

CHAPTER I

INTRODUCTION

This chapter discusses about the introduction of research. It is consist of background of the research, setting of the research, limitataion of the research, formulation of the research, and pourpose of the research. Background of the research is the general description about the research. In setting of the research, the type of data can be collected and the inerpretation of result.

A. Background of the Research

In learning english as second or foreign language, understanding the linguistic aspects is not only limited to gramatical structures (syntax) or literal meaning (semantics), but also includes undrstanding the use of language in specific context know as pragmatics. Pragmatics learning has an essential role in teaching english, especially in understanding and producing language contextually. Pragmatic is a branch of linguistik that discusses the use of language in specific situation, including interpretation of meaning in social, cultural, and situational contexts. Understanding pragmatics is very importan in everyday language usu, including in understanding literary works such as drama.

According to (Yule 1996) pragmatics is the study of what speakers communicate and its interpretation by the heares. (Crystal 2003) defines pragmatics as the study of language use which focuses on users point of view and how the language used affects

communication. In the context of drama, means the students should be able to analyze how dialogue and speech acts reflect the emotions, intentions, and social dynamics between characters. For example, speech acts such as request or command can have different meanings depending on the intonation, situation and relationship between characters.

In English Department, drama learning is often used to improve students' language skills, including speaking, reading. Listening, and writing skills. However it is not uncommon to find that students struggle to understand pragmatic implicatures, such as the hidden intention in dialogue, the use of speech acts, politeness strategies, or irony and sarcasm that often appear in drama script. This hinders their ability to analyze and play the role effectively.

Students need an in depth understanding of pragmatics in to understand the intent behind the utterances in the drama script, so that verbal interactions between characters can be displayed more realistically and communicatively. In the process of teaching and learning drama, lecturers and students often focus more on pronunciation, intonation, and grammar compared to pragmatic aspects. Pragmatic aspects are the key to understanding the explicit and implicit messages of drama scripts.

Understanding of pragmatics is crucial for communication because it helps one interpret the hidden meanings in utterances, comprehend the social and cultural context in conversation, and improve communication effectiveness. Pragmatics is not just about taking words literally. It's also about how utterances are used in

different situations to achieve a specific goal. With a good understanding of pragmatics, one can communicate more effectively and avoid misunderstandings in social interactions.

Drama as a literary genre, is distinguished by the use of language that is frequently contextual and figurative. Students must possess strong pragmatic abilities, such as the ability to decipher tone, recognise implicit intentions in character interactions, and comprehend the motivations behind character utterances, to fully comprehend the substance of drama. Learning is less successful when students lack a sufficient grasp of pragmatics since they often struggle to understand the real meaning of dramatic dialogues. In actuality, a lot of English education majors still struggle to fully comprehend dramatic dialogue. This is because the fundamentals of pragmatics, including the idea of speech acts, conversational implicature, presupposition, and social cultural context are not well understood.

They frequently have a superficial understanding of theatre texts and cannot discern the particular significance concealed in character interactions. This condition suggests that students' comprehension of pragmatics in the context of theatrical education has to be strengthened. In reality, though pragmatics instruction frequently receives insufficient attention in English education departments, particularly when it comes to studying literary works like plays. A lot of students are unaware of how crucial it is to comprehend pragmatics to correctly perceive dramatic dialogues. This demonstrates the pressing need to investigate how students perceive the importance of

pragmatics in the learning process and how much they must comprehend it to study drama.

Furthermore, in the process of learning drama in the English department, understanding pragmatic also supports the mastery of text interpretation skills and role-playing skills. Students must understand how language functions in specific communication situations to represent authentic social interactions. Thus, the emphasis on understanding pragmatics in drama classes will help students to not only understand the text literally but also capture the deeper meaning of each dialogue and situation created in the drama. Therefore, this study aims to explore students' needs in pragmatic aspects in drama teaching and learning in English Department.

Based on the explanation above, the researchers want to conduct a research entitled: The Student Need in Pragmatics Understanding in Teaching and Learning Drama.

B. Limitations of the Research

To keep focusing in doing the research, the researcher would like to limit this research on to analysis of students need in pragmatics understanding in teaching and learning drama.

C. Formulation of the Research

To facilitate the preparation of the study, researcher formulates the problem in the form of question, namely: What are the needs of students in understanding pragmatics through drama learning?

D. Purpose of the Research

The purpose of the research is to find out students' needs in understanding pragmatics through drama learning.

E. Significance of the Research

The results of this study expected to give some significances both theoretically and practically.

1. For the Lecturer, especially drama lecturers, lecturers are advised to attract students' motivation to increase their understanding and awareness of the importance of pragmatics in drama learning.
2. For students, understanding pragmatics is very important for students in drama learning. By learning the understanding of pragmatics in drama learning, students can improve their speaking skills, achievement, communication, analysis, interpretation, cooperation, and creativity in drama.
3. For the next researcher, the researcher suggests that, this research can be a reference for the subsequent research related.

F. Definition of the Key Term

To avoid misunderstanding and misinterpretation of the research in reading the research, a brief of terms, they are:

1. Students Need

According (Bloom 1956) student needs are learning objectives that must be achieved to develop cognitive, affective, and psychomotor abilities.

2. Pragmatics Understanding

According to (Yule 1996) pragmatics is the study of what speakers communicate and its interpretation by the hearers. (Crystal 2003) defines pragmatics as the study of language use which focuses on users point of view and how the language used affects communication.

3. Drama

According Sutoyo (Widyahening 2020) drama is the story of human life that is presented on stage based on a script, using conversation, gestures, auxiliary elements such as stage setting, and witnessed by audience.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses about the theories that related in this research. The researcher explain about several theories relate in this research. The researcher gets the theory from other relevant sources. This chapter consist of review of associated theories, review of related findings, and conceptal framework.

A. Review of Related theory

1. Students' Need

a. Definition of Students' Need

To get best learning result, each student must have different needs ideal result in terms of education. The key to an educational institution's success in implementing the learning process is its efforts to understand and address the needs of its students. In this scenario, educators are required to give every child, following their capacity, educational opportunities that are suitable, proportionate, and advantageous. Teachers must also be aware of and responsive to kids' developmental requirements. Thus, to understand the needs of students, educational institutions and teachers constantly attempt to assess the outcomes of the learning process.

As psycho-physical beings, children since childhood have had basic needs, such as bodily (physical) and spiritual needs. In the process of progress, child development and changes towards

adulthood. And a person's social and psychological needs will be more than their physical needs commensurate with age.

According (Bloom 1956) student needs are learning objectives that must be achieved to develop cognitive, affective, and psychomotor abilities. Student needs refer to all aspects required by students to achieve optimal learning goals. These needs can include various things, such as cognitive, emotional, social and physical needs. In education, understanding students' needs is an essential step in designing learning strategies that are relevant, effective, and appropriate to students' characteristics.

b. Types of Students' Need

Student needs have various types of needs, according to (Richards 2001), namely:

1. Cognitive needs

Students' mental and intellectual needs to thinking, comprehending, information processing, and problem-solving are referred to as cognitive needs. These needs are crucial to education because they help students get a deep sense, learn in a meaningful way, and apply their information in a variety of situations. Pragmatics requires not just literal understanding but also comprehension of context and inferred meaning. Drama offers a genuine setting for honing language and thought processes in social settings.

Students with cognitive needs are can better decipher meaning from tone, facial expressions, or confusing words, learn how to modify speech in response to social context, and become more conscious of international communication standards. How to Determine Cognitive Requirements, Cognitive needs are concerned with developing the ability to think, understand and process information. These include:

- a. The need for learning materials, meaning materials that are relevant, contextualized, and appropriate to students' ability levels.
- b. The need for learning strategies, meaning approaches that help students understand the material, such as group discussions, project –based learning, or case studies.
- c. Enrichment needs, meaning that for more advanced students, additional materials are needed to increase their potential.

2. Emotional needs

Students' feelings, psychological comfort, motivation, sense of security, and self-esteem during the learning process are all considered emotional requirements. Because emotions have a significant impact on cognitive functions like attention, comprehension, memory, and learning involvement, these demands are crucial.

Since drama necessitates the open expression of emotions (such as rage, grief, and happiness), emotional requirements are especially significant pragmatics and drama learning. Learning pragmatics

frequently entails social encounters that can cause difficulty, shame, or fear of being incorrect. When speaking in front of others in English, students might lack confidence. Emotional needs involve feeling safe, valued and motivated during the learning process. These include, support from teachers and peers, a positive and non-stressful learning environment, and acceptance of students' strength and weakness.

3. Social needs

Interpersonal engagement, social ties, and cooperation between students and others in the learning environment are all aspects of social needs. These include the need to communicate with friends and teachers, feel included and accepted work together on assignments and projects, and develop positive and productive communication habits.

Social needs are especially crucial when learning pragmatics and drama because the former focuses on how to communicate and participate in a social setting, at the same time the latter involves role-playing, group projects, and character interaction. Direct social experiences like role-playing, dialogue, and discussion are frequently the source of pragmatic understanding. Social needs relate to students' ability to interact with others, work in teams, and understand social norms. For example, opportunities to work together in groups, activities that develop communication skills, and respect for diversity in learning groups.

4. Physical needs

Physical needs have to do with a student's body or physical state and impact how well they learn. This covers the state of the learning aids, the learning environment, and the physical preparedness of the students to engage in the learning process. These needs are frequently regarded as fundamental since it will be challenging to adequately satisfy other wants (such as cognitive, emotional, and social) if they are not satisfied.

Dramatic pragmatics instruction frequently incorporates physical exercises including standing, walking, making facial and body gestures, and practicing vocalisation. Physical needs are therefore crucial. Unfulfilled bodily demands may cause students to become distracted, tired, or not participate fully in class activities. Drama study necessitates a supportive environment and physical preparedness for movement and expression. Students must notice speech, gestures, and expressions to comprehend pragmatics; this requires media and conducive physical environments. Physical needs relate to the physical conditions of students that support the learning process, such as, a comfortable and safe learning space, facilities such as books, stationery, technology and proper infrastructure, and proper rest during learning sessions to maintain concentration.

5. Motivation needs

Needs relating to internal or external forces that inspire students to learn, stick with their studies, and accomplish their academic or personal objectives are known as motivational needs. Since it is the

primary force behind learning, motivation is crucial. Without it, students are more likely to be passive, distracted, or not finish assignments to the best of their abilities. Students must work more when learning pragmatics and theatre since they must decipher indirect meanings (implicature, hidden intentions, courtesy, etc.).

They must memorise dialogue, act, and speak in front of others, activities that if unmotivated, can cause anxiety. Speaking in complex social situations, using appropriate tone, and expressing emotions require guts. Students who lack motivation are more likely to be lethargic, indolent learners, and to give up easily when faced with challenges. Students that are motivated students more actively Motivation is a key driver of student learning success. Teachers must ensure that there is a clear purpose for education, students feel motivated through rewards or recognition of their efforts, and learning is relevant to their life needs.

c. The Importance of Understanding Students' Needs

Understanding students' needs is very crucial in understanding pragmatics in drama learning. Here are some important things in understanding students' needs:

- a. Increases Motivation. When students' needs are met, they feel more motivated to learn.
- b. Maximizes Potential, by meeting individual needs, students can develop according to their best potential.

- c. Creates a Positive Learning Environment, understanding students' needs creates an environment where they feel supported and valued.
- d. Improving Learning Outcomes, when students' needs are met, the learning process becomes more effective, ultimately enhancing learning outcomes.

2. Pragmatics Understanding

a. Definition of Pragmatics Understanding

Pragmatics is a branch of linguistics dealing with language use, language in context, language appropriateness, and language awareness. It is closely related to cultures and, therefore it is occasionally labelled as cross-cultural pragmatics (Thomas 1983). According to (Yule 1996), pragmatics is the study of what speakers communicate and its interpretation by the hearers. (Crystal 2003) defines pragmatics as the study of language use which focuses on users point of view and how the language used affects communication. (Thomas 1999) pointed out that there are five areas covered in pragmatics: meaning disambiguation, complete meaning transfer, differentiating utterance meaning from what speakers intend to say, how hearers interpret utterances, and figuring out why people communicate.

According to (Levinson 1983) pragmatics understanding is a person's ability to comprehend the meaning of an utterance depending on the context of its use in communication. It involves how one interprets hidden intents, implicatures, and the social and cultural variables that influence the meaning of an utterances. To improve

communication efficacy, comprehend the social and cultural context of talks, and decipher the hidden meaning in utterances, it is crucial to have a solid understanding of pragmatics. Understanding words is only one aspect of pragmatics; another is how utterances are employed in diverse contexts to accomplish specific goals.

In everyday communication, a sentence's meaning frequently depends on the context, the speaker's intention, the listener's presumptions, and the sentence's linguistic structure. When someone says, "it's hot in here", for instance, a listener who understands pragmatics can determine if the phrase is merely a factual statement or a signal to open the windows or switch on the air conditioner. One can communicate more successfully and steer clear of misunderstandings in social situations by having a solid grasp of pragmatics.

Using of pragmatics in the early of generative language was viewed as hand-waving, serving more as a justification for avoiding dealing with the problem than as an explanation for it. Our understanding of pragmatics and its interactions with other facets of language competence has grown (Laurence R. Horn 2004). In everyday social interactions and political, historical, and similar discourse, adopting a pragmatic position entails handling the relevant issues in a goal-oriented, object-directed, practical, and grounded manner. Such an understanding of pragmatics as an attitude in non-scientific discourse has left traces in scientific definitions of the term. Overall, pragmatics in semiotics and philosophy refers to theoretical and methodological methods focused on context and use rather than

system and that view context and use as producing a high level of analytical surplus (Kleinke 2012).

Pragmatics understanding in drama education aids students in developing their communication abilities, emotional expression, social interpretation in addition to helping them comprehend drama texts more thoroughly. Students can depict characters and deliver messages more effectively in a theatrical performance if they have a better awareness of how language is utilized in different circumstances. By understanding and mastering pragmatics, one will appreciate the functional structures related to the formal structures (grammar) of a language that functions in communication. The essential function of language as a means of communication (a tool to convey various purposes) and information will be better understood by studying and mastering the field of pragmatics.

The scope of pragmatics is comprehensive. Any topic related to language use can be studied pragmatically. Some of the scope of pragmatic studies can be known through the implied and explicit meanings in the definition of pragmatics. (G. N. Leech 1983) provides a limitation of pragmatics as follows, pragmatics is the study of meaning about speech situations. Speech situations in pragmatics include five kinds of situations as follows (G. Leech 1993):

1. Speakers and speech partners

Speakers (hereinafter abbreviated as P) and speech partners (hereinafter abbreviated as MT) are speech situations that are very important to consider in examining the meaning or intent of utterances in pragmatics studies. The symbols P and MT are neutral. That is, P

can include both speakers, speakers, writers, and greeters (people who greet), while MT includes both speech partner, speakers, listeners, readers, and greeters (people who are addressed).

2. Speech context

Speech context in pragmatics is not only aspects related to the physical and social environment of an utterance, but also background knowledge that both P and MT share and aspects that can help MT in interpret the meaning of the utterance.

3. Speech function

The term “function” is used as a neutral term that can encompass the notion of both the “purpose” of the utterance and the “purpose” of the utterance. The pragmatic observer must pay precise and careful attention to the function of an utterance performed by P and the effect of the utterance on MT.

4. Speech acts

Pragmatics intensively deals with speech acts, namely verbal performances that occur in specific situations and times, because this speech act is the unit of analysis or unit pragmatic study.

5. Speech

Speech as a product of verbal action also needs to be considered in the study of pragmatics. In this case, it is necessary to distinguish between “sentence” and “speech”. Sentence is used to refer to

grammatical forms of language systems, such as question sentence, command sentences, news sentences, and so on.

In this book entitled *Pragmatics*, Stephen C. Levinson (1987: 1-53) explains the meanings of pragmatics at length. Some definitions of pragmatics given by Levinson include the following:

- a. Pragmatics is the study of language and functional perspective, in the sense that it attempts to explain aspects of linguistic structure about non linguistic influences and causes.
- b. Pragmatics is the study of relationships (programmatized or encoded in the structure of language) between language and context.
- c. Pragmatics is the study of the relationships between language and context which is the basis for explaining language understanding.
- d. Pragmatics studies of deixis, implicature, presumption, speech acts, and aspects of discourse structure.

For some of the above definitions, it can be concluded that pragmatics is a branch of linguistics that examines all aspects of the meaning of speech based on the speaker's intention.

b. Essential Elements in Pragmatics

According to (Levinson 1983), pragmatics has several essential elements in it, including the following:

1. Context

The circumstances surrounding a situation are known as its context. Context encompasses all external factors and circumstances that influence language use, including the intended purpose, the environment in which the text is produced, the participant in the language, and so forth. Something that helps to make a purpose clearer is context. The implies the situation around an incident is the second, and the first is the portion of the phras that can support the meaning's clarity. Co-text is the context in the form of the portion of the expression that can help make the meaning more clear.

Context is the situation in which communication takes place. There are several types of context:

a. Physical context

The place and time where the conversation takes place. The location and timing of language use in a communication, the subject or object being discussed, and the conduct of individuals involved are all examples of physical context. The tools or gadgets people use to interact and communicate are undoubtedly connected to the physical setting. In this situation, the speaker's speech must take into consideration elements of the physical environment for the communication to be successful.

b. Social context

The relationship between the speaker and the listener (for example, formality). The social relationships and environment that enhance the speaker-listener interaction are the social context with the

speech partner or listener. The circumstances are referred to as the social context in this context. This suggests that the speaker's speech to the speech partner is unable to release this context. To ensure the same outcome, we must pay particular attention to who we speak to, when, where, and under what circumstances. It must be given specific attention for understanding to occur.

c. Cultural context

Cultural norms and values that influence the way of speaking. Background information or cultural context that both the speaker and the listener are equally aware of. The same degree of understanding is referred to as cultural context. Naturally, a unique method will be used to reach the level of comprehension that will be attained. The unique procedure that speakers and speech partners use also alludes to similar or identical experiences with a problem. Therefore, cultural context is the knowledge that one must be aware of the person being addressed when communicating.

d. Linguistic context

Other sentences in the conversation that affect interpretation. Sentence or utterances that come before or after specific sentence or utterance that is the subject of investigation in communication events can serve as linguistic context. It is impossible to separate the ability to select words, phrases, clauses, and sentences from linguistic context.

Example:

The sentence “Can I borrow your pen?” spoken in the context of an exam would be understood as a direct request for a pen, rather than simply asking if the speaker is allowed.

2. Speech act

A speech act is an analytical or research unit in pragmatics, a subfield of linguistics that examines language from the perspective of real-world usage. Speech acts are essential components of pragmatics and serve as the foundation for studying other aspects of the discipline, including participation, assumption, conversational implicature, cooperative principles, and politeness standards. Speech acts are additional speech forms that speakers employ to interact with their speech partners. For example “i’m sorry Aisya yesterday I couldn’t attend your birthday party”. The speaker uses the example to carry out an action, which is to apologize to Aisya the speech partner. Speaker intent refers to the action performed through an utterance.

Speech acts are the smallest unit of language communication that serve a purpose by displaying distinct psychological symptoms. The speaker’s ability to construct a sentence under specific circumstances determines how long a speech act lasts. One of the most notable phenomena in the pragmatics of clinical language research is the speech act. This has several ramifications for understanding indirect speech acts in the current situation. The purpose of pragmatic analysis is the use of language in communication events, namely in the form of speech actions or utterances that are recognised through the application of pragmatic theory, an utterance is also referred to as

a speech act since it is made with specific intents. (Koller and Searle 1970) distinguishes three types of speech acts:

a. Locution

The literal meaning of the sentence. A speech act can be used to accomplish anything in addition to saying or informing something. When this occurs, an illocutionary speech act is produced. A verbal act used to make a statement is called locution. The act of saying anything is the name given to this verbal act. The speech act in locution is performed just to express an opinion, it has no other intent or goal, particularly to sway the other person. Since the act of locution is typically identified without considering the speech's context, it is comparatively simple to recognise in speech. This act of locution has little bearing on how an utterance is understood in pragmatics.

b. Illocution

The speaker's intent, speech acts that have repercussions for action are known as illocutionary speech acts. Illocutionary activities are speaking acts that serve two purposes, they inform and they act. The act of accomplishing something is what this verbal act is. An illocutionary speech act requires careful consideration of the speaker and speaking partner, the time and location of the speech act, and other factors. This speech act is highly prevalent in daily conversation and regular correspondence. One could argue that the key to comprehending speech acts is illocutionary speech acts. This is because, despite being implied, the speech act's form and goal are explicitly stated.

c. Perlocution

The effect of utterance on the listener, the consequences that speakers' utterances produce are referred to as perlocutionary speech acts. Perlocution, to put it simply, is the impact that the speaking act has on the speech partner. The impact or effect that the expression has on the listener based on the circumstances and conditions of the expression is known as the perlocutionary act. The act of impacting someone is the name given to this verbal act. A person's speech frequently has a perlocutionary force or influence on the listeners. The speaker may purposefully or inadvertently produce this effect. This perlocutionary action can be found in advertising discourse because, although appearing to be news at first glance, advertising discourse has a significant amount of illocutionary and perlocutionary force.

Example:

The sentence "it's raining heavily outside" can have a literal meaning (locution), but in specific contexts, it may mean "we don't need to go now" (illocution).

3. Implicature

Implicature is an additional meaning that is not explicitly mentioned, but can be inferred from the context. Without language, human communication is almost impossible. As long as speakers and speech partners can comprehend one another, language will play a significant role in human interaction. If both speakers and speech partners possess the same information, communication can flow

easily. Nonetheless, speakers' and speech partners' words occasionally carry implicit or concealed meaning. There is a type of unwritten conversational contact between speakers and speech partners where both parties understand what is being said.

A statement that is not included in the utterance may be implied by it. In other words, a speaker's well-chosen word choice does not always reflect the meaning of the statement's meaning. In his instance, the intended meaning differs significantly from the current sequence of speech.

Example:

When someone says, "It's 8 o'clock," to someone who is not ready, it implies "hurry up and get ready".

4. Presuppositions

Presuppositions are assumptions the speaker and listener assume to be true in conversation. Although there are many different definitions for presuppositions, generally speaking, they are described as the assumptions or judgements that are indicated in specific linguistic phrases. Because the word "presupposition" is derived from the English "to pre-suppose". Which means "to suppose in advance" or "to presume beforehand", it can be understood that the speaker has already formed a hypothesis about the speaking partner or topic under discussion before he ever says anything.

Before making a speech, a speaker may use presuppositions, which are inferred from specific language terms. The term

“presumption” describes a meaning that is not defined clearly. It is understood that a statement’s premise will hold true even if it is negated or converted into a negative sentence. Something that the speaker communicates is understood or recognised by the listener. As a result, there are no barriers to communication between speech participants. It is possible for one speech to presume another. When the first or presupposed speech is neither true untrue due to the second or persupposed utterance’s falsehood, it is said to persupposes another utterance.

Example;

The sentence “has your sister eaten yet?” contains the presupposition that the person has a sister.

5. Deixis

Deixis are words whose meaning depends on the context, such as “I”, “you”, “here”, and “now”. If a language element or lingual unit’s referent or reference shifts or changes (not fixed) based on the speakers (P), the person being spoken to (MT), the location, and the time of speech, it is considered deixis. One of the characteristics of deixis is that its linguistuc units, ore language elements, can be morphemes (bound forms, like-me), words (free froms, like me), or phrases like this me. The reference moves, and its movement is highly dependt on the context, which includes P, MT, rhe location and time of language element’s speech.

There are two types of deixis: out-of-text (exophora, external) and in-text (endophora, internal). Anaphora and katafora are two types of endophoric deixis that refer to the left and right elements, respectively. The referenced element (whether it be a person, place, thing, event, or other elements) is not included in the speech in out-of-text deixis (exophora), as opposed to in-text deixis (endophora), which refers to speech elements (both anaphora and katafora). The context in which a linguistic element is employed, including the speaker's intention, determines whether or not it is deixis. The degree of correctness or clarity of the referent to which a language element refers can be used to determine the element's deicticity. A linguistic element's deictic nature decreases with increasing clarity or precision of the referent it relates to, and increases with decreasing clarity or accuracy due to the large number of alternative referents it relates to.

6. Cooperative principle

According to (Grice 2019), in conversation, the speaker and the listener work together to reach a common understanding. Language can be used to integrate the human cooperative principle. There are undoubtedly acceptability requirements between communicators, or speakers, and communicants, or speech partners, in the language that humans employ for communication. To create a concrete meaning that both the communicator and the communicant can understand, the communicator's message cannot be effectively communicated without an understanding of the means in the form of language.

Value, which refers to beauty, goodness, and so forth, is equally important. The main sub-theories of language use is the cooperative principle. The goal of the language use sub-theory is to help participants in talks conduct themselves cooperatively. Grice proposes four the maxims:

a. The Maxim of quality to tell the truth

According to this conversational principle, all parties involved must be honest. This implies that the response or answer must be supported by adequate evidence. For instance, if a student knows the capital of Japan, he should respond with Tokyo when his teacher asks him because it is undeniable. Nonetheless, a speaker may purposefully break this quality sictum. The idea is that, by the quality maxim, speech participants are required to provide answers that are consisten with the facts as they currently exist, to put it another way, the quality maxim is frequently disregarded and unfulfilled.

b. Quantity maxim is gives enough information

According to this dictum, speakers should only respond to the interlocutor to the extent they require it. When someone is asked his name, for instance, he only needs to provide his name and other details like his residence and status. Speech partners are breaking the quantity maxim when they gives peeches that are out of context or contain material that they don't need. The quantity maxim is being broken by the discourse partner.

c. The Maxim of relevance to stay relevant to the topic

Establishing strong collaboration between speakers and speech partners who should be able to contribute pertinently to the topic being discussed is the foundation of the relevance maxim. Everybody should be able to contribute something pertinent to what is being said. Speaking without making such a contribution is regarded as disobedient and a violation of the cooperative principle.

d. The Maxim of manners to use clear language

According to the execution maxim, each person must communicate, concisely, ambiguity, coercion, and exaggeration. This suggests that participants must speak simply, concisely, and directly to adhere to the implementation maxim. It is possible to argue that those who talk without taking these factors into account are breaking Grice's cooperative principle since they fail to uphold the implementation maxim.

7. Politeness

The politeness theory by (Brown, P. & Levinson 1987) explains how people use language to maintain social relationships. This politeness often depends on culture. One's personality is reflected in one's language. A country's language reflects its character. That is, we may learn about a person's or a country's personality from the language they use. If someone does not use language acts (both verbal and nonverbal) to express their ideas or feelings, it will be challenging to determine whether they have a good or poor personality. In other words, everyone wants to have a good, correct, and polite personality (budi halus, pekerti luhur).

c. The Importance of Pragmatics Understanding

Pragmatics understanding is crucial for students in the drama learning process. Several things are crucial an understanding pragmatics in drama learning:

- a. Avoiding Misunderstandings, language is not always literal, for example, sarcasm or humor requires an understanding of pragmatics.
- b. Improves Communication Competence, a person who understands pragmatics can adjust their speaking style according to the social and cultural context.
- c. Understanding Foreign Language, in second language learning understanding pragmatics helps students understand how to speak in a socially appropriate manner.

3. Drama

a. Definition of Drama

The word drama comes from the Greek *draomai*, which means to act, move, or act. Therefore, (Boulton 1979) states drama as an art that moves or acts (literature that walks). Drama is an imitation of human life projected on a stage. Watching a drama, the audience seems to see events in society. Sometimes, the conflicts presented in dramas are the same as their inner conflicts. Drama is a potrait of human life, a potrait of the joys and sorrows, bitter-sweet, and black and white of human life.

According to (Widyahening 2020) drama is the visualization of human experience and imagination by creating stories and presenting

them as performance that can be felt and touched. From this explanation, it can be concluded that drama can be described in a performance not only as a script. Drama is a story or story about a human life at a specific time or period that is staged through motion, rhythm and sound. In drama, there are not only literary aspects, but also other aspects of art such as movement, music, painting, and others. This means that drama integrates many different elements besides literature itself.

Drama is an art in which a performance depicts a picture of human life through dialogue and a scene with the help of a pre-composed script. This means that drama can be done by making a script beforehand, because the script will be used as a basis for playing drama. Scenes and conflicts in drama performances can impact the audience, sometimes the audience gets into the emotions of each character. Drama is defined as an activity that takes place in various context and move across age and cultural functions. In the social field, drama is a participatory pedagogical paradigm that relies on the aesthetics of real social life and it is embedded in the art of theater (Soleh 2021).

In education, drama is an educational tool used by teachers and is a feature of all civilizations (Abdul Rahman Jupri, Nani Solihati 2024). Furthermore, in learning, drama can be used as a practical guide in determining teaching techniques and solutions for both experienced, and inexperienced teachers. From some of these explanations, drama cannot be separated from education, especially in

the learning process because drama is used as an educational tool to achieve learning objectives.

b. Elements of Drama

The elements of drama are divided into two aspects, namely drama as a work of literature and drama as a work of art. According to (Santosa 2012), when looking at drama as a literary work, a drama is built from the following elements:

1. Theme

Theme is an instinsic element in drama literature that also has many terms, including central idea, thought, aim, premise, root idea, and also driving force. The theme is stated by an author implicitly or can be implied, but it must be clear in its delivery. The clarity of theme delivery is an essential point because it is the foundation of a writer in writing his drama script. If a theme is not formulated, likely that the story will also be unclear.

According to (Nurhasanah 2019), theme becomes the primary basis in a story which is the basic idea or main idea that animates the wholw story. Adhy Asmara in (Santosa 2012), calls theme a premise which means a formulation or essence of the story that functions as an ideal foundation in an essay. From this explanation, it explains that theme is the basic idea or idea in a story. Theme can also be said to be the message writer wants to convey in his script.

2. Plot

The term plot is sometimes juxtaposed with the term flow. In drama performances the term plot or flow has essential function. The importance of a plot or plot in a story is because both affect the pattern of the story to be told. Therefore, the plot becomes the basis for building a story. (Kusumawati 2021) Explains that plot is a storyline or event that creates a series of stories from introduction to climax and resolution aof a conflict.

In general, in fiction, plot consist of forward plot, backward plot, and flashback plot. The plot also functions as a regulator in a play in the drama. Regarding the division of plot, (Santosa 2012) divides it into five parts, namely exposition, driving action, crisis, climax, and resolution, in addition to these five initial types, namely simple plot and multi-plot. From this explanation, the plot is the course of events from beginning to end that occurs on stage.

3. Setting

Setting is an intrinsic part of drama that relates to place, time, and atmosphere or events. Therefore, the analysis of setting in a story is carried out ti find out where the story takes place, when the events and conflicts occur, and how the atmosphere occurs from each character in the story. The term setting is often juxtaposed with the term setting. Both have the same meaning, namely describing a place, an atmosphere and when the event occurred.

The following will discuss several types of settings:

a. Place setting

The setting describes a place where the event occurs. The setting describes an event in the story. According to (Nurhasanah 2019) in broad sense, place or space setting describes the location or place where an event arises in the story. The setting can be know from the character's dialogue or the author's description.

b. Time setting

Time setting describes the time when the events, scenes, or acts occur in a story. Just like the place setting, sometimes the author of the story's author has also explained ths time setting directly or indirectly this time beginning of the story. It's just that most platwrights don't provide that information in the script so that director or reader of the script interprets the time setting. The director or performer can read the script as a whole to know the time setting in the story.

c. Event setting

The event setting describes an event that occurs in the story. This event setting can be in the form of reality that occurs in people's lives or can also be in the form of imaginative events created by a playwright. The setting of events is often juxtaposed with the setting of the atmosphere, which both have the same meaning.

The elements that make up drama as a literary work are different from elements that make up drama as a work of art. (Santosa 2012), explains that from the point of view of drama as a work of art, the elements that make up drama are divided into the following five elements:

1. Script

Modern drama is characterized by the use of a script that is used as benchmark in the staging process. The script is a written literary work that will be staged in a drama performance on the stage. A drama script is a form of written literature and staging a drama is a visualization of a drama script, which means that there is a transfer from a written literary work to a form of stage art. The drama script has its specificity, as conveyed by Aristotle who divided the drama script into five parts consisting of exposition (exposure), complication, climax, anti-climax or resolution, finally conclusions. In its development, the five parts are sometimes not applied rigidly but are more functionalistic or functional.

2. Director

The director is the highest or prominent leader in the creative team of a drama. The director is an essential part of a play because of their central role. Whether a drama is good or bad, the success or failure of a drama performance is determined by the role of the director. His role as the highest leader must be able to bring the people under him to move together in achieving the desired goal. (Widyahening 2020), explains that the director is the highest head in a creative department, where all the crew under him are responsible for the director. Therefore, a director must be able to lead and organize other crews under him.

Here some types of directors in carrying out their duties as the supreme leader of the drama creative process:

a. Conceptor

The conceptor director usually determines a concept of interpretation to the players directly.

b. Dictator

The dictator director is usually very strict with the players and directs the players as he wish to. This type of director does not want a two-way interpretation from the cast.

c. Coordinator

This type of director always places a position a director or guide for the players in developing the given concept.

d. Paternalist

The paternalist type of director usually acts as a team manager with the players and other teams in developing a concept.

3. Players and Games

Payers and games are two terms that have different meanings. Players refer to people who play or execute the rules of a game, while a game is a set of rules that are played by people. As a “rule”, the game becomes essential and must be followed by a player. The existence of a game is shaped by the activities of the players and the practices and rules of the game itself. In terms of drama, an actor has the task of running a play in a story in the script. Meanwhile, the story in the script is a standard provision that must be played by a player.

About players and texts in a Hermeneutic perspective, Gadamer states that a text is no longer an inanimate object, but something that can be interpreted by an interpreter. Meanwhile, the position of the player becomes a bridge between the two (Soleh 2021). Therefore, the role of players or actors is crucial in the success of the messages to the audience. Whether or not the message in the script is communicated to the audience depends on the role of the player or actor in delivering it.

4. Audience

The audience is the final destination of a drama performance. Audience response is the ultimate goal of a drama performance. The whole team from the director to the stage crew undoubtedly wants to get a positive response from the audience because the work that has been spent will be replaced by a good audience response. Conversely, if the audience response is negative, it will certainly have a negative impact on the spirituality of a player and even the entire performance team.

The audience is a composition of sensitive human organisms. They come to watch drama performances for various reasons such as entertainment, wanting to get certain artistic satisfaction, and other needs. Sometimes when they watch the drama there are crying, laughing, moved and so on. This indicates that watching drama allows them to express their emotions. Thus the existence of audience cannot be underestimated. A director should look at the audience's needs as well, instead of placing the audience as a group does not effect on the drama performance.

5. Artistic Style

Artistic in a drama performance is an essential part in visualizing the drama script. Artistic arrangements include stage, lighting, fashion, sound, and music that are interconnected in building the story in the script. The existence of artistic arrangements makes the performance more perfect as a performance. Artistic arrangement becomes more meaningful the director and creative team can work well together in realizing the visualization of the script.

One form of art is stage direction. Stage management is the arrangement visualizing of the scenery on the stage during the performance. The purpose of the stage layout is to decorate the atmosphere and the role of the players on the stage. Furthermore, another artistic form is lighting or lights. Another term for lighting is lighting, which is a lighting arrangement on stage that functions to provide light to the players and also the background, so that the atmosphere on stage can look alive or lifelike.

Musical arrangement is a part of artistic that has a function as a musical arrangement in the story. Music is given to add to the atmosphere of the play and also accompanies the change of a scene or act. The last in the artistic part is makeup and fashion. The arrangement of a player's clothing and makeup significantly affects the course of a story in the script. Makeup and clothing also accentuate the character of the role being played. The audience can see the characteristics and character of a player by looking at the clothes and makeup used.

c. Types of Drama

As a work of literature and art, drama has several types or forms, including (Santosa 2012):

1. Puppet Drama

Puppet drama performances have been performed for a long time, namely since traditional times. In ancient times, puppets were often used by storytellers in telling legends and religious stories. Puppet shows were played during ancient Egyptian, ancient Indian, and Greek times. The dolls have different shapes and ways of playing. Dolls made of materials of cloth usually use hand to play them. Furthermore, there is also type of doll made of wood with a stick that is played by holding the bottom to move the doll. In addition, there is also a rope doll, which is played by moving the wood by crossing the tied doll rope.

Puppet drama performances have been carried out since ancient times in Indonesia, especially on the island of Java called wayang kulit. Wayang kulit is included in the puppet drama performance. In the game, shadow puppets are played with a thin screen and lights that produce shadow puppets on the thin screen and are accompanied by traditional Javanese music. Apart from Indonesia, puppet shows are also played in Japan. In that country, the puppet show is known as Bunraku puppet. In the game, Bunraku puppets are played with three puppeteers. The main puppeteer moves the puppet entirely, and the others sing and tell the story.

2. Musical Drama

Drama in the form of a musical is a performance that combines the art of drama with the art of music, singing and dancing. This type of drama emphasizes the elements of music or singing and movement compared to drama. The dialogues in this musical drama are not spoken but sung or given a tone.

The term musical drama is often juxtaposed with the term cabaret. The term cabaret is a type of performance performed on the Broadway stage. Players are required to be able to sing and dance in this show. The ability of a player's appreciation is not the only thing that must be done, but the ability to dance, sing and also dialogue the story with a tone. Besides cabaret, another form of musical drama that can be classified as musical drama is opera. In an opera performance the performers dialogue the story also by singing the dialogue in serious way and accompanied by orchestral music and other songs. The characters sing to tell the story of the tale being performed.

3. Motion Drama

Motion drama is a drama performance whose main elements are the facial expressions and movements and bodies of the characters. In motion drama, dialogue is used in a limited way and even in some forms such as classical pantomime, dialogue is omitted. So this drama prioritizes the power of movement rather than the dialogues of the characters' dialogue. Originally, motion drama emerged from the expression of freedom of the drama artists in the *del' arte* period in Italy. At the time the dramatists were free to express their movements

at will and even on several occasions their roles were separated from the play being played.

A form of motion drama that is still popular today is pantomime. This type of drama tries to express the story through behavior and entertaining movements and facial expressions of the players. The meanings implied through the movements displayed are the strength of this pantomime. Countries that produce many great pantomime performers include France and Italy.

4. Dramatic Drama

The use of the term dramatic is actually to refer to a drama performance that is based on the dramatics of the play being played or stage. This dramatic play prioritizes the psychological characters of the players who are portrayed in detail. This drama not too concerned with excessive artistry because the primary focus is the player and the director will maximize the role of the player in expressing the feelings that arise in a story. Thus the player becomes central in this dramatic drama.

5. Poetry Theater

Poetry theater is a drama performance based on a poem. The poem becomes the basic material for the performer to stage or move his body. Another terms for poetry theatricality is poetry dramatization. These two term have the same meaning, namely making poetry as a script that will be played by players. In playing body movements, the players of poetry theatricalization base their

movements on the poems that are read. The players move according to the stanzas of poetry read by someone. There is no dialog spoken by the performers in poetry theatricality. The performers have the function of visualizing the poem in the form of movement, and there is no spoken dialogue.

B. Review of Related Findings

There were some similar research which were intended to explain about the students need in pragmatics understanding in teaching and learning drama. First, (Kao and O'Neill 1998) conducted research with title: Words into Worlds: Learning a Second Language through Process Drama, in this research explained, that drama allows students to engage directly in contextualized communication situations, helping them understand and apply pragmatic principles such as politeness, implicature, and cooperation principles.

The second, (Kasper and Rose 2002) conducted research with title: Pragmatic Development in a Second Language. This research explained that the students' needs in pragmatics learning are highly dependent on their cultural background and language competence. In the context of english majors, these need include understanding cultural context to understand implicit meanings and expressions in drama which are often rooted in specific cultural norms, interactive exercises to develop communication skills according to context, and access to authentic materials such as original drama scripts rich in speech acts and pragmatic expressions.

The third, (Stinson and Winston 2011) conducted research with title: Drama Education and Second Language Learning: A Growing Field of Practice and Research. This research explained, that drama provides a safe and supportive environment for students to explore speech acts such as request, apologies, or expressions of politeness, which are relevant to the context of learning pragmatics.

Fourthly, (Kauffman 2009) conducted research titled: The Impact of Drama in Language Learning: A study of Pragmatic Competence. This research explained, that students who engaged in drama learning showed improvement in their understanding of pragmatics. Students who participated in drama activities were not only better able to understand the social context, but also more confident in using language in different situations. This suggests that drama learning can be an effective means of improving students' understanding of pragmatics.

Fifth, (Kecskes 2014) conducted research with title: Intercultural Pragmatics: A New Perspective on Language and Culture. This research explained that understanding pragmatics helps students to interpret the meaning implied in social interactions, including in drama texts.

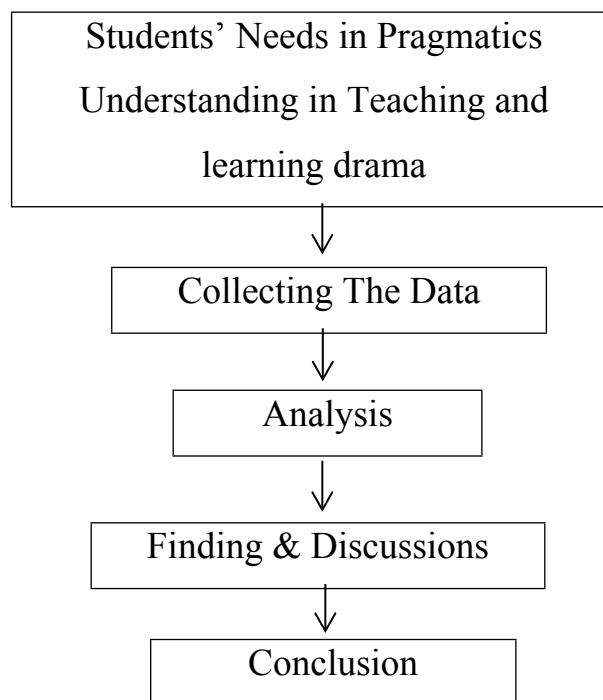
Based on the researcher above, this researcher take the same thing to analyze, that was students need for pragmatic understanding in drama learning. But the difference of those three researcher above with this researcher want to know the students need for pragmatic understanding in drama learning at english department, so this

researcher entitled The students need in pragmatic understanding in teaching and learning drama at english department.

C. Conceptual Framework

The conceptual framework is a diagram of the outline of this study, researchers describe the research process into a diagram to make it easier for readers to understand the outline of the research conducted by researchers through the following diagram:

Figure 1. conceptual framework



Based on the figure of conceptual framework above, the researcher wants to determine the students' understanding pragmatics in drama learning. The researcher analyzes students' understanding pragmatics in drama learning at the student in English Study Program of Universitas Pasir Pengaraian. The result of the test is describing in the chapter 4 and also the finding and discussions of this research is conclude in the chapter 5.

CHAPTER III

RESEARCH METHODOLOGY

This chapter explains about the design of the research includes the place will be taken for doing the research, the population and sample of the research, and also the technique in collecting and analyzing the data that will be taken at English Study Program in University of Pasir Pengaraian. This chapter explained about the direction of this research and also the procedure will be taken by the researcher in collecting data.

A. Research Design

The research used a descriptive qualitative, which aimed to describe students' needs in understanding pragmatics in teaching and learning drama at English Department. The qualitative approach was chosen because it only one variable and focus on in-depth exploration of students' experiences, views and needs. Meanwhile, because it involves a natural setting that is essentially interpretive, it is referred to as qualitative research. According to (Creswell 2014), qualitative research explains the current condition of affairs, which is grounded in facts and expressed in the form of statement or word. Furthermore, qualitative research is conducted in context of students need for pragmatics understanding in drama learning.

B. Setting of the Research

The setting of the research is conducted at English Study Program in Universitas Pasir Pengaraian. It is location in Faculty of Teacher Training and Education.

1. Population

According to Sugiyono population is a generalization area consisting of things/subjects that have particular attributes and characteristics defined by researchers to examine and then form conclusion. (Arikunto 2010) defines a population as a group or collection of all items that possess one or more relevant qualities. In this case the researchers are interested to take the population of the research is the students of English Study Program in Universitas Pasir Pengaraian.

2. Sample

The researcher used complete sampling to collect a sample for this study. Total sampling is a method to choose the sample if the entire population is utilized as a sample claims (Sugiyono 2010).

(Arikunto 2010) suggests that if there are less than 100 subjects, the entire sample should be complete. However, if there are more than 100 participants, 10-15% and 20-25% or more can be taken. In this research, the researcher used total sampling because the population at students in English Study Program in Universitas Pasir Pengaraian.

C. Instrumentation of the Research

According to (Widoyoko 2018), an instrument is a device or research facility that researchers employ to gather data so that it may be processed more simply. Two types of research instruments were identified. There was interviews and questionnaire.

1. Interviews

Interviews are used as a method of gathering data when a researcher wants to perform an initial investigation to identify issues that require further investigation, or when there are few respondents the researcher wants to get more detailed information from them. According to (Sugiyono 2010), this method of gathering data is based on self-report or at the very least, on individual knowledge and or beliefs.

2. Questionnaire

(Sugiyono 2010), defines a questionnaire as a method of gathering data in which participants are provided with a set of questions or written statements to complete. When there are a sufficient number of respondents dispersed over a big geographic area, the questionnaire can also be used. Respondents may receive the questionnaire in person, via email, or online, and it may contain closed-ended or open-ended questions.

3. Documentation

Documentation study guideline include instructions on gathering information from written materials or documents about to the

phenomenon understudy. Documentation is a record of past occurrences, and it can take many form, including written words, image, sound, recordings, and more (Sugiyono 2010). Among the document components are pictures. The ability of photographs to depict events makes them a valuable information source. Researchers can better comprehend the phenomena at the research site with the aid of the documents gathered.

D. Technique of Collecting the Data

(Widoyoko 2018), states that the goal of gathering research data is to obtain reliable information, facts, explanations, and data. It implies that the goal of data collection is to locate the data and obtain research-related information. Students in the English Study Program at the Faculty of Teacher Training and Education at Universitas Pasir Pengaraian participated in the study's test.

There are many different contexts, sources, and methods for gathering data. According to (Sugiyono 2010), data can be collected in a variety of context, including outdoor spaces, educational, institutions with educators and staff, respondents' homes, seminars, and conversations. Questionnaire, interviews, and documentation were used as data gathering methods in this study.

1. Interview Method

An interview is a type of communication in which one person asks another a series of questions with specific goals in mind to get information from them (Ridwan and Sunarto 2010). The approach

involves face-to-face communication. Direct question-and-answer sessions or interview guidelines can be used for conducting interviews.

2. Questionnaire Method

The questionnaire is a method of gathering data in which participants are provided with a list of questions or written statements to complete (Widoyoko 2018). Respondents can answer the open-ended questionnaire in their terms. The respondent only needs to choose because the answer is already provided in the closed questionnaire, direct survey, specifically the respondent provides personal informations. When a respondent answers a questionnaire about someone else, it is considered indirect.

3. Documentation

Documentation is a record of past occurrences, and it can take many form, including written words, image, sound, recordings, and more (Sugiyono 2010). Among the document components are pictures. The ability of photographs to depict events makes them a valuable information source. Researchers can better comprehend the phenomena at the research site with the aid of the documents gathered.

E. Technique of Analyzing Data

In this study, descriptive analysis is used. Descriptive analysis according (Ridwan and Sunarto 2010), is a types data analysis that characterises an attribute of people or groups. Descriptive analysis is used to make the problem being studied systematically factual and

accurate. Qualitative research is conducted before during, and following fieldwork, as discussed in the data analysis process.

The researcher prepares secondary or preliminary study data before entering the research object area to establish the investigation's focus. The researcher then has to evaluate each interview while on the ground and make inferences. If the data is not yet genuine, the researcher can formulate questions up to a specific point to acquire data that is deemed reliable. According to (Sugiyono 2010), the data analysis method employed in this study makes use of three concurrent streams of activities, specifically:

1. Reduction of data

The act of choosing, concentrating on streamlining verifying, and altering "rough" data that arises from field notes is known as data reduction. Data reduction is a type of analysis that groups, categorises, eliminates superfluous information, and arranges data so that conclusions and validation can be made.

2. Display of data

A collection of structured data that offers the ability to make inferences and take action is compared of several kinds of matrices, network, and sections, all of which are intended to integrate the data in a way that is both accessible and integrated. As a result, it is possible to see what is occurring and decide whether to make inferences or carry out more data analysis.

3. Making inferences

The third step in data analysis is concluding. Following data collection, grouping, and selection, the data is then presented narratively, validated, and a conclusion are made in line with the introduction's stated research objectives.