saying ***“I’m sorry”*** and an explanation by saying ***“I feel like I’m getting off on the wrong foot with everyone. I jumped to a conclusion-one of my bad habits.”*** In this

case, LE is correct in using strategy apology. In fact, she earnestly apologizes and regrets in a way she directly expresses her regret followed by an explanation to minimize her guilty feeling.

(08/41/WLWL/Dir/REGT-EXPL)

a. Introduction

The setting place of this event is in the hospital. LE, Chuck (C), LE's Mother, LE's Father and Dr.Judson (DJ) are the main participants of this event. They are waiting for Dave Ellison who has a surgery. Dave Ellison is LE's husband. When they wait for so long, the doctor comes out from surgery room. He doesn't smooth any of it over. He is pessimism that Dave Ellison will be better after the surgery. He explains for them that the Aneurysm burst before the team could get to it. He repairs it as best as he can. He is so hard to say that Dave doesn't have a significant change after the surgery. So, he apologizes for them. In apologizing he says ***"I'm so sorry. I'm afraid he doesn't have much of a change."***

b. Data Description.

Dave was sedated and wrapped in a cooling blanket to lower his temperature to eighty degrees. Then he was wheeled into the operating room. I'd already been told what would happen. First, his head would be shaved. The doctors would drill holes into his skull and saw through the bone.

A big piece of skull would be lifted out, exposing the pulsing aneurysm.

An hour passed, then two, and finally three. Dave's father paced uneasily while Chuck stood alone and silent at a window.

Finally, Dr.Judson came out. He didn't smooth any of it over. **"I'm so sorry, he began. "I'm afraid he doesn't have much of a chance"**. The

aneurysm burst before we could get to it. We repaired I as best we could. He's been getting transfusions, and- “

The room swirled around me in bright colors. I felt my self going forward, but I couldn't stop myself. I could only welcome the oncoming blackness.

c. Analysis.

Datum number 08 shows that the act of apologizing has been called. DJ who makes them so sad has apologized for them. He knows that his statement will make them so sad. But he has to tell the truth to them. So, they can accept of LE's husband bad condition. Although, it will hurt them, DJ as offender must ask for apologizing to them at first. In his act of apologizing, he says ***“I'm so sorry”,...I'm afraid he doesn't have much of a change. The aneurysm burst before we could get to it. We repaired it as best we could”***. Here, DJ has performed a direct apology with complex strategy. His complex apologizing strategy is reflected from the combination between an apology expression and other expressions.

Based on the data description, it is seen that there is an expression of regret ***“I'm so sorry”*** followed by an explanation ***“I'm afraid he doesn't have much of a change. The aneurysm burst before we could get it. We repaired it as best we could.”*** These all show how complex this strategy is. This strategy also describes DJ's effort to make a remedy for the offense he has created. Especially, it is shown by the existence of an expression of regret. This expression has remedial value, because it will involve DJ's deepest feeling. Furthermore, DJ uses an intensifier ***“so”*** in his apology. Such intensifier will sharpen and maximize the sense of apology. Besides, it also points out that

this apology is in the high intensity, in which it usually indicates a seriousness of offense.

Meanwhile, in performing the strategy of apology, it can not get rid of the degree severity of infraction, DJ as the offender feels that he makes a serious offense to Dave's family. Therefore, he performs complex apologizing strategy. Firstly, he employs an expression of regret and secondly he adds it with an explanation.

Yet, since the situation is informal, the use of direct form of the act of apologizing with complex strategy is right. Although, his apology does not make Dave's family into a better feeling.

(09/42/WLWL/Dir/REGT-EXPL)

a. Introduction.

The setting of this event is in hospital during Dave's hospitalization. Four participants are involved in it, namely LE, D, Doctor and Nurse. Here, LE accompanies her husband (D) who has an aneurysm. She accompanies all days because D has finished his surgery on his head. After operating, D is unconscious for a long time. He ever opens his eyes after he is unconscious for a long time because of he affection of his surgery. When he can open his eye, he talks to LE. Unfortunately, it just happens for a few minute. Afterward, he is unconscious again. Than LE is panic. And she grabs the call button. As soon as possible nurse and doctor come to Dave's room, try to save him. Unfortunately, the doctor says *"I'm sorry, Mrs. Ellison,"... "Your husband has lapsed into a coma.* Actually, the doctor does not want to make LE sad

and shocked. But, it is his duty to tell LE. He apologizes to LE because he has to tell the truth to LE about D's bad condition. The apology will be the way to keep LE's feeling.

b. Data Description

The room swirled around me in bright colors. I felt myself going forward, but I couldn't stop myself. I could only welcome the oncoming blackness.

I came to on a couch in the waiting room, with ammonia choking my nostrils. The room was quiet, and only mom was there, hovering over me. I turned my head away from the choking, acrid smell, and a nurse pulled the smelling salts away.

Mom took my hand. "Are you all right, Libby?"

"I don't know," I said, sitting up slowly. "When can I see Dave?"

"Tomorrow," I was promised. "You can see him tomorrow."

Tomorrow came, and another and another. For four days, I sat beside Dave's bed and watched. His head was wrapped in bandages, and tubes ran in every direction. Sometimes I held his hand, which was never warm. Sometimes I went home and let some of the others sit with him. At home with Mom and Dad, I took pills to help me sleep.

Chuck came and went. He never said much, and he seemed to be carrying a burden on his shoulders. It was a burden that I couldn't comprehend. On the fifth day, Dave suddenly opened his eyes. "Libby," he said. It was barely more than a whisper.

"Dave!" I took his hand and leaned close to him. "It's me, Dave. You don't have to talk. I know it hurts." He had a tracheotomy tube in his throat.

"I-I must," he said. "Libby, listen to Chuck. He knows. Listen to me."

I frowned. "Dave?" All the color seemed to go out of his eyes. He fell back against the pillow.

I grabbed the call button and punched it furiously. In seconds, a nurse came rushing through the door.

I moved back as she examined Dave. She ushered me out of the room, then went for the doctor on duty. I moved slowly, as if in a trance. It couldn't be happening. Not to my Dave.

I huddled against the wall next to Dave's door. The doctor went in, then came back out. "**I'm sorry, Mrs. Ellison,**" he said to me. "**Your husband has lapsed into a coma.**"

"A coma?" A sense of relief swept over me. "I-I thought he was- He shook his head. "No"

"Can I go back in?" I asked.

"I think you should go home and get some rest. Come back and talk to Dr. Judson tonight," he suggested.

I nodded. I was weak and tired. I wanted-I wanted my Dave to get up and tell me everything was all right. That he'd take care of me. But there were no comforting arms to enfold me.

c. Analysis.

Based on datum number 09, it is clearly seen that there is an offense act committed by a doctor. The doctor has done something which probably hurts LE, so she is shocked and cries. Actually, doctor doesn't mean to hurt LE. It is just her duty as a doctor. D has lapsed into a coma. It is so hurtful to LE. Doctor knows that it can hurt LE. So, doctor tells D's condition to LE by apologizing first. He says *"I'm sorry, Mrs. Ellison. Your husband has lapsed into coma"*. In fact, doctor doesn't mean to hurt LE, but he has offended LE. Actually, LE hopes that her husband can be healthy. But, this is a fate. LE should not blame the doctor. Actually, the doctor has done the best.

In doing the act of apologizing, doctor uses direct form of the act of apologizing. He says *"I'm sorry, Mrs Ellison."* Doctor's direct apology is indicated by the existence of apology verb *"sorry"* in his apologizing. By employing a direct apology, it will certainly be more appropriate in this situation. It is because such form will show an explicit feeling of regret from doctor toward LE. Doctor realizes that his information offend her. He knows that LE will be hurtful, when he says like that. Meanwhile, doctor has chosen certain strategy of apology in performing the act of apologizing. He uses complex apologizing strategy. He expresses his regret by saying *"I'm sorry, Mrs. Elliso,"* followed by an explanation *"your husband has lapsed into a coma."* What doctor has uttered above shows a kind of regret, as his sympathy to LE. None including the doctor hopes that D lapse into coma.

(12/62/WLWL/Dir/REGT-EXPL)

a. Introduction

The setting of this event is in the hospital, where Libby Ellison works. In this event, the conversation happens in Mrs Cricket's room. There are two participants joining in it. They are Mrs Wilma Cricket (WC) and LE. WC is a head nurse while LE is a nurse. So, they have different social status. In this event, LE makes mistake. She violates her duty as a nurse. So, it makes WC very angry. Properly, she has a duty in the nurse room. She is mistaken because she goes to library to take some books to Dr. Ben a the moment of her shift. WC is angry, because LE is not a librarian but she is a nurse. So, she should be a nurse and she should watch over her patients. WC and LE are involved in a serious conversation. It can be seen, WC speak raggedly to LE. They are talking about LE's bad action. Here, WC looks so disappointed to LE, because LE ignores her duty as a nurse. Realizing her head nurse is disappointed, LE then apologies to her by saying *"I'm sorry I-I was down in the library, reading."* In this situation, she uses direct form of apology. Such action should be performed, because it can be used to maintain the harmony in their relationship. The act of apologizing performed shows the norm of infraction is polite.

b. Data Description.

I moved away from him reluctantly. But the clock on the wall told me I was due on the third floor this very moment.

"The door, " I gasped. "Anyone could have-"

"I locked it," he assured me, then quickly ushered me out.

Had he locked it? He assured me, then quickly ushered me out. Had he locked it? When? Surely just as I came in. Did he plan the whole thing in that moment he saw me standing there at the door with the books? No, of course not, I told myself. His office was normally closed when he was working. It was probably nothing more than a habit with him to lock the door.

I walked dreamily up the stairs, caching up to the soft feeling of satisfaction spreading over me. And his promise rang in my ears. He'd see me again, and soon.

I was late. Mrs. Cricket was sitting at the central desk, her gray hair in its usual disarray. She tapped a pencil impatiently as I approached.

"Well, Mrs. Ellison?" she frowned at me.

"**I'm sorry. I-I was down in the library, reading,**" I said, not thinking quickly enough to lie. "Dr. Ben phoned for some books, and I delivered them."

"Oh, really?" she asked. "Are you a librarian in your off hours?"

I raised my hand helplessly. "No, ma'am. But I was here, and he needed he books." She had a way of turning me back into a child who had committed some terrible offense.

"Mrs. Ellison-" her voice was hard and fast. "Your duties are up here. You belong to your patients, not Dr. Ben."

I don't belong to the patients, I wanted to say. I belong to me, myself. But, I bit back the sharp retort forming on my lips. She was annoyed enough as it was, and I certainly didn't want her to become suspicious or angry.

"Well-" she grudgingly got down to business.

Once she was gone, I felt like singing. I wanted to show my joy to the whole world. I was thoroughly tempted to blurt out my secret to Joan, just to share it with someone. But instead I hugged it tightly to myself, uncertain that she or anyone else would understand.

c. Analysis

The use of direct apology is also found in datum number 12. Based on datum above, it can be seen that LE uses direct form of the act of apologizing, when she apologizes to WC. An apology verb "**sorry**" within LE's apology shows that his apology belongs to direct apology. The use of direct apology in this situation is proper, since it reflects LE's explicit apology. It is LE's deepest feeling. Thus, she is really in the position of guilty who must apologize to the offended. As it is known previously, making her head nurse disappointed is LE's reason why she performs the act of apologizing. LE's

deed in which she makes WC disappointed is the violation of the social norm. Here, she makes her disappointed. DG's deed certainly makes an offense to WC. Even, it will destroy the social harmony. At the first time, it is nothing wrong with the social harmony to WC. But, then LE performs her bad action by disappointing her head nurse, LE also should have the debt of respect with WC. It is WC who must be responsible for it, because she is a head nurse. In this case, the social norm has been violated. Therefore, the act of apologizing is performed. In this case, LE apologizes by using complex apologizing strategy by combining an expression of regret "*I'm sorry*" and explanation "*I –I was down in the library, reading*". The choice of strategy of apology of course is determined by some factors. Viewed from the degree severity of infraction, there seems a serious offense. For LE herself, she feels so guilty. Therefore, she needs to apologize to her. Thus, from the way LE apologizes to her head nurse shows that the offense is serious. The serious offense is also felt by WC. It can be seen, WC is very angry to LE with hard and fast voice. It reflects how disappointed WC is. She has spent his time just to reprimand her. Of course, it is useless for her. Besides, the seriousness of the offense, the situation in which the offense happens also takes part in determining the choice of that strategy. The offense happens when the situation is informal that is in nurse room in the hospital. Thus, in informal situation, LE uses "*sorry*" as an expression of her regret. In addition, her explanation can decrease her guilty feeling.

(14/82/WLWL/Dir/REGT-EXPL)

a. Introduction

The setting of this event is in a country club where the hospital's employee is gathering there, many of doctors and staffs from county General meet each other. There are many participants involved in it. There are BHT, LE, WC, and Henry (H). Henry is a headwaiter. Within this event has happened a serious offense, it starts when BHT wants LE sit in next to him at the head table, the waiter says that all the name card are out. He should have arranged the seating weeks ago. It means that LE is not registered in the guest book. So, LE has no seat for herself. The waiter, as offender, apologizes to BHT for not letting him in. The waiter says *"I 'm sorry, sir. All the name cards are out."* He uses direct apology containing an expression of regret to express his feeling. Hence, there are the aims that the relationship can be maintained.

b. Data Description

Ben came around and opened the door for me and took my hand to help me out. I lifted my skirts slightly, and we walked across to the club, arm in arm. He patted my hand, and I forgave him for everything. Ben worked hard, that was all. Medicine was his life. But tonight was ours. We went inside. What appeared to be a waiter met us. "Dr. Tillman," he nodded, barely glancing at me. "Uh, excuse me, sir. But you didn't notify us that you were bringing a guest." I cringed, like someone had hit me in the stomach. "Ben," I whispered, looking up at him. "Well, hell!" he muttered. "I didn't think, Libby. I'm sorry.I-." He glanced around helplessly. I followed his eyes. Mrs. Cricket was standing just inside the ballroom with a small group of people I didn't know. Ben turned back to the waiter. "Look, can't you squeeze her in next to me at the head table?" The man shook his head. **"I'm sorry,sir. All the name card are out.** The seating arrangements were made weeks ago." The headwaiter seemed to stare down his nose at me, like maybe he'd just like to toss me out the kitchen door.

Ben dropped my arm and went on inside quickly, leaving me alone with the hateful waiter. I stood there, frozen like a statue, not looking right or left, aching inside with a pain I hadn't thought possible.

In a few moments, Ben was back with Mrs. Cricket.

"Henry," she said sternly to the headwaiter, "You see that an extra setting is placed at my table for Miss Ellison."

"Yes, madam," he replied with a slight bow.

I touched Ben's arm."But..."I let my protest die in my throat. He couldn't change anything: He'd forgotten, and that was that. "Thank You," I said to Mrs. Cricket, my voice hoarse.

She nodded graciously. Her hair was done up nicely tonight. And if she didn't look exactly elegant, she didn't look like the woman I relieved each night at work either. What she did look like was a wealthy doctor's wife.

c. Analysis.

The use of direct form of the act of apologizing is also presented in datum 14. Here, H as the offender apologizes to BHT by saying "*I'm sorry sir, all the name cards are out. The seating arrangements were made weeks ago*". Such utterance is commonly called as the direct apology since it contains an apology verb "*sorry*". By using direct apology, it is hoped that what H has said, represents an apology and BHT as the offended recognizes it as an apology too. Yet, it is not so simple like that, because this direct apology will describe DG's feeling guilty explicitly upon the action he has done before. In the act of apologizing, H uses complex strategy of apology. First, he uses an expression of regret by saying "*I'm sorry sir..*" and second, he uses an explanation by saying "*All the name cards are out. The seating arrangements were made weeks ago.*" The use of such form is appropriate for this situation, because it will make H's apology seems clearly. H's action by performing the act of apologizing is caused by his worries of the impact of his utterance toward BHT. He is afraid that what he has said will offend BHT. As

the one who perceives himself as the offender, of course, H has responsibility to apologize to BHT for an offensive act. What H does, can be included as the violation of social norm. It may cause the social harmony do not run as usual. There is someone who is offended and hurt, because of his offensive action. This kind of strategy is also used as the remedial work for the committed offense. By saying so, he hopes the social harmony and the relationship between them can be maintained. Furthermore, there is an admission of the fault from H.

Viewed from the situation in which the offense occurs, it seems that this offense happens in the informal situation. Although, BHT is presented in the formal event, the program does not start yet. It is marked by BHT who is looking for sit to LE. The informal situation is the reason why H uses as expression “*sorry*”, instead of “*excuse me*” or “*I apologize*”, which are restricted into formal situation.

In performing the strategy of apology, it can not get rid of the degree severity of infraction. H as the offender considers his serious offense to BHT. Therefore, he performs complex apologizing strategy. Firstly, he employs an expression of regret and secondly he adds it with an explanation. In this situation, H does not success in doing the act apologizing. Concerning with that, BHT disregards his warning by walking inside quickly and leaving LE alone with the hateful waiter. In a few moments, BHT is back with Mrs. Cricket and then she says “*Henry, you see that an extra setting is placed at my table for Miss Ellison*”. It means that WC asks for to H to allow LE in since there’s a vacant seat in her desk.

(24/191/WLWL/Dir/REGT-EXPL)

a. Introduction.

The setting place of this event is the hospital, where Libby Ellison works. It occurs in the informal situation. There are two participants joining it. They are LE and WC. They are involved in a serious conversation. They are talking about LE's resignation from her work as a nurse. LE has been pregnant since three months ago. She thinks that she must leave the hospital soon. She thinks she will get a job as a waitress to tide her over. WC is a head nurse. She doesn't agree that LE must resignation. She gives advice to her to run off and get married. She also reminds her that she is very hard to find R.N.s. But she doesn't care about that. LE is feeling guilty to WC since she refuses her advice. Actually, WC wants to LE to think again about her decision. LE than apologizes to her for disagreeing WC's advice.

b. Data Description

I stowed all my household things away in the trunk of my car and gave notice to the apartment manager. He wasn't exactly pleased, and told me he'd have to keep my deposit, but I didn't care. He could have it.

I called Cricket, thanked her for her help, and told her of my plans.

I had to face Lomax the next day at the hospital. I was a little frightened, but in control of myself when I stepped in to her office.

"I'd like to turn in my resignation," I said firmly, looking down at her.

"Resignation"? The usual smirk faded from her face. "Now, really, Miss Ellison. You nurses think you can just come and go and do as you please."

"Mrs. Lomax, I'm quitting. I'm giving two weeks notice, but no more."

“I supposed you are running off and getting married,” she grumbled, getting up to get my records. She yanked them out of a drawer and slapped them on her desk.

“No, I’m not,” I said. She didn’t smirk, so Dr. Ben hadn’t told her. A feeling of relief swept over me. At least that was one bit of gossip about me that wouldn’t go around the hospital.

“Don’t you realize how hard it is to find R.N.s? We can never keep enough.”

“I’m sorry,” I said again. **“I have a better job offer.”**

“Oh?” I could see her mind jump. New gossip. You old with, I thought.

“Yes,” I answered carefully. Damned if I was going to tell her anything.

c. Analysis

Based on the datum above, it is clear that the act of apologizing has been called. LE should perform such act because there is a social norm, which has been violated. Here, LE has been guilty because she has rejected WC’s suggestion. In fact, WC gives suggestion to LB’s future. WC hopes LE doesn’t regret in the next time. LE wants to keep the relationship between her. However, WC has helped LE very much during she becomes a nurse in the County General Hospital. WC wants LE still becomes a nurse in the County General Hospital. She thinks that LE neglects her sacrifice as a nurse. She hopes LE will not look for other jobs. She can take furlough if she wants to get married. LE must not leave her job as a nurse. LE feels unappreciative toward WC. Consequently, he should pay off for the offense he has created. This payment is referred to WC, to whom LE makes an offense. The way to pay it is showed by performing the act of apologizing immediately, after the offensive act is committed. This payment is also as restoration of broken social norm. Here, LE apologizes by saying ***“I’m sorry...“I have a better job offer.”***

In doing the act of apologizing, BH uses direct form of the act of apologizing. LE's direct apology is indicated by the existence of apology verb "*sorry*" in her act of apologizing. By employing direct apology, it will certainly be more appropriate in this situation. It is because such form will show an explicit feeling of regret from LE toward WC. LE knows that WC will be disappointed, when LE takes that decision. Meanwhile, LE has chosen certain strategy of apology in performing the act of apologizing. He uses complex apologizing strategy. He expressed his regret by saying "*I'm sorry,*" followed by an explanation "*I have a better job offer.*" What LE has uttered above shows a kind of remedy for the infraction that he has created before.

(04 /18/WLWL/Dir/REGT-EXPL)

a. Introduction.

The setting of this even is in the hospital, to be exact on the Mrs. Wiley. There are four participants involved in this event, such as: LE, BHT, JP and W (Mrs. Wiley). W is a patient on the County General Hospital. She is heartache.. When, W's heart is relapse. LE and JP are panic. W must get help as soon as possible. JP asks for LE to call BHT. In fact, BHT is off. JP should call intern. Therefore, BHT gets angry with them. This is someone's life. JP also feels guilty. So, she apologizes to him directly. Such action should be taken in order to maintain the relationship.

b. Data Description.

We double-checked to make sure the right pills were in the right cups. "Mrs. Wiley is awfully restless tonight," Joan remarked. "We'd better--"

Before Joan could finish what she'd started to say, the red signal for Mrs. Willey's room flashed on.

Before I could move, Joan was around me and flying down the hall. I ran after her and into the room. I hit the light switch inside the door, flooding the room with light.

"She's fibrillating!" Joan cried. "Get Dr. Ben!"

I ran out of the room and back to the desk. Cricket had told me Dr. Ben had started at five this morning because of an emergency. It was after midnight now. I prayed he was still in his office as I dialed his number downstairs on the first floor.

"Three-oh two is fibrillating!" I said in answer to his brisk hello.

His receiver slammed in my ear, and I knew he was off and running, probably leaping up the three flights of stairs because it was faster than taking the elevator.

I checked the board for any other lights, then headed back to 302. I peered inside. The electrocardiograph monitor glowed over bed, sending out the wild signals that meant Mrs. Willey's heart was quivering-like a dying animal in a snare.

I stepped back outside at the sound of the stairwell door opening. Dr. Ben hit it with a crash, almost yanking it off its hinges. He came running down the hall and brushed past me and into the room.

I followed, closing the door behind me. Joan stood at the head of the bed. Without a word, Dr. Ben grabbed two defibrillating paddles and laid them on Mrs. Willey's chest, which Joan had already bared.

"Let's go!" Dr. Ben snapped at me.

I pressed a switch on the console. Dr. Ben stared up at the monitor screen, his tall, thin body hunched forward in anticipation. His eyes were wide and worried-looking. He'd seen more human tragedy in any given month than most of us seen in an entire lifetime.

Dr. Ben's forehead was creased with permanent frown lines. His eyes didn't waver from the monitor. The light hesitated, then surged as it was hit by the jolt from the electric paddles.

The three of us sighed collectively at the signal dropped back to a normal pattern, tracing the path of a good heart, the peaks and valleys of a normal heart.

Dr. Ben laid the paddles down, and I turned off the console switch. "Good girls," he said, then turned to Joan. "I don't want her left alone. And get that damned intern up here, too-from wherever he's been sleeping!"

"Yes, sir," Joan answered, her tone almost hateful. My God, what's wrong with her? I thought. She knew what kind of hours Dr. Ben worked. He had a right to snap.

"I'm sorry," I said as he and I left the room. "**I didn't even think of calling the intern. Just you.**" There was no point in Joan taking any blame.

c. Analysis.

Based on datum number 04, it is clearly seen that LE has done something wrong. She takes wrong decision. Besides, she is panic, she also doesn't know that BHT is off. On the JP's mind is only BHT. BHT is medical specialist. In contrast, she should call intern in the hospital. She has a serious guilty since someone's life is all about the interaction balance and the social harmony can be maintained, only if the act of apologizing is called. Here, JP has already done it.

In doing the act of apologizing, LE uses direct form of the act of apologizing. He says, *"I'm sorry, I didn't even think of calling the intern. Just you."* LE's direct apology is indicated by the existence of apology verb *"sorry"* in her act of apologizing. By employing direct apology, it will certainly be more appropriate in this situation. It is because such form will show an explicit feeling of regret from LE toward BHT. LE realizes that her decision for not calling intern makes BHT disappointed. She knows that BHT will be dejected, when he does such action. Meanwhile, LE has chosen certain strategy of apology in performing the act of apologizing. She uses complex apologizing strategy. She expressed his regret by saying *"I'm sorry"*, following by an explanation *"I didn't even think of calling the intern. Just you."* What JP has uttered above shows a kinds of remedy for the infraction that she has created before. Thus, LE makes a form of remedy by performing the act of apologizing, with complex strategy. It is hoped the interaction balance and the relationship will be normal again by saying apologize.

In accordance with the choice of apologizing strategy employed by LE, it is certainly influenced by some factors, the seriousness of the offense for instance. In this case, it has played an important role in determining the strategy of apology. It is seen from the seriousness of the offense, it seems there is a serious offense. The seriousness of the offense can be seen from BHT's reaction after the offensive action is done. The offense, which tends to be serious, drives JP perform complex strategy of apology. Here, she doesn't only express his regret by saying "*I'm sorry*" to him, but also adds it with an explanation, that he is the one whom she reminds during the emergency situation instead of calling the intern. In this situation LE is right to use that strategy of apologizing.

(25/190/WLWL/Dir/REGT-EXP)

a. Introduction.

The setting of place in this event is in a room of Mrs. Eleanor Jaffee (EJ), the owner of a home where unwed mothers should belong. LE is up to there to have an interview concerning with her intention to stay there during her pregnancy until she gets born. The conversation occurs between Libby Ellison (LE), and Eleanor Jaffee (EJ). The conversation is such a serious conversation. There's a moment when EJ suggest to tell Sam, baby's dad, since he has right to know for her pregnancy. LE disagrees with her because of a reason, for being polite to her; LE says "*sorry*" first, and then gives EJ explanation to get her understanding. EJ realizes that being unwed mothers is not what any woman wants in her life, and so does LE.

b. Data Description.

I started to leave, then turned around. “Ellie, could I move in right away? I’d like to get out of my apartment now. “Then Sam couldn’t find me. I wouldn’t have to go on listening to the telephone ringing.

“Why?” she asked, sounding like a sociologist for the first time in our conversation.

I explained briefly about Sam, and told her of our lives together.

“But you haven’t informed him about the baby?” she asked.

“No.”

“Don’t you think he has a right to know?” she asked.

“This is his child, too, you know.”

“I’m sorry, but I can’t tell him. I will not trap him into marriage.”

c. Analysis.

The event happens in EJ’s house. The apologizing expression is called by LE when she refuses EJ’s advice. In relation to this, EJ has a good advice, but LE is too stubborn. She thinks that what she does is good for her. As a result, she does not care the advice from others. In this situation, LE feels sorry to EJ. EJ has given good advice, unfortunately, she refuses her advice. So, she must apologize to EJ. In apologizing, LE says ***“I’m sorry, but I can’t tell him. I will not trap him into marriage.”*** Based on the apologize expression which is said by LE, it is belong to direct strategy apology.

In doing the act of apologizing, she applies two semantic formulas. Automatically, she uses complex strategy apology. The two semantic formulas are an expression of regret by saying ***“I’m sorry”*** and an explanation by saying ***“but I can’t tell him. I will not trap him into marriage”***. An apology verb ***“sorry”*** indicates that she uses direct strategy apology. This strategy is chosen by LE, because he earnestly wants to apology to EJ. In this case, she does not appreciate her advice. To keep harmony between them, LE must

apologize to her. An explanation added by LE is intended to get EJ's understanding in relation to her decision.

Based on conversation above, LE is successful to apologize to EJ since EJ does not take LE's refusal seriously. It is marked by EJ's response. In this case, EJ says *"Okay. Move in tonight, then, Or tomorrow. Whenever you like."* It means that she respects LE's decision.

(15/88/WLWL/Dir/REGT-EXSD)

a. Introduction.

The situation happens in the party. Libby Ellison and Dr Ben go to party. There are three participant involved in this situation, they are LE, BHT, Hf. Based on datum above, LE and BHT is involved in dispute. In the beginning, BHT meets Hf in the party. And Hf says about convention in Miami. LE gets shocked when she hears about that. BHT never says about his planning to her before. LE is angry. LE then asks for BHT go home as soon as possible. BHT has made LE disappointed. BHT hurts LE. Therefore, BHT apologizes to LE. The act of apologizing is performed directly and referred to maintain the relationship between them.

b. Data Description.

"Lovely girl. Lovely, just lovely," he said, openly leering at me. "Too bad the fire in the basement doesn't match the thought in the attic."

I stiffened, but Ben didn't flicker an eyebrow. "Ben, let's go! I hissed.

But Dr. Hamford had laid his hand on Ben's arm and was holding him back. I understand you're going to the convention in Miami,' Dr. Hamford said.

"Yes," Ben answered. "I'm presenting a paper on aortic valve replacement."

"What convention?" I blurted.

“Oh, next week,” Ben said, as if it were the best-known fact in the world. “Didn’t I mention it to you?”

No, you didn’t,” I said, suddenly ashamed in front of Dr. Hamford. “Ben, let’s go.”

I got him out of there as fast as I could, which wasn’t very fast at all. He was stopped again and again by people who wanted to speak to him. Very few of them noticed me, and if they did, their eyes just glanced over me and then dismissed me, or a knowing smile came to their lips.

I hardened myself and kept a brittle smile on my lips, thinking I’d probably scream in frustration before we got outside. We made our way out into the fresh night air and into Ben’s car. He pilled me up close to him and hugged me.

“My place?” he asked.

“No, Ben. I-I’m tired. I want to go home.”

“*What’s wrong?*” I cried. I didn’t know whether to laugh or cry, and I felt like doing both. “What’s wrong? Ben, didn’t you see the way they treated me?”

He shook his head and withdrew his arm. “Treated you?”

No, I didn’t he said.

“And you!” I spat. “You deserted me. You didn’t even remember to have a place reserved for me. You didn’t tell me about the medical convention in Miami either.”

“Well, hell, Libby. I said I was sorry. I didn’t think. It was just one of those things.”

“Sure,” I mumbled, scooting away from him. “Just take me home. Okay.”

c. Analysis.

Datum number 15 shows that the act of apologizing has been called. BHT as offender feels sorry for the deed, he has done to LE. In the beginning, he considers that his planning to go to convention in Miami is not important. He doesn’t not discuss about his planning with LE before. But, LE feels BHT hurt her. She is disappointed to him. Because of BH’s deed, the serious offense is created. Clearly, BHT offends LE, because BHT does not respect to her. By making an offense to LE, it is said that BHT was broken the relationship with LE. Consequently, the social harmony and the interaction balance may be threatened. Bearing a responsibility to bring back the social harmony and the good relationship, BHT apologizes to LE directly with direct form of the act

of apologizing. The words **“sorry”** containing in BHT’s apology indicates that his act of apology belongs to direct one. Through direct apology, BHT’s feeling of regret upon his prior act is fully and clearly expressed. Thus, he really wants to show that he is sorry for the offense. He knows that it is the right way to express his feeling of guilty.

Thus, it seems not enough for BHT just to perform the direct apology with simple strategy. Here, he uses complex one. BHT’s complex apologizing strategy can be traced from the use of an expression of regret **“I said I was sorry”** and followed by an expression of self-deficiency **“I didn’t think. It was just one of those things.”** Such strategy of apology must be performed, because BHT is conscious that his deed is his deficiency.

Besides, the relationship between BHT and LE also take a part to influence the choice of complex strategy of apology by BHT. Here, apparently BHT and LE have close relationship. BHT is LE’s boyfriend. Their closeness can also be marked by either LE or BHT calls each other. Both of them use the address term of first name. To his girlfriend, BHT makes strategy of apology containing an expression of regret **“I said I was sorry”** and also uses the other utterances in his apology, when he apologizes to LE. Thus, it is the reason why BHT performs this strategy. This choice is also supported by the situation where BHT creates the offense. When the offense is created, the situation is informal. In this case, they are involved in the informal situation. In such situation, BHT employs more informal form apology signed by the absence of the words **“excuse”** or **“apology.”**

(13/81/WLWL/Dir/REQF-EXPL)

a. Introduction.

The setting of this event is in a County Club where BHT wants to present an agenda. The participants are LE, BHT and waitress (W). The conflict occurs when W confirms to BHT that he should notify if he brings a guest in the club. It is necessary because the table is arranged in according to the guests who have registered. It means that someone who brings a guest must confirm at first. If they do not, the guest will not get a seat. In this situation, the waitress apologizes to BHT because he should follow the rule. The apology is said to keep social harmony between them since the misunderstanding possibly arises.

b. Data Description.

I lifted my chin and stared straight ahead until we finally turned into parking lot at the country club. Then all I could do was gasp with delight. A rolling golf course of deep spread out before us. The country club set up on the side of a hill and was blaring with lights. White ones in the windows, brightly colored lanterns on the balconies.

Ben came around and opened the door for me and took my hand to help me out. I lifted my skirts slightly, and we walked across to the club, arm in arm. He patted my hand, and forgave him for everything. Ben worked hard, that was all. Medicine was his life. Ben worked hard, that was all. Medicine was his life. But tonight was ours.

We went inside. What apperanted to be a waiter met us. "Dr. Tillman," he nodded, barely glancing at me. **"Uh, excuse me, sir. But you didn't notify us that you were bringing a guest."**

I cringed, like someone had hit me in the stomach.

"Ben," I whispered, looking up at him.

c. Analysis.

The use of direct form of the act of apologizing is also presented in this datum. Here W as offender apologizes to BHT by saying **"Uh, excuse me, sir. But you didn't notify us that you were bringing a guest."** Such utterance is

commonly called as the direct apology since it contains an apology verb “Excuse”. Although this apology verb is a kind of request of forgiveness, this request is done directly. Thus, LE’s apologizing can be categorized as direct form by using direct apology, it is hoped that what DG has said, represents an apology and BHT as the offended recognizes it as an apology too. Yet, it is not simple like that, because this direct apology will describe W’s feeling guilty explicitly upon the actions he has done before.

This moment, W uses complex apologizing strategy when he apologizes to BHT. The utterance of **“Uh, excuse me, sir. But you didn’t notify us that you were bringing a guest”**. It shows that the expression of apology is complex because it is founded more than one expression of apology.

In doing apologizing, W uses two semantic formulas. They are a request for forgiveness by saying **“Uh, excuse me, sir”** and an explanation by saying **“But you didn’t notify us that you were bringing a guest.”** The request for forgiveness is used by W is more polite. In this case, W is lower status than BHT. W is a waitress while BHT is a guest though he is a doctor. Besides, it can be seen how W addresses BHT. W calls BHT with “sir” and last name “Dr. Tillman”. So, W is right using this strategy. An explanation is used by W to tell BHT that every guest counts, if a guest does not a seat in the County Club, it means he/she has not registered yet. In this case, W reminds BHT to notify first, before bringing a guest.

(17/142/WLWL/Dir/REGT-EXSD-PROM)

a. Introduction.

The setting of this event is in Libby's house when Sam is also there. The participants are Libby Ellison (LE) and Sam Reynolds (SR). Their comfortable situation changes into a horror when Libby's parents suddenly come by her house. Her parents get shocked when they see a man in their daughter's house. Her parents, especially Libby's mom dislikes the way of Sam behaves. Sam completely recognizes Libby's mom dislike. Instead of upsetting somebody, Sam wants to be as the way he is, to Libby and to her parents.

Apparently, what the way Sam acts, upsets Libby so that it leads them into debate. LE argues that SR impolitely behaves toward her parents. In the other side, SR is disappointed to LE, in which she is not honest to her parents. He wants LE to be open to her parents about their relationship, and treat him as her boyfriend in front of her parents. However, in their last arguing, Sam tries to neutralize the suspense between them both, by saying, *"I'm sorry I can't always do thing your way, Libby. If you like, I'll apologize to your parents."* In this case, he gives in to LE for the sake of LE's comforts, by offering to apologize to her parents.

b. Data Description.

Sam stalked by Mom. She sniffed and wrinkled her nose, as thought he had an odor. I shot her a dirty look. "Excuse me, please," I murmured. I followed Sam back to the bedroom and closed the door behind us.

"Sam!" I said through gritted teeth. "How could you?"

"How could I what?" he asked, giving me a bland, innocent gaze.

"You know what! Taunting them, throwing our arrangement up in their faces. You were deliberately trying to shock them, Sam."

Sam shook his head and looked at me. "No, Libby. I was trying to shock you."

“Me? Why?” I raged, shaking my head. “Sam, some days I don’t understand you at all.”

“I know,” he said sadly. “I know. Libby, do something for me this weekend. Paint me a picture?”

“Paint you a picture?” I gasped. “I’ve got my parents here. I have some tall explaining to do. And it’s going to involve tears and accusations, and God only knows what else. Oh, Sam. Maybe you don’t understand me.”

Suddenly he reached out and grabbed my shoulders. His fingers dug into my chest. “All I’m asking is for you to be honest and open, to quit playing games with your life.”

“You’re hurting me, Sam.”

“Sorry.” His hands relaxed their grip and dropped away. “But if you can’t be honest with them, at least try being honest with yourself.”

“Oh, Sam.” I shook my head in confusion. He could make my life, my whole life, honest and right. If only he’d straighten up, quit living like a dropout. Marry me. It was all rather simple. Only he wasn’t going to change. Unless-unless someone forced him to. Someone like me!

It hurt to stand there and see Sam through my parent’s eyes. I turned away.

“You’d better go now,” I said quietly.

“I am,” he said. “I’m putting on my socks and shoes. And my shirt.” He stomped around, then got his shaving kit from the bathroom and stood there, tall and dark, his eyes glowering at me.

Damn it, what right did he have to be mad at me? Abruptly his eyes changed, and he leaned over and kissed me gently on the forehead. ***“I’m sorry I can’t always do thing your way, Libby. If you like, I’ll apologize to your parents.”***

c. Analysis.

This datum shows that the act of apologizing has been called. SR who makes LE so disappointed has apologized for her. He knows that his act will make her so disappointed. But he has told about herself is truth. In this case, LE thinks that it impolite. Because his deed, he apologize to LE by saying ***“I’m sorry I can’t always do thing your way, Libby. If you like, I’ll apologize to your parents”*** And this apology expression belong to direct strategy apology. It can be seen that it is founded apology verb “sorry”. Besides, it can be called complex strategy apology, because it’s expression apologize consist of three apologizing expression.

In apologizing, SR use three semantic formulas, they are an expression of regret by saying “**I’m sorry**”, an explanation by saying “*I can’t always do thing your way, Libby*” and an offer of repair “*If you like, I’ll apologize to your parents*” from strategy apology below it can be seen how complex is. An expression of regret is used by SR that he really apologizes to LE for her deed. Based her deed, it make LE disappointed. An explanation is used to minimize degree of mistakes is done by SR. Than, an offer of repair is used by SR to repair his fault. This strategy is right since, It’s apologizing can minimize her fault. And the offended can accept her apologizing.

(28/200/WLWL/Dir/EXPL-ABLM)

a. Introduction

The setting of this place is in LE’s house. There are three participants involved in this situation. They are LE, LE’s mother and LE’s father. They are in serious conversation. In this situation, LE shocks her parents. Of course, they are angry with her. They are also angry with her boyfriend who makes LE pregnant. But, LE explains to her parents that it is LE’s fault. She is the one who makes herself pregnant. Because of this, the situation grows to be better, feeling guilty about her pregnant is lesser. In this case, LE apologizes to his mom directly. This action is done in order to pay the offense she has created. Besides, it also functions to keep relationship and shows the polite manner of LE.

b. Data Interpretation

Dad moved to the kitchen table and sat down. Mom didn't move. I took a deep breath. "I had to leave the hospital, and I had to go to the home. I'm pregnant."

Dad's cup clattered into its saucer. All the color drained from Mom's face.

"Pregnant?" she whispered. "That man, that horrible man!"

"No, Mom. Not him. Me, Mom. I let myself get pregnant. It's my fault, not his."

"I'll never believe that, Libby," she gasped. "Never"!

c. Analysis.

Based on datum above, it is clear that there is an action which offends the others. There is also the act of apologizing which is performed as the payment of the committed offense. It is LE who makes an offense to her mother. She has created a pain to her by confessing her pregnancy. LE's deed makes her parents sad and disappointed. Absolutely, it does not make physical damage to her, but it makes social damage. By making an offense to her parents, it also means that LE has broken the social norm. Even by doing so, LE has incurred in the debt of interaction with respect to her mother. It can be seen that LE has the debt for the interaction balance and annoys the social harmony. The debt of interaction balance and the broken of social norm must be restored and saved, if LE wants the social harmony back into the normal again. Therefore, the act of apologizing must be called by LE, because it is the appropriate way to make it back. In his case, LE apologizes to her mother, by using direct form of the act of apologizing with complex strategy. There are explanations by saying *"No, mom. Not him me. I let my self get pregnant"*, and an accepting

the blame strategy by saying *"It's my fault, not his"*. Although, she does not mention apology verb *"sorry"*, *"forgive"* or *"pardon"*, but *"It's my fault"* can be mentioned as the direct one. The utterance of apology mentioned by LE is an acknowledgment of responsibility. By performing direct apology, at least it shows an explicit feeling of guilty from LE. She recognizes that her deed offend her parents. In fact, LE has acknowledged her responsibility, for the offense she has created by expressing the expression of accepting the blame.

Complex apologizing strategy has been chosen, Here, LE combines two formulas, namely an explanation and an accepting the blame. The choice of complex apologizing strategy obviously can not be separated from the degree severity of offense is created by LE. Viewed from this side, apparently there is serious offense. The offense is so serious and it can be proved from the expression of her parents when they hear about LE's pregnant. There is sadness and disappointment within them. Because the offense is so serious, LE uses complex strategy of apology. At first she makes an explanation by saying *"No, mom. Not him me. I let my self get pregnant"* and at second, she employs an accepting the blame strategy *"It's my fault, not his"*. This expression belongs to an acknowledgement of responsibility. It means that LE acknowledges her responsibility for an offense. She pleads that it is really her guilty. Finally LE adds an explanation in her apology. The use of such explanation will be useful to reduce her parent's disappointment and sadness. Thus, based on the explanation above, it can be seen that LE has performed the right choice of strategy.

(22 /162/WLWL/Dir/EXPL-REGT)

a. Introduction.

The setting of this event is in the park, where Libby wants to spend her time with Sam. The participants of this conversation are Libby Ellison (LE) and Sam Reynolds (SR). In the conversation, LE suggests to make Sam's house more homey.

Concerning with this, SR feels there's something wrong with LE since it is strange, in terms of, all of sudden LE talks about something that she never does before. It can be seen from his statement, *"I don't know what's got into you, Libby. But something has. I wish you'd just go ahead and spit it out."* Sorry for confusing SR, then she replies, *"Nothing is wrong, Sam. I'm sorry"* to make him relieved and distracted.

b. Data Description.

We got out there early enough for a swim before the mosquitoes came out. We carried towels to the pond, fighting our way through the trees and brush along the pathway.

"What you need is a real path," I told Sam. "Maybe some stones. You could even put up a diving board, maybe

"Are you crazy?" Sam chided me. "That's like tearing down a grove of trees to put in a parking lot. I like the pond just the way it stands."

"But a pathway at least," I went on.

"Oh, come on," he grumbled. "Afraid of a few scratches?"

"No, but you could make this place more of a home. Make it look like someone lived here. And some of the trees do need to be torn down."

"You are crazy, Libby."

"I'm not!" I persisted. "Look." I pointed to the grove of trees that were set just back from the pond. "That big, ugly cedar is crowding out everything else. The poor maple is growing all crooked and deformed. It's warped."

Sam was skeptical. "so?" he asked.

"So, it's ugly!"

"Look, that's how God made this place. I doubt that I can improve on God's work."

"Now, you're the one being silly," I muttered.

Sam gave me a steady, curious gaze. “I don’t know what’s got into you, Libby. But something has. I wish you’d just go ahead and spit it out.”

“No,” I answered, backing off. **“Nothing is wrong, Sam. I’m sorry.”**

c. Analysis.

This event happened in SR house when they want swim. At time, LE imagine about something that make SR amazed. SR doesn’t know what LE thinks about. SR then asks about what LE thinks about. LE is afraid to honest. Actually, in LE’s imagine, LE wants life together with SR. SR’s house can be change into proper home. LE love with SR. But, LE does not know what SR loves her or not. Because, she can not be honest. So LE can not answer SR’s question. In this situation, LE must apologize toward SR. Because, she can not answer SR’s question. In apologizing, she says **“Nothing is wrong, Sam. I’m sorry.”** It can be seen, she use apology verb “sorry”, so she use direct apology.

In apologizing she uses complex apology with uses two semantic formulas. They are an explanation by saying **“Nothing is wrong, Sam”** This explanation to use minimize her fault because she can not answer his question. Besides, LE adds an expression of regret by saying **“I’m sorry.”** This strategy is used by IE because she really apology to SR. in LE’s mind, if SR will consider LE crazy. Because, SR has not sure to love her. If, SR love him, LE’s imagine is natural. But, if SR does not love him, it cam make LE shy. This is reason why LE is not honest.

(05/19/WLWL/Dir/EXPL-REGT)

a. Introduction.

This conversation happens in the outside of a patient's room. Those who take part in this conversation are Libby Ellison (LE), and Dr. Ben (BHT). Exactly, the moment is after Dr. Ben checks a fibrillating patient. He is actually not an intern that night. LE does not know why it is just Dr. Ben's name which dawns in her mind.

A few minutes later, she gets him headaches because of tension and overwork. Looking at him painful, LE suggests him to get another doctor to take over his work and not to drive home by himself. However, in this case, BHT is not sure to get someone to take over. Knowing that she has gone too far, LE says "*sorry*" for being impolite. LE realizes that it is not her right to tell him what to do. Moreover, BHT has a higher status than her.

b. Data Description.

I checked the roster at the desk. "Dr. Sloan," I said. Mike Sloan, the red-haired intern I'd seen on emergency duty the first night I'd reported to work. Joan had since introduced us, and I'd been careful to be polite but distant with him.

"See that he gets up here and looks around now and then," Dr. Ben snapped. Suddenly his head jerked, almost convulsively. His hand went to the back of his neck and he leaned against the desk.

"Dr. Ben!" I reached out touch him and stooped, letting my fingers flutter around-just like my heart was doing. "Dr. Ben?"

He pressed both hands into his hair. "Damn," he said,

"Should I get someone?" I asked.

He brought his hands down. "No, I get these head aches, Miss Ellison-commonly known as migraines-brought on by tension and overwork."

"You shouldn't drive yourself so," I said without thinking.

He frowned, and I knew I'd overstepped myself. "And just who else is going to take over?" he asked.

"I-I don't know, sir. I'm sorry, I-"

c. Analysis

The use of direct form of the act of apologizing is also presented in this datum. Here, LE as the offender apologizes to BHT. Gradually, she gives advice to BHT that he has worked too hard. Event, he does not care about his health. LE also asks BHT to look for a doctor to take over his shift. BHT then asks to LE who can take over me. LE then confuses, she really does not know, who can take over him. LE then apologizes to BHT as soon as possible. She apologizes with saying ***“I-I don’t know, sir. I’m sorry, I-”***. It can be sure that it belonged to direct strategy apology since she uses the apology verb “sorry”.

In apologizing, LE uses two semantic formulas, they are an explanation by saying ***“I-I don’t know, sir”*** and an expression of regret by saying ***“I’m sorry, I-”***. It means that she really apologizes to BHT for her deed. LE is easy to say that BHT must look for another doctor to take over himself. But LE cannot give a solution to look for a doctor. It is known that BHT is the best doctor in the hotel so there is no doctor that is similar with him.

(21 /153/WLWL/Dir/APOL-EXPL)

a. Introduction.

This conversation happens on the upstairs to pediatrics. The participants are Libby Ellison and Mike Sloan (MS). The conversation starts when a person touches her arms and stops her. It is MS who wants to clarify his mistakes he has ever done toward LE, by saying his sympathy such as in his sentences, ***“I’d like to apologize for the way I acted. I heard you and Ben”***

broke up about then, and I guess you were needing a friend, and I turned you away.”

It is true that he ever has a bad memory with LE who prefers to turn out to Dr. Ben than him. It is the reason why he turns LE away. However, he regrets for all his foolish and childlike. Furthermore, LE has broken up; it is no problem for getting along with her anymore, though, as a friend.

b. Data Description.

I started on up the stairs, but he touched my arm and stopped me. “Libby, wait. I’ve been wanting to talk to you for a long time. But I never see you any more.”

“I know,” I said. “I don’t think there’s anything to talk about, though.”

“I’d like to apologize for the way I acted. I heard you and Ben broke up about then, and I guess you were needing a friend, and I turned you away.”

c. Analysis

This event happens in the hospital when LE meets MS. MS knows that LE has broken with Dr. Ben. MS feels sympathetic with her. After MS knows the reality that LE prefers to turn out with Dr. Ben than to him, MS and LE are no longer in touch. Apparently, MS can’t bear all of the reality, his desire to LE turns into hatred since MS feels LE has fooled his heart. As a result, their relationship does not go well since then.

As the time goes by, the rumor about LE and Dr. Ben has broken up, blows up throughout the hospital. Sorry for hearing that, MS want to offer apology to LE for his selfishness and childlike. In the context, he says, **“I’d**

like to apologize for the way I acted. I heard you and Ben broke up about then, and I guess you were needing a friend, and I turned you away.” This apology expression is named as direct strategy apology which can be identified by the expression, *“I’d like to apologize...”*

In doing the act of apologizing, MS uses two semantic formulas. This belongs to complex strategy of apology. Those semantic formulas are an offer of apology, such as this underlined sentence. *“I’d like to apologize for the way I acted.”* and an explanation by saying *“I heard you and Ben broke up about then, and I guess you were needing a friend, and I turned you away.”* It means that MS asks for LE’s generosity to forgive him. Meanwhile, the explanation is used to minimize her fault to LE. To repair their relationship which once is frozen, MS does not mind if they are in touch anymore even it’s just as friend

(07/26/WLWL/Dir/EXPL-APOL)

a. Introduction.

The setting of this event is on the street when Libby meets Dave for the first time, in the fall, in her second year at City University. The participants of this event are Libby Ellison (LE) and Dave Ellison (DE), the one from which she gets her last name.

In the moment, LE is knocked to the street to keep out of a car. Dave is the one who is there and helps her in her accident. In the conversation, DE also offers LE to call an ambulance, but, LE makes sure that she is okay, though she has a bruise or two. Finally, DE gives in her decision, and decides to takes

her into an appointment. In this case, DE invites her to have beer together as an apology for yelling at her at the first time he sees her get an accident. It is just the expression of his anxiety. However, as stranger, the action is polite manner to make a further relationship.

b. Data Description

I'd met Dave in the fall, just as I was beginning my second year at Ciy University. I was walking along toward my bus stop, anguishing over a required chemistry class. I didn't know how I'd get through it.

I clutched my heavy textbook to my chest and stepped off the curb, thinking of the class and not looking where I was going. Brakes screamed and I was knocked to the street, my book and purse flying through the air.

"My God!" a man's voice roared. "Don't sit up."

"But_" I rubbed my head. "I wasn't ever not sitting up. I mean, I_I mean, I_I only sat down hard."

A pair of gray-green eyes moved anxiously over me. His hands came out to touch me. "Are you okay?". He asked.

"I_I think so." I started to rise. He caught my hands and helped me to my feet.

"Are you sure you're okay?" He asked again. "I_I can call an ambulance. I can_."

"No, I'm okay," I insisted, rubbing my hips. "I might have a bruise or two, but I'm fine. I'm sorry."

"Well, you should be," he said. "Lucky for you. I was stopping at the stop sign there. You stepped right out in front of me and_."

"I'm sorry!" I choked, tears springing into my eyes. I started to shake, now that it was all over.

He literally scooped me up into his arms and deposited me in the front seat of his car. Then he went back for my books and purse. He laid them beside me.

"There. Now, let's see," he said as he climbed in on the driver's side. He rubbed his chin thoughtfully and looked at me. ***"What you probably need is a stiff drink, but you look a little young for that sort of thing. Will you settle for a beer and an apology for yelling at you?"***

b. Analysis

The event happens after chemistry class, exactly when LE walks along toward bus stop. Unfortunately, thinking of the class and not looking where

she is going, a car almost hit her. In this situation, LE who isn't concerned to a car in front of her, then she is knocked to the street. DE goes out of his car, and yells at her, ***“Don't sit up”***. DE tries to help her. He gives her hand to raise her up. Besides, he takes her books and purse to her as well. DE, as offender, offers an apology to LE. This act of apologizing is intended to keep the social harmony between them. In this case, he says” ***What you probably need is a stiff drink, but you look a little young for that sort of thing. Will you settle for a beer and an apology for yelling at you?***.” An apology expression is identified by the underlined sentence that is why it belongs to direct apology strategy.

In this act of apologizing, he applies complex strategy of apology by using two semantic formulas, they are an explanation ***“What you probably need is a stiff drink, but you look a little young for that sort of thing”***. It mean that she want to minimize her fault by offering a stiff drink, but DE is such kind of sensible man who will not flatter a young girl with sort of things.. Besides, DE confirms his apology expression with an offer of apology with saying ***“Will you settle for a beer and an apology for yelling at you?”*** It is means that DE wants LE to forgive him by taking her for beer. It also can be identified as the start to make a further relationship.

(16 /98/WLWL/Dir/ABLM-EXPL)

a. Introduction

This event happens in the hospital. That is in Dr. Ben's room. Dr. Benjamin Haywood Tillman (BHT), Libby Ellison (LE) and the young girl are

the participants of this event. LE comes to BHT to discuss about their future. LE wants to get married with him. BHT refuses LE. He considers that he has been a busy husband and even an inappropriate father, because his body and soul only belong to the hospital and the patients. He worries if LE gets married with him, she will be unhappy. As LE knows, BHT has no time to care her. At the moment they have a serious conversation, suddenly the telephone rings. BHT leaves LE then runs into the patient and LE turns around in the opposite direction without looking back. She runs and cries. She takes a step forward and bumps into someone. She feels that she bumps someone else in front of her. She considers that she feels guilty. So, she says “*sorry*” to the young girl. But, the young girl admits that she is the one who should apologize to LE since she takes a wrong way to Mrs. Lomax’s room.

b. Data description

“Please, Ben.” All my pride was gone now. “I can keep on working if you want me to. We could get an apartment right in that complex across the street. You’d be close to your work. I’ll give you a child, Ben. A fine, brilliant boy who’ll grow up to be like you”.

I saw the hesitation in his eyes, and I dared to hope. Then his arms fell away from me. “Don’t tempt me, Libby. I’d be a lousy husband and an even worse father. You know I belong to the hospital. Body and soul. The hospital, the patient, they will always come first with me, and you know it.”

“Ben” I cried. “You’ll have to slow down someday. You can’t go on like this-driving yourself beyond normal endurance. “I was pleading, grasping at straws. I knew it, but I couldn’t stop myself.

“When that time comes, I’ll be a worn out old man, Libby. Of no value to anyone, least of all to you.

The telephone rang, shattering any word that I had left to say. Ben grabbed the receiver and listened. “I’m on my way,” he said, slamming down he receiver. He gave me one last look, then rushed through the door and was off.

I followed and watched him running down he hall to another emergency, to another heart patient who needed him. I was defeated. It was over.

I turned around in the opposite direction, vowing not to look back. There was no use in hanging onto the memories the office held. Tears blinded me as I closed the door behind me. I took a step forward and bumped into someone.

“**Sorry**,” I murmured.

“**No, it was my fault.**” The young girl flashed me a quick smile. “I’m lost,” she admitted. “I’m supposed to report to a Mrs. Lomax.”

“Oh, the head nurse. I pointed back down the hall. “You missed it back there. Go down the corridor to the next one, take a right and then the second door on your left.”

c. Analysis.

The use of direct form of the act of apologizing is also presented in datum number 16. Here, LE as the offender, apologizes to a young girl by saying “*sorry*”. But the young girl admits her fault by saying “*No, it was my fault.*” So, both of them apologize to each other. It means that LE is not guilty. She is unintentionally hit against a young girl.

In doing the act of apologizing, LE uses direct apology because the utterance “*sorry*” belongs to direct form. Meanwhile, the young girl also belongs to direct apology because the utterance “*No, it was my fault*” belongs to direct form as well. The use of direct apology, at least shows LE’s and the young girl’s explicit apology. In doing apologizing, both of them employ a simple strategy of apology. Here, there are two kinds of semantic formulas. First, LE uses an expression of regret by saying “*Sorry*”. Second, the young girl uses an accepted the blame. LE uses expression of regret because she really wants to apologize to the young girl. And the young girl uses an accepted the blame because she considers that she is also guilty since she is in a hurry to meet Mrs. Lomax.

3. Indirect apology with simple strategy.

(03 /13/WLWL/Ind/REGT)

a. Introduction.

This event happens after Libby Ellison's first charge. The conversation involves Libby Ellison (LE) and Joan Patterson (JP) as her senior nurse. Exactly, the setting is on the way she goes out the door of Mr. Andrews, her first patient. In her first charge, there is an uncomfortable incident happening to her. The incident is when Mr. Andrews cups and squeezes her bottom. She spontaneously yells at him, instead of understanding his snotty behavior. Fortunately, JP has known him well, and neutralizes the condition by chatting and teasing him. Indirectly, JP gets LE off such a terrible moment. At the moment, they go out the door; LE regrets her impatience in treating such a special case patient as Mr. Andrews. She realizes that she shouldn't have yelled at him. She thinks that she overacts, moreover, in her first charge.

b. Data Description

"There's lots of ways to do that," he said as I leaned over him to fluff the pillows. He raised up slightly, and suddenly his hand was cupping my bottom and squeezing.

"Mr. Andrews!" I shrieked and jerked back.

He grinned wickedly. "You got a nice, smooth rear end," he snickered. "Nice and firm and__"

The door opened and Joan Patterson stopped inside. She looked at Mr. Andrews, her eyes stern. "So. Up to your old trick again?"

She marched over the bed while Mr. Andrews snorted and doubled up with laughter. Joan bent over him, then lifted him and turned him over on his stomach.

"Be gentle. I'm an old man," he said.

“A dirty old man,” Joan chided him. “You shouldn’t scare young girls like that.” She flashed a look at me that said she had warned me. And she had, but I hadn’t thought.

“Thanks,” I said to Joan as we went out the door. **“I shouldn’t have yelled. Darn it, I__”**

“You’ll learn Libby. Don’t take it so seriously.

c. Analysis

This event happens when Mr. Andrews touches and squeezes LE’s bottom. This incident makes LE shriek and jerk back. In fact, she does not realize about her shriek. Her reaction is spontaneous, she automatically, yells when a guy does such snotty deed. She apologizes to JP, as her partner in nursing.. But, her apology uses indirect apology. In the act of apologizing expression, she says **“I shouldn’t have yelled. Darn it, I__”**.

In this act of apologizing, LE uses simple strategy apology. She uses a semantic formula. It is an expression of regret. She really regrets about her deed for yelling in the patient’s room. Such kind of reaction is an over action, moreover, it is in a hospital in which it is required to be silent. She should have been patient and calm to deal with her problem. That is why she regrets for.

The reason why she uses a direct one is because the relationship between herself and LP is intimate. Though it is indirect expression of apology, JP can easily get the intended meaning of her sentences. Based on the datum above, JP can accept her fault. JP realizes that LE is a new nurse, so she needs more time to learn everything. In this case, JP is able to understand.

(23/186/WLWL/Ind/REGT)

a. Introduction.

This conversation occurs when Libby Ellison (LE) is about to have an interview with Eleanor Jaffee, the owner of a house for unwed mothers. The participants are LE and T. It is exactly when she steps inside to a path leading through a smooth lawn. On the porch, she sees a young girl reading a book, a partner she talks to. In their conversation, the young girl mentions her perception that LE is going to work there. However, the girl finally understands that LE is not, LE explains that she is going to meet Mrs. Jaffee. Spontaneously, the girl understands what LE is intended to do. Sorry for being rude to LE, which may offend LE's feeling, she explains that she just misperceives of her outlook. T thinks that LE is excluded to such girls as girls in the house. It can be seen by her utterances, "*Oh, that's too bad. You look nice*", to convince LE that she does not mean to hurt her.

b. Data Description

I drove across town for my interview with Eleanor Jaffe. I expected to find a hard, cold, institution-like building. Instead, I found a home, a huge, old, frame house that was set well back from the street. There was a high fence around it, but the gate unlocked. I stepped inside to a path leading through a smooth lawn. A very pregnant young girl was sitting on the porch, reading a book.

She looked up and smiled, and with a jolt. I realized how incredibly young she was. The book in her hands was a children's classic. She looked at me and spoke. "I'm Tammy. Who are you?" She had a big, trusting, and unarched eyebrows. She wore no make up. The tiny breasts under her blouse were immature. This child couldn't be pregnant I thought. But there was her bulging stomach as evidence.

"I'm Libby," I answered.

"Are you going to work here?" she asked. She had an accent I couldn't readily identify, vaguely southern, but more country.

I shook my head. "No, I came to visit Mrs. Jaffee."

“Oh, that’s too bad. You look nice. The other lady who worked here quit. Mrs. Jaffe was awful mad and grumpy. She’s grumpy when she has to much to do.

c. Analysis.

The use of an indirect apology is shown in this datum. Here, T as the offender says **“Oh, that’s too bad. You look nice”**. This utterance indirectly reflects an apology, since there is a implied regret expression in her heart. T really regrets for her perception. Her apology is caused by her statement that offends LE’s heart. LE actually comes to meet Mrs. Jaffee, to live in her house where unwed mothers are accepted. The utterance of **“Oh, that’s too bad. You look nice,”** reflects her indirect strategy apology.

In the strategy of apology, T employs simple strategy apology since she uses a semantic formulas. It is an expression of regret. Although, the strategy is called an expression of regret but there is no apology verb like **“sorry”**. This is an implicit apology expression. T really regrets to say in a way she says as if she knows more. She is just surprised of the fact that is not as she thinks it is. Apparently, LE is as unlucky as her. The expression that T (**“Oh, that’s too bad”**) says also identifies the distant relationship among them.

This strategy of apology is used to minimize the broken social between T and LE, and as polite manner toward new relationship. Fortunately, LE is not angry with T, she understands her fault.

(18/145/WLWL/Ind/EXLINT)

a. Introduction.

The setting of this event is in the hospital, on Tuesday, when a pathetic little girl with skinny arms and legs comes in. She is predicted being abused by her parents. There are ugly bruises marked her face and head, moreover, she is in stupor when her parents bring her in. The participant in this event is just a person, it is her mother.

In this moment, there's a moment when her parents are dragged by the police to be responsible of their crime, her mother screams, trying to either defense or sorry for herself by saying, ***"I don't mean to hurt her! I don't mean to hurt her!"***. However, it is all nothing since it has to be proven during their charge.

b. Data Description

It was a horrible week at the hospital. a brutally battered child came in, a pathetic little girl with skinny arms and legs. Ugly bruises marked her face and head. She was in a stupor when they brought in.

"How? Why?" I wanted to scream at the parents who were hovering outside the ward. The mother was crying, the father pacing. Here, they were, worried sick, yet they ad done this to their child.

The weren't around for long. Dr. Gallo examined the little girl and ordered some tests. Then he talked to the parents and called the police. The parents were arrested the mother, a skinny, fair blonde, was taken away sobbing.

"I don't mean to hurt her! I don't mean to hurt her!"

Her voice seemed to echoe in the halls for a long time afterward. I raged inside. To be given a child, then to do this to it. I couldn't to comprehend it. It was sick, absolutely, utterly sick.

c. Analysis

A little girl's mother performs the act of apologizing by using an indirect form of the act of apologizing. She apologizes by saying ***"I don't mean to***

hurt her". The absence of apology verbs, such as "*apologize*", "*sorry*", "*excuse*" or "*pardon*" proves that this apology belongs to the indirect form. From those utterances, it seems that her mother regrets for her deeds. It is a kind of indirect apology. In this act of apologizing, she uses a semantic formula, an expressing of lack intent by saying "*I don't mean to hurt her.*" It means she uses a simple strategy of apology.

4. Indirect apology with complex strategy.

(19/149/WLWL/Ind/EXSD-REGT)

a. Introduction.

The setting of this event is in a patient's room, namely Tommy. It is exactly, a few moments when he passes away. The participants of this event are Libby Ellison (LE) and Alice (A). When she finds Tommy laying sprawled on the white sheets, but blood spreading out over the sheets, she tries to get help as soon as possible from Dr. Rolston or any doctors. Dr. Rolston and his team try their best, but Tommy can not make it. He gives up.

Knowing the fact, LE drowns into regret. She is the one who actually to be responsible. She is not there when Tommy needs help. Instead of watching over him, she makes the rounds of other children. She suggests to Tommy's mother to have meals in Tommy's last time. She wishes she did not send Tommy's mother to eat so that she was there with Tommy, and they could save him. Moreover, she has promised her to watch over Tommy while she has lunch. Those make LE feel so sorry to herself. However, everything is

late, none denies God's Will. All LE can do is just blaming herself and drowning into regret.

b. Data description

A long time passed. Before Dr. Rolston stopped and placed his stethoscope against Tommy's chest. He listened, then shook his head.

'Nothing,' he said, turning to me. "Ellison, draw up some adrenalin!"

Jarred into action by his voice. I had a full syringe in seconds. Dr. Rolston injected half the fluid into Tommy's chest, the listened.

He shook his head. But still the didn't give up. Another doctor came. There was an oxygen tent, respirators, and other emergency equipment. They worked methodically over the child. But finally they had to draw away.

"It's too late," Dr. Rolston sighed. "Not even a transfusion would have helped."

Alice moved forward, a damp towel in her hand. She began to wipe away the crusted blood from Tommy's face.

A small smothered cry jolted everyone in he room. We turned, knowing before we saw her that it was Tommy's mother. Her eyes bleak and sad, she moved slowly toward her son. No one tried to stop her.

She took the towel from Alice and wiped her dead son's face clean. Hen she kissed him very gently. Suddenly, she began to weep, and tears poured down her face and onto Tommy's.

Dr. Rolston nodded for he rest of us to leave. I crept out with Alice. **"Oh, God". I whimpered. "I sent her away to eat. She could have been with him. We might have saved him. I promise her I'd watch over him!"**

c. Analysis

This event happens when LE finds her patient is dying. In this situation, she feels guilty to Tommy's mother because she leaves the child alone. Actually, Tommy's mother has asked LE to accompany her child. But, she has ignored it. There is an indirect apology expression shown by saying **"Oh, God"...***"I sent her away to eat. She could have been with him. We might have saved him. I promise her I'd watch over him!"*. This is mentioned as indirect since there is no apologizing verb like **"sorry"**, **"pardon"** and **"excuse"**. The situation is sad. She is not a proper time to apologize toward Tommy's mother directly.

In doing the act of apologizing, LE uses two semantic formulas. They are an expressing of self deficiency by saying *“Oh, God”... “I sent her away to eat. She could have been with him”* and an expression of regret by saying *“We might have saved him. I promise her I’d watch over him!”* She feels that it is her self deficiency. Actually, she has a good intention. She asks Tommy’s mother to have lunch, so that she will not be sick. Unfortunately, LE is careless in her duty. Besides, she also adds an expression of regret. In this case, she really regrets for her deed. If only she does not leave her child alone, he won’t pass away. Her apology expression is used to keep the social harmony between herself and Tommy’s mother. Fortunately, Tommy’s mother does not blame her. She regards this is a fate from God. She also says that LE has done as the best as she can do.

(29 /217/WLWL/Ind/REGT-EXPL)

a. Introduction.

The setting of this event is in the gate to Mrs. Jaffee’s house. The participants of this event are Libby Ellison (LE) and Sam Reynolds (SR). When she starts down the steps, she sees a man out there. There is Sam. They burst into excitement since it’s been a long time they haven’t met each other. In the conversation, SR knows the fact that LE gets pregnant, it’s his baby too. She realizes it is his responsibility as well. SR regrets for upsetting and letting LE alone during her pregnancy, the time when a pregnant girl needs her man a lot, to look after and to care her. Then, he indirectly apologizes to LE for his

fault. However, he regrets for LE as well who is not straight forward to him for her pregnancy.

b. Data Description.

‘I had a harrowing experience with your parents. which is how I found out you were pregnant. I was called a lot names, then kicked out. I went o the hospital next and hounded them until I found out the names of some of your friends. I talked to them. The last one was Wilma Cricket. She told me you were here.

“Bless her,” I said happily.

“Yeah.” Sam leaned down. His lips touched mine for the first time. the joy of iot went singing through my veins. “Are you going to marry me and give our baby a name?” he asked.

“Oh, yes,” I cried. ‘It’s all I’ve ever wanted.’”

“Oh, Libby, I could shake you. Why couldn’t you have been honest with me? Why didn’t you come straight out and tell me you wanted a marriage? All you have to do was tell me you needed me. You never said it, though.”

c. Analysis.

Indirect apologizing expression is also shown in this datum. SR commits an indirect apologizing to LE after they have not met for a long time. In this situation, SR feels guilty to LE since he is the baby’s father. Beside, he leads LE into misery. He lets LE take on shame by herself. Therefore, apologizing expression must be shown by SR. In doing the act of apologizing, SR says *“Oh, Libby, I could shake you. Why couldn’t you have been honest with me? Why didn’t you come straight out and tell me you wanted a marriage? All you have to do was tell me you needed me. You never said it, though.”*

This expression belongs to indirect one. There is no apology verb like *“sorry”*, *“pardon”*, and *“forgive”*.

In doing the act of apologizing, he uses two semantic formulas. It means that it belongs to complex strategy of apology. They are an expression regret and explanation. The reason why he uses this strategy apology is that he really regrets for letting LE burdened of her pregnancy all alone. LE carries on her life within shame. Besides, an explanation is used by SR to minimize her fault. In this case, he expresses his strategy of apology by giving an explanation that those will not happen if LE tells the truth about her pregnancy so that they can get married.

SR as offender, he is correct to use this strategy. The relationship between them is intimate. They love each other. As a result, it no needs to use direct apology to express her regret.

SR's apologizing is successfully committed. It is shown by the excitement felt by LE for getting married when SR asks her to.

(26/195/WLWL/Ind/ABLM-EXSD)

a. Introduction.

The setting of this event is in the house of Mrs. Jaffee. The conversation involves Libby Ellison (LE), and Merrie (M). They converse about their stories. Firstly, their chat runs well, but then it turns into firm when LE asks about her reason why she winds up to such kind of this place.

In that moment, she indirectly realizes for her stupidity and what she has done in her past. Actually, her regret refers to her family, but, her fault always

haunts her in the rest of her life. Breaking the family values has brought her into desperation.

b. Data Description.

She hung up uniforms for me and told me there was a washer and dryer in the kitchen. I was putting things in drawers and heard her rattling a sack.

“Hey!” she cried. “You paint? That’s really cool.”

“Not in along time,” I answered.

“But you’re going to again, or you wouldn’t have brought this with you. Right?”

I had to laugh. “You must be right. I just brought them because I couldn’t help myself. I felt like I needed them.”

“We all have needs, don’t we?” she asked solemnly.

“Yes.” I turned to look at her. She sounded so wise. “Merri, how did you wind up here?” I asked.

Her face took an look of firm determination.

“Sorry,” I murmured. “I had no right to ask. But you don’t seem to fit.”

She grimaced, her lips tightening. **“I know. I’m not with it, not in. I never was. I was Mama’s perfect little girl. Straight As, piano lessons. But I never belonged at school. And I wound up here because I was dumb. I-I And I wound up here because I was dumb. I-I thought-“** Suddenly tears welled up in her eyes. **“Just dumb, so damned dumb!”**

c. Analysis.

Indirect apologizing expression is done by M. It begins when LE asks to M about the reason why she winds up in the house of Mrs. Jaffee where many unwed women gather. M then feels guilty to her family. Her family has given good attention to her, but he doesn’t care about that. In this situation, M feels guilty to her family. She must pay all her fault. In this case, she expresses her apology by saying *“I know. I’m not with it, not in. I never was. I was Mama’s perfect little girl. Straight As, piano lessons. But I never belonged at school. And I wound up here because I was dumb. I-I And I wound up*

here because I was dumb. I-I thought-“...“Just dumb, so damned dumb!”.

Her apologizing expression is in form of an acknowledgment. This is a kind of indirect apologizing expression.

In doing the act of apologizing, she uses complex strategy of apology. She uses two semantic formulas. They are an accepting the blame combined with an expression of self-deficiency by saying *“I know. I’m not with it, not in. I never was. I was Mama’s perfect little girl. Straight As, piano lessons. But I never belonged at school. And I wound up here because I was dumb. I-I And I wound up here because I was dumb. I-I thought-“...“Just dumb, so damned dumb!”.*

In this context, she accepts the blame because she never belongs at school and makes her family disappointed. An expression of self-deficiency is shown by M by saying *“I wound up here because I was dumb”* This strategy of apology is proper to express her guilty. She has been responsible by living in Mrs. Jaffee’s house.

(20/150/Ind/EXLINT-EXPL)

a. Introduction.

The setting of this event is in Sam’s house. The participants are Sam Reynolds (SR), and Libby Ellison (LE). They are in debate. They’re arguing each other. The debate begins when SR suggests LE to get out her job. Actually, it is because he can’t stand of LE’s sickening toward her job. In that time, she gets such horrible experience during her shift, and LE is so sick of it. However, LE disagrees since being a nurse is what she wants to be, and what

she is trained to be. Then, she shoots back by blaming SR for not applying his capability just for his selfishness. That is why, SR is offended LE shouldn't have blamed it any longer. As a consequence, LE tries to harmonize the condition by making it up to him. She actually does not mean to upset and offend him.

b. Data Description.

Sam knew something was wrong the instant he saw me. He took me in his arms, and I blurted it all out, and then I cried like a baby. He wiped my tears and made me sit up straight.

"Look," he said firmly. "If you can't take it, get out. Maybe this isn't what you were cut out to be, libby."

"Get out? Quit? Run? No! Sam, this is what I was trained for. It's been my goal for as long as I can remember-all my life."

"So, sometimes life goals don't turn out to be so great after all. Honey, you do have the training. You can utilize it in other ways. Teaching, maybe a school nurse-or something."

"Sure" I sneered. "Turn and run."

"Damn it! I didn't say that. I'm saying if you can't take the heat, get away from the stove. You go on like this and you'll destroy yourself."

"At least I have something!" I shot back at him. "I'm a nurse! What are you, Sam Reynolds?"

Sam drew back as if I'd hit him. "You have training," I went on, unable to stop what I'd started. "You could be a physician's assistant. You are wasting a talent that--"

"I admitted I couldn't take it, remember?" he muttered through gritted teeth.

"But if you had a decent job, a good-paying job--" I bit my tongue. I was on the verge of saying we could get married.

"Look, I am the way I am. I am satisfied with my life. I'm afraid you have to take my way of life or leave it alone. That includes me."

"Sam!" I wailed. "**I-I didn't mean to nag,**" I said, tossing my hair back. "**But you're so stubborn. Why in the hell did I have to go and fall in love with you?**"

c. Analysis.

This event begins when LE gets such horrible experience in the hospital. At home, she shares with Sam, but, SR gives suggestion which is

unacceptable to LE. She shares and cries in front of SR. SR then give suggestion to LE to get out as a nurse, and get another career such as nurse teacher. In this case, LE nags SR by saying ***“But if you had a decent, a good paying job_”***. Her statement makes SR disappointed. SR then replies her by saying ***“Look, I am the way I am. I am satisfied with my life. I’m afraid you have to take my way of life or leave it alone. That includes me.”*** SR’s statement makes LE realize that she has been coarse to SR. LE then expresses her apology in indirectly form apologizing by saying ***“I-I didn’t mean to nag,”...“But you’re so stubborn. Why in the hell did I have to go and fall in love with you?”***. This kind of expression of apologizing is belongs to indirect apology.

In the act of apologizing, LE uses complex strategy apology employing two semantic formulas, they are an expressing lack of intent by saying ***“I didn’t mean to nag,”*** The strategy of apology is used by LE to express her apology because she has no intention to upset or offend him. In that time, she has been emotional. The strategy of apology is also added with an explanation by saying ***“But you’re so stubborn. Why in the hell did I have to go and fall in love with you?”*** This explanation can minimize her fault because she has nagged him. Besides, she wants him to realize his own problem.

The relationship between LE and SR also influences in making the apology strategy like that.

(10/49/WLWL/Ind/APOL-EXPL)

a. Introduction.

The setting of this event is in front of Libby's house when she is going to go out with Mike Sloan. The participants are Libby Ellison (LE), and Mike Sloan (MS).

The conversation is bounded to a trivial thing such as the car by which MS goes. Besides, MS changes his mind as well. He prefers to go to the car show than to watch movie as LE suggests to do. To avoid misunderstanding, he asks permission to LE first in order to not offend LE. In this case, MS tries to maintain his relationship to LE as his date mate. To convince LE, he also gives some reasons why he's passionate to the show for instance, this is the last night, the car show is held.

b. Data Description

I grabbed my handbag from the couch and joined Mike outside on the balcony which ran around the interior of the complex. He took my hand as we started down the steps.

I stopped short at the curb. "What is that?" I asked, staring at the strange car here. It was so old, all squared off, and it seemed to sort of crouch over the pavement. But it sparkled and shone like a brand-new car.

"It's a 1952 Buick Roadmaster," Mike said proudly. "My father and I restored it."

"Oh, are you from around here, too?"

He shook his head. "No, I'm from Portland, Oregon. Dad and I got this while I was in premed. I've been driving her ever since." He opened the door and I got in.

Mike came around the front and slid in under the wheel. "She purrs like a kitten," he said. "Except when she catches cold, then she's prone to cough a little. Nothing serious though."

"Maybe, maybe. Hey, Libby, I know you were probably expecting a movie tonight, *but would you mind if we go down to the convention center after dinner? There's an antique car show on, and, well, I haven't been able to get down there, and this is the last night.*"

"I'd love to," I said. He grinned and ran his fingers through his red hair, pushing it back off his face.

c. Analysis

In the datum above, indirect form is shown by MS to express his apology. In the beginning, MS and LE agree to go to the movie which is planned in the previous day. But, MS changes the planning to go the convention center. In this case, MS is afraid, if LE does not agree with his plan. Finally, he apologizes to LE indirectly by saying *“but would you mind if we go down to the convention center after dinner? There’s an antique car show on, and, well, I haven’t been able to get down there, and this is the last night.”* In apologizing, MS uses indirect strategy apology. It can be seen by the absence apology verb like *“sorry”, “pardon”* or *“excuse”*. Although, there is no apology verb, but it can represent his way to express his apology.

In doing the act of apologizing, he uses two semantics formulas, they are an offer apology by saying *“but would you mind if we go down to the convention center after dinner? There’s an antique car show on, and, well, I haven’t been able to get down there, and this is the last night.”* The underlined expression represents apology verb like *“I apologize”*. It is the introduction before he tells his idea. It can be mentioned as a polite offer. He is afraid if his idea offends and disappoints LE. He offers an apology because he changes their first planning. He is afraid, if she is disappointed. In the other hand, MS really wants go to the convention center to see antique car show. MS than adds an explanation to make it clearer. It is required to provide a certain reason to convince LE to agree his idea.

In the act of apologizing, MS is successful, because LE also agrees with MS's plan. Based on the datum above, it is marked by her utterance "*I'd love to,*" It means that she is not disappointed to MS's plan.

C. Discussion

This subchapter is called as discussion. It deals with some findings obtained from all data analyzed. These findings are based on the problem statements on the research covering the kinds of apologizing expression, the strategy of apology and why each type of apology strategy employed by character in novel "Where Love Was Love".

1. The kinds of apologizing expression.

There are two kinds of forms of act of apologizing used by the characters of novel WLWL when they are violating social norms, namely a direct and an indirect form of the act of apologizing. The act of apologizing found in this novel is called as a direct one, since it contains a direct apology expression or apology verb such as "*sorry*", "*apologize*", "*forgive me*" or "*pardon me*" while the act of apologizing is called as indirect one, if there is no expression of apology or apology verb as already mentioned earlier in the sentences. If there is any, it is done indirectly. An indirect form of the act of apologizing may only consists of an explanation or an account of situation, acknowledgement of responsibility, an offer of repair, a promise of forbearance, minimizing the degree of offense or a concern for the offended.

The direct of apologizing expression is mostly found in the novel WLWL. They are 21 data of 29 data obtained. Data 01, 02, 04, 05, 06, 08, 09, 11, 12, 14, 15, 17, 22, 24 and 25 point out that the characters who commit an offensive action or are called as the offenders employ an apology verb “sorry”. Data 16, 27, 28 describe that the offenders use apology expression “it is my fault”, “it was my fault” and “it is my mess”. Although, these apologizing expression do not use apology verb like “sorry, pardon, apologize, forgive”, but these belong to a direct of apologizing expression. Based on the data, it is found an acknowledgment of responsibility which is known as indirect. In fact, it is found a semantic formula which is known as direct. It is called as an accepting the blame. Data 13 describes an apologizing by employing an apology verb “excuse”. Data 21 describes an apologizing by employing an apology verb “apologize”. By performing a direct form of the act of apologizing, it indicates that most offenders may choose such act of apologizing to express their apology explicitly. It will also show that they at least recognize that what they have done either intentionally or unintentionally cause an offense to the others. Meanwhile the use of indirect of act of apologizing expression can be found in data 03,10,18,19,20,23,26 and 29.

2. The strategy of apology.

The strategy of apology applied by the character of novel WLWL can be identified through the choice of semantic formulas within each act of apologizing as proposed by Olsthain and Cohen.

Meanwhile, the strategy of apology is absolutely needed by the offenders, when they perform the act of apologizing. The presence of the strategy of apology is useful to increase the effort to lessen the offense toward the offended or satisfy them. Further, it will be useful to maintain the social harmony, which may be broken because of the past offensive act. The strategy of apology may be performed by means of an explicit apology utilizing one of the verb directly signaling apology, such as an expression of regret *“sorry”*, *a request of forgiveness “forgive”*, *“pardon”*, or *an offer of apology “apologize”*. Besides, the strategy of apology can be done indirectly by taking on responsibility, giving an explanation, offering of repair, minimizing the degree of offense or giving a concern.

In accordance with the choice of strategy of apology, it can be noted that most of the acts of apologizing performed by the characters in novel WLWL contain an expression of regret in which it indicates a direct apology. Even, each act of apologizing does not only consist of one expression, but it also contains more than one expressions and it is even added with an intensifier like “so” or “awfully”. Thus, it also means that the strategy of apology used by the characters of novel WLWL is quite various.

Data 01, 02, 04, 06, 08, 09, 12, 14, 24 and 25 shows that the offenders employ an expression of regret ‘sorry’. This expression is followed with an explanation, but only datum 08 is added with an intensifier “so”. Datum 15 shows the offender uses an expression of regret “sorry” and it is followed by an expression of self-deficiency. Datum 13 shows that the offender uses a request for forgiveness and it is followed an explanation. Datum 17 shows that

the offender uses an expression of regret “sorry” and it is followed an explanation. Besides it is also followed an offer of repair. Datum 28 shows the offender uses an explanation. It is followed by an accepting the blame. Data 05 and 22 show that the offenders use an explanation and it is followed an expression of regret “sorry”. Datum 21 shows that the offender uses an offer of apology combined with an explanation. Datum 07 shows that the offender uses an explanation followed by an offer of apology. Datum 16 shows that the offender uses an accepting the blame and it is followed an explanation. Besides, not all the act apologizing performed by the offender contains direct apology expression, data 03 and 18 for instance. The two data give a description of the use of an expression of regret “I shouldn’t have yelled”, “oh, that’s too bad. You look nice”. In fact, these utterances belong to indirect one. Datum 18 gives a description of the use of an expression the lack of intent “ I don’t mean to hurt her”. Data 19 and 29 give a description of the use of an expression of regret and it is followed an explanation. Datum 16 gives a description of the use of an accepting the blame and it is followed an expression of self-deficiency. Datum 20 gives a description of the use an expression the lack of intent and it is followed an explanation. Datum 10 gives a description of the use of an expression of an offer of apology and it is followed an explanation.

Thus, it can be noted that the choice of strategy such as an expression of regret, a request of forgiveness, and an offer of apology does not only show that the act of apologizing belongs to a direct one, but also makes the act of apologizing more explicit and clearly. Moreover, it is added with an intensifier

“so” or “awfully”. The use, such as, intensifier will maximize the apology and it indicates the high intensity of apology

Basically, the use of one apology verbs has already shown that there is an apology. Yet by employing other apology expressions or indirect apology expression, it will minimize the effort to placate the offended. They can be used as a repair, a responsibility or a concern in an explanation, the offender may try to mitigate their guilty by giving these expressions. They want the offended to know why the offense happens. Even, to show that the offenders bear the responsibility or they are blamed for the infraction, the offenders use acknowledgement of responsibility. Besides, they will also offer a repair for the infraction resulted from their infraction.

3. Why each type of apology strategy is employed by character in novel “Where Love Was Love”.

The strategy of apology is important role in the act of apologizing. They must use a proper strategy of apology so that the apologizing expression can be accepted by the offended who gets hurt. In using apology expressions, the offender must observe the situation. For instance, the offender must look the situation whether informal or formal. It is because the act of apologizing has a certain goal of apology. Besides, the offender must also observe the factors which influence choice of strategy.

Commonly, the offender uses apology expression directly, such as “*apologize*”, “*be sorry*”. “*forgive*”, “*excuse*” and “*pardon.*” If they have a

close relationship, they just say “*sorry*”. If they have distant relationship, they must apologize as polite as possible, for instance, by applying an expression “*excuse*”.

If they use a proper of apology strategy, it can minimize the mistakes which are done by the offenders. In using apology expressions, the offenders can measure how much her fault has been done. The more offense that the offenders result, it will use more complex strategy of apologizing. It can be combined with more than two of semantic formulas.

The reason of each type of apologizing strategy employed by character, mostly depends on the situation, degree of mistakes and the relationship between the characters. The offender must see proper situation to express the apologizing expression whether formal situation or informal situation. Degree of mistakes can be seen by the offender when he/she commits his/her fault. The fault is serious or not. When the offenders commit a serious offense, they can add the intensifiers, such as “*terribly*”, “*very*”, “*so*”, “*awful*”, “*really*”. Such expressions show the high intensity of apology. And the last one of the reason why each type of apologizing strategy is employed by the character, it can be signed with the relationship between the characters. It can be seen whether the characters have close relationship or distant relationship.

The offender uses simple strategy apology. It means that he/she uses one semantic formula. It can be seen in data 11 and 27. They use an expression of regret and accepting the blame. The reason why they use this strategy, it can be seen that the mistake is not serious beside the relation between the offender and the offended is close.

The offender uses complex strategy apology. It means that he/she uses more than one semantic formula. For instance, it can be seen in datum 02. Based on its datum, the offender uses an expression of regret followed by an explanation. It can be seen that the offender uses two semantic formula such as; an expression of regret and an explanation. The reason why the offender uses its strategy because she/he has serious mistake so she regret her/his fault or she/he wants to clarify her/his fault, she/he explains her/his fault, by giving explanation to the offended so that the offended can apologize her/him.

The reason why the offender uses the apology directly, due to the offender wants to apologize clearly. In doing apologizing, she/he uses an apology verb, such as; “sorry”, “apologize”, “forgive”, “excuse’ or “pardon”. Meanwhile indirect apology does not use apologize verb. It means that there is no expression of apology or apologize verb as already mentioned earlier in the sentence.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This last chapter deals with conclusion. The conclusion is drawn based on the result of the analysis referring to the problem statements. The following are the findings obtained in the conclusion.

1. **The kinds of the apologizing expression employed by characters in novel “Where Love was Lost”**

The act of apologizing is called since there are social norms, which have been violated, whether the offense is real or potential. In doing the act of apologizing, the offender is possible to perform direct or indirect apology. Direct apology is also called as a direct form of the act of apologizing. Indirect apology is also called as indirect form of the act of apologizing. Dealing with the form of apology, the characters of novel WLWL mostly use the direct form of the act of apologizing marked by the existence of apology verbs or direct apology expressions “*sorry*”, “*pardon*”, “*forgive*”, and “*apologize*”. The use of direct form of the act of apologizing shows that most characters express their explicit apology more frequently. They want the offended to know directly that what they have said is a kind of apology. Besides, such forms may also describe that the characters known as the offenders admit their transgression. In addition, in a small numbers, the use of indirect apology is found in this novel as well. The absence of direct apology expressions indicates that there is the indirect act of apologizing. If there are

no apology verbs, they are expressed indirectly for a change. The indirect form of the act of apologizing is done indirectly by taking on responsibility, giving explanation, offering a repair, or giving a concern. There are certain reasons accompanying the choice of such form which can not be separated from the context of situation.

2. The choice of the strategies of apology employed by the characters in novel “Where Love Was lost”

Meanwhile, concerning on the strategy of apology used, a direct expression of regret “*sorry*” is more often employed by the characters of the novel WLWL than other direct expressions. There are many numbers of the expression of regret by saying “*sorry*” found. It is because such expression is commonly used to apologize. The complex direct expressions of apology obviously do not stay alone, but they are followed by other expressions, such as; an explanation, acknowledgement of responsibility, expression of self-deficiency, accepting the blame, lack of intent, an offer of repair, a strategy of minimizing the degree of offense, and also a concern for offended. Meanwhile, most of them contains an expression of regret combined with an explanation. The additional expression of explanation or an account shows that the characters at least admit that what they have done is undesirable. Besides, they also try to lessen the blame which can be overcome by them. In acknowledgement of responsibility, the characters are required to respect of the degree of mistake that they admit as their mistake. It is referred to the hearer-supportive and self-demanding. In an offer of repair, the characters try to pay the damage resulted from their infraction. Obviously, the characters of

novel WLWL mostly use a complex apologizing strategy. It means that they employ more than one semantic formula in their strategy of apology. They use several combinations of strategy. In other words, their strategy of apology is quite varied. The choice of such strategy of apologizing is important to express the degree of seriousness of her/his fault. The seriousness of the offense can be marked by intensifier using such expression as “*so*” or “*awfully*”. Meanwhile, the relationship between the characters, degree of mistake and situation also play a role in influencing the choice of strategy of apology. As mentioned before, most characters of novel WLWL involved in the conversation have a close relationship. It is only a small number who has a distant relationship and different social status. The close relationship makes the characters more relax in using the strategy of apology. The utterances contained in their strategy are also lighter and more relax. Meanwhile, the offense mostly happens in the informal and intimate situation. Such situation drives the characters to choose more informal form of apology than the formal one.

3. The reason why type of apology strategy is employed by the characters in the Novel “Where Love Was Lost”

Based on data analysis there are 29 apologizing expressions. In apologizing, they use direct and indirect expression of apology. They also use simple and complex strategy apology. The simple strategy means that it uses one semantic formula. For example, they only use an expression of apologizing to express their fault. Based on the data, it is not a big fault so the

offended do not take it seriously. However, the expression of apologizing must be spoken out.

The complex strategy means the apologizing strategy employs more than one semantics formula. For example, the offender combines two semantics formula in expressing his/her apology. Based on the strategy above, it can be seen that serious mistake has been done. Even, the use of intensifier shows the degree of seriousness as well. Intensifier is commonly used by the offender to relieve his/her serious fault.

The direct strategy in apologizing expression is used by the offender if he/she wants to apology explicitly. It means that the apologizing expression can be understood by the offended clearly. The offended usually uses apologize verb like “*sorry*”, “*forgive*”, “*apologize*”, “*excuse*” or “*pardon*”, while the indirect strategy in apologizing expression does not mention the apologizing verb. It means that the expression of apology does not contain the apologizing verb already mentioned earlier in the sentence.

B. Suggestions

Using the novel entitled “Where Love Was Lost”, the researcher makes a research about the apologizing act which focuses on the expression functioning as an apology. In addition to the expression of apology, there are other kinds of aspects which can be analyzed in the case of speech acts.

Therefore, to have a further and better research, in this thesis, the researcher proposes these following suggestions, as follows:

1. Other researchers may analyze about strategic disarmers of apology, internal modification of apology act where the aspect below also can be used to analyze the expression of apologizing. Besides, they can also use other sources of data, such as film and drama in apologizing expression with other approaches.
2. The students are suggested to use this research as reference to have a deeper understanding in pragmatics study. Hence, students will be inspired to have further knowledge about it.
3. The teacher is required to give more practice concerning pragmatics study so that students will understand the subject better. Moreover, they will do research in Pragmatics better.

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APPENDICES

01/05WLWL/Dir/REGT-EXP

Joan Patterson came up to the desk and gave me a friendly smile. Cricket introduced us, then. I turned helplessly to Joan. "I'm-I'm not sure where to start," I murmured my face warming.

"That's okay. I do. Nothing complicated. We have all the monitoring devices. I never fall asleep on duty." She stooped and looked at me quizzically. "Did Cricket get to you?"

"A little," I answered.

"Listen, she's not as bad as she sounds. I think she just cares a little more than the rest of us. She's really dedicated."

"Old maid?" I asked.

Joan grinned, showing slightly oversized white teeth. "No, she was married to a doctor. She gave up her career to devote herself to him and their children. She raised four. He's dead now. The kids are all married or in college, so she came back to nursing. She loved Dr. Cricket as much as she loved nursing, probably more than she loved nursing. We could do with more like her."

"I'm sorry," I said. *"I feel like I'm getting off on the wrong foot with everyone. I jumped to a conclusion-one of my bad habits."*

02/06/WLWL/Dir/REGT-EXP

I frowned. "A mission?"

She smiled, her blue eyes sparking. She was around thirty, with a figure that bordered on being voluptuous. "Yes, the intern on duty in Emergency gave me the mission. I'm to find out your name, age, marital status, telephone number, and address."

"Oh!" I drew back. "That-that's flattering." A look was one thing, but a real date? I wasn't so sure I was ready for that.

Dr. Mike Sloan is a nice guy. Honest, friendly, easygoing. He wouldn't take advantage of you-unless you wanted to be taken advantage of."

"Thanks. I'll remember that," I said. But I had no real intention of going out with him. Still, I'd appreciated his admiring glance. It let me know that I was still a woman, and I hadn't felt like a woman in a long time. I'd just felt like a student-robot creature.

Joan gazed at me. "What's wrong? Do guys turn you off?"

"No," I almost laughed as the bittersweet memories of Dave in bed with me swirled to the surface of my mind. I'd been his tiger, his wildcat. I liked sex, and with Dave I'd hidden nothing of myself. "I'm a widow," I explained, my voice low. "My husband died two years ago. I haven't dated since then."

"I'm sorry," she said, her voice soft with sincerity. **"He must have been a great guy."**

03 /13/WLWL/Ind/REGT

“There’s lots of ways to do that, “ he said as I leaned over him to fluff the pillows. He raised up slightly, and suddenly his hand was cupping my bottom and squeezing.

“Mr. Andrews!” I shrieked and jerked back.

He grinned wickedly. “You got a nice, smooth rear end,” he snickered. “Nice and firm and__”

The door opened and Joan Patterson stopped inside. She looked at Mr. Andrews, her eyes stern,. “So. Up to your old trick again?”

She marched over the bed while Mr. Andrews snorted and doubled up with laughter. Joan bent over him, then lifted him and turned him over on his stomach.

“Be gentle. I’m an old man,” he said.

“A dirty old man,” Joan chided him. “You shouldn’t scare young girls like that.” She flashed a look at me that said she had warned me. And she had, but I hadn’t thought.

“Thanks,” I said to Joan as we went out the door. **“I shouldn’t have yelled. Darn it, I__”**

“You’ll learn Libby. Don’t take it so seriously.

04 /18/WLWL/Dir/REGT-EXPL

We double-checked to make sure the right pills were in the right cups. “Mrs. Wiley is awfully restless tonight,” Joan remarked. “We’d better-“

Before Joan could finish what she’d started to say, the red signal for Mrs. Wiley’s room flashed on.

Before I could move, Joan was around me and flying down the hall. I ran after her and into the room. I hit the light switch inside the door, flooding the room with light.

“She’s fibrillating!” Joan cried. “Get Dr.Ben!”

I ran out of the room and back to the desk. Cricket had told me Dr. Ben had started at five this morning because of an emergency. It was after midnight now. I prayed he was still in his office as I dialed his number downstairs on the first floor.

“Three-oh two is fibrillating!” I said in answer to his brisk hello.

His receiver slammed in my ear, and I knew he was off and running, probably leaping up the three flights of stairs because it was faster than taking the elevator.

I checked the board for any other lights, then headed back to 302. I peered inside. The electrocardiograph monitor glowed over bed, sending out the wild signals that meant Mrs. Willey’s heart was quivering-like a dying animal in a snare.

I stepped back outside at the sound of the stairwell door opening. Dr. Ben hit it with a crash, almost yanking it off its hinges. He came running down the hall and brushed past me and into the room.

I followed, closing the door behind me. Joan stood at the head of the bed. Without a word, Dr. Ben grabbed two defibrillating paddles and laid them on Mrs. Willey's chest, which Joan had already bared.

"Let's go!" Dr. Ben snapped at me.

I pressed a switch on the console. Dr. Ben stared up at the monitor screen, his tall, thin body hunched forward in anticipation. His eyes were wide and worried-looking. He'd seen more human tragedy in any given month than most of us seen in an entire lifetime.

Dr. Ben's forehead was creased with permanent frown lines. His eyes didn't waver from the monitor. The light hesitated, then surged as it was hit by the jolt from the electric paddles.

The three of us sighed collectively at the signal dropped back to a normal pattern, tracing the path of a good heart, the peaks and valleys of a normal heart.

Dr. Ben laid the paddles down, and I turned off the console switch. "Good girls," he said, then turned to Joan. "I don't want her left alone. And get that damned intern up here, too—from wherever he's been sleeping!"

"Yes, sir," Joan answered, her tone almost hateful. My God, what's wrong with her? I thought. She knew what kind of hours Dr. Ben worked. He had a right to snap.

"**I'm sorry,**" I said as he and I left the room. "**I didn't even think of calling the intern. Just you.**" There was no point in Joan taking any blame.

05/19/WLWL/Dir/EXPL-REGT

I checked the roster at the desk. "Dr. Sloan," I said. Mike Sloan, the red-haired intern I'd seen on emergency duty the first night I'd reported to work. Joan had since introduced us, and I'd been careful to be polite but distant with him.

"See that he gets up here and looks around now and then," Dr. Ben snapped. Suddenly his head jerked, almost convulsively. His hand went to the back of his neck and he leaned against the desk.

"Dr. Ben!" I reached out touch him and stooped, letting my fingers flutter around—just like my heart was doing. "Dr. Ben?"

He pressed both hands into his hair. "Damn," he said,

"Should I get someone?" I asked.

He brought his hands down. "No, I get these head aches, Miss Ellison—commonly known as migraines—brought on by tension and overwork."

"You shouldn't drive yourself so," I said without thinking.

He frowned, and I knew I'd overstepped myself. "And just who else is going to take over?" he asked.

"I-I don't know, sir. I'm sorry, I—"

06/23/WLWL/Dir/REGT-EXP

I checked for Dr. Sloan at the central desk. The woman on duty yawned. "He just came through. Probably already back in Emergency, sacked out on one of the tables."

“Thanks,” I said. I found the Emergency intern, who told me that Dr. Sloan was sleeping.

“He just walked in though. Look, you aren’t going to turn him in, are you? He’s been on duty for at least twenty –four hours now.”

“No, I won’t turn him in,” I said. I just want him to check a patient for me.

A curtain was drawn around one corner of the room. I pushed the curtain aside and found Dr. Sloan stretched out on his back. His red hair was ruffled. I touched his shoulder. “Dr.Sloan?”

He opened his eyes slowly, then blinked. “A vision,” he whispered. “A real vision!”

“No.” I shook my head and stepped back as he swung his feet off the table and sat up.

“Oh, yes,” he said. “it’s just plain old everyday Libby Ellison, girl nurse. You know, girl nurse, I’ve been trying to think of a way to get you alone for some time now.”

I couldn’t help smiling at him. His face portrayed a superserious, studied look.

“Hey, that’s a good sigh. You know how to smile. No, I’m off tomorrow night, and we can do anything you’d like.”

“I think you’d better sleep,” I said.

“Well, that’s all right, too. If that’s what you want to do, we can meet at my place and-“

“Hey, back off,” I said, not quite sure what to do about his teasing.

“Okay.” He hopped to the floor and bowed. “I am Michael Sloan, promising young intern. You are Libby Ellison, girl nurse. Promising young intern would like to formally ask girl nurse to sup with him tomorrow night at seven.”

“Please, I-“ everyone kept acting like I was single. “I don’t date, I-“ Suddenly he cut out his act. **“I’m sorry, Libby. I know you’re a widow. I just think we should give ourselves a chance to know each other. Now, I won’t turn into a werewolf or a lecherous old man. Okay?”**

“Okay,” I said, sorry that I’d been so stiff with him. He really was a sweet guy. “But only if you get to sleep tomorrow.”

07/26/WLWL/Dir/EXPL-APOL

I’d met Dave in the fall, just as I was beginning my second year at Ciy University. I was walking along toward my bus stop, anguishing over a required chemistry class. I didn’t know how I’d get through it.

I clutched my heavy textbook to my chest and stepped off the curb, thinking of the class and not looking where I was going. Brakes screamed and I was knocked to the street, my book and purse flying through the air.

“My God!” a man’s voice roared. “Don’t sit up.”

“But_” I rubbed my dazed head. “I wasn’t ever not sitting up. I mean, I_I mean, I_I only sat down hard.”

A pair of gray-green eyes peered anxiously over me. His hands came out to touch me. “Are you okay?”. He asked.

“I__ I think so.” I started to rise. He caught my hands and helped me to my feet.

“Are you sure you’re okay?” He asked again. “I__ I can call an ambulance. I can__.”

“No, I’m okay,” I insisted, rubbing my hips. “I might have a bruise or two, but I’m fine. I’m sorry.”

“Well, you should be,” he said. “Lucky for you. I was stopping at the stop sign there. You stepped right out in front of me and__.”

“I’m sorry!” I choked, tears springing into my eyes. I started to shake, now that it was all over.

He literally scooped me up into his arms and deposited me in the front seat of his car. Then he went back for my books and purse. He laid them beside me.

“There. Now, let’s see,” he said as he climbed in on the driver side,. He rubbed his chin thoughtfully and looked at me. *“What you probably need is a stiff drink, but you look a little young for that sort of thing. Will you settle for a beer and an apology for yelling at you?.”*

08/41/WLWL/Dir/REGT-EXPL

Dave was sedated and wrapped in a cooling blanket to lower his temperature to eighty degrees. Then he was wheeled into the operating room. I’d already been told what would happen. First, his head would be shaved. The doctors would drill holes into his skull and saw through the bone.

A big piece of skull would be lifted out, exposing the pulsing aneurysm.

An hour passed, then two, and finally three. Dave’s father paced uneasily while Chuck stood alone and silent at a window.

Finally, Dr. Judson came out. He didn’t smooth any of it over. **“I’m so sorry,** he began. **“I’m afraid he doesn’t have much of a chance”**. The aneurysm burst before we could get to it. We repaired I as best we could. He’s been getting transfusions, and- “

The room swirled around me in bright colors. I felt my self going forward, but I couldn’t stop myself. I could only welcome the oncoming blackness.

09/42/WLWL/Dir/REGT-EXPL

The room swirled around me in bright colors. I felt myself going forward, but I couldn’t stop myself. I could only welcome the oncoming blackness.

I came to on a couch in the waiting room, with ammonia choking my nostrils. The room was quiet, and only mom was there, hovering over me. I turned my head away from the choking, acrid smell, and a nurse pulled the smelling salts away.

Mom took my hand. “Are you all right, Libby?”

“I don’t know,” I said, sitting up slowly. “When can I see Dave?”

“Tomorrow,” I was promised. “You can see him tomorrow.”

Tomorrow came, and another and another. For four days, I sat beside Dave's bed and watched. His head was wrapped in bandages, and tubes ran in every direction. Sometimes I held his hand, which was never warm. Sometimes I went home and let some of the others sit with him. At home with Mom and Dad, I took pills to help me sleep.

Chuck came and went. He never said much, and he seemed to be carrying a burden on his shoulders. It was a burden that I couldn't comprehend. On the fifth day, Dave suddenly opened his eyes. "Libby," he said. It was barely more than a whisper.

"Dave!" I took his hand and leaned close to him. "It's me, Dave. You don't have to talk. I know it hurts." He had a tracheotomy tube in his throat.

"I-I must," he said. "Libby, listen to Chuck. He knows. Listen to me." I frowned. "Dave?" All the color seemed to go out of his eyes. He fell back against the pillow.

I grabbed the call button and punched it furiously. In seconds, a nurse came rushing through the door.

I moved back as she examined Dave. She ushered me out of the room, then went for the doctor on duty. I moved slowly, as if in a trance. It couldn't be happening. Not to my Dave.

I huddled against the wall next to Dave's door. The doctor went in, then came back out. "**I'm sorry, Mrs. Ellison,**" he said to me. "**Your husband has lapsed into a coma.**"

"A coma?" A sense of relief swept over me. "I-I thought he was- He shook his head. "No"

"Can I go back in?" I asked.

"I think you should go home and get some rest. Come back and talk to Dr. Judson tonight," he suggested.

I nodded. I was weak and tired. I wanted-I wanted my Dave to get up and tell me everything was all right. That he'd take care of me. But there were no comforting arms to enfold me.

10/49/WLWL/Ind/APOL-EXPL

I grabbed my handbag from the couch and joined Mike outside on the balcony which ran around the interior of the complex. He took my hand as we started down the steps.

I stopped short at the curb. "What is that?" I asked, staring at the strange car here. It was so old, all squared off, and it seemed of sort of crouch over the pavement. But it sparkled and shone like a brand-new car.

"It's a 1952 Buick Roadmaster," Mike said proudly. "My father and I restored it."

"Oh, are you from around here, too?"

He shook his head. "No, I'm from Portland, Oregon. Dad and I got this while I was in premed. I've been driving her ever since." He opened the door and I got in.

Mike came around the front and slid in under the wheel. "She purrs like a kitten," he said. "Except when she catches cold, then she's prone to cough a little. Nothing serious though."

“May be, may be. Hey, Libby, I know you were probably expecting a movie tonight, *but would you mind if we go down to the convention center after dinner? There’s an antique car show on, and, well, I haven’t been able to get down there, and this is the last night.*”

“I’d love too,” I said. He grinned and ran his fingers through his red hair, pushing it back off his face.

11/51/WLWL/Dir/REGT

We were silent on the drive back. The instant we stopped in front of my door and Mike reached for me, the feeling of being sixteen left in a rush of remembering who and where I was.

Mike’s arms came around me and his head came toward me. I stood there, frozen, unable to move. His lips touched mine, causing something inside me to quake. I turned my head away.

“**I’m sorry,**” Mike said softly, dropping his arms and standing back from me.

“**So am I,**” I said, shaking my head. “**It-it’s not you, Mike. It’s me.**”

12/62/WLWL/Dir/REGT-EXPL

I moved away from him reluctantly. But the clock on the wall told me I was due on the third floor this very moment.

“The door, “ I gasped. “Anyone could have-“

“I locked it,” he assured me, then quickly ushered me out.

Had he locked it? He assured me, then quickly ushered me out.

Had he locked it? When? Surely just as I came in. Did he plan the whole thing in that moment he saw me standing there at the door with the books? No, of course not, I told myself. His office was normally closed when he was working. It was probably nothing more than a habit with him to lock the door.

I walked dreamily up the stairs, caching up to the soft feeling of satisfaction spreading over me. And his promise rang in my ears. He’d see me again, and soon.

I was late. Mrs. Cricket was sitting at the central desk, her gray hair in its usual disarray. She tapped a pencil impatiently as I approached.

“Well, Mrs. Ellison?” she frowned at me.

“**I’m sorry. I-I was down in the library, reading,**” I said, not thinking quickly enough to lie. “Dr. Ben phoned for some books, and I delivered them.”

“Oh, really?” she asked. “Are you a librarian in your off hours?”

I raised my hand helplessly. “No, ma’am. But I was here, and he needed the books.” She had a way of turning me back into a child who had committed some terrible offense.

“Mrs. Ellison-“ her voice was hard and fast. “Your duties are up here. You belong to your patients, not Dr. Ben.”

I don’t belong to the patients, I wanted to say. I belong to me, myself. But, I bit back the sharp retort forming on my lips. She was annoyed enough as it was, and I certainly didn’t want her to become suspicious or angry.

“Well-“ she grudgingly got down to business.

Once she was gone, I felt like singing. I wanted to show my joy to the whole world. I was thoroughly tempted to blurt out my secret to Joan, just to share it with someone. But instead I hugged it tightly to myself, uncertain that she or anyone else would understand.

13/81/WLWL/Dir/REQF-EXPL

I lifted my chin and stared straight ahead until we finally turned into parking lot at the country club. Then all I could do was gasp with delight. A rolling golf course of deep spread out before us. The country club set up on the side of a hill and was blaring with lights. White ones in the windows, brightly colored lanterns on the balconies.

Ben came around and opened the door for me and took my hand to help me out. I lifted my skirts slightly, and we walked across to the club, arm in arm. He patted my hand, and forgave him for everything. Ben worked hard, that was all. Medicine was his life. Ben worked hard, that was all. Medicine was his life. But tonight was ours.

We went inside. What appeared to be a waiter met us. “Dr. Tillman,” he nodded, barely glancing at me. **“Uh, excuse me, sir. But you didn’t notify us that you were bringing a guest.”**

I cringed, like someone had hit me in the stomach.

“Ben,” I whispered, looking up at him.

14/82/WLWL/Dir/REGT-EXPL

Ben came around and opened the door for me and took my hand to help me out. I lifted my skirts slightly, and we walked across to the club, arm in arm. He patted my hand, and I forgave him for everything. Ben worked hard, that was all. Medicine was his life. But tonight was ours.

We went inside. What appeared to be a waiter met us. “Dr. Tillman,” he nodded, barely glancing at me. “Uh, excuse me, sir. But you didn’t notify us that you were bringing a guest.”

I cringed, like someone had hit me in the stomach. “Ben,” I whispered, looking up at him.

“Well, hell!” he muttered. “I didn’t think, Libby. I’m sorry.I-“ He glanced around helplessly. I followed his eyes. Mrs. Cricket was standing just inside

the ballroom with a small group of people I didn't know. Ben turned back to the waiter. "Look, can't you squeeze her in next to me at the head table?"

The man shook his head. "**I'm sorry, sir. All the name card are out.** The seating arrangements were made weeks ago." The headwaiter seemed to stare down his nose at me, like maybe he'd just like to toss me out the kitchen door. Ben dropped my arm and went on inside quickly, leaving me alone with the hateful waiter. I stood there, frozen like a statue, not looking right or left, aching inside with a pain I hadn't thought possible.

In a few moments, Ben was back with Mrs. Cricket.

"Henry," she said sternly to the headwaiter, "You see that an extra setting is placed at my table for Miss Ellison."

"Yes, madam," he replied with a slight bow.

I touched Ben's arm. "But..." I let my protest die in my throat. He couldn't change anything: He'd forgotten, and that was that. "Thank You," I said to Mrs. Cricket, my voice hoarse.

She nodded graciously. Her hair was done up nicely tonight. And if she didn't look exactly elegant, she didn't look like the woman I relieved each night at work either. What she did look like was a wealthy doctor's wife.

15/88/WLWL/Dir/REGT-EXSD

"Lovely girl. Lovely, just lovely," he said, openly leering at me. "Too bad the fire in the basement doesn't match the thought in the attic."

I stiffened, but Ben didn't flicker an eyebrow. "Ben, let's go! I hissed.

But Dr. Hamford had laid his hand on Ben's arm and was holding him back. I understand you're going to the convention in Miami,' Dr. Hamford said.

"Yes," Ben answered. "I'm presenting a paper on aortic valve replacement."

"What convention?" I blurted.

"Oh, next week," Ben said, as if it were the best-known fact in the world. "Didn't I mention it to you?"

No, you didn't," I said, suddenly ashamed in front of Dr. Hamford. "Ben, let's go."

I got him out of there as fast as I could, which wasn't very fast at all. He was stopped again and again by people who wanted to speak to him. Very few of them noticed me, and if they did, their eyes just glanced over me and then dismissed me, or a knowing smile came to their lips.

I hardened myself and kept a brittle smile on my lips, thinking I'd probably scream in frustration before we got outside. We made our way out into the fresh night air and into Ben's car. He pilled me up close to him and hugged me.

"My place?" he asked.

"No, Ben. I-I'm tired. I want to go home."

"*What's wrong?*" I cried. I didn't know whether to laugh or cry, and I felt like doing both. "What's wrong? Ben, didn't you see the way they treated me?" He shook his head and withdrew his arm. "Treated you?"

No, I didn't he said.

"And you!" I spat. "You deserted me. You didn't even remember to have a place reserved for me. You didn't tell me about the medical convention in Miami either."

"Well, hell, Libby. I said I was sorry. I didn't think. It was just one of those things."

"Sure," I mumbled, scooting away from him. "Just take me home. Okay."

16 /98/WLWL/Dir/ABLM-EXPL

"Please, Ben." All my pride was gone now. "I can keep on working if you want me to. We could get an apartment right in that complex across the street. You'd be close to your work. I'll give you a child, Ben. A fine, brilliant boy who'll grow up to be like you".

I saw the hesitation in his eyes, and I dared to hope. Then his arms fell away from me. "Don't tempt me, Libby. I'd be a lousy husband and an even worse father. You know I belong to the hospital. Body and soul. The hospital, the patient, they will always come first with me, and you know it."

"Ben" I cried. "You'll have to slow down someday. You can't go on like this-driving yourself beyond normal endurance. "I was pleading, grasping at straws. I knew it, but I couldn't stop myself.

"When that time comes, I'll be a worn out old man, Libby. Of no value to anyone, least of all to you.

The telephone rang, shattering any word that I had left to say. Ben grabbed the receiver and listened. "I'm on my way," he said, slamming down he receiver. He gave me one last look, then rushed through the door and was off.

I followed and watched him running down he hall to another emergency, to another heart patient who needed him. I was defeated. It was over.

I turned around in the opposite direction, vowing not to look back. There was no use in hanging onto the memories the office held. Tears blinded me as I closed the door behind me. I took a step forward and bumped into someone.

"Sorry," I murmured.

"No, it was my fault." The young girl flashed me a quick smile. "I'm lost," she admitted. "I'm supposed to report to a Mrs. Lomax."

"Oh, the head nurse. I pointed back down the hall. "You missed it back there. Go down the corridor to the next one, take a right and then he second door on your left."

17/142/WLWL/Dir/REGT-EXSD-PROM

Sam stalked by Mom. She sniffed and wrinkled her nose, as though he had an odor. I shot her a dirty look. "Excuse me, please," I murmured. I followed Sam back to the bedroom and closed the door behind us.

"Sam!" I said through gritted teeth. "How could you?"

"How could I what?" he asked, giving me a bland, innocent gaze.

"You know what! Taunting them, throwing our arrangement up in their faces. You were deliberately trying to shock them, Sam."

Sam shook his head and looked at me. "No, Libby. I was trying to shock you."

“Me? Why?” I raged, shaking my head. “Sam, some days I don’t understand you at all.”

“I know,” he said sadly. “I know. Libby, do something for me this weekend. Paint me a picture?”

“Paint you a picture?” I gasped. “I’ve got my parents here. I have some tall explaining to do. And it’s going to involve tears and accusations, and God only knows what else. Oh, Sam. Maybe you don’t understand me.”

Suddenly he reached out and grabbed my shoulders. His fingers dug into my chest. “All I’m asking is for you to be honest and open, to quit playing games with your life.”

“You’re hurting me, Sam.”

“Sorry.” His hands relaxed their grip and dropped away. “But if you can’t be honest with them, at least try being honest with yourself.”

“Oh, Sam.” I shook my head in confusion. He could make my life, my whole life, honest and right. If only he’d straighten up, quit living like a dropout. Marry me. It was all rather simple. Only he wasn’t going to change. Unless-unless someone forced him to. Someone like me!

It hurt to stand there and see Sam through my parent’s eyes. I turned away.

“You’d better go now,” I said quietly.

“I am,” he said. “I’m putting on my socks and shoes. And my shirt.” He stomped around, then got his shaving kit from the bathroom and stood there, tall and dark, his eyes glowering at me.

Damn it, what right did he have to be mad at me? Abruptly his eyes changed, and he leaned over and kissed me gently on the forehead. *“I’m sorry I can’t always do thing your way, Libby. If you like, I’ll apologize to your parents.”*

18/145/WLWL/Ind/EXLINT

It was a horrible week at the hospital. a brutally battered child came in, a pathetic little girl with skinny arms and legs. Ugly bruises marked her face and head. She was in a stupor when they brought in.

“How? Why?” I wanted to scream at the parents who were hovering outside the ward. The mother was crying, the father pacing. Here, they were, worried sick, yet they ad done this to their child.

The weren’t around for long. Dr. Gallo examined the little girl and ordered some tests. Then he talked to the parents and called the police. The parents were arrested the mother, a skinny, fair blonde, was taken away sobbing.

“I don’t mean to hurt her! I don’t mean to hurt her!”

Her voice seemed to echoe in the halls for a long time afterward. I raged inside. To be given a child, then to do this to it. I couldn’t to comprehend it. It was sick, absolutely, utterly sick.

19/149/WLWL/Ind/EXSD-REGT

A long time passed. Before Dr. Rolston stopped and placed his stethoscope against Tommy’s chest. He listened, then shook his head.

‘Nothing,’ he said, turning to me. “Ellison, draw up some adrenalin!”

Jarred into action by his voice. I had a full syringe in seconds. Dr. Rolston injected half the fluid into Tommy's chest, the listened.

He shook his head. But still the didn't give up. Another doctor came. There was an oxygen tent, respirators, and other emergency equipment. They worked methodically over the child. But finally they had to draw away.

"It's too late," Dr. Rolston sighed. "Not even a transfusion would have helped."

Alice moved forward, a damp towel in her hand. She began to wipe away the crusted blood from Tommy's face.

A small smothered cry jolted everyone in he room. We turned, knowing before we saw her that it was Tommy's mother. Her eyes bleak and sad, she moved slowly toward her son. No one tried to stop her.

She took the towel from Alice and wiped her dead son's face clean. Hen she kissed him very gently. Suddenly, she began to weep, and tears poured down her face and onto Tommy's.

Dr. Rolston nodded for he rest of us to leave. I crept out with Alice. **"Oh, God". I whimpered. "I sent her away to eat. She could have been with him. We might have saved him. I promise her I'd watch over him!"**

20/150/Ind/EXLINT-EXPL

Sam knew something was wrong the instant he saw me. He took me in his arms, and I blurted it all out, and then I cried like a baby. He wiped my tears and made me sit up straight.

"Look," he said firmly. "If you can't take it, get out. Maybe this isn't what you were cut out to be, libby."

"Get out? Quit?Run ?No! Sam, this is what I was trained for. It's been my goal for as long as I can remember-all my life."

"So, sometimes life goals don't turn out to be so great after all. Honey, you do have the training. You can utilize it in other ways. Teaching, maybe a school nurse-or something."

"Sure" I sneered. "Turn and run."

"Damn it! I didn't say that. I'm saying if you can't take the heat, get away from the stove. You go on like this and you'll destroy yourself."

"At least I have something!"I shot back at him. "I'm a nurse! What are you, Sam Reynolds?"

Sam drew back as if I'd hit him. "You have training," I went on, unable to stop what I'd started. "You could be a physician's assistant. You are wasting a talent that--"

"I admitted I couldn't take it, remember?" he muttered through gritted teeth.

"But if you had a decent job, a good-paying job--" I bit my tongue. I was on the verge of saying we could get married.

"Look, I am the way I am. I am satisfied with my life. I'm afraid you have to take my way of life or leave it alone. That includes me."

"Sam!" I wailed. **"I-I didn't mean to nag,"** I said, tossing my hair back. **"But you're so stubborn. Why in the hell did I have to go and fall in love with you?"**

21 /153/WLWL/Dir/APOL-EXPL

I started on up the stairs, but he touched my arm and stopped me. “Libby, wait. I’ve been wanting to talk to you for a long time. But I never see you any more.”

“I know,” I said. “I don’t think there’s anything to talk about, though.”

“I’d like to apologize for the way I acted. I heard you and Ben broke up about then, and I guess you were needing a friend, and I turned you away.”

22 /162/WLWL/Dir/EXPL-REGT

We got out there early enough for a swim before the mosquitoes came out. We carried towels to the pond, fighting our way through the trees and brush along the pathway.

“What you need is a real path,” I told Sam. “Maybe some stones. You could even put up a diving board, maybe

“Are you crazy?” Sam chided me. “That’s like tearing down a grove of trees to put in a parking lot. I like the pond just the way it stands.”

“But a pathway at least,” I went on.

“Oh, come on,” he grumbled. “Afraid of a few scratches?”

“No, but you could make this place more of a home. Make it look like someone lived here. And some of the trees do need to be torn down.”

“You are crazy, Libby.”

“I’m not!” I persisted. “Look.” I pointed to the grove of trees that were set just back from the pond. “That big, ugly cedar is crowding out everything else. The poor maple is growing all crooked and deformed. It’s warped.”

Sam was skeptical. “so?” he asked.

“So, it’s ugly!”

“Look, that’s how God made this place. I doubt that I can improve on God’s work.”

“Now, you’re the one being silly,” I muttered.

Sam gave me a steady, curious gaze. “I don’t know what’s got into you, Libby. But something has. I wish you’d just go ahead and spit it out.”

“No,” I answered, backing off. **“Nothing is wrong, Sam. I’m sorry.”**

23/186/WLWL/Ind/REGT

I drove across town for my interview with Eleanor Jaffe. I expected to find a hard, cold, institution-like building. Instead, I found a home, a huge, old, frame house that was set well back from the street. There was a high fence around it, but the gate unlocked. I stepped inside to a path leading through a

smooth lawn. A very pregnant young girl was sitting on the porch, reading a book.

She looked up and smiled, and with a jolt. I realized how incredibly young she was. The book in her hands was a children's classic. She looked at me and spoke. "I'm Tammy. Who are you?" She had a big, trusting, and unarched eyebrows. She wore no make up. The iny breasts under her blouse were immature. This child couldn't be pregnant I thought. But there was her bulging stomach as evidence.

"I'm Libby," I answered.

"Are you going to work here?" she asked. She had an accent I couldn't readily identify, vaguely southern, but more country.

I shook my head. "No, I came to visit Mrs. Jaffee."

"Oh, that's too bad. You look nice. The other lady who worked here quit. Mrs. Jaffe was awful mad and grumpy. She's grumpy when she has to much to do.

24/191/WLWL/Dir/REGT-EXPL

I stowed all my household things away in the trunk of my car and gave notice to the apartment manager. He wasn't exactly pleased, and told me he'd have to keep my deposit, but I didn't care. He could have it.

I called Cricket, thanked her for her help, and told her of my plans.

I had to face Lomax the next day at the hospital. I was a little frightened, but in control of myself when I stepped in to her office.

"I'd like to turn in my resignation," I said firmly, looking down at her.

"Resignation"? The usual smirk faded from her face. "Now, really, Miss Ellison. You nurses think you can just come and go and do as you please."

"Mrs. Lomax, I'm quitting. I'm giving two weeks notice, but no more."

"I supposed you are running off and getting married," she grumbled, getting up to get my records. She yanked them out of a drawer and slapped them on her desk.

"No, I'm not," I said. She didn't smirk, so Dr. Ben hadn't told her. A feeling of relief swept over me. At least that was one bit of gossip about me that wouldn't go around the hospital.

"Don't you realize how hard it is to find R.N.s? We can never keep enough."

"I'm sorry," I said again. **"I have a better job offer."**

"Oh?" I could see her mind jump. New gossip. You old with, I thought.

"Yes," I answered carefully. Damned if I was going to tell her anything.

25/190/WLWL/Dir/REGT-EXP

I started to leave, then turned around. "Ellie, could I move in right away? I'd like to get out of my apartment now. "Then Sam couldn't find me. I wouldn't have to go on listening to the telephone ringing.

"Why?" she asked, sounding like a sociologist for the first time in our conversation.

I explained briefly about Sam, and told her of our lives together.

"But you haven't informed him about the baby?" she asked.

"No."

"Don't you think he has a right to know?" she asked.

"This is his child, too, you know."

"I'm sorry, but I can't tell him. I will not trap him into marriage."

26/195/WLWL/Ind/ABLM-EXSD

She hung up uniforms for me and told me there was a washer and dryer in the kitchen. I was putting things in drawers and heard her rattling a sack.

"Hey!" she cried. "You paint? That's really cool."

"Not in along time," I answered.

"But you're going to again, or you wouldn't have brought this with you. Right?"

I had to laugh. "You must be right. I just brought them because I couldn't help myself. I felt like I needed them."

"We all have needs, don't we?" she asked solemnly.

"Yes." I turned to look at her. She sounded so wise. "Merri, how did you wind up here?" I asked.

Her face took an look of firm determination.

"Sorry," I murmured. "I had no right to ask. But you don't seem to fit."

She grimaced, her lips tightening. **"I know. I'm not with it, not in. I never was. I was Mama's perfect little girl. Straight As, piano lessons. But I never belonged at school. And I wound up here because I was dumb. I-I And I wound up here because I was dumb. I-I thought-"** Suddenly tears welled up in her eyes. **"Just dumb, so damned dumb!"**

27/200/WLWL/Dir/ABLM

"I, uh, have a new job. I'm working full-time at a home for unwed mothers. Sort of a combination counselor and teacher."

"You left the hospital? Oh, Libby! How could you?"

Mom groaned, her eyes shining with horror.

"Mom, please. I--"

"But all your life you wanted to be a nurse. All your life you worked, we sent you to school."

"Mom, please! Shut up!" My voice rose higher than I'd meant.

She took a step backward, totally stunned. "Libby," she choked. "Don't you talk to me like that."

"Then listen to me, please," I begged, frustration and anger gnawing at me. "Just let me tell you everything."

Dad moved to the kitchen table and sat down. Mom didn't move. I took a deep breath. "I had to leave the hospital, and I had to go to the home. I'm pregnant."

Dad's cup clattered into its saucer. All the color drained from Mom's face.

"Pregnant?" she whispered. "That man, that horrible man!"

“No, Mom. Not him. Me, Mom. I let myself get pregnant. It’s my fault, not his.”

“I’ll never believe that, Libby,” she gasped. “Never”!

“Mom, please,” I pleaded with her. “Just let me tell you. Listen to me.”

“Listen to the mess you’ve made of your life? Oh, Libby, I’m so ashamed of you.”

“**Well, it’s my mess!**” I shot back at her. I was through begging and pleading.

28/200/WLWL/Dir/EXPL-ABLM

Dad moved to the kitchen table and sat down. Mom didn’t move. I took a deep breath. “I had to leave the hospital, and I had to go to the home. I’m pregnant.”

Dad’s cup clattered into its saucer. All the color drained from Mom’s face.

“Pregnant?” she whispered. “That man, that horrible man!”

“**No, Mom. Not him. Me, Mom. I let myself get pregnant. It’s my fault, not his.**”

“I’ll never believe that, Libby,” she gasped. “Never”!

29 /217/WLWL/Ind/REGT-EXPL

‘I had a harrowing experience with your parents. which is how I found out you were pregnant. I was called a lot names, then kicked out. I went o the hospital next and hounded them until I found out the names of some of your friends. I talked to them. The last one was Wilma Cricket. She told me you were here.

“Bless her,” I said happily.

“Yeah.” Sam leaned down. His lips touched mine for the first time. the joy of iot went singing through my veins. “Are you going to marry me and give our baby a name?” he asked.

“Oh, yes,” I cried. ‘It’s all I’ve ever wanted.’”

“**Oh, Libby, I could shake you. Why couldn’t you have been honest with me? Why didn’t you come straight out and tell me you wanted a marriage? All you have to do was tell me you needed me. You never said it, though.**”

**The description of the kind of apologizing expression and
strategy of apology**

A. 1. Direct apology with simple strategy.

1. An expression of regret.
 - a. **“I’m sorry,”** Mike said softly, dropping his arms and standing back from me. (11 /51/WLWL/Dir/REGT).

2. Accepting the blame.
 - a.. **“Well, it’s my mess!”** (27/200/WLWL/Dir/ABLM).

B. 1. Direct apology with complex strategy.

1. An expression of regret followed by an explanation.
 - a. **“I’m sorry”,** she said her voice soft with sincerity. **“He must have been a sweet guy”** (02/06/WLWL/Dir/REGT-EXP).
 - b. **“I’m sorry, Libby. I know you’re a widow. I just think we should give ourselves a change to know each other now, I won’t turn into a werewolf or a lecturous old man. Okay?”** (06/23/WLWL/Dir/REGT-EXP).
 - c. **“I’m sorry,”** I said. **“I feel like I’m getting off on the wrong foot with everyone. I jumped to a conclusion-one of my bad habits.”** (01/05/WLWL/Dir/REGT-EXP).
 - d. **“I’m so sorry,”** he began. **“I’m afraid he doesn’t have much of a chance. The aneurysm burst before we could get to it. We repaired it**

as best we could. He's been getting transfusions, and--"
(08/41/WLWL/Dir/REGT-EXPL).

e. **"I'm sorry, Mrs. Ellison,"** he said to me. **"Your husband has lapsed into a coma ."** (09/42/WLWL/Dir/REGT-EXPL).

f. **"I'm sorry. I-I was down in the library, reading,"** I said, not thinking quickly enough to lie. **"Dr. Ben phoned for some books, and I delivered them,"** (12/62/WLWL/Dir/REGT-EXPL).

g. **"I'm sorry, sir. All the name cards are out. The seating arrangements were made weeks ago."** (14/82/WLWL/Dir/REGT-EXPL).

h. **"I'm sorry,"** I said again. **"I have a better job offer."**
(24/191/WLWL/Dir/REGT-EXPL).

i. **"I'm sorry,"** I said as he and I left the room. **"I didn't even think of calling the intern. Just you."** There was no point in Joan taking any blame.(04/18/WLWL/Dir/REGT-EXPL)

j. **"I'm sorry, but I can't tell him. I will not trap him into marriage."**
(25/190/WLWL/Dir/REGT-EXP)

2. An expression of regret followed by expressing self-deficiency.

a. **"Well, hell, Libby. I said I was sorry. I didn't think. It was just one of those things."** (15/88/WLWL/Dir/REGT-EXSD).

3. A request for forgiveness followed an explanation.

a. **"Uh, excuse me, sir. But you didn't notify us that you were bringing a guest."** (13/81/WLWL/Dir/REQF-EXPL)

4. An expression of regret with explanation followed by an offer of repair.

a. **“I’m sorry. I can’t always do things your way, Libby. If you like, I’ll apologize to your parents.”** (17/142/WLWL/Dir/REGT-EXSD-ANREP).

5. An explanation followed an accepting the blame.

a. **“No, Mom. Not him. Me, Mom. I let myself get pregnant. It’s my fault, not his.”** (28/200/WLWL/Dir/EXPL-ABLM).

6. An explanation followed by an expression of regret.

a. **“Nothing is wrong, Sam. I’m sorry.”**(22/162/WLWL/Dir/EXPL-REGT)

b. **“I-I don’t know, sir. I’m sorry, I-“** (05/19/WLWL/Dir/EXPL-REGT)

7. An offer of apology combined with an explanation.

a. **“I’d like to apologize for the way I acted. I heard you and Ben broke up about then, and I guess you were needing a friend, and I turned you away.”** (21/153/WLWL/Dir/APOL-EXPL)

8. An explanation followed by an offer of apology.

a. “There. Now, let’s see,,” he said as he climbed in on the drive side,. He rubbed his chin thoughtfully and looked at me. **“What you probably need is a stiff drink, but you look a little young for that sort of thing. Will you settle for a beer and an apology for yelling at you?.”**
(7/26/WLWL/Dir/EXPL-APOL).

9. An accepting the blame followed by explanation.

- a. **“No, it was my fault.”** The young girl flashed me a quick smile. **“I’m lost,”** she admitted. **“I’m supposed to report to a Mrs. Lomax.”**
(16/98/WLWL/Dir/ABLM-EXPL).

C. 1. Indirect apology with simple strategy.

1. An expression of regret.

- a. **“Thanks,”** I said to Joan as we went out the door. **“I shouldn’t have yelled. Darn it, I__”** (03/13/WLWL/Ind/REGT)
- b. **“Oh, that’s too bad. You look nice.** The other lady who worked here quit. Mrs, Jaffe was awful mad and grumpy. She’s grumpy when she has to much to do. (23/186/WLWL/Ind/REGT/

2. Expression the lack of intent.

- a. **“I don’t mean to hurt her!”** (18/145/WLWL/Ind/EXLINT)

D. 1. Indirect apology with complex strategy.

1. An expression of regret combined with explanation.

- a. Dr. Rolston nodded for he rest of us to leave. I crept out with Alice. **“Oh, God”.** I whimpered. **“I sent her away to eat. She could have been with him. we might have saved him. I promise her I’d watch over him!”**
(19/149/WLWL/Ind/REGT-EXPL)

b. **“Oh, Libby, I could shake you. Why couldn’t you have been honest with me? Why didn’t you come straight out and tell me you wanted a marriage? All you have to do was tell me you needed me. You never said it, though.”**(29/217/WLWL/Ind/REGT-EXPL)

2. Accepting the blame followed by self deficiency.

a. She grimaced, her lips tightening. **“I know. I’m not with it, not in. I never was. I was Mama’s perfect little girl. Straight As, piano lessons. But I never belonged at school. And I wound up here because I was dumb. I-I And I wound up here because I was dumb. I-I thought-“** Suddenly tears welled up in her eyes. **“Just dumb, so damned dumb!”** (26/195/WLWL/Ind/ABLM-EXSD).

3. An expression the lack of intent followed by explanation.

a. **“Sam!”** I wailed. **“I-I didn’t mean to nag,”** I said, tossing my hair back. **“But you’re so stubborn. Why in the hell did I have to go and fall in love with you?”** (20/150/Ind/EXLINT-EXPL)

4. An expression of an offer of apology followed by explanation

a. **“May be, may be. Hey, Libby, I know you were probably expecting a movie tonight, but would you mind if we go down to the convention center after dinner? There’s an antique car show on, and, well, I haven’t been**

able to get down there, and this is the last night.”

(10/49/WLWL/Ind/APOL-EXPL)