A STUDY OF APOLOGY STRATEGY USED BY FEMALE CHARACTERS IN *THIRTEEN REASONS WHY* SEASON 1

THESIS

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DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2020

A STUDY OF APOLOGY STRATEGY USED BY FEMALE CHARACTERS IN THIRTEEN REASONS WHY SEASON 1

THESIS
Presented to
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IBRAHIM MALANG
2020

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Malang, 9 December 2020

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ii

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iv

MOTTO

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خَيْرُ الناسِ أَنْفَعُهُمْ لِلناسِ

</div>

"Being someone who is beneficial to other"

DEDICATION

This thesis is dedicated for**:**

My beloved father and mother,

My beloved brothers,

And

My Grandparents

ACKNOWLEDGMENT

Bismillahi, Assalamu'alaikum Warahmatullahi Wabarakaatuh

First of all, I would like to say Alhamdulillahirabbil 'aalamiin to Allah SWT for His blessing by which I finally could complete writing this thesis entitled *A Study of Apology Strategy Used by Female Characters in Thirteen Reasons Why Season 1*. Furthermore, *Shalawat* and *Salam* is addressed to the Prophet Muhammad (peace be upon on him) for all his guidance and direction to the right path.

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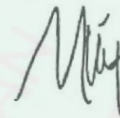
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Finally, I realize that there might be weakness and limitations in this research; therefore, constructive critiques and valuable advice are very welcomed. I hope this theses could be useful for the development of education, especially for English Letters of UIN MALIKI Malang. Thank you.

Malang, 9 December 2020

Writer,

Mifta Eka Haratntri

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ABSTRACT

Hartantri. Mifta Eka. 2020: *A Study of Apology Strategies Used by Female Characters in Thirteen Reasons Why Season 1.* Thesis. English Literature Department. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor   : Abdul Aziz, M.Ed., Ph.D.
Keywords : Apology strategy, Female Speech, Politeness Study

An apology is a communication to reveal the mistakes that have caused inconvenience or offended to the interlocutors. In the phenomenon of society, an apology has a significant role in keeping up social relations. Therefore, the utterance of apology strategy is a tool for saving-face the interlocutor. In this study, the researcher analyzed the female apology strategy in the Thirteen Reasons Why season 1. The more females are trying to reveal their mistakes, the more she emphasizes each utterance regarding the researcher's object Thirteen Reasons Why season 1 series is selected. The movie consists of the female apology and emphasis by Hannah and Jessica.

The researcher utilized a descriptive qualitative method in which the data are in various utterances and do not involve any numbers. Concurrently, the study's data were taken from a transcription of Thirteen Reasons Why Season 1 from the first until the thirteenth episode. This research found 21 data from Thirteen Reasons Why series 1. The researcher utilized Trosborg (1995) and elaborated on the utterance female speech by Holmes (1993), which influencing apology strategy: interactional style, pragmatic particle, and speech function. The result showed there is only 7 classification of apology strategies utilized by the female characters. There is rejection, minimizing the offense, acknowledgment of responsibility, explanation or account, expression of apology, an offer of repair, and expressing concern for the hearer. One apology strategy that is not utilized by Hannah and Jessica is a promise for forbearance as American is more active in considering the situational and contextual factors in the distribution of causal responsibility, thereby they are taking the concern of the individual role. One strategy that was often used by Hannah is 5 times, and Jessica is 3 times; it is an expression of apology (expression of regret). Furthermore, there is 6 acceptance (speech function) of female speech often used.

From this study, the researcher concludes that the female character utilized apology strategy are in diverse ways. They express their apologies with the simple and complex apology strategies, which represent other apology strategies to restore and maintain the relationship after commiting the offense. The researcher suggests that further researchers analyze apology strategy by watching out the context and characteristics of sentences. Also, further researchers interested in apology strategies are recommended to focus more on the grammatical approach, especially in the Syntax study, other series of Thirteen Reasons Why, or any other object.

مستخلص البحث

هارتنتري. مفتا إيكا. 2020: دراسة الاستعفاء المستخدم من قبل شخصية النساء في مسلسل *Thirteen Reasons Why*. البحث الجامعي. قسم الآداب الإنجليزية. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

مشرف   : عبد العزيز، الماجستير.

الكلمات الرئيسية   : إستراتيجية الاستعفاء، التواصل النسائي، علم الأدب

الاستعفاء هو التواصل لتعبير الأخطاء التي سببت إلى الإزعاج أو إيذاء شريك الكلام. في الظاهرة الاجتماعية، يلعب الاستعفاء دورا كبيرا في الحفاظ على العلاقة الاجتماعية. ولذلك، خطاب إستراتيجية الاستعفاء هو وسيلة إنجاة وجه شريك الكلام. في هذا البحث، حللت الباحثة إستراتيجية استعفاء النساء في مسلسل *Thirteen Reasons Why* الموسم الأول. كلما عبرت عدة النساء عن أخطائهن، زادت التركيز على كل خطاب. تمّ اختيار *Thirteen Reasons Why* الموسم الأول لأنّها تتكون من استعفاء النساء وتأكيد خطاب الاستعفاء من قبل هاناه وجيسيكا.

استخدمت الباحثة المنهج الوصفي الكيفي في تحليل بيانات الخطاب المتنوعة ولم تربط العدد. وفي نفس الوقت، بيانات هذا البحث مأخوذة من نسخة *Thirteen Reasons Why* الموسم الأول من الحلقة الأولى إلى الثالثة عشرة. وجد هذا البحث 21 بياناتا من مسلسل *Thirteen Reasons Why* الموسم الأول. استخدمت الباحثة تروسبورج (1995) وخطاب النساء لهولمس (1993). وضحت نتيجة البحث أن هنالك 7 أنواع إستراتيجية الاستعفاء المستخدم من قبل شخصية النساء، وهي الرفض، والتقليل من الانتهاكات، والاعتراف بالمسؤولية، والشرح، والتعبير عن الاعتذار، وتقديم الحلول، والتعبير عن القلق للمستمع. من الإستراتيجيات التي لا تستخدمها هاناه وجيسيكا هي الوعد للصبر لأن الأمريكيين ينظرون كثيرا في العوامل الوضعية والخطاب حول التوزيع المسبب للمسؤولية، ولذلك هم يأخذون اهتمام دور النفس. من الإستراتيجية الأكثر استخداما من قبل هاناه حوالى 5 مرات وجيسيكا حوالى 3 مرات هي تعبير الاستعفاء (الندامة). وبالتالي، خطاب النساء الأكثر غستداما هي 6 بيانات القبول.

استنتجت الباحثة أن شخصية النساء تستخدم إستراتيجية الاستعفاء في عدة الأشكال. هن عبرن استعفاءهن في شكل الاستعفاء الواضح والمعقد الهادف إلى ذكر إستراتيجية الاستعفاء الآخر لعلاج أودفع العلاقة بعد أن وقعن في المخالفة. رجت الباحثة الباحثين المقبلين لتحليل إستراتيجية الستعفاء باهتمام إلى المقال وشخصية الجملة. إضافة إلى ذلك، الراغبون في إستراتيجية الاستعفاء يرجى أن يركزوا أكثر في مقاربة القواعد اللغوية، ودراسة بناء الجملة، مسلسل *Thirteen Reasons Why* الآخر، وما إلى ذلك.

ABSTRAK

Hartantri. Mifta Eka. 2020: Studi Permintaan Maaf yang di gunakan oleh Karakter Wanita di serial *Thirteen Reasons Why.* Thesis. English Literature Department. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang

Dosen Pebimbing   : Abdul Aziz, M.Ed., Ph.D.
Kata Kunci   : Strategi permintaan maaf, komunikasi wanita, ilmu kesopanan

Permintaan maaf adalah komunikasi untuk mengungkapkan kesalahaan yang telah menyebabkan ketidaknyamanan atau menyinggung lawan bicara. Dalam fenomena masyarakat, permintaan maaf memiliki peran yang signifikan dalam menjaga hubungan sosial. Oleh karena itu, ujaran strtegi permintaan maaf adalah alat untuk menyelamatkan wajah lawan bicara. Dalam penelitian ini, peneliti menganalisis strategi permintaan maaf wanita dalam serial Thirteen Reasons Why Season 1. Semakin banyak wanita mengungkapkan kesalahaan mereka, semakin ia memberi penekanan pada setiap ujaran. Objek penelitian serial *Thirteen Reasons Why Season 1* dipilih karena serial ini terdiri dari permintaan maaf wanita dan penekanan ujaran permintaan maaf oleh Hannah dan Jessica.

Peneliti menggunakan metode deskriptif kualitatif dalam menganalisis data ujaran yang berbeda dan tidak mengaitkan angka. Bersamaan, data dalam penelitian ini diambil dari transkripsi *Thirteen Reasons Why* Musim 1 dari episode pertama hingga ketiga belas. Penelitian ini menemukan 21 data dari serial *Thirteen Reasons Why Season 1*. Peneliti menggunakan Trosborg (1995) dan ujaran wanita oleh Holmes (1993). Hasil penelitian menunjukkan ada 7 macam strategi permintaan maaf yang digunakan oleh karakter wanita, yaitu penolakan, meminimalkan pelanggaran, pengakuan tanggung jawab, penjelasan, ekspresi permintaan maaf, penawaran perbaikan dan menyatakan keprihatinan untuk pendengar. Salah satu strategi permintaan maaf yang tidak digunakan oleh Hannah dan Jessica adalah berjanji untuk bersabar karena orang Amerika lebih mempertimbangkan faktor situasional dan wacana dalam distribusi tanggung jawab yang kausatif, dengan demikian mereka mengambil perhatian dari peran individu. Salah satu strategi yang sering digunakan oleh Hannah adalah 5 kali dan Jessica 3 kali yaitu ungkapan permintaan maaf (ungkapan penyesalan). Selanjutnya, ujaran wanita yang sering digunakan adalah yaitu 6 data penerimaan

Dari penelitian ini, peneliti menyimpulkan bahwa karakter wanita menggunakan strategi permintaan maaf dalam beragam cara. Mereka mengekspresikan permintaan maaf mereka dengan bentuk strategi permintaan maaf yang jelas dan kompleks bertujuan menyatakan strategi permintaan maaf lainnya untuk memulihkan dan mempertahankan hubungan setelah mereka melakukan pelanggaran. Peneliti menyarankan peneliti selanjutnya untuk menganalisis strategi permintaan maaf dengan memperhatikan konteks dan karakteristik kalimat. Selain itu, peneliti lebih lanjut yang tertarik pada strategi permintaan maaf direkomendasikan agar mereka lebih fokus pada pendekatan tata bahasa, lebih banyak dalam studi Sintaks, serial *Thirteen Reasons Why* lainnya, atau objek lain.
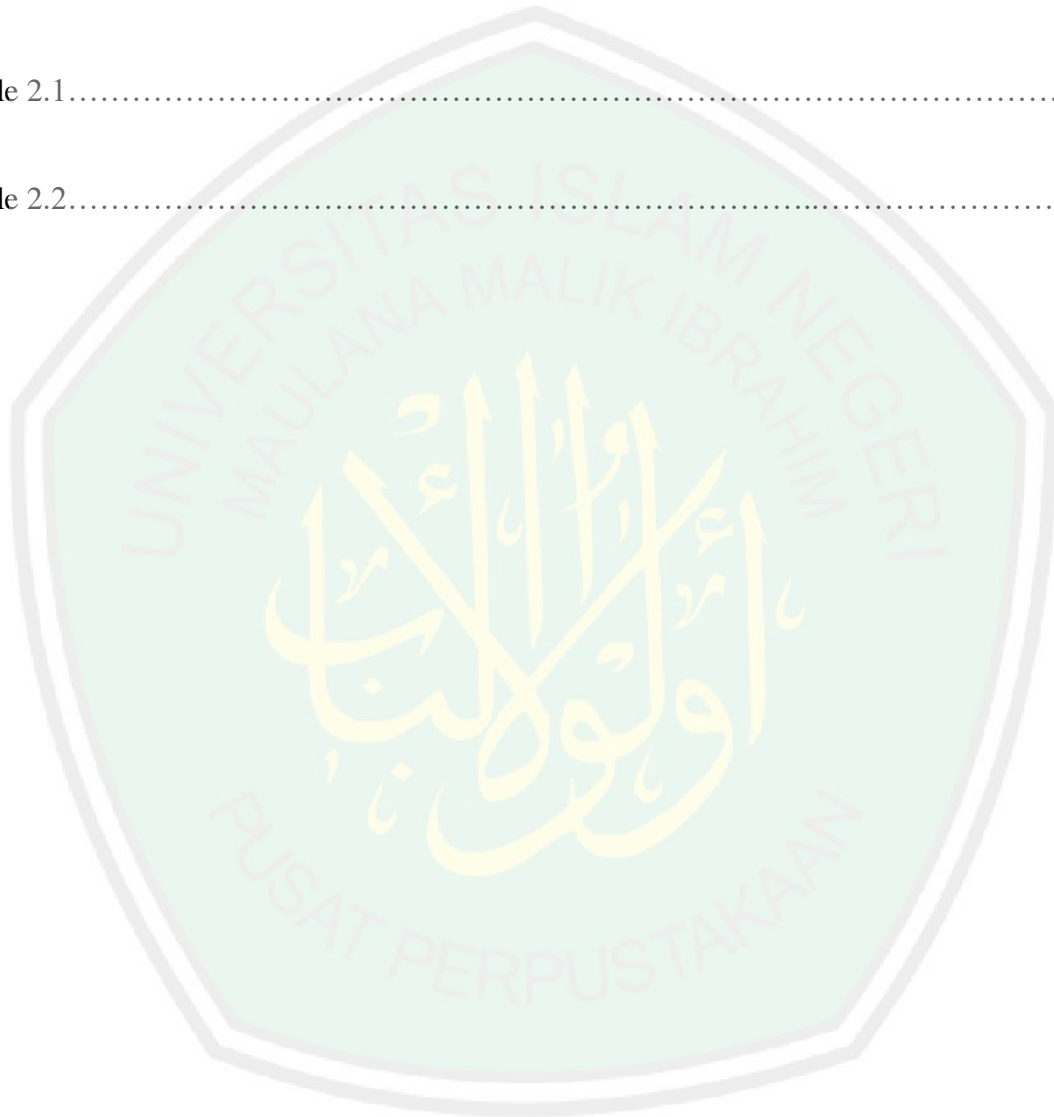
TABLE OF CONTENTS

LIST OF TABLE

CHAPTER I

INTRODUCTION

This chapter covers up some central purposes concerning the realm of the analysis itself; those are the background of this study, research question, the objective of the study, scope and limitation, significance (practical and theoretical), the definition of the key terms, previous study, and research methodology (research design, data instrument, data source, data collection, and data analysis).

1.1 Background of the study

The language utilized by people for expressing so many reasons such as requires, desires, understandings, thoughts, and feelings. Through language, people can articulate or convey information, not in the current time or place. (Finnegan, et al., 2005) stated that language is notably an instrument for conveying things. When we communicate with people from different language backgrounds or cultures, it can happen communication breakdowns. (Damen, 1998) claims that miscommunication of the cross-cultural is because of the distinction of the worth framework that underlines every speaker's way of life gathering. Such distinction reflects in speech acts. Austin (1962) clarifies speech acts as "acts performed by articulation, for example, giving request, making guarantees or expressing regrets" (p.2). To reveal the mistakes or have done something that has cause the interlocutors' inconvenience or offended, people communicate with language to convey apology.

Part of the Hurt song from Christina Aguilera, "I'm sorry for blaming you, for everything I just couldn't do, And I've hurt myself by hurting you" contains an apology strategy, which the statement of apology above should be uttered to maintain the harmonious and profitable relationship. When we communicate with

individuals from various languages and cultures, misunderstanding can occur as the differences in background knowledge. In other words,   people quickly make mistakes in communication and produce either good lexical or bad lexical. Thus, for saving-face the interlocutors, using apology strategy in daily conversation is significant.

Expressions of remorse have a significant job in keeping up social relations. Therefore they visit in daily experiences, made to various interlocutors, and can be acknowledged by multiple strategies that change across dialects and societies, as (K. Al Masaeed et al., 2018) mentioned. Statements of regret are an illocutionary act that can be successful in any event when they are not sincere. A lot of research has demonstrated that the expression of remorse and featured the number of strategies used all the time in the apology strategy offered by local and non-local speakers. (Nisa & Sutrisno, 2018) stated, apology strategy has different sorts of strategies, expression of remorse may show up in various historical development of language. The situation that affects the speaker's decision of regret expression is called social factors. Social factors which impact the acknowledgment of expression of apology strategy incorporate social separation and relative force. These obvious factors encompass every situation that affects the admission of apology strategy.

By and large, (Qary, 2019) stated apologies drop under expression where the speaker (S) speaks to herself as her perspective; they are also post-occasion flagging that the harm has just occurred. Apologies are considered face-threatening acts by definition in spite of the fact that some view them as a face-saving tool. It

is not the apology yet the offense made by the S that undermines the S's positive face; the subsequent apology spares S's sure face and "reestablish one's own social status." Qary (2019) added apologies could likewise spare the H's negative face undermined by the offense. In short, a data of expression of remorse (Siregar, 2019) stated there are for guarantees that must be made. Begin with, the speaker accepts that the action has been completed. Second, the speaker admits that the activity insults the hearer to a limited degree. Third, the speaker accepts that he has an obligation in action that affront the hearer. The last is the speaker's disappointments somewhat.

In conveying the expression of apology, (Trosborg, 1994) said the complaint or the apologizer requirements to utilize a particular strategy of the statement of regret that it is suitable with the case. It might be performed legitimately by methods for an unequivocal apology using one of the action words legitimately flagging statement of regret (I apologize, I am sorry, pardon, and so on), or it might be done in a roundabout way by assuming on liability or providing an explanation. (Trosborg, 1995) has eight kinds of apology strategy; minimizing the degree of offense, rejection, acknowledgment of responsibility, explanation or account, expression of apology, an offer of repair, promise and forbearance, and expressing concern for the hearer. Moreover, (Olshtain and Cohen, 1983) highlight the strategies of apology which are; taking on responsibility, giving an explanation or account, making an offer of repair, promising forbearance and expressing concern for the recipient. The apology strategy also conveyed by Blum-Kulksa and Olshtain (1984) that is an expression of apology (IFID) means I'm sorry or forgive

me, explanation or account, an offer of repair, promise for forbearance, intensification, denial of responsibility. (Yule, 1996) pointed out that the device could indicate the illocutionary acts are called Illocutionary Force Indicating Device (IFIDs) that is not always performative verbs, still it could be recognized are word utter, stress, and intonation.

By various forms of speeches and styles, female produces much different in apologizing. (Tannen, 1990) highlights that females have a propensity more steady and compatibility building. In addition, (Holmes, 1995) infers that females' speech is commonly facilitative, affiliative, and agreeable. There are three points highlight in (Holmes, 1993) which are interactional style, the use of pragmatic particles, the realization of speech functions. Many studies have supported the fact that females are a higher frequency of uttering apologize. In spite of the enormous number of studies led, the social factor of sexual orientation appears to have been under-researched, likely as a result of the prevalent thinking that females are stereotyped as apologizers. (Harb, 2016) pointed the truth that should be told, because of various social standards and social settings, this broadly held generalization is backed up by most gender theories about female frequency in utilizing apology strategy.

With so many bullying issues; humiliating, harming people (verbal, physical, and cyber-bullying), females who feel superior in the group or circle are hard to keep the relationship up and state of apologies. The number of females who get bullied is silence and did not even say single words toward them. It might tough for some females that mostly they have one or a small number of friends. Putting more emphasis as a bully in a high school, the teenager could only say sorry to their

family and decided to suicide. Netflix released *Thirteen Reasons Why* by Jay Asher as a controversial sequel fictional teen suicide series. Moreover, it tells about Hannah Baker—a young girl who ends up her life and records the thirteen reasons she commits suicide into seven audiotapes. Two weeks before her death, she asks her friend to send those seven audiotapes to thirteen people that might be the reason for her death. Over thirteen people, Jessica Davis, as the chief of cheerleaders in their high school, did ever bully Hannah Baker will be analyzed in apologizing after the tragedy. For instance, the researcher will analyze how females utilize apology strategies to higher or lower their position from the movie.

The study of gender has been done a lot as mentioned above, Bataineh & Bataineh (2008), Melania (2017), Harb (2016) have the same topic to express the apology strategy by male and female. The participants have revealed the same strategy than differences, and there is no statistically significant. Because so many researchers contribute to gender differences (male and female), the researcher will analyze female's utterances in using apology strategies to contribute more to gender understanding. Another study from Nasrudin (2018), Alfattah (2010), Ghanbari et al. (2015), they did the apology strategy research with Blum-Kulka's theory, it might be for her references to analyze the theory while the researcher chooses Trosborg's (1995) theory. Likewise, they researched in the classroom (high school, classroom) where the researcher's object will be similar, much more do the interaction in the school environment setting. Other research is from Nisa and Sutrisno (2018), Abedi et al. (2016), their object is a movie, which can increase some references and new scholars for the researcher.

From the explanation of several previous studies above, the researcher has the gap related to those previous studies. Firstly, she utilizes the apology strategy theory from Trosborg (1995), which is classified into eight kinds; minimizing the degree of offense, rejection, acknowledgment of responsibility, explanation or account, explanation of apology, an offer of repair, promise and forbearance, and expressing concern for the hearer. Meanwhile, the subject is females character from *Thirteen Reasons Why season 1 series,* which most studies are conducting about gender differences (male and female), and the results are women as an apologizer over men, thus female characters chosen by the researcher to be observed and analyzed. The researcher will offer a perspective on female's utterances represented in the data by Holmes' (1993) theory, which are (1) interactional style, (2) the use of pragmatic particles, (3) the realization of speech functions. To sum up, the researcher focuses on developing the gap that has been declared from the result of the previous study to contribute more to politeness study.

1.2 Research Question

From the background of the study, the writer is trying to raise the research question dealing with the study of apology strategies as follows:

1. What are apology strategy used by female characters in *Thirteen Reasons Why Season 1*?

2. How are apology strategy used by female characters in *Thirteen Reasons Why Season 1*?

1.3 Objectives of the study

Based on the problem statement mentioned, the writer has following objectives as follows:

1. To describe the apology strategy used by female characters in *Thirteen Reasons Why Season 1*

2. To explain how the apology strategy used by female characters in *Thirteen Reasons Why* Season 1

1.4 Significance of the study

This thesis has only practical significance not theoretical significance. This study will give the researchers more knowledge, especially for those interested to study gender-based on apology strategy, utilizing the research as an information and additional reference for further research related to the field.

1.5 Scope of Limitation

There will be three kinds of limitations. The present research only deals with female characters named Hannah Baker and Jessica Davis in *Thirteen Reasons Why season 1*. Second, the transcript of apology utterance was collected by downloading on the website. The last, the researcher used Trosborg's (1995) theory which are apology strategy. It divided into eight kinds which are minimizing the degree of offense, rejection, acknowledgment of responsibility, explanation or account, explanation of apology, an offer of repair, promise and forbearance, and expressing concern for the hearer and also offer a perspective on female's utterances by Holmes's (1993) which are (1) interactional style, (2) the use of pragmatic particles, (3) the realization of speech functions.

1.6 Definition of Key Terms

Apology   : The utterance of "I'm sorry" or "I apologize" and kinds of these that triggers remedial move (Owen, 1983)

Apology strategy   : The method which utilized by personal in showing the apology expression in the manner of avoid misunderstanding (Olstain and Cohen, 1983)

Politeness strategy : The best approach to abstain from misconception in correspondence and to keep up great relationship so as to be concordance between both side—speaker and listener. (Brown and Levinson, 1987)

Thirteen Reasons Why season 1: A Netflix series which directed by Jay Asher. It has thirteen episodes in season 1, tells about Hannah who ends her life up and record herself in seven audiotapes.

1.7 Previous Studies

There are some preview studies related to this research. First, Alfattah (2010) investigated the apology way of Yemeni EFL learners. The data were collected via a written form together with four things representing completely different social variables. The results discovered the most strategy utilized in the study was expressions of regret. This was explained by the actual fact that Yemeni EFL Learners believe that apologies ought to comprise the expression as an obligatory part in any other way. Another strategy that followed regret was that of 'an acknowledgement of responsibility.' It has been offered as an associate apology when the speaker recognized his/her responsibility for the

offense. The study indicated that the participants attended select expressions of regret in all, however, during a considerable variation.

Second, Ali (2018) analyzed the distinction between how Saudi and Australian women position themselves in showing the act of apologizing in two different national cultural settings, Australia and Saudi Arabia. The data were collected involved in the recruitment of six Saudi women (three living in Saudi and three living in Australia) and six Australian women (three living in Australia and three in Saudi) – a total of 12 participants. Each participant engaged in an intensive semi-structured interview to capture their narratives and understand their positionings in saying sorry. The result performed by the Saudi and Australian women has similarities with and differences from each other regarding 'saying sorry' contexts and positions. A key finding is a noticeable variation in the apology positionings within the same cultural group, indicating that individual variation occurs between participants from similar gender and cultural backgrounds.

The next study will also look into research done based on gender differences. Third, Harb (2016) investigated the study. To see whether gender plays a role in the apology strategies employed by native Arabic speakers via the Discourse Completion Task (DCT) questionnaire, i.e., how apologies are realized in Arabic and employed by Arab males and females is attempted and provided. This study used Cross-Cultural Speech Act Research Project (CCSARP) Blum Kulka and Olshtain (1984, 1989). As a result, the researcher gave ten situations along with the apology expressions used by each female and male. Both tend to

combine several apology strategies when expressing their apologies. The most frequently used strategy is both IFIDs and EXPLs in combination, with males ranking EXPLs higher than IFIDs and the opposite being true for females.

Fourth, Qary (2019) investigated the main cultural differences between Saudi and British participants making apologies with a focus on the role of the gender of the addressee in the selection of apology strategies in gender-segregated vs. coed societies. This research study based on Brown and Levinson's politeness theory and according to the Cross-Cultural Speech Act Research Project (CCSARP) apology strategy coding system. The result showed some differences in the use of politeness strategies between both cultural groups. For example, in terms of 'Other' apology strategies, the British subjects did not fear blaming their fathers solely depending on the S to wake him up for his important meeting. Contrastingly, the Saudis, especially males, were vastly more submissive, evasive and reluctant to admit their faults, perhaps out of fear of dad's forthcoming punishment. In general, Saudi males showed more respect towards their fathers than Saudi females using deferential expressions and respectful address terms.

Bataineh & Bataineh (2008) analyzed apology ways utilized by American English speakers and Jordanian Arabic speakers. They conjointly checked out variations between gender within two completely distinctive cultures and languages. The participants consisted of a hundred American and a hundred Jordanian speakers. They were asked to explain things wherever they think an apology was expected. Then researchers selected fifteen most frequent things and applied them as a form. Data information from the study unconcealed that there

are variations such as Jordanian speakers is manifesting more than American speakers, which Jordanian speakers used a mixture at constant time. Also, the data present that American women and men distinction are way lower than Jordanian men and women variations.

Besides, there are also several studies done comparing with movie and apology strategies in analyzing. Some examples of studies will be discussed below. Nisa and Sutrisno (2018) investigated the apology strategy in the Harry Potter movie series. This paper is concerned with an attempt to reveal the apology strategies used and analyze the influence of social distance and relative power. The result showed indirect apology strategy becomes the most commonly used by the characters. To be exact, the speakers prefer to use an indirect strategy by explaining the offense's cause than to utilize other indirect apology strategies. In social variables affects the linguistic realization of apology strategies used by the character. To a situation in which the interlocutors' social distance is negative and the relative power is equal or negative, the speakers tend to create shorter explanation by adding a call name such as "dear", "mate", or the first name of the hearer. In which the social distance between the interlocutors is positive or negative and the relative power is positive, the speakers more likely create a more extended explanation by adding a more formal call name such as "sir", "ma'am", "professor", or the last name of the hearer.

Abedi, et al. (2016) analyzed kinds of offenses that motivate the Revolutionary Road movie characters to deliver their apology and describe how the characters express their apologies. The result showed the speaker who had a

close relationship with the hearer and the situation was informal preferred to choose direct apology, especially the expression of regret in apologizing. if the speakers had the same social status and a close relationship with the hearer the situation would be formal, the speakers tended to apply indirect apology or a more formal direct apology, namely a request for forgiveness. The interlocutors in the movie under investigation expressed their apologies in high tone and low tone. The speaker applies a high tone when he/she has done is not serious ad low tone is used to show the speaker's seriousness.

Considering the previous study mentioned above, the early researchers frequently focused on different gender issues and used Blum Kulka and Olshtain's theory. The present study identifies the apology strategy of female characters in Thirteen Reasons Why season 1. Overall, this chapter consists of a review of the theoretical review, previous studies, regarding aspects of pragmatics, apologies, and female's speech to provide an overview of the direction in this research.

1.8 Research Methodology

A qualitative descriptive approach strategy is eligible for this research because the specific data is needful. This research starts with phenomena in the study of politeness, namely apology strategies. By using the qualitative descriptive approach, this study intends to find and explain the aspects of strategy in apologizing within the conversation between two major actresses in the movie.

1.8.1 Research Design

This research utilized a descriptive qualitative method since the data in various words or utterances, whereas it is spoken or written. (Denscombe,

2007:257) defines qualitative analysis tens associated with words or pictures because of the unit of research. Sherman and Webb (1988) expect qualitative research to be concerned with, which means as they seem to, or are done by way of persons in lived social situations. This research utilized a qualitative method because the information is as words, sentences, articulation. So, a descriptive qualitative approach is appropriate to be used for analyzing the data since there are in the forms of utterance required description and interpretation.

Moreover, the researcher tried to increasingly explain about the capacity of apology strategies utilized in conveying the expression of apology. Likewise, this research is called descriptive because the researcher explained why apology strategies used by the female characters. To acquire a more detailed description and comprehension about apology strategies, the researcher utilized Trosborg's (1995) theory as the entire blade to break down this theme and offer a perspective of female's utterance by Holmes' (1993) theory. These two theories are the most relevant to the researcher to elaborate the utterance of female speech, which influences apology strategy.

Pragmatically, it would be the approach that analyzed the data because it `has a relation to social functions, and the social functions of language seem to motivate much linguistic detail (Glassgow and Riley, 2013). In addition, the constructivism worldview would be philosophical in this research because the researcher has to understand and generate new values. Social constructivists believe that people understand of the world in which they live and work

(Creswell, 2014). The researcher also focused on specific contexts to understand the characters' historical and cultural settings.

1.8.2   Research Instrument

In this research, the researcher's instrument is simply the researcher herself in examining the document or the data (Creswell, 2009). As the fundamental instrument in this research, the researcher watched the content, assembled the information, and broke down the information without anyone else's input. She is examined the strategy in apologizing by having the transcript of the *Thirteen Reasons Why season 1* by the female characters who involve in the movie.

1.8.3   Data and Data source

In this research, the data sources are taken from the transcript of *the Thirteen Reasons Why season 1* characters apologize. The research indeed picks the most influential female characters, which are Hannah and Jessica. Meanwhile, this arrangement has thirteen scenes, so this research's data are words, expressions, articulation, and sentences containing conciliatory sentiment systems created by them. This transcript is gotten from http://www.tvsubtitles.net/subtitle-2201-1-en.html that gave a full transcript of the conversation.

1.8.4   Data collection:

In gaining data, the researcher has been done in several ways. First, as the fundamental instrument of this research, the researcher watched the film of

the Thirteen Reasons Why season 1 series for several times to acknowledge the whole story. Then, the researcher read the whole transcript of the film. After that, the researcher recognized the word, expressions, articulation by Hannah and Jessica in the film. Furthermore, sentences contain an apology strategy having two main female characters' dialogue in the serial. Then, the researcher transcribes it that was needed by using Trosborg's (1995) theory which are minimizing the degree of offense, rejection, acknowledgement of responsibility, explanation or account, expression of apology, offer of repair, promise and forbearance, and expressing concern for hearer. Also, the researcher offer a perspective on female's utterances represented in the data by Holmes' (1993) theory which are (1) interactional style, (2) the use of pragmatic particles, (3) the realisation of speech functions. After that, count the result to find out the most frequently used apology strategy and recapitulated the data in table.

Table 1.1

No.	Category of Apology Strategy	Code	Sub-category/ function
1	Rejection	R	(a) Explicit Denial of Responsibility (b) Implicit Denial of Responsibility (c) Justification (d) Blaming Someone Else (e) Attacking The Complainer
2	Minimizing the Degree of Offense	MDO	(a) Minimizing (b)Querying Precondition (c)Blaming Someone Else
3	Acknowledgement of Responsibility	AoR	(a) Implicit Acknowledgement (b) Explicit Acknowledgement (c) Expression of Lack of Intent (d) Expression of Self-Deficiency (e) Expression of Embarrassment (f) Explicit Acceptance of The Blame
4	Explanation or Account	EA	(a) Implicit Explanation (b) Explicit Explanation
5	Expression of Apology	EoA	(a) Expression of Regret (b) Offer of Apology (c) Request for Forgiveness
6	Offer of Repair	OoR	(a) Repair (b) Compensation
7	Promise for Forbearance	P	-
8	Expressing Concern for Hearer	ECH	-

1.8.5   Data analysis:

To make the classification and analysis of the data collection easier, the researcher gives some codes in the data. The coding label marked each datum, as Charmaz (2006) states that the code data provided to summarize, synthesize and sort many observations. The data coding followed (i) number of each datum, (ii) number of the episode 1 – 13, (iii) the type of apology strategies, for example EoA (Expression of Apology), R (Rejection), (iv) The sub-categories of apology strategy, for example EoAa (Expression of regret). The last is (v) type of female speech.

No	Female speech	Code of Female Speech	
1	Interaction style	a. Interruption b. Amount of talk	
2	Pragmatic particle	a. Tag question b. You know c. Sort of	
3	Speech function	Apology :	a. Accept (ACC) b. Acknowledge (ACK) c. Reject (REJ) d. Evade e. No response f. humorous rejection (HR)

Table 1.2

For example: **(Datum 8/ 12/ EoAa-OoRa /You know)**

It intends the datum number 8. Episode 12. The apology strategy is expression of regret and combines with the offer of repair with the female speech utterances "you know".

After having the data, the researcher analyzed the data that had been recorded in the datasheet. There are some steps to analyze the data. First, the researcher watched the serial several times and took depth attention to the characters' apology utterances. Then, the researcher recognized, classified, and highlighted the data which contained apology strategies from female characters. Furthermore, the researcher analyzed the data to look for what types the main characters belong to and by identifying, the researcher would get the most often used strategy. Afterwards, the researcher comprehended and described how those strategies were being utilized by the main characters using the Trosborg's apology theory (1995), also the researcher offered a perspective on female's utterances represented in the data by Holmes' (1993) theory. In the end, the researcher made a conclusion and wrote advice for further investigation who are interested in an apology strategy.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, some theories are required as a necessary requirement to solve the problem statement of the research. There is related literature used in this study, which consists of the scope of the study and the explanation for each term, such as the scope of the study and classification of the subject in this study. This chapter explains two theories used to analyze the data about apology strategies and female style communication. Besides, this chapter reviews several results of studies related to the present study about the apology strategy.

2.1 Pragmatic

Pragmatics is the solely theory covering speech acts; apology strategy and the female speech features influence apology strategy interactional styles, pragmatic particle and speech function.

Pragmatics increases the development of meaning different. Pragmatics and the proposed discussed by Morris (1938) used various titles that discuss problems as diverse as communication and psychopathology transformation of the symbol system. He agreed in a study that presented concrete references to the speaker or, in more general terms, language users. He decided to the research referred to in the field of pragmatics.

A lot of assumptions and expectations must be trusted by a speaker or the writer. People`s beliefs, people's purposes or goals, and the kinds of actions (request, offer, apologize, etcetera) are concerned in Pragmatics. (Leech, 1983) said that Pragmatics is a branch of linguistic examination that focuses on the meaning of

utterances. Pragmatics worries with the meaning of utterance, wherein it means depend on the utterance scenario (in Trosborg, 1995, p.6). As mentioned above, it may be presumed that pragmatics is the study of language or the meaning of utterances in which the significance is affected by the context. Regarding pragmatics, the correspondence between a speaker and an audience ought to include and require excellent translation dependent on setting and circumstance when making the correspondence. Pragmatics study includes expression of remorse as one of the main points of its investigation as a kind of activity in correspondence. Expression of remorse's utterance has different implications relying upon the unique situation and circumstance. In this way, breaking down statement of regret procedures requires understanding pragmatics as study component.

As the division of pragmatics, speech act is one among pragmatic branches studied elated to how individuals interact. As urged by Austin (1962), speech acts are not simply acting reminiscent of uttering a word, but having a lot of intended meaning behind the word being expressed. The speech act itself has several styles of functions and one in every of the most common and discusses during his analysis is apologizing. So, decide the meaning of auditory communication, mainly expressing remorse, context is required.

2.2 Speech Acts

A speech act is an action performed by using an utterance to communicate, as Yule (1996) states. The speech act is conducted through three steps, locutionary act, illocutionary act, and perlocutionary act. An illocutionary act is making a statement to offer, promise, decide, forbid, forgive, ect; where in uttering sentences by virtue

of the conventional force associated with it or with its explicit performative paraphrase (Yule, 1996).

Speech acts may be defined because the movement of someone done through the language or in a different sentence speech act is a unit of speaking wherein other communication functions are executed. It involves social actions together with promise, to request, to offer, and the like. In communication, the speaker usually expects that his or her conversation aim will be recognized to be understood through the hearer.

In the relation of speech act, a linguist named Austin states that there are three subdivisions of an action that may be shown/achieved with the aid utterances (Austin, 1983). The three varieties of the act that are depicted by declarations are:

a. A locutionary act

It is the act of announcing something or producing a series of sounds that have meaning or means something.

b. An Illocutionary act

It is the act completed in uttering something and consists of acts such as betting, promising, denying, and order is concerned with force.

c. A Perlocutionary act

It is the act achieved as a result of saying or speaking. This act produces some effects on thoughts, feelings, or movements of audiences.

According to Austin's speech act theory (1962), there are three levels in everyone's speech.

| 1 | Propositional meaning | The literal meaning of what is said | "I'm hungry" |

2	Illocutionary meaning	The social function of what is said	"I'm hungry" could be an indirect request for an indirect request for an invitation to go out for a meal
3	Perlocutionary meaning	The effect of what is said on the hearer	"I'm hungry" could result in someone offering some food to speaker

By expressing the words, the illocutor does not just only say the words as it has unintended meaning behind what the illocutor expressed. Associated with the theory mentioned-above of speech acts, Searle in Levinson (1983:240) divided speech acts into five types based on its utility. Here are the following explanations for specification:

1. Representatives

    Type of speech acts within which the speaker expresses the belief that the propositional content is accurate. For instance: Describing, concluding, and asserting.

2. Directives

    Type of speech acts in which the speaker expresses an associate perspective towards the listener's expected action. For instance: commanding, inviting, requesting, and ordering.

3. Commisive

    Type of speech acts within which the speaker expresses his intention regarding some future action. Example: promising, threatening, and refusing.

4. Expressive

Type of speech acts in which the speaker expresses his psychological attitude towards a state of affairs specified in the propositional content. For instance: thanking, congratulating, and apologizing.

5. Declarative

Types of speech act that permit the speaker is declaring something. Example. Declaration

a. Apology

An apology is an act of asking forgiveness and under the category of speech acts which expressive. Apologize is uttered to apologize for having indignant and inconvenient aspects to a person that can harm a relationship. After an offense occurred, an apology is applied to preserve the relationship and the concord. Blum Kulka (1989) stated that apology is a strive by using the speaker to make up some preceding actions that interfere with the hearer's interest, and counteract the speaker's face wants. In addition, Holmes (1992) considered apology as a speech act in case uttered to the addressee's face want and meant to remedy an offense for which the speaker takes responsibility, and for this reason to restore equilibrium between the speaker and addressee. Trosborg (1995, p.373) mentioned three roles involved in fixing the unpleasant state of affairs between the speaker and the hearer; a complainer or a person who grievance, complainant or someone who receives the grievance and a criticism or an expression of dissatisfaction.

Above all, an apology is a speech act to rebuild the relationship between a speaker and a hearer, after the speaker has indignant hearer intentionally or unintentionally. The act of apologizing is related to two major things; an

apologizer/complainant and a recipient. For instance: *I'm sorry if you were too long waiting.* It suggests that the apologizer was coming late, and this action offends the addressee's feeling because she/he becomes wasting his/her time to attend the speaker's coming. This situation can damage the relationship between them. As a consideration, the speaker does apologize to repair the harmony among them.

b. Apology Strategy

The strategy is the overall method associated with implementing ideas, planning, and implementing an activity inside a certain period. Every person uses a specific manner in making an apology that includes a different diploma of politeness. Those differences are influenced by using a few factors, such as cultural background, age, gender, social distance, power and degree of the offense. Based in this fact, Trosborg (1995:373) classifies the form of apology into eight from the least well-mannered to the most well-mannered such as rejection, minimizing the degree of offense, acknowledgment of responsibility, explanation or account, expression of the apology, an offer of repair, promise for forbearance and expressing subject for the hearer. Here are the classifications of apology approach employing Trosborg for more detail:

1) Rejection

Rejection is a strategy utilized by the speaker, who can also deny the responsibility because he/she feels not guilty. So, the speaker is refused to be blamed. To make it easier to be understood, it divided into five categories, there are:

(a) Explicit Denial of Responsibility

The apologizer denies that he/she does the infraction explicitly.

e.g.,: *"I don't know anything about it."*

(b) Implicit Denial of Responsibility

The apologizer ignores the grievance or speaking about other topics to keep away the responsibility.

e.g.,: "*I don't reveal that it's my mistake.*"

(c) Justification

The apologizer tries to argue that he/she cannot be a state of affairs that occur.

e.g.,: "*I'm simply doing her job, that's it.*"

(d) Blaming Someone Else

The apologizer blames the third party or even the complainer itself to avoid the responsibility.

e.g.: "*It's not my fault, you made me to do it.*"

(e) Attacking The Complainer

The apologizer may attack the complainer if he/she feels that he cannot defend himself.

e.g.: "*I warn you that you cannot blame me for this business.*"

(2) Minimizing the Degree of Offense

The second approach is minimizing the degree of the offense. This technique is utilized by the apologizer to decrease the blame. So, the apologizer addresses the responsibility that he/she makes a guilty, but he/she attempt to reduce the guilt. There are three categories of this method;

(a) Minimizing

The apologizer attempts to limit the degree of offense by saying that the offense is not a big deal.

e.g.,: "*take it as a lesson, it's no longer the quit of the day.*"

(b) Querying Precondition

The apologizer may cover the offense by querying precondition.

e.g.,: "*who told you that I'm borrowing you?*"

(c) Blaming Someone Else

The apologizer regards that a third party has responsibility for the offense he/she made.

e.g.,: "*I've attempted to understand you, but you keep creating a boundary between us.*"

3) Acknowledgement of Responsibility.

The third class of apology in Trosborg's theory of apology is an acknowledgment of obligation. The apologizer can also additionally take on obligation by blaming her/himself from low to excessive intensity. So, the apologizer admits that he/she made errors.

(a) Implicit Acknowledgement

The apologizer blames him/herself about the mistakes implicitly.

e.g.,: "*I must not have done it.*"

(b) Explicit Acknowledgement

The apologizer admits his/her mistakes explicitly.

e.g.,: "*I honestly forgot to lend you my library books.*"

(c) Expression of Lack of Intent

The apologizer expresses that he/she does not have any intention of making the mistakes.

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

(d) Expression of Self-Deficiency

The apologizer expresses his/her deficiency.

e.g.,: "*Everyone knows, I am not good at science.*"

(e) Expression of Embarrassment

The apologizer feels embarrassed about the mistakes he/she has made.

e.g.,: "*I feel so bad to hear that.*"

(f) Explicit Acceptance of the Blame

The apologizer feels that he/she is right to be blamed.

e.g.,: "*It is okay, I am the one should be blame in.*"

4) Explanation or Account

Explanation or account is the following classification. Trosborg (1995) states with a purpose to reduce the guilty he/she has made, the apologizer may also use proof or an account for the situation why he/she made the mistakes. The categories are followed:

(a) Implicit Explanation

The apologizer explains the situation as the reason why he/she made a mistake implicitly.

e.g.,: "*It is usually occurred.*"

(b) Explicit Explanation

The apologizer explains the situation as the reason why he/she made a mistake explicitly.

e.g.,: "*Sorry for coming late, because I was oversleep* ."

5) Expression of Apology

Expression of apology is used whilst the apologizer chooses to express the apology in direct manner or explicitly. There are three classes of this strategy:

(a) Expression of Regret

The apologizer uses a common form of words in expressing her/his regret. Some adverbial intensifiers such as; really, so, terribly are also being used in this strategy.

e.g.,: "*I am really sorry.*"

(b) Offer of Apology

The apologizer may offer an apology for the offense he/she made.

e.g.,: "*I am sorry for my mistake*."

(c) Request for Forgiveness

The apologizer shows that he/ she expects for forgiveness.

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

6) Offer of Repair.

The apologizer tries to repair the damage that has occurred. It may be a repair or compensation.

(a) Repair

The apologizer intends to pay for the damage or mistake he/she has done.

e.g.,: "*I'll pay for the losing of money*."

(b) Compensation

Compensatory action is being chosen while the repair is not possible.

e.g.,: "*I can do babysitting.*"

7) Promise for Forbearance.

Apologizer may use this strategy by promising to the hearer that he/she will not make the same mistake again in the future in showing her/ his regret.

e.g., : "*I won't do it again, sorry.*"

8) Expressing Concern for Hearer.

The last category is expressing concern for the hearer. This strategy is defines by showing sympathy for the hearer's condition.

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

Those eight apology strategies are applied in this research to classify the characters' apology utterances in the novel. For easier understanding it shows in table 2.1 below:
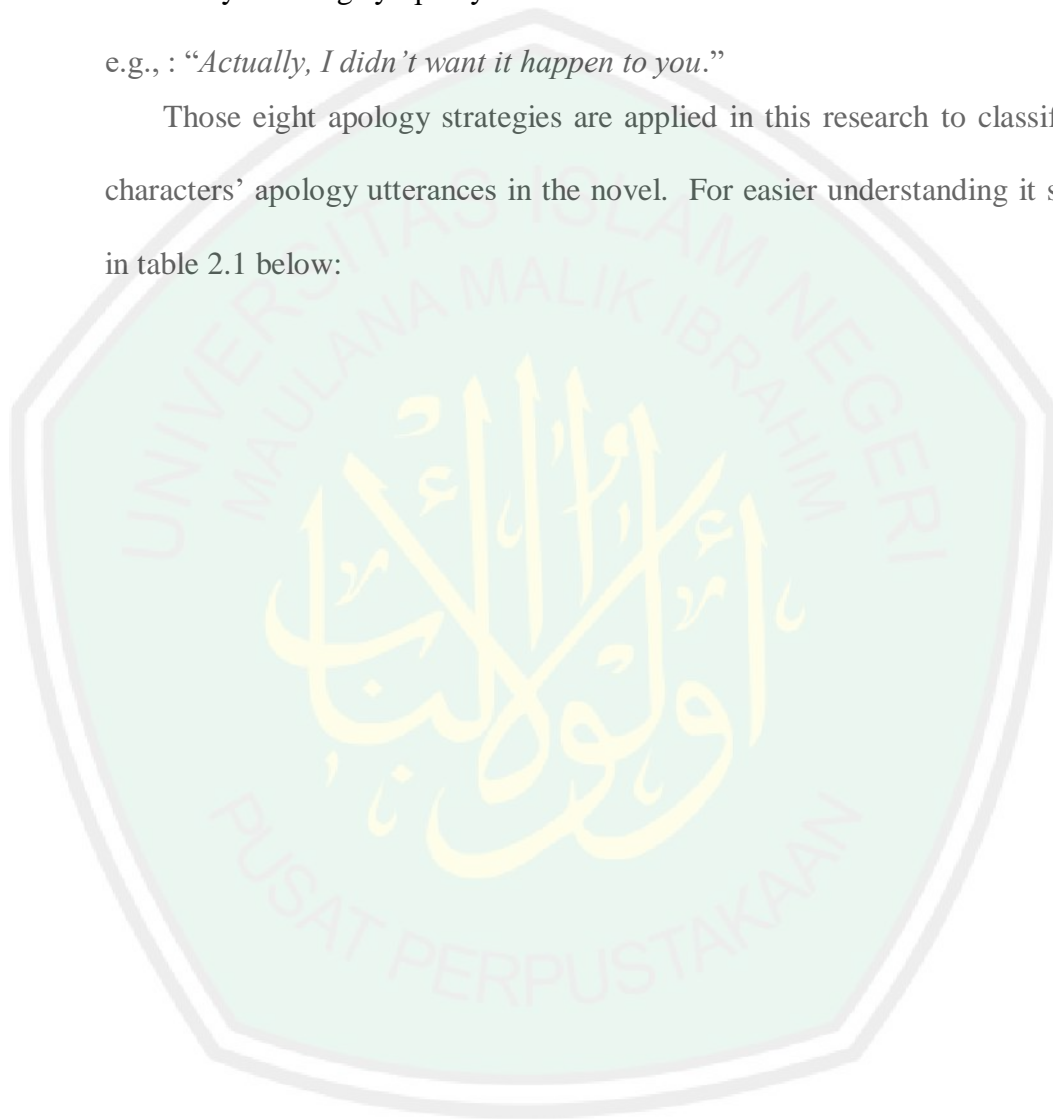
No.	Category of Apology Strategy	Sub-category/ function	Example
1	**Rejection**	(b)Explicit Denial of Responsibility (b) Implicit Denial of Responsibility (c) Justification (d) Blaming Someone Else (e) Attacking The Complainer	(a) I don't know anything about it (b) I don't reveal that it's my mistake (c) I'm just doing my job, that's it. (d) It's not my fault, you made me to do it. (e) I warn you that you cannot blame me for this business.
2	**Minimizing the Degree of Offense**	(b)Minimizing (b)Querying Precondition (c)Blaming Someone Else	(a) Take it as a lesson, it's not the end of day (b) Who told you that I'm borrowing you? (c) I've tried to understand you, but you keep making a boundary between us.
4	**Explanation or Account**	(a) Implicit Explanation (b) Explicit Explanation	(a) It is usually occurred. (b) Sorry for coming late, because I was overslept.
5	**Expression of Apology**	(a) Expression of Regret (b) Offer of Apology (c) Request for Forgiveness	(a) I'm really sorry. (b) I am sorry for my mistake. (c) Please, forgive me
6	**Offer of Repair**	(a) Repair (b) Compensation	(a) I'll pay for the losing of money. (b) I can do babysitting.

7	Promise for Forbearance	-	I won't do it again, sorry.
8	Expressing Concern for Hearer	-	Actually, I didn't want it happen to you.

c. Female's language

Tannen (1991) defines that female's language as "*rapport and valuable talk*". He noted females establish *rapport talk* in which they orientate more in the sameness and connection. In addition, they prefer to speak in private and informal contexts where they are surrounded by their closest ones and by a few people. Privately, their preference for speaking is affected by their social orientation as an intimacy build in which they use language to connect people, particularly by negotiating and maximizing differences.

Moreover, Holmes (1993) suggests that females also entrench *valuable talk*, particularly in a less formal context. Their speech is characterized by exploring ideas, understanding new concepts and integrating them with the existing knowledge.

Female's speech features

Boxer (2002) describes that once two people from entirely different cultures communicate with one another, written or spoken, expectations generally conflict due to everybody fulfilling their cultural norms. The apology strategy differs from culture to culture as a result of an act that is taken seriously in an exceeding culture cannot warrant an apology in another culture (Bergman & Kasper, 1993). Thus, it

has been mentioned above that other ways of apologizing are involving society variations. There is a considerable distinction in men's and women's strategy. In the previous studies show that the females apologize over males. While American female in Waddux et. all. (2011) stated the distinction between the U.S. and Japan within the locus of agency. Therefore, the locus of management over events leads Americans to propose an apology are understood to be less associate admission of individual responsibility for an event in a mutually beneficial, group-agency culture like Japan. As compared to associate independent, individual-agency culture is just like the U.S. The hypothesis is additionally consistent with the analysis that suggests the Japanese are less liable to the fundamental attribution error than the U.S as they further actively take into account situational and discourse factors in assignment causative responsibility, thereby taking the concern off individual actors.

In a more specific way, female language can be distinguished by women's particular features, which vary within syntactic and lexical levels. Moreover, regarding the speech features proposed by Lakoff (1975), some researchers (e.g., Cameron et al., 1988; Coates, 2013; Holmes, 1984, 1986, 1990, 1993; Tannen, 1991) clarifies on tag question, hedge, politeness form, and intensifier is lack of scientific evidence. Thus, for strengthening the used theories, the researcher also provides four additional theories that specifically develop Lakoff's (1975) work on the female's speech feature. Those theories include a study on hedge (Holmes, 1984, 1986, 1990), tag question (Holmes, 1990), politeness form (Holmes, 1993) and intensifier (Quirk, et al., 1985) explained in the following discussion.

1. Precise Color Term

    Lakoff (1975) clarifies that females tend to name color precisely. For example, looking at the dark reddish blue painted door, females may call it a mauve door. The willingness of female name color specifically (e.g., beige, mauve, lavender, etc.) opposes their femininity.

2. Avoiding swearing and Taboo words

    Females are prone to avoid swearing by using weaker expletives. In sum up, they are more likely to say, "<u>Oh dear</u>, you should not do that" rather than "<u>Shit,</u> you should not do that". In other words, asserting expletive words represents the speaker's want for their emotion to be acknowledged by the addressee. The more vital expletive speaker utters the greater her force to make people know what she feels. Thus, the use of weak expletive on female's talk represents their indirectness style as well as their politeness strategy. As Lakoff reveals (1975), females tend to use weak expletive as a result of their shaped femininity. Since childhood, girls have not been allowed to talk rudely or express their anger directly. Also, they are socialized to develop an acceptable trait.

3. Affective Adjective

    Affective adjectives refer to a group of adjectives that, represent one's emotional reaction of admiration apart from their literal meaning. Lakoff stated that female use affective adjective

Normal adjective	Affective adjective

Excellent, Well, Fair, Superb	majestic, amazing, magnificent

Females can use both two adjectives, they use them under certain conditions and within a particular context. For example, "what a *horrible* idea", the used adjective does express a compliment, meanwhile "What an *amazing* idea" actually considers the useless idea. Thus the adequate adjective does not express a compliment any longer.

4. Tag Question

The use of tag questions reflects females' uncertainty, and the lack of self-confidence is generally concluded by Lakoff (1975). In other words, Holmes (1990) emphasized that when analyzing tag question, she should consider context, intonation, form, and function. The same way form of tag question can have distinctive function when uttered within a different context. In this case, she proposes three kinds of tag questions explained as follows.

The first is the *epistemic* or *modality tag question.* This tag is uttered with rising intonation. Since it is utilized to look for a confirmation for the speaker's proposition to the addressee, the epistemic tag question is describes as *speaker* and *content-oriented.* For instance, "the meeting is at four, isn't it?" in this question, the speaker asks for a confirmation due to her lack of information about when she will conduct the meeting. Besides, in looking proof, the epistemic tag question is usually associated with the speaker's uncertainty.

The second tag question is defined as *facilitative tag question.* It is used to invite the addressee to talk. It aims to reduce social distance and to show support and solidarity. Thus, it is considered as a positive politeness marker. For example, "*You've done some work on this, Jim, Haven't you?"* it shows that the speaker does not only give a chance to talk, but he or she also tries to comfort Jim as a part of her or his solidarity. In other words, Holmes (1990) stated that the *facilitative tag question* positively characterizes females' speech.

The third is the *softening tag question,* which is also categorized as hearer-oriented. It is used to reduce the force of criticism or directive on the speaker's talk. For example, "*That's really a dumb thing to do, wasn't it?"* From this question, the speaker does not want to directly state that the hearer has done something foolish. Hence, this tag's use can reduce the negative effect of her statement, and it also serves a negative politeness device. In addition, *softening and facilitative tag questions* are both uttered with falling intonation.

Challenging tag question is the last one, defined as an addressee-oriented tag question. It was employed to strengthen the force of negative speech acts and to encourage the hearer to speak. For instance, "*It won't give much use to have many policies if they are not going to be effective, is it?"* In this example, the speaker is attacking the hearer statements and showing it as a wrong idea. However, by doing so, the speaker also challenges the hearer to speak up in order to defend her idea.

5. Rising intonation

Lakoff (1975) highlights that women tend to raise their intonation on a declarative statement. For instance,

James: "When will the meeting be ready?

Allie: "Around six o'clock?"

From the example above, Allie answer James' question by raising her intonation, which indicates that she is not sure when exactly the meeting will be ready. In line with this, Lakoff (1975) stated that uttering a statement with a rising intonation reflects women's avoidance of making a precise statement. Furthermore, it also shows women's uncertainty, which inevitably makes them not being taken seriously. However, by following their statement with rising intonation, it represents women's politeness strategy. It is due to the fact that they leave an open decision as they do not impose their idea on the addressee.

6. Politeness form

From Brown and Levinson (1987), Holmes (1993) explains politeness as the way to respect one's face or feeling. Further, she describes types of the face as a part of the politeness strategy one should consider. First, negative face as the need to be imposed. For example, "*I am sorry but won't you please close the door?"* By making a request, express the apology helps to fulfill the addressee's negative face. It is due to the fact that by apologizing while making a request can reduce the effect of imposing someone to do what we ask him to do. Second, a positive face is described as the need to be admired. For instance, "*Hey, how are you? You look amazing, today"* by making compliments while greeting someone, meaning that we fulfill one's positive face.

Moreover, Holmes (1993) emphasizes that she should consider two things for defining politeness forms, such as status and context. Further, she also categories two kinds of politeness forms. First, positive politeness, which is characterized by *facilitative talk,* makes an addressee feel good. The second is negative politeness, which is used to avoid imposing the hearer and increase social distance. In line with this, Holmes (1993) stated that females entranch positive politeness form since they use language to keep in touch.

Furthermore, Holmes (1993) acknowledges that the use of euphemism characterizes women's politeness, facilitative tag question, hedge, and double expression on politeness from. Such as *"would it be possible for you to perhaps help me, please?"* and *"I saw your name on facebook, and I wonder if you might like to be friend."*

7. Hedges

Lakoff (1975) defines hedge as a group of words used by the speaker that cannot guarantee their accuracy of her or his statement. She lists certain linguistic forms which were included as a hedge, such as *I think, I'm sure, of course, you know, sort of, so forth* and *like.*

Meanwhile, Holmes (1990) argues that hedge does not only function as a lexical filler. Instead, it is also able to convey two primary meanings. The first is the *deliberative meaning,* which reflects a speaker's certainty. In this case, hedges markers with *deliberative meaning* do not serve as a hedge but an intensifier. It is due to the fact that they function to strengthen the speaker's statement. The second is *affective meaning* used to express the speaker's attitude or response toward the hearer. Holmes (1984, 1986, 1990)

specifically studies hedges including *you know, I think*, and *of course*, discussed as follows.

a. I think

In terms of use *I think*, Holmes (1984, 1990) emphasizes that its use varies depending on its intonation and its syntactic position. Using *I think* with fall-rise intonation reflects one's uncertainty and tentativeness (*modality meaning)*. For instance, a child is looking at an old photograph and finds something which she assumes as writing. Therefore, she says, "*it got some writing on it, I think"* to express her uncertainty since she is not sure about what she finds.

Besides, *deliberative I think* which occurs in initial position functions to strengthen and emphasize a statement. Unlike the prior use of *I think, deliberative I think* shows the speaker's confidence. For instance, "*I think, Allie's opinion is absolutely right"*. From this sentence, it shows the speaker's certainty and confidence because the speaker is really sure about the appropriateness of Allie's opinion.

Moreover, *I think* uttering with falling intonation and found in the final position can soften a statement (*affective meaning)*. In other words, it can be part of the speaker's negative politeness strategy. For example, a teacher who sees a wrong answer from her student says "*You've got that wrong, I think"* to avoid her statement's negative effect as she does not want to make her student feels terrible.

b. You Know

Within a syntactic position, *you know* can occur in three different positions: initial, medial, or final. Meanwhile, Holmes (1986) acknowledges that *you know* mostly uttered with rising, falling and level (equal) intonation.

Categorized as a hedge, the use of *you know* indicates that the speaker already knows that the addressee has understood what she is saying. In other words, it is used to state a background or a common knowledge shared by both speaker and hearer. This function of *you know* is usually uttered with fall intonation. For example, one of the members of a peace-keeper community introduces a discussion to other members. She said "*You/ know/ the milk we distributed last night to the street children are our last agenda before Eid holiday".* In this case, the speaker believes that all of the audiences who have already known what she is saying as the audience and belong to the same community.

The second function of *you know* is for strengthening the speaker's statement or the validity of her proposition. In this case, the speaker wants to emphasize that what she is saying it totally right. Hence, in this function, *you know* reflects the speaker's confidence. For example, an older woman is telling her life story to her daughter. She says "*It's very good /you\ know it's real experience".* In this statement, *you know* is used by the speaker as a means to emphasize that her story was really happening. *You know* with this kind of function is found within the final position of an utterance and uttered with falling intonation. However,

sometimes, it can also be found within initial or medial part and spoke with a level intonation.

Besides, *you know* also represent the speaker's uncertainty, which occurs in two ways. The first is when a speaker requests for validation for her statement towards the addressee. Furthermore, the statement contains shred-embarrassing experience or personal information. For instance, a young woman is telling about the story she experienced with the addressee. She says "*Do you remember come with your party with a wrong costume? It was really embarrassing, you/ know.*" This type if you know is uttered with rising intonation.

Another function of uncertainty *you know* can represent a linguistic imprecision. It reflects the speaker's awareness that her utterance is not expressed precisely. Thus, in this case, *you know* functions as a signal that the speaker is trying to search the appropriate word. For instance, "*studying abroad can help one to get many positive things like you/ know\ self-ownership*". It also occurs when the speaker finds difficulty in stating more specific information. For example, "*in this dorm, there are some senior student you/ know\ like monitors*". It also indicates that the speaker is reorganizing an utterance as a result of false \start. For instance, "*But unfortunately, that –you/ know\ there's been more recent research*". This type of *you know* is characterized mostly by falling and sometimes rising intonation.

c. Of Course

The use of *of course* can function in two ways. The first is for emphasizing the speaker's utterance. Within this function, *of course* is uttered with falling intonation. For example, "*of course, my competition is important. I won't practice that hard if I don't wanna win*". Furthermore, the use of *of course* also has *affective function* with two kinds of meaning namely impersonal and *confidential meaning*. *Impersonal meaning* indicates common or general knowledge that the speaker and hearer already know about. Thus, *of course,* categorized in this meaning can be altered by 'as everyone knows'. It can mostly be found within medial or final position of an utterance and pronounced with falling intonation. For instance, a radio broadcaster discussing about Nazi say "*Hitler had killed so many people of course*". The use of *of course* indicates the fact that the speaker assumes the many deaths caused by Hitler as common knowledge.

Affective of course also has *confidential meaning* that has the same function as *impersonal meaning* and signals common or general knowledge. Still, they are limited to personal information and specific people. For example, an old woman telling about her life experience to her daughter said, *I actually can tell everything to John but of course, it was because of I promise to Allie"*. What she means and she promises there are some things known only by the speaker and the hearer. In this case, the speaker assumes that the addressee has the same belief, attitude or value as hers. Therefore, the speaker considers that the addressee confirms her or his proposition.

In addition to the effect of both *impersonal* and *confidential meaning,* Holmes (1984, 1990) notes that the prior one is socially distancing (negative politeness) while the latter shows solidarity (positive politeness).

8. Intensifier

Lakoff (1975) lists a group of adverbs as *so, very, really,* etc. as part intensifier which its function is to show the speaker's uncertainty towards his or her proposition.

Furthermore, according to Quirk et al. (1985) classifies intensifier into four types such as *emphasizer* (very, so), *moderate* (quite, rather), *maximizer* (completely, totally, very much), *downtowner* (little, almost, bit, hardly). Moreover, the use of *intensifier* can give interactive effect as it makes an utterance more expressive. Bradac et al. (1995) notes that intensifiers' function such as message effectiveness, impressing people, and perceiving power.

9. Hyper-Correct Grammar

An overuse of grammar rule which is used to avoid mistake but it leads to an incorrect result can be defined as a Hyper-Correct grammar. It usually resultsfrom a wrong assumption of a grammar rule. Furthermore, it mostly occurs within the morphological and syntactical level. In line with this, Lakoff (1975) notes that women concern about using an over-correct sentence as they are found to be more guilty if they make a mistake on grammar use.

10. Emphatic Stress

Lakoff (1975) claims that women are prone to emphasize their expression by uttering a stressed utterance. For example, "*Your performance is BRILLIANT.*" Moreover, she also states that this feature reflects the expressiveness of women's talk.

From the explanation mentioned above, the researcher utilized Holmes' (1993) theory to define female norms which clearly put the addressee's interests and needs first. For example interaction style of interruption, pragmatic particle included tag question, *you know, sort of,* and speech function of apology. It can be evidence that reveals their ideal speaker-hearers in several contexts. For easier understanding, it shows in table 2.2 below:

No	Female speech	Type of female speech	
1	Interaction style	a. Interruption b. Amount of talk	
2	Pragmatic particle	d. Tag question e. You know f. Sort of	

3	Speech function	Apology :	f. Accept
			e.g. *That is okay*
			g. Acknowledge
			e.g. *Okay (but)*
			h. Reject
			   e.g Marked silence
			i. Evade
			   e.g. let's make another time
			j. No response expected / provided
			k. Other:
			   e.g. another apology
			a. humorous rejection

CHAPTER III

FINDINGS AND DISCUSSION

This chapter presents the findings of the study and discussion. First, the findings include the apology strategies table used by Hannah and Jessica's character in Thirteen Reasons Why season 1 movie based on Trosborg's apology theory and Holmes' f. Second, the researcher presents why an apology strategy is used in each data as the answer to the second research question in detail. The chapter ends with a discussion section that interprets the findings of the study.

3.1 Findings

DATUM 1/ 1/ EoAa-AoRc / Sort of

Setting   : Hannah records herself in the tape and starts to show whose involve in her death. The tape is already on Clay's hand, one of her friends and work-mate in the cinema. Meanwhile, Clay has a crush on her and he is trying to figure the death out. While listening to the tape, Clay follows where Hannah was going at that time. In the scene, Hannah is hanging out in the park at night with Justin, her boyfriend. Hannah starts to tell the story through the tape. She plays around and ends up kissing Justin. Clay's imagination comes out that they are not only kissing but also making out. In fact, they are just only kissing, like a teenager in love.

Participant   : Hannah and Clay
Conversation:
Hannah: We kissed.
Clay   : Why?
Hannah: Did you hear something else?
Clay   : Nope
Hannah: We just kissed. **Sorry to disappoint you**, but I guess now we're even.
            Sort of.

Analysis:

Hannah clarifies the truth in the tape as if she answers what has been Clay thinking about. Clay, who confuse what is happened after Hannah told him, he is calm. Hannah employs a simple form of apology strategy. She expresses an *expression of regret* for Clay and says **"Sorry"** because she considers that she may get Clay wrong about her from the story. An *expression of lack of intent* also follows it as she added her expression of regret with "… to disappoint you". By delivering an apology, she wants to present that she is not imperious.

Context: Hannah to her close friend

Hannah utters female speech "**sort of**" as it functions to reduce Clay's social distance because he is her ex close friend before the death comes. By saying the pragmatic particle *sort of,* Hannah does not seem little doubt, and she emphasizes the *sort of* with low tone. Hannah relates the relationship to be relaxed with the addressee. She wants to make Clay feel as he should be calm; since Hannah and Justin were not doing anything more than kissing. The combination of the *expression of regret, expression of lack intent,* and *sort of* are for a close friend, without making the hearer feel offended.

DATUM 2/ 1/ MDOc/ ACK

Setting: Justin Folley is Hannah's boyfriend at that time. He includes a famous person in High school as he is a captain of basketball. He plays around with Hannah in the park then takes a picture of her, which her underwear is accidentally snapped. Hannah thinks it will not be published since she trusts in Justin. In the hall of school, Justin shows it to his basketball team. Quickly, his friend, Bryce Walker takes

Justin's phone and shares it with the school's group. In the middle of class and school, Hannah gets so many eyes on her and laughs at her disgrace.

Participants : Hannah, Clay and Tony
Conversation:
Hannah: **I'm not angry** you betrayed me. **I'm angry that I trusted you in the first place.**
Clay: What the hell, Tony? What's the deal?
Tony: I'm not on the tapes, if that's what you're asking.
Clay: Did you know she was going to?
Tony: No

Analysis:

Hannah is actually trusting the wrong person. She records it on the tape even though she says not angry, but she mistrusts it to anyone. Hannah conveys an apology expression that is *blaming someone else* to herself; it shows Hannah that Justin has responsibility for the offense he made to Hannah. She says it severely to show how she disappoints with Justin's behavior. After all, her mistrust will not be fixed by him, because she has already died.

Context: Hannah is uttering a statement and adding some words.

She utters the *acknowledge* of speech function. From the sentence "*I am not angry. I am angry that…*" provides a suggestive way to the hearer because females are likely to accept what has occurred in her life. Still, in the acceptance phase, she has intended to reject which she preserves Justin's face, it is called self-oriented. Moreover, it is only uttered by the tape, reminds how the intimate relationship will make her life ends.

DATUM/ 3/ 1/ EoAb-EAb/ REJ

Setting: After the accident occurs in Hannah's life, her friends and Justin stays away. She thinks her first kiss will not happen anything wrong, but she is wrong. Clay,

her classmate, also someone has crushed on her, feels guilty and upset. In a few days, Hannah is not coming to the class because she is embarrassed. While Clay has lunch in the Canteen, Hannah comes into him and talks as if nothing happened. She tells how Mr. Bradley—the poetry teacher, advises confronting the problem.

Participants : Clay and Hannah
Conversation :
Clay   : I guess being socially awkward has its advantages.
Hannah: I don't think you're socially awkward at all.
Clay   : I think you're just scared. I think you're waiting. Well, sometimes it's better to wait.
Hannah : **Wow. Okay, meaning what?**
Clay   : Just that, um… Nothing. I mean….
Hannah : **Pardon me, but you really hurt my feelings.**

Analysis:

Clay indirectly offends Hannah's problem. Even Clay did not mean it, Hannah cannot deny that she is already disappointed by his words. While she utters expression of *offer an apology* which "**Pardon me**", it is also followed by an *explicit explanation,* "but you really hurt my feelings" defines she is very disappointed why her close friend quickly says those words without knowing the truth. Hannah thinks Clay will be different, but he is just the same with her friends, as they are talking that she is easy.

In another context, the word "pardon me, but you really hurt my feelings" is an *explicit explanation* that has its functions to offer an apology for the offense and reduce the guilty that she made. Those words are told by Mr. Bradley, in case Hannah can convey it to her friends who hurt her, but she cannot control how mad she is, and those word does not mean as it is in this context.

Context: Hannah utters rejection response

Before she expresses the apology, she responds, **"Wow. Okay. Meaning what?"** to Clay's offensive statement. Hannah, who feels the same social status as Clay, utters a *rejection* response toward him as it reminds her of what Justin Foley does to her. The reason Hannah comes to Clay in the Canteen maybe can heal her feelings and make her feel better about the issue, but she is wrong. She quickly responds to the *rejection* since she knows the context and lets the response threaten Clay.

DATUM 4/ 2/ MDOa-AoRf/ You know

Setting: A new student is coming, named Jessica Davis. Hannah is also a new student, two weeks earlier than Jessica. Mr. Potter asks Hannah to take Jessica around the high school. After Jessica and Hannah hang out in the café near their school, they start to be close friends. In the café, there is a boy named Alex Standall. He stares at them as if he wants to be their friends. Hannah and Jessica realize they have been watching by Alex. Directly they get Alex's table and ask to join into the squad. Every after school ends, they always have coffee in there.

Besides, after the accident of Hannah's photo publishes in the group of schools, Alex makes a list of "who is the best and the worst". Jessica and Hannah are on the list "the worst and the best ass". Jessica feels betrayed by them why Jessica has to be in the worst ass. Even Hannah does not know and has nothing to do with that.

Participants : Jessica and Hannah
Conversation:
Jessica : Why didn't you just tell me?
Hannah : Maybe, I was afraid of something like this
Hannah in the tape : **#You needed it to be my fault…so it was my fault. #**
Hannah : Jess, **you know** this doesn't mean anything.

Jessica : Don't act innocent. But I am.

Hannah : I had nothing to do with this.. Alex did this on his own.

Analysis:

From the conversation above, Hannah conveys an expression apology for *minimizing*. Hannah says, **"you needed it to be my fault"** because Jessica is already on fire and gets wrong with Hannah. Even though Hannah already tells her that she does not know anything about the list. Hannah delivers it in the tape with a low tone. To make the condition calm, she adds an *explicit acceptance of the blame* which is **"it was my fault".** Hannah tries to apologize and accept the blame because she does not want to get more fight fires with Jessica, her best friend.

Context : Hannah utters *you know* to her best friend

In this case, Hannah utilizes **"you know"** which represents her confidence and it is a signal that she attributes understanding to Jessica. It expresses Hannah's confidence since it is relevant to their background experience and attitude. Jessica should have known Hannah will not do inappropriate things to do the list "the worst and the best*"*, as the list makes Hannah more look at her easier. The instances *you know* have function as both addressee-oriented device maintaining relationship due to Hannah confronting **"*you know* this doesn't mean anything".** She tries not to make her best friend feeling wrong about her.

DATUM 6/ 2/ ECH/ Tag question

Setting: Jessica and Hannah's problem is not finished yet on the list "the worst and the best" issue. Jessica tells Hannah that she is breaking up with Alex on his own. Directly, she accuses Hannah that it is all her fault as Jessica thinks Alex has

crushed on Hannah. With anger, jealousy, and heartbreak inside Jessica's soul, she utters Hannah's offensive word.

Participants : Jessica and Hannah
Conversation:
Jessica : He just broke up with me on his own
Hannah : **I didn't know he broke with you**
Jessica : I'll just say this: enjoy it. Cause you will, **won't you?** 'Cause that's what sluts do.
Hannah : F you!
Analysis:

The conversation is taken seriously, and Hannah utilizes *expression concern for the hearer* to show her sympathy for Jessica's breaking heart news. By conveying this strategy, she tries to save Jessica's face if she is not feeling offended. Hannah and Jessica's relationship influences how she utters her apologies since they are close friends with the same social status. Hannah expresses, **"I didn't know he broke with you"** in a low tone to show her concern, even though Jessica has already rude to her. Whereas the relationship between them significantly matters to Hannah. While Jessica has started to hate her, she keeps giving her close friend her concern for sympathy as her broken heart. That is what a best friend does.

Context: tag question to close friend

In the conversation, Jessica conveys female speech *tag questions* not as politeness devices, but it threatens Hannah's face act as confrontational and fain devices and highlights the utterance as attacking her close friend's face. By saying "**won't you**", Jessica also strengthens the negative illocutionary constrains of face attack as an assertion and hedges. The tags that she utilizes are in high intonation because she is too indignant and jealous of Hannah and Alex does.

Datum 7/ 4/ AoRf/ ACC

Setting: In another reason why Hannah's death, she has no friend after Jessica has have left her. Meanwhile, her classmate named Courtney sits on her side and they have unclear conversations in the middle of the class has started. They look so dizzy and sleepy, and it begins with Hannah ask her why Courtney looks so. Besides, Hannah tells her why she is sleepy because she cannot sleep last night since someone gets to spy on her from outside her window. Hannah feels like a spy gets portrayed on her without any consent. After hearing Hannah's problem, Courtney wants to help Hannah borrow some stuff like a flashlight and baseball stick to her room after school. While they wait for a spy, Courtney opens the conversation for feeling not nice by hearing Hannah's gossip before as she is also busy not always in the classroom, so she does not know Hannah well.

Participants : Courtney and Hannah
Conversation:
Courtney : So, the whole thing was just a rumor?
Hannah   : Nope. Also, why someone picked the boring sport ever to mark our
           sexual milestones still kind of baffles me
Courtney : My god, I am so sorry. I totally misjudged you
Hannah   : **It's cool. I misjudge me all the time.**
Courtney : Boys are a**holes.
Analysis:

Hannah understands why people can misjudge by hearing from one side. She expresses the *explicit acceptance of the blame* because she can never be expected what people have been thinking about her. She utters, **"I misjudge me all the time"** to Courtney in a lowing tone, and it represents how the relationship between them is not too close because Hannah wants to save the hearer's face. As from social status, Courtney is part of a school organization which super busy, so Hannah tries

to make a calming situation in every utterance. Realizing her fault, Hannah is just trying to make new friends since Jessica has left her because of a guy problem.

Context: Hannah responds acceptance to her classmate

As the conversation states above, Courtney has have misjudged Hannah by the gossips spread in high school. Courtney thinks that she is even easy to every guy, especially Justin, as he is an athlete and very famous in the school. Even though Hannah feels bad, she conveys the *acceptance* like **"It's cool"**, which means it is hurt when her classmate has been misjudging her for a while. However, the misunderstood has already been told and cleared by Hannah as a victim of the guys' gossips. By saying acceptance, it indicates that she has a suitable manner in responding to the news as Hannah believes that truth from every bad news that has been spreading will be told in afterward.

Datum 12/ 9/ ECH-MDOb/ Humorous REJ

Setting: "The party has a weird magic" because it has always been the universe's interests as Hannah states walk through the door of Jessica's party. It is the first event of the junior year, which holds in Jessica's house. Many people believe that something unbelievable will be possible at the party. Meanwhile, Hannah who feels betrayed by her classmate is welcomed in there. Some guys yell on her and also throw a compliment with laughing and enthusiast. Accidentally, there is Justin— her ex, bumps her in her back. He is followed by Jessica, while they are already dating for two months without Hannah's knowing.

Participants : Hannah and Jessica
Conversation:
Hannah: Hey. So, you and Justin?
Jessica : Yeah, me and Justin. Why?
Hannah: And, like, how?

Jessica : Summer school. Do I need your permission?

Hannah: Do you remember what he did to me?

Jessica : Bryce is the one who showed him.

Hannah: But, Justin is the one who showed him. **I'm sorry**. Look.. Ancient history aside, just… be careful okay?

Jessica : **You're so sweet, Hannah, but I'm fine. I know what I'm doing.**

After Jessica has ended the conversations, she kisses Justin in front of Hannah, Hannah comes to Jessica with all of her confusion and unbelieve about their relationship. Jessica did the offending act toward Hannah by her new relationship which the guy is Justin—Hannah's ex, who publish her photo through the school group. As seen in the conversation, Hannah tries to make Jessica remember what he did to her and Jessica is just denial.

Analysis:

Hannah conveys an *expression concern for hearer* **"..I'm sorry".** She delivers it to pacify Jessica as she is not expected that Jessica will get offended and sensitive. Yet, Jessica still responds to Hannah's forewarn and take it as negative politeness. An expression *querying precondition* follows the apology expression, it is stated **"ancient history aside, just.. be careful, okay?"**. Meanwhile, she utters the expression from high to low tone because Justin's problem with Jessica. Even though Hannah is disappointed, but she does not do verbal action. From this act, it is seen a polite act makes a person not easily getting offended. The relationship that has been made by the talk in a conversation is going on and responsive. Thus, Hannah pulls Jessica in for warning and telling her she deserves someone more superior than Justin.

Context: Jessica expresses humorous rejection to her ex-close friend

Jessica responds to Hannah's apology unseriously, which she considers offensive, because Hannah brings Justin and her bad memory again. As it can be seen, Jessica responds *humorous rejection,* **"You're so sweet, Hannah, but I'm fine. I know what I'm doing"** with ignorance face, smile, and rolling her eyes. She does not truly listen to Hannah's advice and ignore her in the back. Hearing that, she might be susceptible, besides Justin is her boyfriend that has already been with her for two months.

Datum 15/ 12/ ECH/ Evade

Setting : The bad news comes from Jeff—Hannah's friend. It occurs after Jessica's party. He is dead after he has crashed by car in the T-intersection. Clay, whom his best friend, knowing that Jeff is not drinking alcohol or wine either, is impossible not to see the sign. After the accident, Clay presents to Jeff's funeral for the last time. In the school, Hannah meets Clay and he looks so upset. Hannah says her deepest condolences of Jeff to Clay as her sympathy, but she cannot come to the funeral because her mom asked her to work in her store. In her deepest heart, she is hidden a secret and knows the reason why Jeff has died. The night after the party, Sherin and she drive through the same way and hit the T-intersection sign because it has no lighting. Besides, they both make sure that no one is drunk. After the accident, Sherin is afraid of her doing and deciding to leave Hannah there. Hannah who feels responsible gets in a hurry to call the police by borrowing the cashier's handphone opposite the T-intersection. Unfortunately, someone earlier reports the case to 911, he is Clay.

Participants : Hannah and Clay
Conversation:

Hannah: **I'm really sorry about Jeff. I heard his funeral was beautiful**.

Clay   : Sounds like the whole school was there. Thought I might see you there.

Hannah : **My parents needed me to work**.

Analysis:

       With bad feeling about Jeff's accident, Hannah conveys *expressing concern for hearer* **"I'm really sorry about Jeff. I heard his funeral was beautiful".** Her expression of apology strategy aims to show her concern for Clay's best friend. She utters the expression in a soft tone and also serious face to reassure his lost. Her expression designates her concern against Jeff's death. She expects Clay will be decent after hearing that from someone he has crushed on.

Context: Hannah evades her close-friend

       After Hannah gives her condolences to him in the datum above, he feels unusual of Hannah's absenteeism and asks why Hannah does not come over to Jeff's funeral. Implicitly, he confuses, handles sorry and suspects her absenteeism. Directly, Hannah responds to Clay *evade,* **"My parents needed me to work".** She distracts his question to stop asking her for a bit deeper. She is actually anxious to tell what has been happened to the T-intersection sign and the correlation with Jeff's death, but she cannot relate that. After the party, she is also shocked by Jessica's happened because Bryce has raped her at her party. Thus, Hannah keeps evading Clay and he leaves her with nothing.

Datum 16/ 12/ EoAc-OoRa-OoRb/ No Response

Setting: In the scene, Hannah feels blessed and comfortable with their own family because they are only people who trust and give iridescent to her whole life. One fine day, her dad buys a car for being droved by Hannah. She is happy. She loves the car and wants to ride it to go around the city. Meanwhile, she is getting a

mandate, and swears can guard the money by his dad's store benefit to be deposited in the bank. As she is too happy, she drives the car and not place cash of bag at the vehicle's top. After she arrives at the bank, she is oblivious and panicked because her dad's money has gone. Unluckily, the money is about 743 dollars. She is going back to home and regretting what she has been doing.

Participants : Hannah's mom and Hannah
Conversation:

Hannah's mom	:	You lost it. Are you sure you didn't drop it?
Hannah	:	I looked everywhere. I retraced my steps.
	:	Someone must have taken it. **I'm so sorry, okay?**
Hannah's mom	:	I thought you were more responsible than this. We trusted you! It's a few hundred dollars. It's 743 dollars.
Hannah	:	**You can have my last check form the Crestmont. I have $200 in the bank. I can start babysitting on the weekend.**
Hannah's mom	:	Hannah.. It's fine.
Hannah		*no response*

Analysis:

The datum mentioned above is the expression of apology that utilized by Hannah. Hannah perceives unsavory and laments for losing a bag of cash as her slovenliness. Quickly, Hannah says apology to her mother while realizing as it is fault has been done by herself. Hannah utilizes an intricate way of apology in expressing her mistakes. At first, she conveys a *request for forgiveness* strategy **"I'm sorry".** In this scene, Hannah feels wretched and delivers it in a low tone and serious face. It represents that she does not exceptionally want to be disregarded by her parents. After that, Hannah utters any apology *offer of repair* to minimize her

parents' the indignation and disenchantment by offering to deduct her earnings from her work in Cinema which she states **"You can have my last check from Crestmont. I have \$200 in the bank".** She does not expect that it is still too far to return 743 dollars yet that is her first initiative to alleviate the undesirable circumstances. As it is deficient, her third apology strategy is *compensation* which **" I can start babysitting on the weekend"** as the offer of repair is not enough for returning her parent's deprivation. This step is being chosen by Hannah as her responsibility to strengthen her earnestness against her parents. She conveys it with serious face as it is intended to save her parents' faces and give her parents an excuse.

Context: Hannah's mom forgives her fault, but she gives no response

By the conversations above, Hannah's mom responds to her apology as Hannah should not return the money for her indecency. Yet, after hearing her mom's response, she prefers to give *no response* and go to her room as she cannot keep her responsibility. She does not like how the reaction of her mother as it is her fault. From Hannah's mom's facial expression, she can perceive that her mom is very disappointed. All Hannah can give to her mother is the rest of the salary and being a babysitter to get the number of dollars.

Datum 18/ 12/ EoaA/ Interrupt

Setting: Bryce Walker is the last person who is being the reason why Hannah commits suicide. That night, Bryce has a party where all participants are from the same school. Hannah has already gotten over all her problems about "the best and the worst" list issue, then physical touch unwanted by their male friends, and bullied

by their friends because she is easy. She comes over to Bryce's party trying enjoy her life again, but Bryce has been raped Hannah. It all starts when Hannah joins in the party. No one realized until Jessica and Bryce ask her to participate in the hot tub. Everything is fine until Jessica gets out from there, and Bryce starts to get close to Hannah and rape her. Hannah rejects him, giving no signal, but he keeps doing the inappropriate thing to her that makes Hannah has done to her life.

Participants : Bryce and Hannah
Conversation:
Bryce   : The drunks are all passed out, posers are gone. Only the cool people are left.
Hannah : And I qualify as "cool people"?
Bryce   : Hell yeah, you do. Coolest chick in the junior class. And the hottest. *starts touching Hannah*
Hannah : **Well, uh, I'd better get going.** My parents are probably super worried by now.
Bryce   : You just got here.
Hannah : **Sorry, I gotta go.**
Bryce   : Don't go.
Analysis:

Hannah confronts *expressing of regret* which "**Sorry, I gotta go**" interprets that she is not enjoying Bryce's present and feeling not secure. Hannah conveys with low tone because she respects Bryce as a senior and host at his party. She does not want to offend him since he is welcoming her and give her an excellent impression. The conversation shapes the relationship between senior and junior, even Hannah feels bad about him, but the different social status hits her. Hannah, who feels uncomfortable, is freezing as Bryce rapes her.

Context: Hannah interrupts her senior

Hannah feels uncomfortable in the conversation and tries to utilize *interruption* in female speech because Hannah cannot deal with Bryce's touching. Hannah's contribution depends on her sense as most dealing with Bryce as interlocutor while Bryce seems not responsive and supportive hearer to the context. The utterance **"well-uh, I'd better get going"** shows how Hannah is very not comfortable and secured, especially they both only in one tub, no one in there. Even Hannah has already respect her senior by lower her tone, but it keeps occurring. Hannah gets unwanted behavior from Bryce and makes her commits suicide.

3.2 Discussion

The discussion discusses some findings found from the data analyses in the previous subchapter. It shows the answer to the problem research statements. The discussions of this research are as follows.

a. The apology strategy utilized by the female character Jessica and Hannah in "Thirteen Reasons Why season 1" is in diverse ways. They express their apologies with the plain and complex lines of apology strategies. A plain line of apology strategy is uttering one expression of apology, while a complex apology strategy is uttering more than one expression in apologizing. The uttering of complex lines of apology strategy can be the association of one expression or more than one expression of apology. Meanwhile, the uttering of the plain and complex apology strategy lines is affected by the degree of the peculiarity of the offense, and the addressee's response subsequent to the speakers express their apology strategy. While the speakers determine a plain line of apology strategy to convey the apology, it shows that the offense they have done is not severe and is followed by the addressee's response. Besides, while the speakers employ a complex apology

strategy, it shows how the offense has been done is serious, and they get negative reactions from the addressee. All the occurrence in here, the addressee is decent to let the speakers get an opportunity to utter their other apology strategy. Thus, the complex lines occur, and the speaker can express different apology strategies to restore and maintain the relationship between the addressee and them.

In uttering apology, the various strategy of apology is employed by the speakers such as rejection strategy (justification, attacking the complainer), minimizing the degree of offense (minimizing, querying precondition, blaming someone else), acknowledgment of responsibility (implicit acknowledgment, explicit acknowledgment, expression of lack of intent, explicit acceptance of the blame), explanation or account (explicit explanation), expression of apology (expression of regret, an offer of apology, request for forgiveness), offer of repair (repair, compensation) and expressed concern for the hearer. On the other hand, Jessica and Hannah did not utilize a promise for forbearance, rejection (explicit denial of responsibility, implicit denial of responsibility), acknowledgment of responsibility (expression of self-deficiency, expression of embarrassment, and explanation or account (implicit explanation). One of apology strategy that is not utilized by Hannah and Jessica is promise for forbearance. As Waddux et al. (2011) stated American are more active in considering the situational and contextual factors in the causal distribution responsibility, thereby taking the concern of individual role. Uttering an apology strategy is affected by the social status, the relationship between the character, and the circumstances' formality. Consequently, the speakers utilized an expression to the addressee who has an equilibrium in social status. An intimate

relationship in informal circumstances tends to act regret strategies, such as bumping someone, offensive act, and controversy in the trivial case. While both have an equilibrium in social status and an intimate relationship but the formal situation, the speakers maintain to act more polite, direct apology named request for forgiveness strategy. Meanwhile, there is also a datum represented in an informal case and has a more intimate relationship intent to utilize explanation or account and acknowledgment of responsibility. For example, between mother to daughter and student to her teacher, as the speakers perceive the offense, they have done caused by other people or possibility. All in all, the speakers usually act an expression of apology in complex lines when they are in severe circumstances while having offended toward the addressee and maintain to utter an expression of apology in plain lines that have a lower degree of intensity.

b.   The female speeches that included by Jessica and Hannah characters in the series "Thirteen Reasons Why season 1" which are to deliver their apology with emphasis. They are interaction style (interruption), pragmatic particle, tag question, you know, and sort of, and speech function response of apology; acceptance, acknowledgement, reject, evade, no responses, and humorous reject. Those female speeches are based on Holmes' (1993) female speech findings. Interactional style is an offense and must be recognized when females are disturbing to the circle and start talking without permission to hurt the addressee's feelings. It can be occurred in the female character in particular circumstances and be there speaker's act, which tries to get attention and reassurance. An example of the interactional style is interrupting and saying too much. The data which contributed to this female speech

is data 14 and 18. In both cases, data 14, Jessica interrupts Justin's circle by uttering apologize for strategy and dominates him to drive away with her. Besides, data 18 Hannah's uncomfortable is related to Bryce's action because he starts getting closer to his body to Hannah's body. Yet, Bryce's role does not let Hannah leave and is controlling her.

Pragmatic particle is the second female speech that dominated and identified as females portrayed as indecisive, not confident, touchy soul, unwilling to proclaim their own opinions supposing people offended by them, or unpleasant. It can be related to the hearer's attitude or behavior to the speaker and emphasize that it can make the speaker angry. The examples of the pragmatic particle on talk are tag questions, you know, and sort of. The data that contributed to this female speech; sort of, it is in data 1; you know, it is in data 4; and tag question is in data 6. All the data show there is a little doubt, unconfident, and most of the high intonation used by Jessica and Hannah. The exception data is number 1. In the circumstances, it is remembering some memories and getting flashbacks.

The response of apology is used by the female characters to react and respond to their apology expressions' feedback, whether it is in a good or bad way. In responding to the apology strategy, people expect to hear a decent statement. Yet the response can be followed by particular circumstances occurred and what is the feedback of the hearer. The apology reaction which distributed to this female speech is accepting, acknowledging, rejecting, evading, no response, and humorous rejection. The data which contributed to this female speech are *accepting* is in the data 2, 7, 8, 9, 11, 17; *acknowledge* is in the data 5, 7, 10; *reject* is in the data 3;

evade is in the data 15, 19, 21; *no response* is in the data 13, 16, 20; and *humorous rejection* is in the data 12. It all shows by the different contexts and circumstances. As it is shown above, the acceptance of apology is most utilized by Jessica and Hannah.

The finding of this research is different from the previous study that was conducted by Betaineh and Betaineh (2008) because this research has a different situation with the research of Betaineh and Betaineh (2008). Therefore, both of researchers revealed different findings. The previous research from Betaineh and Betaineh (2008) has female and male participants as the object of the study. While the present research has the female characters as the object of the research. Both of the researchers have a different context, the participants of the research form Betaineh and Betaineh (2008) were not bound with dialog and cultural background, therefore they responded spontaneously. Also, the finding of the research is Jordanian speakers are manifesting more apology than American speakers, Meanwhile the female characters of the present research are from America. They must follow the direction from the director and tend to utter the conversation by the context, thus Hannah as one of female characters who has lower status is more uttering apology than Jessica.

The finding is in line with research from Harb (2016). The participants of the research by Harb (2016) are Arab. Harb (2016) revealed how apologies are realized in Arabic and employed by Arab males and females are attempted and provided. Harb (2016) used the theory of Blum Kulka and Olshtain (1984, 1989). The most frequently used strategy is both IFIDs and EXPLs in combination, with

males ranking EXPLs higher than IFIDs and the opposite being true for females. Meanwhile in the present research use the theory of Trosborg (1995) and Holmes (1993). However, the result showed the expression of regret and acceptance are as the most frequently used strategy by female characters. It has same intention like IFID from Blum Kulka's (1984) theory means speaker who had a close relationship with the hearer and the situation was informal preferred express regret. In responding to the apology strategy, people expect to hear a decent statement which expression of regret and acceptance are the combination of the research that the most frequent used.

The finding from previous study Nisa and Sutrisno (2018) investigated the apology strategy from the movie. Nisa and Sutrisno (2018) concerned with an attempt to reveal the apology strategies used and analyze the influence of social distance and relative power. Meanwhile, the present research analyze the influence of social status and gender issue in expressing apology. Both the researchers have the different finding strategy used by the characters which Nisa and Sutrisno (2018) is explaining the offense and the present research is expression of apology.

All in all, data for apology from a movie are different or not the same as an apology in everyday life because the expressions of apology in a film must follow the direction and the script written by the director following a particular scenario. Therefore, movie characters usually play and add improvisation to the expression, not genuine dialogue. In contrast to everyday life, apologies can be spontaneous or unplanned as in the movie(s).

CHAPTER IV

CONCLUSION AND SUGGESTION

This final chapter comprises the conclusion of the analyses from the previous chapter and recommendations for another researcher in choosing an apology strategy. Also, this chapter answers the problem statements, and researcher in this research draws it is as follows:

4.1 Conclusion

In having an affair with the objective of the study, the Trosborg (1995) theory was uttered as formulated in the research question, to discover the female apology strategy used by Jessica and Hannah from the first episode until thirteen episodes were classified towards them. The classification results showed that the apology strategy utilized by the female character Jessica and Hannah in "Thirteen Reasons Why season 1" are in diverse ways. Data for apology from this series are different from apology in everyday life since they follow the given scripts by the director. In contrast to everyday life, apologies are natural. in Thirteen Reasons Why season 1, Hannah and Jessica express their apologies with the plain and complex lines of apology strategies. An understandable line of apology strategy is uttering one expression of apology, whilst a complex apology strategy speaks more than one phrase in apologizing. The uttering of intricate apology strategy lines can be associated with of one expression or more than one expression of apology. Meanwhile, the uttering of the plain and complex plain of apology strategy is

affected by the degree of the offense's peculiarity and the addressee's response after the speakers express their apology strategy.

While the speakers determine a plain line of apology strategy to express the apology, it shows the offense they have done is not serious. The addressee's response follows it is positive. Besides, while the speakers employ intricate lines of apology strategy, it shows how the offense has been done is severe and gets a negative response from the addressee. All the occurrence in here, the addressee is decent to let the speakers get an opportunity to utter their other apology strategy. Thus, the complex lines occur, and the speaker can express different apology strategies to restore and maintain the relationship between the hearer and them after they have done the offense.

In uttering apology, the various strategies of apology are employed by the speakers, such as rejection strategy (justification, attacking the complainer), minimizing the degree of offense (minimizing, querying precondition, blaming someone else), acknowledgment of responsibility (implicit acknowledgment, explicit acknowledgment, expression of lack of intent, explicit acceptance of the blame), explanation or account (explicit explanation), expression of apology (expression of regret, an offer of apology, request for forgiveness), an offer of repair (repair, compensation) and expression concern for the hearer. Besides, it was discovered that there were not utilized at all by Jessica and Hannah. It is promise for forbearance, rejection (explicit denial of responsibility, implicit denial of responsibility), acknowledgment of responsibility (expression of self-deficiency, expression of embarrassment, and explanation or account (implicit explanation).

Promise for forbearance is one of apology strategy that was not utilized by Hannah and Jessica because American is more active in considering the situational and contextual factors in taking the concern of individual role. Also, Hannah often used one strategy as many as fifth times and Jessica as many as three times; it is an expression of apology (expression of regret).

For example: 'I am sorry."

The female speeches included Jessica and Hannah's character in the series "Thirteen Reasons Why season 1" to deliver their apology with emphasis. They are interaction style; interruption, pragmatic particle; tag question, you know, and sort of, and speech function response of apology; acceptance, acknowledgment, reject, evade, no responses, and humorous reject which those female speeches are based on Holmes' female speech findings. On the other hand, it was discovered that there were not utilized at all by Jessica and Hannah; it is the amount of talk. As it is in the film, each dialog has been directing, and Hannah and Jessica's character were classified not doing the amount of talk, so it is not found out. Jessica and Hannah often used one strategy to emphasize their apology; it is acceptance.

For example: "No worries".

4.2 Suggestion

This research was centered on the female apology strategy used by Hannah and Jessica's character in Thirteen Reasons Why Season 1. The results indicate that utilizing of apology strategy must be classified according to the context. Thus, the researcher would like to deliver recommendations to further researchers who have interested in apology strategy. Sometimes uttering an apology expression is not

always explicitly spoken in the lines of the word "I'm sorry, sorry, forgive me, etc." it must have to be borne in mind the expression of regret "excuse me" is determined as apology strategy. While the apology strategy occurs, we can watch out on the characteristics of words and the context in a conversation. Also, to further researchers interested in apology strategies, they recommended focusing more on the grammatical approach, more in Syntax study, other series of Thirteen Reasons Why, or any other objects. Grammar is the basic unit that is important in writing and arranging sentences. Thus, identifying the grammatical approach informing the expression of apology, whether there is an effect of utilizing proper grammatical sentences in showing the apology in any context, will be interesting.

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CURRICULUM VITAE

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LIST OF APPENDICES

No	Strategies	Type	Hannah	Percentage	Jessica	Percentage
1	**Rejection (R)**	(a) Explicit Denial of Responsibility				
		(b) Implicit Denial of Responsibility				
		(c) Justification	1	4.5%		
		(d) Blaming Someone Else				
		(e) Attacking The Complainer	1	4.5%		
2	**Minimizing the Degree of Offense (MDO)**	(a) Minimizing	1	4.5%		
		(b)Querying Precondition	1	4.5%		
		(c)Blaming Someone Else	1	4.5%		
3	**Acknowledgement of Responsibility (AoR)**	(a) Implicit Acknowledgement	1	4.5%		
		(b) Explicit Acknowledgement			1	10%
		(c) Expression of Lack of Intent	2	9.1%	1	10%
		(d) Expression of Self-Deficiency				
		(e) Expression of Embarrassment				
		(f) Explicit Acceptance of The Blame	2	9.1%	2	20%
4	**Explanation or Account (EA)**	(a) Implicit Explanation				
		(b) Explicit Explanation	1	4.5%		
5	**Expression of Apology (EoA)**	(a) Expression of Regret	5	22.7%	3	30%
		(b) Offer of Apology			1	10%
		(c) Request for Forgiveness	1	4.0%	1	10%
6	**Offer of Repair (OoR)**	(a) Repair	1	4.5%		
		(b) Compensation	1	4.5%		

75

7	**Promise for Forbearance (P)**	-				
8	**Expressing Concern for** Hearer (ECH)	-	3	13.6%	1	10%
		total	22		10	

Datum 1/ 1/ EoAa-AoRc / Sort of
Hannah: We kissed.
Clay: Why?
Hannah: Did you hear something else?
Clay: Nope
Hannah: We just kissed. Sorry to disappoint you, but I guess now we're even. Sort of.

Datum 2/ 1/ MDOc / ACK
Hannah: I'm not angry you betrayed me. I'm angry that I trusted you in the first place.
Clay: What the hell, Tony? What's the deal?
Tony: I'm not on the tapes, if that's what you're asking.
Clay: Did you know she was going to?
Tony: No

Datum 3/ 1 /EoAb+EAb / REJ
Clay   : I guess being socially awkward has its advantages.
Hannah: I don't think you're socially awkward at all.
Clay   : I think you're just scared. I think you're waiting. Well, sometimes it's better to wait.
Hannah : Wow. Okay, meaning what?
Clay   : Just that, um… Nothing. I mean….
Hannah : Pardon me, but you really hurt my feelings.

Datum 4/ 2/ MDOa-AoRc / you know
Jessica : Why didn't you just tell me?

Hannah : Maybe, I was afraid of something like this

Hannah in the tape : #You needed it to be my fault…so it was my fault. #

Hannah : Jess, you know this doesn't mean anything
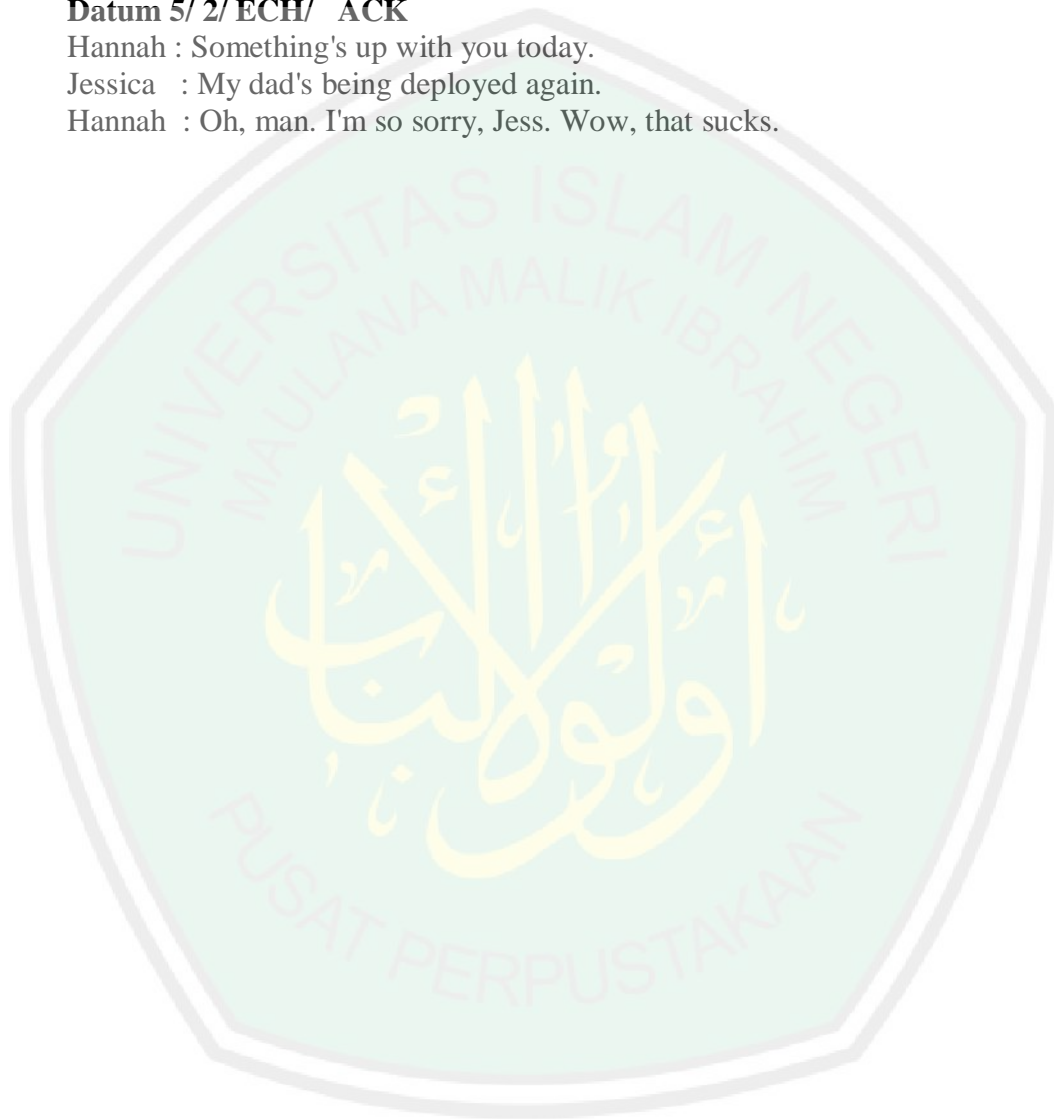
Jessica : Don't act innocent. But I am.

Hannah : I had nothing to do with this.. Alex did this on his own.

Datum 5/ 2/ ECH/   ACK

Hannah : Something's up with you today.

Jessica   : My dad's being deployed again.

Hannah : Oh, man. I'm so sorry, Jess. Wow, that sucks.

Jessica : He'll be in the Middle East
somewhere, and he can't tell us where, probably because it's some
country we're not even supposed to be at war with.

Datum 6/ 2/ ECH/ Tag question

Jessica : He just broke up with me on his own

Hannah : **I didn't know he broke with you**

Jessica : I'll just say this: enjoy it. Cause you will, **won't you?** 'Cause that's what
sluts do.

Hannah : F you!

Datum 7/ 4/ AoRc/ ACC-ACK

Courtney : So, the whole thing was just a rumor?

Hannah : Nope. Also, why someone picked the boring sport ever to mark our
sexual milestones still kind of baffles me

Courtney : My god, I am so sorry. I totally misjudged you

Hannah : It's cool. I misjudge me all the time.

Courtney : Boys are a**holes.

Datum 8/ 5/ ECH-Re-Rc/ ACC

Courtney: I'm sorry.

Hannah:I want to be your friend, Courtney. I have been a friend to you,
and this thing you're scared for people to know about you. doesn't matter
to me. Okay, it doesn't fucking matter. And I'm sorry if you're scared,
but I'm not your shield, okay? You don't get to hide behind me. You don't
get to fuck with my life because you don't like who you are.

Datum 9/ EoAa-AoRb/ ACC

Jessica : I'm sorry I slapped you that one time. That wasn't cool. For fuck's sake.

Datum 10/ 7/ EoAa+AoRf/ ACK

Jessica :I'm sorry, I didn't know I was going to be so late.

Teacher : But I'm sorry, you're out of today's game.

Jessica : I'm benched for the game. Or didn't the entire gym just hear that?

Teacher : Well, if you're benched, take a seat.

Datum 11/ 9/ EoAa/ ACC

Justin : Oh, shit.

#bump each other#

Hannah: Sorry.

Justin: Sorry.

Datum 12/ 9/ ECH-MDOb/ HR

Hannah: Hey. So, you and Justin?

Jessica : Yeah, me and Justin. Why?

Hannah: And, like, how?

Jessica : Summer school. Do I need your permission?

Hannah: Do you remember what he did to me?

Jessica : Bryce is the one who showed him.

Hannah: But, Justin is the one who showed him. I'm sorry. Look.. Ancient history aside, just… be careful okay?

Jessica : You're so sweet, Hannah, but I'm fine. I know what I'm doing.

Datum 13/ 9/ EoAa/ No response

Hannah : I'm sorry.

#Hannah in the tape#

Hannah: That girl had two chances that night.

But we both let her down.

How do I live with that?

How do you, Justin?

#her shadow follows Justin#

Datum 14/ 10/ EoAc/ interrupt

Jessica : Hey, baby. Hope you're not letting these two corrupt you.

Justin : .Never. Good. That's my job.

Datum 15/ 12/ ECH/ Evade

Hannah: I'm really sorry about Jeff. I heard his funeral was beautiful.

Clay   : Sounds like the whole school was there. Thought I might see you there.

Hannah : My parents needed me to work.

Datum 16/ 12/ EoAc-OoRa-OoRb/ No response

Mom's Hannah: You lost it. Are you sure you didn't drop it?

Hannah   : I looked everywhere. I retraced my steps. Someone must have taken it. I'm so sorry, okay?

Hannah's mom : I thought you were more responsible than this. We trusted you! It's a few hundred dollars. It's 743 dollars.

Hannah   : You can have my last check form the Crestmont. I have $200 in the bank. I can start babysitting on the weekend.

Hannah's mom : Hannah.. It's fine.

Hannah   : *no response*

Datum 17/ 12/ EoAa/ ACC

Jessica : Shit. Sorry! I'm so sorry, Hannah!

Hannah :No worries.

Datum 18/ 12/ EoAa/ interrupt

Hannah: Well, uh, I'd better get going.
#Bryce does not let Hannah go#
Hannah: Sorry, I gotta go.

Datum 19/ 13/ AoRc/ Evade

Jessica: You were the only one who tried to tell me the truth.
Clay: I promised myself that I wasn't going to say something stupid like "are you okay" or "how are you doing," because, like, how the fuck do you think, right? But...how are you?
Hannah : How the fuck do you think? Yeah. these tapes can help. They're proof. You want me to tell the whole goddamn world what happened to me?
Clay   : I want you to do what you want to do.

Datum 20/ 13/ AoRa+AoRb/ No response

Hannah : I need everything to stop. People. Life.
Mr. Potter : Life What did you mean when you said
you needed life to stop?
Hannah: I don't know. 'Cause that seems like a very serious thing to say. I know. I... I'm sorry. I didn't mean... That
#Mr. Potter call her because she left#
#Hannah gives no response#

Datum 21/ 13/ AoRf-EoAb/ Evade

Counselor : So, you and Hannah were friends?
Jessica   : Yeah. For a while. We stopped being friends.
Councelor : Can you tell me why you think that happened?
Jessica   :'Cause I slapped her.
Councelor : And why did you slap her?
Jessica   : Because I thought she was fooling around with my boyfriend. Because guys talk at our school.. and boys do things to girls that no one ever talks about and no one ever does anything about.
Councelor : Things like what, Miss Davis?
Jessica   : Like what do you think?
Councelor :Be helpful if you could tell me.