

The Exploitation Of Appropriateness Conditions In A Comedy (She Stoops To Conquer)

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ABSTRAK

Penelitian ini bertujuan mengidentifikasi pengeksploitasian syarat kepatutan komunikasi dalam suatu drama komedi serta fungsi atau tujuan dari pengeksploitasian tersebut. Syarat kepatutan yang diteliti melingkupi syarat kebermaknaan suatu tuturan, syarat kesiapan pembicara, syarat kesungguhan pembicara dan syarat kejujuran pembicara. Penelitian ini adalah penelitian deskriptif-kualitatif. Sumber data adalah tuturan para pemeran utama dalam drama komedi, She Stoops to Conquer. Pengkoleksian data dilakukan melalui pemahaman terhadap setiap tuturan para pemeran utama yang kemudian diuji dengan metode triangulasi. Hasil penelitian menunjukkan bahwa (1) Pemakaian bahasa dalam drama komedi tersebut didominasi oleh pengeksploitasian syarat kepatutan dalam memberi informasi pada mitra tutur dan paling banyak terjadi pada babak kedua.. Pengeksploitasian syarat kepatutan dalam komunikasi antar pemeran utama dalam drama komedi tersebut berfungsi untuk mempertahankan kelangsungan komunikasi, mengembangkan alur cerita, melahirkan suasana lucu, dan mengkritik kehidupan sosial masyarakat pada abad 18.

Keywords: pengeksploitasian, syarat kepatutan, drama komedi

ABSTRACT

This research aims to identify the clues of communication fairness in comedian drama, and the function and purpose of it. The clues of communication is including the meaning of dialog, the person, and the honesty. It is qualitative-descriptive research. The data source is the word of the drama, She Stoops to Conquer. Data collecting is done by understanding of every words of the actors and actress. Then, those words are analysed with triangulation method. The research shows that the words used in the drama is very truthful and honest. Those kind of words helps to pertain communication, plotting the script, making funny situation, and criticking social life in 18th century.

Keywords: exploitation, fairness, comedian drama.

INTRODUCTION

The effective communication requires not only the mastery of grammar and lexicon, but also non-linguistic factors such

as knowing when and how it is appropriate to open a communication, what appropriate topics and which forms of address are to be used to whom and in which situation.

Concerning with communication, Searle (1969:16) suggests that linguistic communication is not the symbols, words or sentences but rather the performance of certain type of speech acts such as asserting, representing, directing, questioning, promising, urging, evaluating, and the like. Understanding and knowledge of speech act rules will enable the participants of the communication produce coherence in their conversation. Brown & Yule (1983:232) states that "The principle interest of speech act Theory is that it provides an account of how some apparently, formally unconnected utterances go together in conversational discourse to form a coherent sequence".

Furthermore, Austin (1962: 94-101) develops the more general theory of speech act. Utterances can perform three kinds of acts. First, locutionary act is the act of saying something that has literal meaning. For example, Han say to her roommate, "shine your shoes!" She refers the word "shine" to the act of making something bright and the phrase your shoes to the shoes belong to her roommate. Second, Illocutionary act is the act of using a sentence or speech to perform a function. The interpretation of illocutionary act is concerned with force and its felicitous performance is governed by a set of rules called felicity or appropriateness conditions. Han's utterance 'shine your shoes' constitutes an illocutionary act of an advice or suggestion. The last is perlocutionary act. Perlocutionary act produces some effects on the thought, feelings, or actions of the audiences because of stating something and of utterance force. By saying 'shine your shoes' to her friend, Han encourages her friend to shine the shoes.

THEORY

In line with Austin's notion, Fraser (1983:30) states that when people commu-

nicate with others, they do three things: (1) they say something; (2) they indicate how they intend their hearer to take what they had said; and (3) they have definite effects on the hearer as a result. Usually all three things are expected to do at once.

Although Austin's speech act rules and are for serious and casual uses of language, these conversational rules are also applicable to literary communication (Pratt, 1977:152-154 and Stubbs, 1983:211-213). Literary communication is a kind of communication that occurs between the author and the readers/audience or between at least two characters within a literary work. It has been known that the main generic division of literary work today is into poetry, drama and novel. Drama, as a literary work, is an expression of real life that uses a form of language and written in dialogue. It describes the condition and the problems of real society.

Communication in a drama has similarities with an ordinary one. It makes use of language as media and of context in which it occurs. Characters' utterances of a drama constitute a verbal communication, at least, between two of them. They play a role of speakers sending message and in turn, hearers receiving the messages.

Moreover, one of dramatic modes; comedy, relies heavily on the breakdown of Austin's audience uptake.

The present study is intended to describe:

- (1) The exploitation of the felicity conditions covering the flouting of the propositional content rule, the preparatory rule, the sincerity rule and the essential rule.
- (2) The functions of the exploitation of the felicity conditions.

This is qualitative research as the char-

acteristics of the study are in line with the characteristics of qualitative research stated by Bogdan and Biklen (1982:27-30).

First, the research is done in natural setting and the researcher of the present study interacts with sources of data in its natural context. It means that the data being analyzed and interpreted are not manipulated. Second, the study is descriptive as the data are collected, analyzed and described in the form of words, e.g. the utterances of *She Stoops to Conquer's* major characters. Third, the key instrument is the researcher because much of her time is spent to collect, analyze and interpret the data. The perspectives that may be misconceptualized at the beginning of the study may be modified and remodified as the collection and analysis of data proceeds. Fourth, the data are analyzed inductively. The data found are neither used as the basis of cross-checking the theories discussed in the previous chapter nor of testing hypothesis. The theories are only used to enrich the researcher's insights in analyzing and interpreting the findings. Finally, the study is concerned with meaning and a social process. It concerns with speech acts and conversational maxims in a social process. The analysis and the interpretation of the major characters' flouting of felicity conditions and the conversational maxims found in *She Stoops to Conquer* are done on the basis of the context in which their communication occurs.

The data of this study are the utterances of the major characters exploiting the felicity conditions found in Oliver Goldsmith's *She Stoop to Conquer*. This comedy is chosen as the source of the data on the basis of its language, reputation of the playwright and of the work itself as evidenced from literary criticism, history of literature, encyclopedia and other related sources. The characters' utterances in the

drama represents people's utterances in ordinary life of the eighteenth century in which the drama is written and performed, and of its situation is reflected. The data shows fun that comes from a good comic plot covering mistaken identity, disguises, and slapstick.

The key instrument of the study is the researcher herself. Much of her times is used to read and understand the drama; collect, identify, analyze and interpret the major characters' utterances (the data). The activities were done repeatedly on the basis of the researcher's insights, knowledge and experiences. The activities were terminated when the data were sufficient to answer the research questions.

The data of the present study were collected by reading and comprehending the drama. Then, the major characters' utterances that exploit speech act rule were written down on individual pieces of card. Each piece of the cards was coded based on the number of the utterance, and the act. For example, the data was coded as follows: I: 09 meaning that it is the ninth utterance found in act one. Besides, to get more accurate information of the speech events and to ensure a certain perception on the events, a consultation with an expert was done.

In line with the features of qualitative research, the data collection was done simultaneously with the data analysis. The data collection was terminated when the available data were considered to be substantial enough to answer the research questions.

TRIANGULATION

The study used triangulation to check trustworthiness of the result of data analysis. This activity aims at reducing the researcher's opinion and biases. Denzin in Berg (1988:4) states that triangulation is not

only in data, but also in investigators, theory and methods.

This study applied the investigator triangulation in two ways: (1) by cross-checking with other colleagues who know speech act theories and conversational maxims well and (2) by cross-checking with an expert. The researcher started cross-checking from the beginning of the data analysis step.

The data were analyzed on the basis of speech act rules to answer the first question. The analysis was directed to identify and classify the exploitation of speech act rules in order to reach a substantial description. The utterances that fulfill speech act rules were not analyzed since they are necessary requirement in communication.

The utterances of the main characters flout speech act rules when they do not fulfill one or more of Searle's felicity conditions on performing illocutionary acts.

The data analysis of this study followed Miles and Huberman's steps (1984:23) shown in figure 3.1. First, the data (the seven major characters' utterances) in the form of words were selected to find their utterances produced in the communication among the major characters not between the major characters and the minor ones. The selected data, then, were classified and coded to find those exploiting felicity conditions. The coding was done on the basis of the chapter and the page in which the utterance exists. The researcher started doing the triangulation in this step. Third, the classified data were displayed. This activity led the researcher to draw a conclusion and took a certain action on the data. It means that the displayed data helped the researcher to understand what was happening and to do something based on that understanding. Fourth, in the data analysis the criteria or parameters of the exploiting of felicity conditions were inves-

tigated. After the criteria were found, the tentative conclusion of the findings was made. Then, the trustworthiness of the results of the analysis were checked by cross-checking them with another investigator (the researcher's colleague). Before making a final conclusion, the result of the research were cross-checked with an expert.

The analysis of an utterance was related to the preceding utterances and the following one by using local interpretation. It means that the data were interpreted on the basis of the context in which the speech event occurs.

It is found in the data analysis that the main characters' dialogues in *She Stoops to Conquer* constitute actions like the dialogue between people in common communication. Their dialogues constitute what Austin call illocutionary acts, e. g. the act of giving information, requesting, advising, questioning, promising, welcoming, refusing, etc. they also display an experience or state of affair, creating verbal version and seeking consensus in the presence of one another. In performing their dialogues, they apply conversational rules in such a certain way that the continuity of their dialogues can be maintained. The maintenance of the dialogue is done by giving tricky questions and information that is more than needed, giving promise without sense of responsibility for keeping it, misleading direction, etc. These ways of conducting dialogues that do not lead to the breaking of their communication must be apprehended as the exploitation of Searle's felicity conditions. The exploitation is called the flouting of felicity conditions.

The exploitation of the appropriateness conditions found in the data analysis is on (1) the act of stating or giving information, (2) the act of requesting or ordering, (3) the act of advising, (4) the act of questioning and (5) the act of promising.

THE EXPLOITATION OF THE APPROPRIATENESS CONDITIONS ON THE ACT OF STATING, AFFIRMING, ASSERTING OR GIVING INFORMATION

The main characters of *She Stoops to Conquer*, in giving information exploit Searle's preparatory, sincerity and essential rules. The propositional rule is not exploited since the main characters' utterances all predicate to the act of giving information. The preparatory rule on the act of giving information requires that a speaker (S) have evidence (reason, etc) for the truth of the information and it be obvious that the hearer (H) does not know it. In *She Stoops to Conquer*, the preparatory rule is exploited in two ways. First, the characters taking role of speakers give information that has been known by the others taking the role of hearers. Mrs. Hardcastle repeatedly tells her husband the pleasure of city life and her wanting to sample it although she has realized that her husband has known it well. Moreover, he will never allow her to sample it. Second, S informs something wrong that S has well realized.

Mrs. Hard. *Ay, your times were fine times, indeed; you have been telling us of them for many a long a year. Here we live in an old rambling mansion, that looks for all the world like an inn, but that we never see company. Our best visitors are Mrs. Oddfishah, the curate's wife, and little Cripplegate, the lame dancing-master: and all our entertainment your old stories of Prince Eugene and the Duke of Marlborough. I hate such old-fashioned trumpery.*

Hard. And I love it. I love everything that's old: old friends, old times, old manners, old books, old wine; and, I believe, Dorothy (taking her hand), you'll own I have been pretty fond of an old wife.

The exploitation of the sincerity rule on the act of giving information is done by misinforming. The main characters do misinforming because they are eager to know what the effect of their acts on others. Tony gives Marlow and Hastings (his stepfather's noble guests) misinformation on the Hardcastle's house. He describes that the house is the best inn in his country. He does the misinforming in order to take a revenge on his stepfather and wants to know how his stepfather reacts to it. Further, the sincerity rule on the act of giving information require S believe the information. Meanwhile, the main characters in the comedy utter something that they themselves do not believe. Tony actually does not believe that the house he tells to the two gentlemen is the best in his country.

The essential rule on the act of giving information requires that S's proposition count as an undertaking of representing an actual state of affairs. Tony's information on the two gentlemen's losing the way to the Hardcastle's house does not account as the expressing of the actual state of affairs. Actually, the two gentlemen are on the right way to the Hardcastle's house.

Tony. Nor the way you came.

Hastings. No, sir; but if you can inform us

Tony. *Why gentlemen, if you know neither the road you are doing, nor where you are, nor the road you came, the first thing I have to inform you is, that - you have lost your way.*

The result of the analysis on the findings show that the first preparatory rule on the act of giving information leads to the exploitation of the sincerity and essential rule. In giving information, S must have evidence for the truth of what he expresses.

When *S* does not have the evidence for the truth of the information, it simultaneously means that *S* expresses what *S* does not believe (the exploitation of the sincerity rule) and his act of informing does not count as an undertaking of telling the actual state of affairs (the exploitation of the three felicity conditions on the act gives rise to metaphor, irony, meiosis, and hyperbole.

The exploitation of the second preparatory rule, meanwhile, does not lead to the exploitation of the sincerity and essential rule. It is possible that *S* sincerely gives *H* true information provided with adequate evidence that has been known by *H*. It simultaneously contributes to the undertaking of representing the actual state of affair.

THE EXPLOITATION OF THE APPROPRIATENESS CONDITIONS ON THE ACT OF REQUESTING OR ORDERING

The main characters in doing the act of requesting exploit the preparatory, sincerity and essential rules. The propositional content rule is not exploited. All of the main characters' utterances give rise to future acts of *H*. The preparatory rules on the act have the following requirements. First, *S* believes that *H* is able to do the request (*A*). Second, it is not obvious to both *S* and *H* that *H* will do *A* without being asked. Third, *S* must be in the position of authority over *H*. The preparatory rules in the comedy are exploited in three ways. First, the main characters (playing the role of speakers) order the others (playing the role of hearers) to do something although they really know that the hearers are not able to do it. Mrs. Hardcastle's requesting her son to stay with her and his stepfather exploits the first preparatory rule because she has known that her son always ignores all his duties and will always do as he pleases. Second, *S* ask *H* to do *A* although *S* knows

H will never do *A*. Mrs. Hardcastle's ordering (*You shan't go*) Tony to accompany her and his stepfather also exploits the rule since she has realized that Tony, her selfish son, will never do her order. She does it in order to show to his husband that Tony is not so bad as he thinks.

Tony. I can't stay, I tell you. The three Pigeons expect me down every moment. There's some fun going forward.

.....

Mrs. Hard. Pray my dear, disappoint them for one night, at least.

Tony. As for disappointing them, I should not so much mind; but I can't abide to disappoint myself!

Mrs. Hard. (detaining him) *You shan't go*
Tony, I will, I tell you.

Third, *S* orders *H* who is in the position of authority over *S* to do *A*. Marlow and Hastings order Mr. Hardcastle to prepare a drink for them after their tiring journey. Their act of ordering him exploits the third rule on the act since Mr. Hardcastle must be in the position of authority over them. Mr. Hardcastle is their landlord and Marlow's future father in law.

The sincerity rule on the act requires that *H* want *S* to do what *S* requests or orders. This rule is exploited in the comedy. In requesting his two guests to alter the menu for supper as they please, Mr. Hardcastle does not expect them to do it. It is just his way of showing hospitality. This undertaking simultaneously exploits the essential rule because this does not count an effort to get his guests to do altering the menu.

Hastings. Let your brains be knocked out, my good sir, I don't like them.

Marlow. Or you may clap them on a plate by themselves.

Hard. (Aside). Their impudence confounds me. (To them)
Gentlemen, you are my guests. *Make what alterations you please. Is there anything else you wish to retrench or alter, gentlemen?*

The results of the analysis show that there are twenty five utterances exploiting the preparatory rules only, one utterance exploiting the sincerity and essential rule, and three utterances exploiting the preparatory, sincerity as well as essential rule. It can be said that the exploitation of the preparatory rules on the act of requesting does not simultaneously lead to the exploitation of the sincerity and essential rule. *S* may try to ask *H* to do a future act although *S* knows that *H* is not able to do it. Consequently *S*'s requesting absolutely counts as an attempt to get *H* to do the request though it possibly fails. Meanwhile, the exploitation of the sincerity rule simultaneously leads to the exploitation of essential rule. The sincerity rule concerns whether *S* really wants *H* to do the request or not. Consequently, if in expressing the request, *S* does not really want *H* to do *A*, the essential rule is exploited. This means that *S*'s act of uttering a request does not account as an effort to get *H* to do the request.

THE EXPLOITATION OF THE APPROPRIATENESS CONDITIONS ON THE ACT OF GIVING ADVICE

The exploitation of Searle's appropriateness conditions on the act of giving advice, in the comedy, includes the exploitation of the preparatory rule, the sincerity rule and the essential rule. The propositional content rule is not exploited because the main characters' utterances all predicate *H*'s future acts. The preparatory rules

on the act require that (1) *S* have some reason to believe *A* will benefit *H*, (2) it is not obvious to both *S* and *H* will do *A* without being asked to. In the comedy, the preparatory rules are exploited in two ways. First, *S* has some reason to believe *A* for *S*'s benefit not for *H*'s. Tony's advising his stepfather not to find the voice is for Tony's own benefit. If his stepfather succeeds in finding the voice, his mischief will be revealed. Second, *S* advises *H* not to do *A* although *S* knows that *H* will determinedly do *A*. Tony asks his stepfather not to find the voice although he realizes that his stepfather, who always suspects his mischievous conducts, will determinedly do the finding out of the voice. The sincerity rule on the act requires that *S* believe *A* will benefit *H*. This requirement is overlapped with the requirement of fulfilling the first preparatory rule. The requirement of the fulfillment of both rules is subject to what extent *S* believes the benefit of his advice to *H*. The sincerity rule is exploited in the comedy since *S* believes that *H*'s future act will not benefit *H* but *S*. Mrs. Hardcastle believe that Miss. Neville's not wearing jewels will benefit herself and her son. The essential rule on the act requires that *S*'s advising *H* count as an undertaking of giving benefit to *H*. In the comedy, Mrs. Hardcastle's advising Miss. Neville not to wear the jewels implies that Miss. Neville's future act is not in Miss. Neville's best interest but in Mrs. Hardcastle's.

Mrs. Hard. Indeed, Constance, you amaze me. Such a girl as you want jewels? *It will be time enough for jewels, my dear, twenty years hence, when your beauty begins to want repairs.*

Miss. Neville. But what will repair beauty at forty, will certainly improve it at twenty, madam.

The exploitation of the first preparatory rule on the act of advising, in the comedy, leads to the exploitation of its sincerity as well as essential rule. If *S*, in uttering an advice, believes that *H*'s future act will not benefit *H* but *S* himself, *S* simultaneously exploits the sincerity and essential rule. The exploitation of the second preparatory rule does not lead to the exploitation of the sincerity and essential rule. It is possible that *S* advises *H* although *S* knows that *H* will do a future act without being asked.

THE EXPLOITATION OF THE APPROPRIATENESS CONDITIONS ON THE ACT OF QUESTIONING

The main characters in doing the act of questioning exploit Searle's preparatory, sincerity, and essential rules. The propositional content rule is not exploited. All of the main characters' utterances predicate the asking for information. The preparatory rules on the act require that *S* does not know the information he/she needs. The preparatory rules in the comedy are exploited because *S* asks *H* for information that *S* has really known. Hastings' asking Mrs. Hardcastle about Tony and Miss Neville's status in the family exploits the preparatory rule. In fact, he has got the information on Tony and Miss Neville's real status from Tony before. The sincerity rule requiring that *S* want the information is exploited. Hastings really does not need the information because he has known it. Simultaneously, the essential rule requiring that *S*'s utterance count as an attempt to elicit the information from *H* is exploited. Hastings' uttering his questioning of the real status of Tony and Miss Neville does not account as an attempt to elicit the information from Mrs. Hardcastle. He does it for another purpose that is to flatter her and make her charmed by his manner.

It can be concluded that the exploitation of the preparatory rule on the act of questioning absolutely leads to the exploitation of sincerity rule as well as of the essential one. Exactly, *S* who asks *H* for information does not want it because he has known it. It is for another distinct purpose.

THE EXPLOITATION OF THE APPROPRIATENESS CONDITIONS ON THE ACT OF PROMISING

The exploitation of appropriateness conditions on the act of promising, in the comedy, includes the exploitation of the sincerity rule and essential rule. The preparatory rules on the act of promising are not exploited because *H* would prefer *S*'s doing *A*. When Hastings promises Mrs. Hardcastle that he will lecture Tony, Mrs. Hardcastle certainly expects him to do it. The sincerity rule on the act of promising is exploited in the comedy. In uttering his promise, Hastings has no intention to keep it. The essential rule requiring that *S*'s utterance place him under an obligation to do *A* is exploited. Actually Hastings has no sense of responsibility to lecture Tony. He does promising for another distinct purpose that is to flatter Mrs. Hardcastle and to make her calm.

It can be summarized that the exploitation of the sincerity rule leads to the exploitation of the essential one. If *S* in uttering a promise does not intend to keep it, automatically *S*'s utterance will not place him under an obligation to keep it.

THE FUNCTION OF THE EXPLOITATION OF APPROPRIATENESS CONDITIONS

The results of the data analysis show that the exploitation of the appropriateness conditions has function to (1) develop ridiculous plot, (2) provide amusing situation, (3) keep the readers of the comedy to read it and (4) criticize the existing habit.

The exploitation of the appropriateness conditions function as away of developing ridiculous plot of the play resulting in the provision of amusing situation. The plot is developed by presenting the main characters' ridiculous utterances. Tony's tricky and wrong description on the Hardcastle family and his misleading information on the Hardcastle's house given to Hastings and Marlow accelerate the development of the main plot of the comedy. The two strangers, Hastings and Marlow, impudently treat Mr. Hardcastle as an inn keeper. The impudent attitude makes Mr. Hardcastle annoyed. The, they are involved in a debate on who has the right to do something freely in the house. To keep the plot of Tony's deception on Marlow, Hastings having revealed the mistake and Miss. Neville's real status plan to give Marlow deceptive information on Kate's happening to stop at "the inn". This ridiculous situation leads to the plot of Marlow's mistaking Kate Hardcastle, his wife to be, as a barmaid. This plot is augmented by Kate's deceptive information on her status in the family. She disguises as the Hardcastle's poor relation. This plot comes to an end because of the arrival of Marlow's father.

The eighteenth-century people's bad habit of having trip to town and of sampling its glamorous life style is criticized in the first act of the play through Mr. Hardcastle's utterances exploiting the appropriateness conditions on giving information. It can be learnt from his reply to his wife's request by saying, '*ay, and bring back vanity and affection to last them the whole year. I wonder why London cannot keep its own fools at home., but how they travel faster than a stage-coach. Its fopperies come down, not only as an inside passenger, but in the very basket*'.

CONCLUSION

The exploitation of Searle's appropriateness conditions in Oliver Goldsmith's *She Stoop to Conquer* secures the continuity of the communication among the characters of the play. The exploitation of the appropriateness conditions includes the exploitation of the preparatory, sincerity and essential rules on (1) the act of giving information, (2) the act of requesting or ordering, (3) the act of giving advice, (4) the act of questioning; and the exploitation of the sincerity and essential rule on the act promising. The exploitation of the conversational maxims covers the exploitation of (1) the maxim of quantity, (2) the maxim of quality, (3) the maxim of relation and (4) the maxim of manner.

The exploitation of the appropriateness conditions of the act giving information and the exploitation of the maxim of quality information dominate the play. The greatest proportion of the dominant exploitation takes place in the second act. The exploitation of the appropriateness conditions on the act of giving information dominantly subject to the exploitation. This exploitation consequently contributes to the exploitation of the maxim of quality.

The preparatory rules on the act of giving information are exploitation by giving information that has been known by the *H* and giving information that is not provided by the evidence for its truth. Its sincerity rules is flouted by giving information that *S* does not believe because the information is not true. The exploitation of its essential rule is performed since *S*'s act of giving information does not account as undertaking of the conveying of the real state of affair.

The preparatory rule on the act of requesting is flouted since *S* orders *H* to do a future act (*A*) although *H* will obviously

not carry it out. The sincerity rule on the act is exploitation since *S* insincerely requests *H* to do *A*. *S* actually does not want *H* to do it. Its essential rule is flouted since *S*'s act of requesting does not account as attempt to get *H* to accomplish *A*.

S's questioning something that she has known counts as the exploitation of the preparatory, sincerity and essential rules on the act of questioning. Having known the answer of the question, *S* does really not need the information and consequently his act of questioning does not represent an attempt to elicit information from *H*.

The exploitation of the preparatory and sincerity rules on the act of advising is exploitation since *S* believes that *H*'s future act as advised will not benefit *H* but *S*. Accordingly, *S*'s act of advising does not count as undertaking of the presenting what is best for *H*. This condition represents the exploitation of the essential rule on the act.

The exploitation of the sincerity and essential rules on the act of promising can be learnt from *S*'s not intending to accomplish the promise. It implies that uttering the promise is done without sense of responsibility for keeping it.

The exploitation of the appropriateness conditions has functions to (1) develop ridiculous plot, (2) provide amusing situation, (3) encourage the keeping of read-

ing the drama, and (4) criticize the existing habit.

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