**THE ORGANIZATION AND FUNCTIONS OF REPAIR
FOUND IN THE "NIGHT MOTHER" DRAMA BY MARSHA NORMAN**

THESIS

*Submitted as a Partial Fulfillment of the Requirements to Obtain Strata One
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**By:
Meri Fitri Yanti
72768/2006**

**Advisors:
Dr. Kusni, M.Pd.
Drs. Saunir Saun, M.Pd.**

**ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
STATE UNIVERSITY OF PADANG
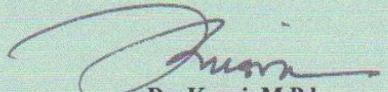2011**

HALAMAN PERSETUJUAN SKRIPSI

THE ORGANIZATION AND FUNCTIONS OF REPAIR
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Nama   : Meri Fitri Yanti
NIM/BP   : 72768/2006
Program Studi   : Bahasa dan Sastra Inggris
Jurusan   : Bahasa dan Sastra Inggris
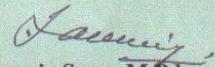Fakultas   : Bahasa dan Seni

Padang, 7 Februari 2011

Disetujui oleh:

Pembimbing I,   Pembimbing II,

Dr. Kusni, M.Pd.   Drs. Saunir Saun, M.Pd.
NIP. 19620909 198803 1 004   NIP. 19541228 197903 1002

Diketahui:
Ketua Jurusan,

Dr. Kusni, M.Pd.
NIP. 19620909 198803 1 004

HALAMAN PENGESAHAN LULUS UJIAN SKRIPSI
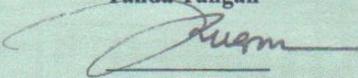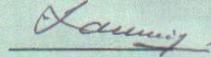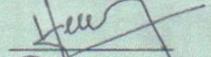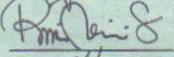
Dinyatakan Lulus Setelah Dipertahankan di Depan Tim Penguji Skripsi
Jurusan Bahasa dan Sastra Inggris
Fakultas Bahasa dan Seni
Universitas Negeri Padang

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Nama	: Meri Fitri Yanti
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Program Studi	: Bahasa dan Sastra Inggris
Jurusan	: Bahasa dan Sastra Inggris
Fakultas	: Bahasa dan Seni

Padang, 7 Februari 2011

Tim Penguji:

Nama		Tanda Tangan
1. Dr. Kusni, M. Pd.	Ketua	
2. Drs. Saunir Saun, M.Pd.	Sekretaris	
3. Dr. Hamzah, M.A., M.M.	Anggota	
4. Rima Andriani Sari, S.Pd., M.Hum.	Anggota	
5. Rusdi Noor Rosa, S.S., M.Hum.	Anggota	
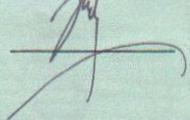
ABSTRAK

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Dalam melakukan percakapan, partisipan kadangkala melakukan perbaikan (*repair*) terhadap tuturan mereka sebelumnya. Perbaikan memiliki fungsi dan susunan/organisasinya sendiri yang dilakukan baik oleh si penutur (*speaker*) maupun pendengar (*hearer*), untuk memperlancar komunikasi dalam percakapan. Penelitian ini mengemukakan tentang bentuk susunan/organisasi perbaikan-perbaikan yang digunakan oleh partisipan dalam percakapan, dan apa-apa saja fungsinya. Dalam pengorganisasiannya, pertama adalah untuk menganalisis siapa yang memulai (*initiate*) dan siapa yang melakukan (*complete*) perbaikan terhadap tuturan mereka sebelumnya. Kedua adalah untuk menganalisis letak/posisi (*position*) perbaikan setelah munculnya masalah (*trouble-source*) yang dilakukan oleh partisispan dalam percakapan.

Penelitian ini merupakan penelitian deskriptif untuk mendapatkan gambaran tentang organisasi dan fungsi perbaikan dalam sebuah percakapan. Data penelitian ini diambil dari naskah percakapan drama yang berjudul "Night Mother" karangan Marsha Norman tahun 1982. Dari naskah ini, kemudian ditemukan tuturan-tuturan yang mengandung perbaikan sehingga menjadi percakapan-percakapan kecil dengan topiknya masing-masing. Kemudian, masing-masing data dianalisis sesuai dengan teori yang diajukan oleh Schegloff dan kawan-kawan, sehingga akhirnya pertanyaan penelitian dapat terjawab.

Dari hasil analisis data, ditemukan 64 peristiwa yang mengandung perbaikan. Terdapat tiga dari empat macam *repair initiation* dan *repair completion* yang diajukan Schegloff, yaitu: *self-initiated self-repair, other-initiated self-repair* dan *other-initiated other-repair*. Sedangkan dilihat dari letaknya (*repair position*), ditemukan keempat macam posisi sesuai dengan yang diajukan teori, yaitu: *T1 (first opportunity), Transition Space between T1 and T2 (second opportunity), T2 (third opportunity),* dan *T3 (fourth opportunity)*. Fungsi dari perbaikan-perbaikan yang ditemukan dalam drama ini antara lain: untuk membenarkan/memperbaiki kata/pernyataan, mengulang kembali pernyataan, memberikan informasi tambahan, memberikan penjelasan, memberikan penekanan, memberikan klarifikasi, memberikan informasi yang lebih spesisfik, dan memberikan contoh.

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CHAPTER 1

INTRODUCTION

A. Background of the Problem

A conversation as a talk interaction or an activity of language use has some features. The features of a conversation are the turn-taking, adjacency pairs, preference, feedback, the conversational repair, discourse markers, and response tokens. In addition, the features have their own organization and are studied in Conversation Analysis (CA) as some phenomenon that many analysts are interested in.

In doing spontaneous conversation, participants do sometimes feel or find themselves confronting troubles or problems in speaking, hearing, or understanding the talk. When participants have to correct themselves while speaking, the participants make a conversation repair to sustain the talk. In other words, repair is needed as practices and strategies to solve the problems in doing talk-in-interaction, in order that the interaction does not freeze in place when trouble arises.

The repair itself has its own organization. In the organization of repair, there are two dimensions which are related. First, there is the matter of *who* initiates and resolve repair. To initiate repair is to signal that one has not understood or has misheard an utterance, that a piece of information is incorrect or that one is having trouble finding a word. To resolve a repair, someone must repeat the misunderstood or misheard

utterance, correct the inaccurate information, or supply the word. Second, there is the matter of *where* repair is initiated. This is organized by reference to the trouble-source. The opportunity can be around the trouble-source, especially in the same turn as contains the trouble-source, in the next turn following the trouble-source turn, or in the turn following that.

Liddicoat (2007:171) defines repair as the process where speakers can deal with the problems in talking. It can be said that when troubles or mistakes come from the trouble source who can be both the speaker and the listener, the mistakes can be repaired by the trouble-source itself or the addressee after initiation. In other words, the repairing refers to the replacement of an error or mistake by what is correct as shown as the following example:

> Frieda: This is nice, did you make this?
>
> Kathy: No, Samu made that.   (TS)
>
> Frieda: Who?   (RI)
>
> Kathy: Samu.   (R)
>
>   (Schegloff, 2000)

The situation above is usually called as the phenomenon of repair where the participants of a conversation are required to repair (R) the mistake created by the trouble-sources (TS). The repair (R) above is done after getting the repair initiation (RI) from the hearer.

Repair as one of the features of a conversation commonly happens in spontaneous conversation. Yet, scripted conversation like drama dialog

also contains the features that natural conversation has, for instance the conversational repair. Drama in which an interactive talk is built among characters consists of spoken language, too. Troubles or mistakes can also occur in the dialog of drama as well as in a natural conversation. Thus, the characters also repair or correct the mistakes created by the trouble-source. For example, the character may say the wrong word so that he/she needs to clarify it into the correct one as seen in "I was going to Mary's… I mean, Susan's house."

Based on the above explanation, it is interesting to analyze or research the phenomenon of repair occurring in an unnatural conversation. That is because the phenomenon often happens in conversation, and it plays a significant role to ensure the smooth flow of conversations. Besides, the conversation which is unnatural was chosen since there had been many of the previous researches were applied in real conversations.

Drama was chosen as the object to be researched because drama is conducted in the form of a conversation which has turns for every participant, the same as conversation people do in real situations. In other words, since dramatic fiction follows the same patterns as genuine communication, it seems to represent the background for a genuinely Conversation Analysis (CA), to be more accurate, the background for a literary Conversation Analysis (CA). Therefore, it would be easy enough to get the data and analyze like the previous researcher did to natural conversations. In this case, the "Night Mother" drama was chosen as the

object because the drama has an interesting story in it and won the 1983 Pulitzer in America. This research identified the organization and functions of repair in the "Night Mother" drama written by Marsha Norman in 1982.

B. Identification of the Problem

This research is included in the study of Discourse Analysis, which should be committed to an investigation of what language is used for. Conversation is said to be one kind of language usage in which a social interaction is constructed in particular context and stetting. In studying a talk in an interaction which is usually called a Conversation Analysis (CA), the organization or orderliness of social action is studied through the language uttered. Participants of a conversation have their own function whether as a speaker or a hearer.

In Conversation Analysis (CA), the conversational organization or interactional organization is examined. The aspects of the conversational organization that can be identified are: (a) turn taking organization which requires speakers to take turns (who should talk next and when should they do so), (b) adjacency pairs such as question-greeting, offer-acceptance, apology-acceptance, assessment-disagreement, request for a favour and granting, (c) preference organization (some first turns present the producer of the second turn with a choice such as invitations, offers, suggestions or proposal), (d) feedback (verbal and non-verbal responses to another

person's message, (e) the conversational repair in which participants correct either their own words or those of another participants, (f) conversational openings and closing like the use of "hi", "how are you?", "bye", and "see you later", (g) discourse markers such as 'well' and 'oh', and (h) response tokens such as 'uh huh', and 'mmm'. Related to the conversation repair, there are some aspects that can be studied such as repair organization, repair moves, repair functions, repair effects on the syntactic form of sentences, and the systematic relevance of repair.

C. Limitation of the Problem

Based on the identification above, the problem was focused to the organization and functions of repair only made by the speaker and listener in the "Night Mother" drama when dealing with problems in speaking, hearing, and understanding talk in interaction. Related to the organization of repair, there are three concepts of it; repair initiation and repair completion, repair position, and whether the repair is successful or not. This research is limited in terms of the position of repair and who initiates and completes repair.

D. Formulation of the Problem

The problem of this study was formulated as follows: "What are the organization and functions of repairs that are used by the characters in the "Night Mother" drama written by Marsha Norman?

E. Research Questions

Based on the formulation of the problem above, this study would answer the following questions:

1. What are the repair initiation and repair completion used by the characters in the "Night Mother" drama dialog?

2. What are the positions of repairs used by the characters in the "Night Mother" drama dialog?

3. What are the functions of repairs used by the characters in the "Night Mother" drama dialog?

F. The Purposes of the Research

Based on the research questions above, the purposes of this study are:

1. To identify the repair initiation and repair completion used by the characters in the "Night Mother" drama dialog.

2. To identify the positions of repairs used by the characters in the "Night Mother" drama dialog.

3. To identify the functions of repairs made by the characters in the "Night Mother" drama dialog.

G. Significances of the Research

This research has significances both theoretically and practically. Theoretically, this research can provide a contribution to the linguistic

fields, especially Conversation Analysis. Practically, this research can be a source for readers to know repair organization and the functions. Furthermore, this research can give information on how to analyze repair both in natural and unnatural conversation.

H. Definition of Key Terms

1.   The "Night Mother" Drama : A tragic fiction written by Marsha Norman in 1982 and it tells about Jessie with her many problems that have made her feel inferior and commit suicide.

2.   Repair : The strategies to correct her/himself or others when confronting the problems in speaking, hearing, and understanding.

3.   Repair Organization : An organization of action which composes initiation and completion in certain position made by the participants of the talk.

4.   Repair Function : What the correction created by participants of

about 11 times among 64 instances. The difference is also shown in number 5 and 6. Other-initiated other-repair in opportunity 3 occurs most often in the drama about 30 times among 64 instances. It occurs less in the radio phone program, about 3 times among 15 instances. Yet, other-initiated self-repair in opportunity 4 occurs more often in the radio phone program in comparison with the drama which is less. This explanation gives a clear description that the phenomenon or repair may occur in every different conversations. Moreover, the organization might be different for every different occasion of conversations.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

Repair is the strategies to correct her/himself or others when confronting the problems in speaking, hearing, and understanding in doing the talk in interaction or simply called as conversation. It takes an important role to sustain the talk or to make the conversation can run well. Most of the

theories discussed the phenomena of repair which is applied in real conversation. Yet, it does not mean that it cannot be applied in the conversation which is unnatural. The phenomena of repair, especially its organization does also happen in unnatural conversations like a drama conversation, even though drama conversation is more controlled by the author. Since the drama conversation has also the participants, the speaker and the hearer talking in turn, the conversational organization especially repair may also happen in drama conversation.

The result of the research shows that the repair organization and functions discussed in the theory is also applied in the drama conversation. The repair is initiated and completed both by the speaker and the hearer in certain positions. The repair in the drama conversation is initiated by using signal like "*well*", "*I mean*", "*you mean*", "*no*", "*what*", "*where*", and without using signal (stop or pause).

To conclude the result of all of the data about repair organization; repair initiation and repair completion, repair position, in the "Night Mother" drama conversation, the following are the classification.

1. 4 corpuses of data for self-initiated self-repair in first opportunity (T1).

2. 8 corpuses of data for self-initiated self-repair in second opportunity (transition space between T1 and T2).

3. 11 corpuses of data for other-initiated self-repair in third opportunity (T2).

4. 30 corpuses of data for other-initiated other-repair in third opportunity (T2).

5. 11 corpuses of data other-initiated self-repair in fourth opportunity following other initiation by NTRI.

From the above classification, it can be seen that other-initiated other-repair in third opportunity (T2) is the most dominant one, while self-initiated self-repair in first opportunity is the least one. The functions of repair in the "Night Mother" drama as follow: to give additional information, to restate something, to give explanation, to emphasize, to give clarification, to give specific information, and to correct word/statement.

B. Suggestions

Repair as a part of conversational organization is an interesting topic to discuss. The aspect that can be discussed is not only about repair organization and its function. There are still some other aspects that can be researched repair moves, repair effects on the syntactic form of sentences, and the systematic relevance of repair. After doing this research, the researcher suggests that the next researcher can study and discuss the other aspects of repair. The researcher also suggests that the study about the other conversational organization such as turn-taking, adjacency pairs, preference organization conversational opening and closing can also be researched.

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