

THE TALK AND ACTION IN THE STRUCTURES OF EXPECTATION SEEN IN “GREAT EXPECTATION” MOVIE

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Abstrak

Penelitian ini bertujuan untuk menginvestigasi dan menganalisis jenis dan fungsi *Talk and Action* dalam struktur ekspektasi yang muncul di berbagai percakapan di film *Great Expectation*. Dalam hal ini, peneliti menggunakan teori *Talk and Action* dari Ronald Wardaugh dan *Structure of Expectation* dari Claire Kraimsch. Peneliti merumuskan dua masalah yaitu (1) jenis-jenis *Talk and Action* apakah yang digunakan oleh karakter utama dalam film *Great Expectation*, dan (2) berapakah frequency struktur ekspektasi yang digunakan karakter utama dalam film *Great Expectation*. Untuk menjawab pertanyaan-pertanyaan tersebut, peneliti mendeskripsikan terlebih dahulu tentang unsur intrinsik film: setting, plot, sinopsis film, umur, dan hakikat tindak tutur. Kemudian menganalisis pola dan jenis *Talk and Action*, dan struktur ekspektasi pada setiap percakapan di film dengan metode deskriptif kualitatif. Hasil penelitian menunjukkan adanya pola atau jenis *Talk and Action* seperti tindak tutur, kerjasama, dan percakapan. Peneliti juga menemukan adanya struktur ekspektasi di dalam perkataan karakter utama dalam film ini.

Abstract

This study is aimed to investigate and analyze the kinds and functions of Talk and Action in the Structure of Expectation appeared in every conversation in Great Expectation movie. In this case, the researcher used the theory of Talk and Action by Ronald Wardaugh and the Structure of Expectation by Claire Kraimsch. The researcher formulated two research problems; (1) what kinds of talk and action used by main characters of the Great Expectation movie? , and (2) how much the frequency of structure of expectation used by main characters of the Great Expectation movie?. To answer those questions, first, the researcher described some intrinsic element of the movie, such as: setting, plot, synopsis of the movie, and nature of speech event. Then, the researcher started to analyze the pattern and kind of talk and action and the structure of expectation in every conversation in the movie by using a qualitative descriptive method. The findings show that there are some kinds of talk and action raised such as speech act, cooperation, and conversation. The researcher also found the pattern of expectation in main characters' speech inside the movie.

Keywords: Talk and Action, Speech Act, Cooperation, Conversation, Structure of Expectation

1. INTRODUCTION

Holmes (2001) stated that using language appropriately involves knowing the sociolinguistic rules for speaking in a community. The knowledge which underlies people's ability to use language appropriately is known as their sociolinguistic competence. Understanding sociolinguistics, we can observe deeply in many literary works and real community. In this case, the researcher tries to investigate the part of sociolinguistics through one of the literary works, movie. This study is aimed to investigate and analyze the kinds and functions of Talk and Action in the structure of expectation appeared in every conversation in Great Expectation movie. During watching the movie, the researcher found some kinds of Talk and Action in the expectation patterns. Therefore, with the theory of Talk and Action and Structures of Expectation, the researcher tries to find out these patterns inside the movie and analyze it. Based on the background of the study, the researcher formulates some statements of the problems as follows: (1) what kinds of talk and action used by main characters of the Great Expectation movie? , and (2) how much the frequency of structure of expectation used by main characters of the Great Expectation movie?.

2. THEORETICAL FRAMEWORK

In this part, the researcher elaborates the theory of Talk and Action and Structure of Expectation in brief. The researcher only takes several theories of them which are appropriate with the pattern in the movie. Then, the researcher describes the setting,

plot, nature of speech event, age, social status, and synopsis of the movie.

Talk and Action

In speaking to one another, we make use of sentences, or to be more precise, utterances. We can attempt to classify these utterances in any one of a variety of ways. In recent years, a number of philosophers have had interesting things to say about what utterances do as well as mean, observing that part of the total meaning is this very doing. There are several kinds of Talk and Action here, such as speech acts, cooperation, and conversation. In this case, the researcher describes these kinds briefly.

Speech Acts:

One thing that many utterances do is make propositions. A different kind of proposition is the ethical proposition. Just like an ordinary proposition, an ethical proposition may be true or false, although not in the same sense. Austin (1975) in Wardaugh (2006) distinguished still another kind of utterance from the performative utterance. In using a performative utterance, a person is not just saying something but is actually doing something if certain real-world conditions are met. There are also less explicit performatives, such as 'I promise', 'I apologize', or 'I warn you'. Another cases, we perform speech acts when we offer an apology, greeting, request, complaint, invitation, compliment, or refusal. A speech act is an utterance that serves a function in communication.

A speech act might contain just one word, as in "Sorry!" to perform an apology, or several words or sentences: "I'm sorry I forgot your birthday. I just let it slip my mind." Speech acts include real-life interactions and require not only knowledge of the language but also appropriate use of that language within a given culture. Here are some examples of speech acts we use or hear every day:

Table 0.1 Another kinds of speech acts and its examples

Kinds of speech Acts	Example
Greeting	"Hi, Eric. How are things going?"
Request	"Could you pass me the mashed potatoes, please?"
Complaint	"I've already been waiting three weeks for the computer, and I was told it would be delivered within a week."
Invitation	"We're having some people over Saturday evening and wanted to know if you'd like to join us."
Compliment	"Hey, I really like your tie!"
Refusal	"Oh, I'd love to see that movie with you but this Friday just isn't going to work."

Cooperation

we are able to converse with one another because we recognize common goals in conversation and specific ways of achieving these goals. Grice (1975) in Wardaugh (2006) maintains that the overriding principle in conversation is one he calls the cooperative principle. Grice lists four maxims that follow from the cooperative principle: (1) quantity: requires you to make your contribution as informative as is required, (2) quality: requires you not to say what you believe to be false or that for which you lack adequate evidence, (3) relation: the simple injunction, and (4) manner: requires you to avoid obscurity of expression and ambiguity, and to brief and orderly. Grice

(1975) in Wardaugh (2006) gave some examples of the four maxims, they are:

Table 0.2 Four maxims and its examples

Maxims	Example
Quantity	If you are assisting me to mend a car, I expect your contribution to be neither more nor less than is required; if, for example, at a particular stage I need four screws, I expect you to hand me four, rather than two or six.
Quality	I expect your contributions to be genuine and not spurious. If I need sugar as an ingredient in the cake you are assisting me to make, I do not expect you to hand me salt; if I need a spoon, I do not expect a trick spoon made of rubber.
Relation	I expect a partner's contribution to be appropriate to immediate needs at each stage of the transaction; if I am mixing ingredients for a cake, I do not expect to be handed a good book or even an oven cloth (though this might be an appropriate contribution at a later stage).
Manner	I expect a partner to make it clear what contribution he is making, and to execute his performance with reasonable dispatch.

Conversation

Analysts working in the ethnomethodological tradition have paid close attention to conversation. They have examined how people manage conversation, how talk proceeds in turns, how one utterance relates to another often in some kind of pair relationship, how topic are introduced, developed, and changed, and so on. One particularly important principle used in conversation is the adjacency pair. Utterance types of certain kinds are found to co-occur: a greeting leads to a return of greeting; a summons leads to a response; a question leads to an answer; a request or offer leads

to an acceptance or refusal; a complaint leads to an apology or some kind of rejection; a statement leads to some kind of confirmation or recognition; a compliment leads to acceptance or rejection; a farewell leads to a farewell; and so on.

Structure of Expectation

Kraimsch (1998) stated that language users bring to any verbal encounter blueprints for action that have developed through their socialization or acculturation in a given society. From childhood on they have learned to realize certain speech acts in a culturally appropriate manner, like saying 'Thank you' in response to receiving gifts, and 'Goodbye' as way of closing encounters; they have learned to speak differently to people of different ranks and to distinguish an insult from a compliment. These behaviors have become second nature to them because they are grounded in their physical experience of the phenomena around them. This experience filters their perception and their interpretation of the world. Language users have not only learned to interpret signs and to act upon them; they have also learned to expect cars to stop at a **STOP** sign and pedestrians to be able to cross the street at a **WALK** sign, so too they expect to be greeted upon a first encounter, to be listened to when they speak, to have their questions answered. There are cultural differences in these expectations. French speakers from France may expect to be greeted with a handshake, Americans may expect a smile instead; a professor may expect to be greeted differently from a student, a friend from a stranger. On the basis of their experience in their culture (or combination of cultures), people organize

knowledge about the world and use this knowledge to predict interpretations and relationships regarding any new information, events, and experiences that come their way. The general structures of expectation established in people's minds by the culture they live in have been variously called frames or schemata.

Setting

Great Expectation was the 1946 movie and produced in England, London. In this movie, there are some settings including graveyard, Pip's house (Joe's home), Ms. Havisham's house (Satis House), and London (Pip's Flat, Mr. Jagger's office, and ballroom). In the first scene, the setting is in graveyard where the Pip is threatened by convict. The convict expects the food and a file to remove his leg-iron from the Pip by forcing him. Then, Pip comes back to his home and steals some foods and a file. In the second scene, the setting is located in Ms. Havisham's house where she is expected to revenge on male sex because of her broken heart in the past through her adopted child, Estella. The next years, Pip expects to be a gentlemen and winning the affection of Estella. Then, Pip's life is changes because of the mysterious benefactor and he moves to London. The next scene is mostly describes the journey of Pip's life in London. Because Mrs. Joe died, Pip comes back to the former home and also visits Ms. Havisham's house. Then, he goes to London again because he is broken heart with Estella because she crushes his heart and his hopes again. In London, Pip tries to find out his benefactor, the connection between Jagers, Miss Havisham, Estella, and others. He also tries to find out what is to become of him as he tries to make his

way in a very bewildering world. Finally, the end of this movie is placed in Ms.Havisham's house where Pip tries to win Estella's heart and he finally ensures her to escape from Ms.Havisham's house.

Plot

Structurally, the novel is a narration by a mature and retrospective Pip. It is divided into three distinct "stages," each labeled as a specific "stage of Pip's expectations." In chronological fashion, these chapters trace Pip's progress from industrious obscurity as a child through willful idleness as an adolescent and young adult, to a resigned and modest acceptance of his true place in society. This is an obvious variation on the picaresque theme and carries with it many of the significant overtones of earlier picaresque novels. The first stage introduces all the major characters and sets the plot in motion. Pip's situation is developed fully, including the first seeds of his desire to be "uncommon." It leads to the revelation by Mr. Jaggers, the lawyer that Pip is to inherit a huge fortune and become a gentleman. It is something Pip considers as miraculous, though mysterious, as his patron's identity is not to be revealed for the time being. Mr. Jaggers only imparts to him that his benefactor has great expectations from him and so with the support of his anonymous provider, Pip's expectations of himself also rise, and the action shifts to London. The second stage of Pip's expectations, therefore, has a change of setting. In this section, Pip's development into a "gentleman" is explored. It describes the spend thrift and idle way Pip squanders wealth and what kind of person he has become. On the surface of things, Pip believes that he is living up to his great

expectations. He also expects to have Estella's hand in marriage. But this stage of his expectations is brutally shattered when Magwitch discloses his identity to Pip. The third stage of Pip's expectations explores the complete collapse of Pip's great expectations, which are replaced by a more mature sense of life and respectability. This section primarily constitutes his transformation, which has been at the heart of the novel. Such a pattern of growth, development and re-education reflects the *Bildungsroman* tradition of *Great Expectations*.

Nature of Speech Event

The speech event in this movie, mostly, shows a conversation. There were a few short monologue speeches. The characters made interaction to each other, there is addresser and addressee.

Age

Great Expectation movie told about the life journey of Pip, the main character. This movie began with the Pip's childhood, when Pip was about thirteen and fourteen years old. Then, in pre-climax and climax, it described adult Pip. That is around twenty and twenty first years old, when he became a gentleman of Great Expectation.

Social Status

The social status which showed in this movie from the very beginning was low status. Pip lived in the Joe's home, a blacksmith. However, another main character, Estella, is lived in Satis Home. She lived in high-status. Fortunately, after several years, Pip's life was changed. Pip lived in London, learned to be a gentleman, and lived in high status.

Synopsis of Great Expectation movie

When we first meet Pip, he has arrived in England from Cairo, where he has lived and worked for eleven long years. With his return home, memories flood over him in the form of voices and scenes from his past. The first scene he remembers occurs in the graveyard where his parents are buried. He stumbles into an escaped convict, Magwitch, who threatens Pip, demanding that he get food and a file to remove his leg-irons. Pip returns to his home to steal the items. There, he runs into his abusive older sister, Mrs. Joe Gargery, who has been raising him since their parents died. Mrs. Joe is married to the local blacksmith, Mr. Joe Gargery, who has become a kindly surrogate father to Pip. Chancing the beating he will receive from Mrs. Joe, Pip gathers the food and file and takes them to the menacing Magwitch. Next, Pip's opportunistic Uncle Pumblechook arranges for Pip to become a companion to the wealthy Miss Havisham. Pip is cleaned up and sent to spend the day at Satis House, where he meets the beautiful young Estella, Miss Havisham's adopted child. The mansion is dark and eerie, and Miss Havisham is dressed in an ancient yellowed wedding gown, which she has worn since being left at the altar as a young girl. Jilted by her fiancé, she has stopped all clocks at 8:40, the moment of the rejection; and she has raised Estella to wreak revenge on the male sex. Estella has learned her lessons well and teases Pip piteously. The next years are miserable for Pip. He has dreams of becoming a gentleman and winning the affections of Estella and is unhappy with his destiny to become a blacksmith. Then his life suddenly changes. He learns from Mr. Jaggers, a lawyer from London, that he has

a secret benefactor and that he is to be educated as a gentleman with "great expectations." Pip is thrilled, says goodbye to his friends, and travels to London. But, when Pip arrives in the city, he is overcome by the gentleman's life; and he grows embarrassed of Joe and his past, overspends his allowance, and participates in the frivolous social circles of the upper class. Then, with the news that Mrs. Joe has died, Pip must travel to his former home. While he is there, he returns to Satis House where Pip sees the beautiful and haughty Estella and falls hopelessly in love with her. But Estella crushes his heart and his hopes again. After the funeral, Pip returns to London full of confusion and questions: Who is his benefactor? What is the connection between Jaggers, Miss Havisham, Estella, and others? And, most importantly, what is to become of him as he tries to make his way in a very bewildering world?

3. METHOD

In analyzing this movie, the researcher uses a qualitative descriptive method. First, the researcher collects the data during watching the movie. Next, the researcher relates to the Wardaugh's theory of Talk and Action and Kraimsch's Structures of Expectation. Then, the researcher analyzes the data and gives the examples. Finally, the researcher draws a conclusion.

4. RESULT

In this section, the researcher lists several data found which to be analyzed and discussed in the next section. The researcher writes the dialogues with the abbreviation, such as; PP (Young/Adult Pip), EST (Estella), MSH (Miss.

Havisham), JO (Joe/Mr.Joe), MSJ), CVT (Convict), PBC (Pumblechook), SGT (Sergeant), JGR (Jagger), and HBT (Herbert).

Table 0.3 Result of data collection and its relation to sociolinguistic aspects

No.	Sociolinguistic Aspects	Data found
1.	Speech Acts: Proposition	- EST : You are to come <i>this way today</i> , boy. - MSJ : . . . Now, get on with your <i>supper</i> and <i>get off to bed</i> .
2.	Speech Acts: Performative utterances	- JDG : Prisoners at the bar. It is now my duty <i>to pronounce the sentence</i> demanded by the law. . . . And that each of you there shall be hanged by the neck until you are dead. And may Almighty God have mercy on your souls.
3.	Speech Acts: Less Performative utterances	- PP : <i>I must apologize</i> , thank you. - PP : <i>Sorry</i> , thank you

(Mrs.Joe), JDG (Judge), AGP (Aged P

4. Cooperation
- **JGR** : I knew you'd get on. How much do you want?
PP : *Twenty pounds.*
 - **CVT** : Bring that *file and them whittles* to this churchyard tomorrow morning.
 - **JGR** :
.....*They should not be working clothes.* Twenty guineas.
 - **HBT** :
.....*in London it is not the custom to put the knife in the mouth* for fear of accidents. It's scarcely worth mentioning, only it's as well to do as others do.
5. Conversation
- **PP** : *Goodbye*, Miss Havisham
MSH : *Goodbye*, Pip
 - **EST** : *Name?*
PBC : Pumblechook
EST : Quite Right.
 - **JGR** : . . .
.Your allowance will be 250 pounds per annum. Which means that you will draw from Wemmick here the sum of sixty-five pounds ten shillings per quarter. A very handsome sum of money too, I think. Do you consider it so?
PP : How could I do otherwise?

JGR : Ah,
but answer the
question.
PP :
Undoubtedly,
Mr. Jagers.
JGR : Good.
Get out.

didn't expect
you.

- **AGP** : You
have made the
acquaintance of
my son at his
office, *I expect*.

6. Structure of
Expectation

- **PP** : *I*
hope we don't
find them, Joe
- **PP** : *I hope*
you'll forgive
me for having
knocked you
about so.
- **PP** : *I*
hope you have
done well.
- **PP** : *I*
wish I could
kiss you
goodbye.
- **JO** :
Well, I have
now concluded,
sir and Pip. *I*
wish you ever
well and ever
prospering to a
greater and
greater height.
- **PP** : *I*
have no wish to
laugh, Estella.
- **SGT** : *You*
are expected on
board.
- **JO** : *we*

5. DISCUSSION

Kinds of talk and action in the structure of expectation used by main characters of the *Great Expectation* movie

After watching movie and reading its transcript, the researcher found some kinds of Talk and Action in the Structure and Expectation. Here are the details of descriptions and explanations.

a. Speech Acts

The researcher found the proposition in this movie. Proposition is the utterances which are connected in some way with

events or happenings in a possible world. Here is the example of proposition:

Long after I had gone to bed that night, I thought of Estella. And how common she would consider Joe, a mere blacksmith. I thought how he and my sister were sitting in the kitchen and how Miss Havisham and Estella never sat in a kitchen but were far above the level of such things. The following week...

U168EST : You are to come this way today, boy.

Estella said that utterance when Pip came back again to visit Miss Havisham. The emphasis of proposition in this case is indicated by “this way today”. Another example of proposition is when Mrs. Joe was angry to Pip because he came late for dinner. Mrs. Joe also expected Pip to get the supper and go to the bed quickly.

U044PP : I wonder who's put into prison ships and why they're put there.

U045MSJ : People are put into prison ships, because they murder and forge and rob and do all sorts of bad things. And they always start by asking too many questions. Now, get on with your supper and get off to bed.

These examples show the connectedness with events or happening. The events or happening in this dialogue was in dinner and night. It is indicated by “supper” and “get off the bed”.

In this movie, the researcher also found the performative utterance. Wardaugh (2006) stated that in using a performative utterance, a person is not just saying something but is actually doing something if certain conditions are met. Here is the example of performative utterance:

U683JDG : Prisoners at the bar. It is now my duty to pronounce the sentence demanded by the law. The sentence of this court is that you will be taken hence to the place from whence you came and from thence to the place of execution. And that each of you there shall be hanged by the neck until you are dead. And may Almighty God have mercy on your souls.

The sentence “*It is now my duty to pronounce the sentence...*” is quite similar to “*I sentence you...*”. It happens when someone in particular circumstance, in court as judge or lawyer, wants to declare the punishment to the convict. On the other words, by saying that sentence in the very beginning, it is expected to be listened carefully to the convicts. Other kind of speech acts which the researcher found is less explicit performative utterance. Wardaugh (2006) gave some examples of less explicit performative,

such as '*I promise*', '*I apologize*', or '*I warn you*'. These examples also can be seen in this movie. For example:

U377HBT : Ah, yes, Miss Havisham. But Let me point out the topic that in London it is not the custom to put the knife in the mouth for fear of accidents. It's scarcely worth mentioning, Only it's as well to do as others do.

U378PP : I must apologize, thank you.

Pip did apologize because he was wrong in table manner when he had dinner with Herbert Pocket. Herbert expected Pip not to put the knife in the mouth while eating. Herbert warned Pip because Pip asked to Herbert to give him a hint about London's manner. Pip did apologize twice at that time.

b. Cooperation

We are able to converse with one another because we recognize common goals in conversation and specific ways of achieving these goals. In this case, the researcher used Grice's four maxims that follow from the cooperative principles. First, the researcher found the example of Quantity. Quantity requires you to make your contribution as informative as is required.

U392PP : And so if I could buy some new furniture and one or two other things, I think I would be quite at home at Barnards Inn.

U393JGR : I knew you'd get on. How much do you want?

U394PP : Twenty pounds.

This conversation shows that Pip wanted to get twenty pounds, not another numbers. Pip expected to buy some furniture by asking Jagger "twenty pounds", not twenty one pounds or more than that.

Second, the researcher found the example of Quality. Quality requires you to not to say what you believe to be false or that for which you lack adequate evidence.

U017CVT : Get me a file and whittles or I'll have your heart and Liver out.

example of relation.

U278JGR : I am well paid for my services, otherwise I would not render them. I have arranged for you to go to London in a week's time. You will need some new clothes. They should not be working clothes. Twenty guineas. Well, Joseph Gargery, you Look dumbfounded.

U279JO : I am.

U018PP : If you would kindly let me keep upright, sir, perhaps I shouldn't be sick and perhaps I could attend more.

U019CVT : Bring that file and them whittles to this churchyard tomorrow morning.

U020PP : Yes, sir.

This convict wanted to get a file and some food from Pip. He did not want anything except a file and food because he was very starving and need to cut the leg-irons. He will be very disappointed if Pip brings other tools. Third, the researcher found the example of Relation. Relation is the simple injunction, be relevant. Here is the

Here, Jagger emphasized Pip to buy some new clothes which are suitable with London. Jagger did not expect Pip to buy working clothes. Last, the researcher found some examples of Manner. Manner requires you to avoid obscurity of expression and ambiguity, and to brief and orderly.

U374PP : As I have been brought up by a Blacksmith, I'd take it as a great kindness if you'd give me a hint when I go wrong in my manners.

U375HBT : With Pleasure, though I should guess you need very few hints.

U376PP : Thank you very much. Now tell me more of Miss Havisham.

U377HBT : Ah, yes, Miss Havisham. But Let me point out the topic that in London it is not the custom to put the knife in the mouth for fear of accidents. It's scarcely worth mentioning, Only it's as well to do as others do.

U378PP : I must apologise. Thank you.

Mr.Pocket here tried to give information and little bit to give warn about London's table manner. He said that in "*London it is not the custom to put the knife in the mouth for fear of accidents*" politely to Pip. He expected Pip not to do that again in the next time. Pip appreciated that.

c. Conversation

One particular important principle used in conversation is the adjacency pair. Utterances types of certain kinds are found to co-occur. Just like this example below, a greeting leads to a return of greeting:

U254PP : Goodbye, Miss Havisham

U255MSH : Goodbye, Pip

Another example is a summons leads to a response:

U123EST : Name?

U124PBC : Pumblechook

U125EST : Quite Right.

Here, Estella asked briefly to the guest to mention the name by saying "Name?". Estella then answered "*Quite right*" because she knew that there will be a guest named Pumblechook. Therefore, Estella wanted to ensure whether the guest's name is Pumblechook or not.

Another example is a question leads to an answer. This is a common pattern that every conversation in every movie is dominated by questions and answer. Here, the researcher gives the example from the movie which describes someone really needs an expected answer.

U326JGR : . . . Your allowance will be 250 pounds per annum. Which means that you will draw from Wemmick here the sum of sixty-five pounds ten shillings per quarter. A very handsome sum of money too, I think. Do you consider it so?

U327PP : How could I do otherwise?

U328JGR : Ah, but answer the question.

U329PP : Undoubtedly, Mr. Jagers.

U330JGR : Good. Get out.

Mr. Jagger here really wanted Pip to answer his question appropriately. When Pip answered “*How could I do otherwise*”, Mr. Jagger seemed disappointed with Pip’s answer. Therefore, he directly said “*Ah, but answer the question*”. On the other words, Mr. Jagger expected Pip directly answer the Mr. Jagger’s question. Mr. Jagger didn’t expect a return question.

Frequency of structure of expectation appeared in the *Great Expectation* movie

In this section, the researcher tries to list some expectation patterns which frequently appeared in the *Great Expectation* movie. In order to give a clear description, the researcher lists some pattern in the table and diagram. The table 0.1 below describes the frequency of structure of expectation which used by main characters in *Great Expectation* movie. The researcher identifies the frequency based on the plot: Exposition, Pre-Climax, and Climax. In exposition, it described the young Pip’s life. When he still lived in the Blacksmith’s home and invited to Miss Havisham’s home. Pre-climax, it started when Adult Pip began to live in London and meet Adult Estella. While in climax, it is the time when Adult Pip met his real benefactor until he found his rival in obtaining Estella’s affection. First, in exposition, the researcher found the use of “I hope”, for example:

U094PP : I hope we don’t find them,
Joe

U095JO : I’d giving a shilling if they’d cut and run, Pip. Come on.

U096SGT : Help! Convicts escaping!

Pip really expected the sergeant and his soldier would not find the escaped convict. The setting is in the churchyard. It was the first setting in the movie. Then, in pre-climax, the researcher found the same pattern, for example:

U356PP : Fight! I knew I’d seen you before. You are the Pale Young Gentleman from Miss Havisham’s.

U357HBT : Bless me. And you are the Prowling Boy. The idea of it being you...

U358PP : Well, the idea of it being you.

U359HBT : I hope you’ll forgive me for having knocked you about so.

U360PP : Oh, of course.

Pip really expected Herbert to forgive him about the past. The past that he invited to came a fight with Herbert. It was the first time when Pip and Herbert met each other. In this case, the situation was the first time of Pip arrived in London. While in the Climax, the researcher also found the “I hope” pattern, for example:

U544BFT : I have been a sheep farmer away in the new world, in New South Wales.

U545PP : I hope you have done well.

U546BFT : I have done wonderfully well.

U547PP : I am very glad to hear it.

This is the time when Pip was figured out his benefactor. In gloomy weather, the benefactor visited Pip's flat and admitted that he was his benefactor. Pip was really surprised because he knew him well. Then, Pip asked his condition whether or not he had done well so far.

Table 0.4 Frequency of expectation pattern appeared in Great Expectation movie

	Exposition	Pre-Climax	Climax
I hope...	3	3	3
I wish...	3	7	7
I expect/ I didn't expect	1	1	1

Another pattern which used by main characters is "I wish". As we look at the table, this pattern is the most frequently appeared in this movie. Let the researcher gives the example in the exposition first:

- U259PP** : To be educated for a lady?
- U260EST** : Yes. Well? Aren't you sorry I'm going?
- U261PP** : Yes, Estella. I'm very sorry. I wish I knew when you were coming back. I wish...
- U262EST** : What do you wish?
- U263PP** : I wish I could kiss you goodbye.

It is the time when Estella said that she would go away to France, to be educated lady. Pip was very sorry to her. He expected to kiss her goodbye. The setting is in the Satis home, Miss.Havisham's

home. Next, the pattern "I wish" can be seen in the pre-climax, for example:

- U452JO** : Well, I have now concluded, sir and Pip. I wish you ever well and ever prospering to a greater and greater height.
- U453PP** : But you are not going now, Joe?
- U454JO** : Yes, I am.

The setting was in Pip's flat in London. Joe visited to Pip's flat in order to see Pip's condition. Unfortunately, Pip became a snob and Joe was very disappointed. However, Joe still expected Pip to be given a prosperous and healthy. Last but not least, the pattern "I wish" also can be seen in the Climax, for example:

- U743EST** : When Jagers disclosed to Bentley Drummel my true parentage, he no longer wished to have me for a wife. Well, Pip, why don't you laugh? You have every right.
- U744PP** : I have no wish to laugh, Estella.

Estella was failed to be a wife of Mr. Drummel and Pip really felt sorry to Estella. He did not expect to laugh at Estella's condition.

The last pattern that the researcher found is “I expect/I didn’t expect”. The researcher here only found three sentences which used this pattern. In the exposition, the researcher found:

U103CVT : Let me. Let me

U104SGT : Make ready. Present.

Fire! Hands. You are expected on board. Come on. Light those torches. Get aboard, you! Torch bearers!

It is the time when the sergeant and his soldier caught the two escaped convicts. He expected them to go to the board quickly. While in the pre-climax, the researcher found:

U459BDY : Joe, Pip's here.

U460JO : Oh, we didn't expect you, Pip.

U461BDY : Pip, your bed's not ready.

Joe said whether he didn’t expect the Pip’s coming. Joe still felt disappointed towards Pip’s attitude last time when Joe visited him. Then, in the Climax, the researcher found:

U647WMK : This is Mr. Pip, Aged P. And I wish you could hear his name. Give him a nod, Mr. Pip, that's what he likes.

U648AGP : You have made the acquaintance of my son at his office, I expect.

U649PP : Yes.

U650WMK : Nod away to him if you please.

Aged P is Wemmick’s father who suffered aphasia. But he still could say a word clearly. In this situation, Aged P really expected Pip to make a good relationship with his son, Wemmick.

Finally, in order to make the reader understand the scale of expectation pattern, the researcher put the table into this diagram below. It shows that the highest frequency is “I wish” pattern and the lowest frequency are “I expect/I didn’t expect” pattern.

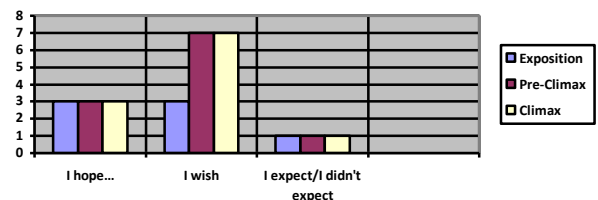


Chart 0.1 Flow of the Expectation Pattern used by Main Characters of the Great Expectation movie

CONCLUSION

The findings shows there are some dialogues in the *Great Expectation* movie containing the aspects of Talk and Action: speech act (proposition, performative utterances, and less explicit performatives utterances), cooperation (quantity, quality, relation, and manner), and conversation (adjacency pair). These aspects are contained in some dialogues, especially which shows the expectation pattern. On the other words, the researcher sees the aspects of Talk and Action inside the Structure of Expectation. Finally, the researcher concludes that there are some kinds of talk and action in structure of

expectation which appeared in Great Expectation movie.

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