

IMPLIKATUR PERCAKAPAN
DALAM
"LARRY KING LIVE WEEKEND"
DI CNN



SKRIPSI

Diajukan sebagai salah satu syarat
untuk memperoleh gelar Sarjana Sastra

Pada Fakultas Sastra

Universitas Hasanuddin

Oleh

MUHAMMAD ROSADI

94 07 122

MAKASSAR

2001

Hasanuddin
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FAKULTAS SASTRA

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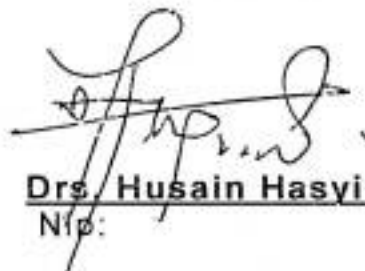
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Konsultan I



Drs. M. Idris Hambali, M.S
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Konsultan II



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Nip:

Disetujui untuk diteruskan
Kepada panitia ujian skripsi

Dekan,

u.b. Ketua Jurusan Sastra Inggris



Drs. Amir P. M. Hum
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FAKULTAS SASTRA

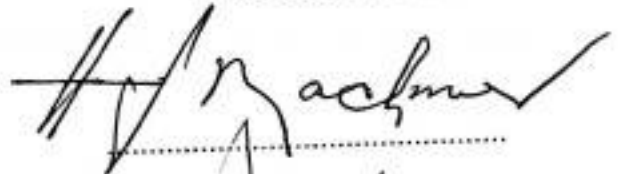
Pada hari ini, Senin tanggal 12 Maret 2001, Panitia Ujian Skripsi menerima dengan baik skripsi yang berjudul : **Implikatur Percakapan dalam "Larry King Live Weekend"** di CNN yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar Sarjana Sastra Jurusan / Program Studi Sastra Inggris pada Fakultas Sastra Universitas Hasanuddin.

Makassar, 12 Maret 2001

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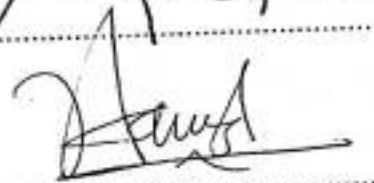
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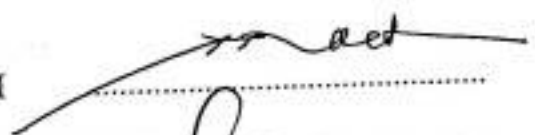
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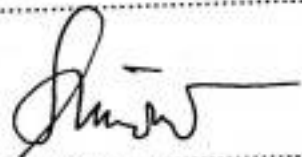
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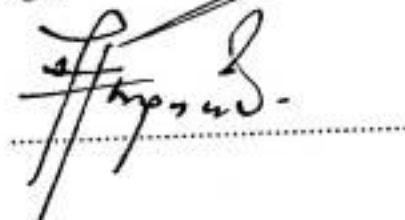
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6. Drs. Husain Hasyim, M.Hum

Konsultan II



KATA PENGANTAR

Bismillahirrahmanirrahim,

Syukur Alhamdulillah penulis panjatkan kehadirat Allah SWT, karena atas rahmat dan hidayahnya penyusunan skripsi yang berjudul "Implikatur Percakapan dalam LARRY KING LIVE WEEKEND di CNN" ini dapat terselesaikan.

Dalam penulisan skripsi ini, tidak sedikit hambatan yang penulis hadapi, tetapi berkat bantuan beberapa pihak yang telah sangat berjasa baik moril maupun materil sehingga skripsi ini dapat diselesaikan. Oleh karena itu pada kesempatan ini penulis ingin menyampaikan rasa hormat dan terima kasih yang sedalam-dalamnya kepada :

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Makassar, Maret 2001

Penulis

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ABSTRACT

As the title suggests "Imp!ikatur Percakapan dalam Larry King Live Weekend di CNN", the aims of this study are to describe the use of implicature in English conversations, in the TV Program Larry King Live Weekend, to describe the role of context in interpreting the implicature, and to describe the role of Cooperative Principle with Conversational Maxims and Politeness Principle in English conversations.

In collecting theories and data the writer uses library and field research methods, in which he reads books and other materials related to the topic of this writing. The data are collected from the TV Program Larry King Live Weekend and treated as the population and / or the sample of the research.

In analyzing the data, the writer uses descriptive method. The theory and the principles of analysis used are based on pragmatic principles. They are Cooperative Principle with Conversational Maxims and Politeness Principle.

The result of the analysis shows that implicature in Larry King Live Weekend are often found in declarative utterances. They are used to convey some information with particular purposes, i.e. expressing disagreement, offering, refusal, protesting, agreement and allusion.

In conveying their purpose the speaker often use the maxim of quantity and Politeness Principle, i.e. agreement maxim. By using them, the speakers'

purpose is covered with polite words, which will maintain a good relation between the speaker and the hearer.

Besides, the writer finds that the use of implicature as a violation to the maxim of quantity is the result of the speakers' obedience to the maxim of quality. Violation to the maxim of relevance and to the maxim of quality are the result of the speakers' obedience to Politeness Principle, i.e. agreement maxim.

BAB I PENDAHULUAN

1.1 Latar Belakang

Bahasa sebagai salah satu alat komunikasi, memegang peranan yang sangat penting dalam kehidupan manusia. Melalui bahasa, manusia dapat menyampaikan berbagai macam ide, pikiran, konsep dan perasaan. Manusia juga membutuhkan bahasa untuk membentuk suatu hubungan yang memungkinkan adanya saling pengertian dalam berkomunikasi. Dari hubungan ini akan timbul suatu kerjasama yang saling menguntungkan bagi masing-masing individu manusia.

Komunikasi akan berjalan lancar apabila pesan yang disampaikan dapat diterima dengan baik oleh pendengar. Lyons (1987:34) menulis:

... that succesful communication depends, not only upon the receiver's reception of signal and his appreciation of the fact that is intended for him rather than for another, but also upon his recognition of the sender's communicative intention and upon his making an appropriate behavioural or cognitive response to it.

Tom Crone (dalam A. Muis, 2000) menyatakan bahwa komunikasi manusia kini sedang memasuki kurun waktu yang disebut sistem multimedia yang memaksa manusia untuk membagi fungsi-fungsi media. Seperti halnya media yang lain, televisi dan aplikasinya memiliki konsekuensi tidak hanya dari

sisi teknologinya saja, melainkan juga pada bidang sosial, ekonomi, budaya, hukum dan pendidikan. Sebagai contoh kita dapat melihat salah satu stasiun penyiaran terkemuka di dunia, yaitu CNN.

Pada stasiun televisi CNN ini, penulis memilih acara Larry King Live Weekend yang menyajikan wawancara dan debat setiap minggunya. Acara Larry King Live ini menampilkan sejumlah orang yang berdedikasi di bidangnya paling banyak sejumlah empat orang. Larry King mewawancarai mereka berkaitan dengan bidang yang mereka geluti.

Penulis tertarik untuk mengangkat prinsip-prinsip percakapan dalam acara debat dan wawancara ini. Leech (1974:331) dalam mengutip pendapat Grice mengatakan bahwa sejumlah aspek percakapan tertentu hanya bisa dianggap berhasil bila (i), orang bersifat kooperatif, dan (ii), orang beranggapan bahwa orang lain juga bersifat kooperatif. Inilah yang kemudian disebut sebagai prinsip-prinsip kooperatif (Cooperative Principle).

As we have already noted (pp. 296-7), Grice argues that certain aspects of conversational behaviour cannot be accounted for unless we assume that (i) people are cooperative, and (ii) people assume that other people are cooperative.

Lebih lanjut ia mengemukakan empat buah bidal untuk prinsip-prinsip tersebut yaitu bidal kuantitas, bidal kualitas, bidal relevansi dan bidal perilaku.

Keempat kategori bidal dari Grice (dalam Leech, 1974:332) tersebut diberikan di bawah ini:

QUANTITY: Give the right amount of information; i.e.

1. Make your contribution as informative as is required.
2. Do not make your contribution more informative than is required.

QUALITY: Try to make your contribution one that is true; i.e.

1. Do not say what you believe to be false.
2. Do not say that for which you lack adequate evidence.

RELATION: Be relevant

MANNER: Be perspicuous; i.e.

1. Avoid obscurity of expression.
2. Avoid ambiguity.
3. Be brief (avoid unnecessary prolixity).
4. Be orderly. (Leech, 1974:332).

1.2 Alasan Memilih Judul

Percakapan adalah interaksi oral dengan bertatap muka antara dua partisipan atau lebih. Percakapan bukan hanya sekedar pertukaran informasi. Bilamana orang mengambil bagian di dalamnya, mereka masuk ke dalam proses percakapan tersebut, asumsi-asumsi dan harapan-harapan mengenai apa percakapan itu, bagaimana percakapan tersebut berkembang dan jenis kontribusi yang diharapkan dibuat oleh mereka. Ketika orang-orang bergabung dalam suatu percakapan, mereka saling berbagi prinsip-prinsip umum yang membuat mereka

dapat saling menginterpretasikan ujaran-ujaran yang mereka hasilkan. Perhatikan contoh berikut :

1. A: 'Where did you buy that shirt?'

B: 'And he shouldn't say it anyway because that's what he does'.

Apakah itu sebuah percakapan? Untuk menginterpretasikan dan memahami kalimat B, kita perlu mengkaitkannya dengan kalimat A. Salah satu asumsi dalam percakapan adalah: bila saya menanyakan pada anda, maka apapun yang anda katakan akan diinterpretasikan sebagai jawaban terhadap pertanyaan saya. Hal tersebut tidak muncul pada contoh di atas, sehingga percakapan tidak dapat diinterpretasikan. Apabila kita mengalami hal seperti tersebut di atas, kita akan mengulangi pertanyaan untuk memastikan bahwa pihak yang lain benar-benar memahaminya atau meminta pihak tersebut untuk mengulangi ujarannya agar kita dapat memahaminya. Apabila kita mendapatkan jawaban yang sama berulang-ulang dari lawan bicara kita, maka dapat dipastikan bagaimana keadaan kesehatan jiwa lawan bicara tersebut.

Perhatikan contoh yang lain:

2. A: 'How much did you pay for that blouse?'

B: 'Do you like it? I got it at Metro'.

Pada kasus ini, meskipun B tidak menjawab pertanyaan A, pengalihan topik, penghindaran terhadap jawaban yang diminta, tetap dapat diinterpretasikan sebagai jawaban. Jawaban tersebut sama dengan: 'saya tidak ingin memberitahu

anda mengenai hal itu'. Oleh sebab itu, jawaban tersebut sesuai dengan pertanyaannya, tidak seperti pada contoh pertama.

Berdasarkan gambaran tersebut di atas, maka secara singkat penulis memilih judul "**Implikatur Percakapan dalam *Larry King Live Weekend* di CNN**", karena tertarik pada beberapa masalah yang identifikasinya sebagai berikut:

- a. Keempat bidal yang diutarakan oleh Grice didasarkan pada pengamatannya terhadap suatu percakapan. Bidal kualitas, kuantitas, relevansi dan sikap adalah prinsip-prinsip percakapan tersebut. Prinsip-prinsip percakapan inilah yang akan dianalisa dalam acara *Larry King Live Weekend*.
- b. Acara debat dan wawancara Larry King Live merupakan acara bincang-bincang yang terkenal di dunia. Acara ini menampilkan berbagai macam pembicara dari kalangan sosial, budaya, politik, hukum dan ekonomi. Cara mereka dalam menganggapi pertanyaan maupun komentar dari Larry King merupakan retorika yang menarik untuk dibahas melalui penganalisan prinsip-prinsip percakapan oleh Grice.

1.3 Batasan Masalah

Larry King selalu bisa dan piawai dalam memandu jalannya diskusi untuk memperbincangkan mengenai suatu masalah atau peristiwa. Di sini penulis mengambil salah satu wawancara acara *Larry King Live Weekend* yang membahas mengenai masalah penegakan hukum di Amerika Serikat. Menilik



kembali pada empat bidal yang menekankan pada kejujuran, kebenaran, singkat dan jelas, maka penulis membatasi masalah pada beberapa poin berikut:

- a. Jenis bidal yang terdapat dalam acara Larry King Live Weekend tersebut.
- b. Memperhatikan jika ada salah satu dari keempat bidal tersebut yang frekuensinya sering muncul dalam setiap ujaran.

1.4 Rumusan Masalah

Memperhatikan batasan masalah di atas tadi, maka penulis kemudian merumuskan masalahnya berkaitan dengan analisis prinsip-prinsip percakapan dalam acara *Larry King Live Weekend* sebagai berikut:

- a. Bidal apa sajakah yang terdapat dalam acara Larry King Live Weekend tersebut?
- b. Jenis bidal apakah yang frekuensinya sering muncul dalam setiap ujaran?

1.5 Komposisi Bab

Bab I merupakan bab pendahuluan yang memaparkan tentang latar belakang masalah, alasan memilih judul, identifikasi masalah, batasan masalah, rumusan masalah, serta komposisi bab.

Bab II merupakan bab kerangka teori yang di dalamnya terdapat penjelasan mengenai teori-teori dan definisi-definisi yang mendukung penulisan dan berhubungan dengan implikatur percakapan yang menjadi topik permasalahan.

Bab III merupakan bab metode penelitian yang memuat keseluruhan metode-metode yang dijadikan dasar dalam penulisan ini.

Bab IV merupakan bab pembahasan yang menjelaskan keseluruhan analisis dan hasil temuan mengenai implikatur percakapan yang terdapat dalam acara *Larry King Live Weekend*.

Bab V merupakan bab penutup yang memuat kesimpulan dari keseluruhan hasil penelitian serta saran-saran dari penulis.



BAB II

LANDASAN TEORI

...Dahulu, pendatang-pendatang asing ke negeri Cina sering mengeluh bahwa mereka tidak dapat bercakap-cakap dengan orang-orang Cina yang mereka temui di jalan dalam suasana informal, namun sekarang mereka menggerutu bahwa mereka sering diganggu oleh sekelompok anak muda, yang ingin meningkatkan kemampuan bahasa Inggris mereka, namun tidak cukup mampu menguasai percakapan dengan baik...

(Donavia, 1979:73)

2.1 Bahasa dan Komunikasi

Kita semua mengetahui apa itu percakapan dan apa yang bukan percakapan sebagaimana yang diilustrasikan di atas. Ketika nilai ketrampilan percakapan dalam pengajaran bahasa telah diakui keberadaannya, sifat-sifat dasarnya secara umum juga dianggap baik. Berdasarkan asumsi tersirat, percakapan hanyalah latihan oral dari ketrampilan-ketrampilan yang diperoleh dari studi tata bahasa dan perbendaharaan kata. Ketrampilan percakapan sebenarnya sangat kompleks dan lebih rumit daripada yang sering diasumsikan. Studi percakapan, seperti halnya bidang-bidang lain dalam studi bahasa, menawarkan banyak hal, misalnya kita dapat menguraikan ciri-ciri percakapan, dan menyelidiki

implikasi-implikasi analisis percakapan dalam pemahaman bahasa kedua maupun bahasa asing.

Pemahaman kita mengenai apakah percakapan itu berkaitan dengan pemikiran kita mengenai apakah bahasa itu. Bahasa sering diperikan sebagai suatu sistem komunikasi verbal. Hal ini senada dengan pendapat Kentjono (1982:2) yang menyatakan bahwa : "Bahasa ialah lambang bunyi yang arbitrer, yang dipergunakan oleh para anggota kelompok sosial untuk bekerja sama, berkomunikasi, dan mengidentifikasikan diri".

Saat kita menggunakan bahasa, sebenarnya kita telah melakukan tiga hal, yaitu: (1) kita mengatakan sesuatu (locution); (2) kita menunjukkan bagaimana kita mengharapkan pendengar untuk memahami apa yang telah kita katakan (illocution); dan (3) kita telah memastikan efek-efek terhadap pendengar sebagai suatu akibat (perlocution).

Hal ini sesuai dengan apa yang diungkapkan oleh Austin (dalam Tarigan, 1986: 146): "Komunikasi adalah serangkaian tindak ujar yang dipakai secara bersistem untuk menyelesaikan tujuan-tujuan tertentu".

Komunikasi yang dilakukan manusia tidak pernah lepas dari penggunaan bahasa, baik itu bahasa lisan maupun tulisan. Ini senada dengan pendapat Pratikno (1987:21) yang menyatakan bahwa : "Komunikasi adalah pernyataan antar manusia yang bersifat umum dengan menggunakan lambang-lambang yang berarti". Yang dimaksudkan dengan lambang-lambang berarti dalam hubungannya dengan komunikasi antar manusia yaitu:

- a. Bahasa, baik yang bersifat lisan maupun tulisan.
- b. Isyarat-isyarat, misalnya dengan menggerakkan anggota badan, yaitu kerlingan mata, mengangkat bahu, dan lain sebagainya.
- c. Gambar-gambar, misalnya peta geografi, grafik-grafik dalam statistik, tabel-tabel, dan sebagainya.

Richards dan Schmidt (1983:4) juga memberikan definisi yang senada. Mereka memberi batasan: "Komunikasi sebagai pertukaran dan perundingan informasi antara dua individu melalui penggunaan simbol-simbol verbal dan non verbal, lisan dan tulisan, mode-mode visual, serta proses-proses produksi dan pemahaman".

Dari definisi-definisi tersebut di atas, maka dapat ditarik suatu kesimpulan bahwa komunikasi merupakan suatu proses yang melibatkan:

- pihak yang berkomunikasi.
- informasi yang dikomunikasikan.
- alat komunikasi.

Fungsi bahasa sebagai alat komunikasi untuk menyampaikan informasi hanya salah satu dari tujuh fungsi bahasa, seperti yang dikemukakan oleh Jacobson dan Hymes (dalam Cook, 1989:25-26), yaitu:

1. Fungsi emotif (the emotive function): untuk menyampaikan perasaan dan emosi-emosi dari seseorang, seperti ungkapan-ungkapan 'Oh no!', 'Fantastic!', dan kata-kata janji yang digunakan sebagai seruan.

2. Fungsi direktif (the directive function): berusaha mempengaruhi tingkah laku seseorang, seperti ungkapan-ungkapan 'Please help me', 'Shut up', dan 'I'm warning you'.
3. Fungsi phatik (the phatic function): untuk membuka percakapan. Apakah digunakan untuk alasan-alasan sosial seperti 'Hello', 'Lovely weather', atau untuk alasan-alasan praktis seperti 'Can you hear me?', 'Can you read my writing?', dan sebagainya.
4. Fungsi poetik (the poetic function): bentuk tertentu yang dipilih atau intisari dari suatu pesan. Seperti slogan iklan BEANZ MEANZ HEINZ.
5. Fungsi referensial (the referential function): untuk menyampaikan informasi.
6. Fungsi metalinguistik (the metalinguistic function): memfokuskan perhatian pada kode itu sendiri, untuk menjelaskan atau merundingkan kembali. Seperti 'What does this word mean?', 'This bone is known as the "femur"'.
.
7. Fungsi kontekstual (the contextual function): menciptakan sejenis komunikasi tertentu. Seperti 'Right, let's start the lecture', 'It's just a game'.

Berdasarkan fungsi-fungsi bahasa di atas, dapat disimpulkan bahwa fungsi bahasa tergantung pada konteks, misalnya siapa yang mengujarkannya, kepada siapa ujaran itu disampaikan, dan dalam situasi yang bagaimana ujaran tersebut disampaikan.

2.2 Percakapan

Grice (dalam Leech, 1974:332) telah memerikan empat bidal atau prinsip-prinsip tingkah laku kerjasama yang diperhatikan oleh penutur dalam suatu percakapan:

1. Bidal kuantitas : buatlah kontribusi anda seinformatif mungkin seperti yang diharapkan.
2. Bidal kualitas : buatlah kontribusi anda menjadi benar.
3. Bidal hubungan : buatlah kontribusi anda relevan.
4. Bidal cara : hindari ketidakjelasan dan ambiguitas, buatlah menjadi singkat dan berurutan.

Melalui bidal kuantitas, Grice mengacu pada asumsi bahwa jika seorang penutur mempunyai cara untuk mendapatkan informasi yang dibutuhkan oleh pendengar maka informasi tersebut harus dikomunikasikan kepada pendengar, lihat contoh berikut:

A : Dimana ibumu?

B : Dia mungkin ada di rumah atau di pasar.

Dari segi percakapan, ucapan B menunjukkan bahwa ia tidak mengetahui secara pasti dimana ibunya, tetapi hanya mengatakan bahwa ibunya berada di salah satu dari kedua tempat tersebut. Apabila ternyata anak tersebut mengetahui tempat ibunya berada, maka berdasarkan bidal, penyediaan informasi tersebut gagal.

Bidal kuantitas juga menjelaskan kenyataan bahwa kita biasanya memberi informasi yang cukup, tidak melebihi dari yang diminta. Pada contoh di bawah ini, informasi yang cukup telah diberikan, tetapi pada contoh selanjutnya, B belum memahami konvensi-konvensi yang berkaitan dengan bidal, oleh karena dia memberi informasi lebih banyak daripada yang diminta.

A : Kamu mau kemana?

B : Saya mau ke kamar.

A : Kamu mau kemana?

B : Saya mau ke kamar mandi untuk buang air kecil.

Bidal kualitas menjelaskan bahwa kita, di dalam percakapan, biasanya bertindak berdasarkan asumsi bahwa lawan bicara kita selalu benar, atau tidak mencoba memperdaya kita. Jika tidak, maka akan sangat sulit untuk memperpanjang percakapan dengan lawan bicara itu.

A : Saya kehabisan kertas tulis.

B : Ada toko di sekitar ujung jalan.

Jika A bertindak berdasarkan asumsi bahwa jawaban B relevan, maka A akan mengasumsikan bahwa toko tersebut sedang buka dan menjual kertas tulis. Bayangkan selanjutnya A pergi ke sekitar ujung jalan dan mendapatkan bahwa toko tersebut menjual pakaian saja dan tidak menjual peralatan tulis, dan lantas menegur B :

A : Kamu mengatakan bahwa saya dapat membeli kertas di toko di ujung jalan.

B : Tidak, saya tidak berkata seperti itu. Saya tadi berkata bahwa ada toko di ujung jalan. Saya tidak mengatakan apa yang dijual toko tersebut.

A akan merasa dipermainkan, karena B tidak menerapkan aturan main percakapan. B tidak memperhatikan bidal hubungan.

Ada beberapa contoh serupa yang membahas tentang bagaimana kaidah-kaidah penyiratan pembicaraan bukan merupakan manipulasi dari keempat bidal percakapan – dapat digunakan untuk mengekspresikan umpatan, sindiran, kritik dan berbagai arti inferial. Sebagai contoh, perhatikan percakapan antara dua orang dosen berikut:

A : Menurut anda, bagaimana skripsi Jones?

B : Ketikannya rapi.

Dengan memilih pola yang tidak seinformatif seperti yang diharapkan, B mengungkapkan bahwa kualitas yang lain dari skripsi tersebut tidak berharga, sehingga komunikasi yang disampaikan melalui kaidah penyiratan pembicaraan adalah bahwa skripsi tersebut buruk.

Keempat bidal tersebut di atas menjelaskan apa yang harus dilakukan peserta percakapan agar ia dapat berbicara secara efisien, rasional, dan dilandasi kerjasama. Artinya, pembicara haruslah berkata dengan jujur, relevan, jelas, dengan memberikan informasi secukupnya.

Dari contoh-contoh tersebut di atas, kita dapat mengetahui bahwa percakapan bernilai lebih daripada sekedar rangkaian pertukaran pembicaraan. Percakapan terdiri dari pertukaran pembicaraan yang diawali dan

diinterpretasikan berdasarkan kaidah-kaidah dan norma-norma kerjasama percakapan yang dipahami secara intuisi dan dibutuhkan secara umum, serta sebaliknya juga dapat dimanipulasi untuk menciptakan makna yang luas di atas level yang diekspresikan secara langsung oleh ujaran-ujaran dalam percakapan itu sendiri.

2.3 Implikatur

Implikatur yang disebut juga implikatur percakapan (*conversational implicature*) merupakan konsep yang cukup penting dalam pragmatik karena empat hal (Levinson, 1983:97). Pertama, konsep implikatur memungkinkan penjelasan fakta-fakta kebahasaan yang tidak terjangkau oleh teori linguistik. Kedua, konsep implikatur memberikan penjelasan tentang makna berbeda dengan yang dikatakan secara lahiriah. Sebagai contoh, pertanyaan tentang waktu dapat dijawab tidak dengan menyebutkan waktunya secara langsung, tetapi dengan penyebutan peristiwa yang biasa terjadi pada waktu tertentu. Perhatikanlah contoh berikut ini:

A : Pukul berapa sekarang?

B : Adzan Duhur telah berkumandang.

Tampaknya kedua kalimat itu tidak berkaitan secara konvensional. Namun pembicara ke-2 sudah mengetahui bahwa jawaban yang disampaikannya sudah cukup untuk menjawab pertanyaan pembicara pertama, sebab dia sudah mengetahui pukul berapa adzan Duhur berkumandang. Ketiga, konsep

implikatur dapat menyederhanakan struktur dan isi deskripsi semantik. Sebagai contoh, perhatikan kalimat berikut ini:

1. Mungkin ada kehidupan di planet Mars.
2. Mungkin ada kehidupan di planet Mars dan mungkin pula tidak ada kehidupan di planet Mars.

Dari kajian implikatur, kalimat (1) sudah mengandung pengertian seperti yang dikandung kalimat (2). Selain strukturnya, isi dalam kalimat (2) itu dapat dinyatakan secara lebih sederhana.

Keempat, konsep implikatur dapat menjelaskan beberapa fakta bahasa secara tepat. Sebagai contoh, ujaran *dia jelek* yang berarti kebalikannya, cara kerja metafora dan peribahasa dapat dijelaskan untuk konsep implikatur. Hal tersebut di atas ditunjang oleh teori implikatur Grice. Seperti telah disebutkan sebelumnya, Grice (dalam Levinson, 1983:101) berpendapat bahwa pelaksanaan percakapan itu dipandu oleh seperangkat asumsi. Asumsi itu didasarkan atas pertimbangan rasional dan dapat dirumuskan sebagai panduan untuk menggunakan bahasa secara efektif dan efisien dalam percakapan. Panduan itu disebut Grice sebagai bidal percakapan (*maxims of conversation*), yaitu prinsip-prinsip umum yang mendasari penggunaan bahasa dengan landasan kerjasama secara efisien.

Dalam Kamus Besar Bahasa Indonesia (1989:32) juga dipaparkan definisi implikatur yang tidak jauh berbeda dengan definisi implikatur lainnya:

“Implikasi ialah keterlibatan atau keadaan terlibat, yang termasuk atau tersimpul, yang disugestikan, tetapi tidak dinyatakan”.

Definisi Kamus Besar Bahasa Indonesia di atas senada dengan definisi Hurford (1983:278) : “Implicature is a concept of utterance meaning as opposed to sentence meaning, and it is related to the method by which speakers work out the indirect illocutions of utterances”. (Implikatur adalah suatu konsep dari makna ujaran yang bertentangan dengan makna kalimat, dan hal itu berhubungan dengan metode dimana penutur menghasilkan ilokusi-ilokusi tak langsung dari ujaran-ujaran).

Tentu saja bahwa kadang-kadang kita dapat mengalami percakapan yang tidak memungkinkan muncul prinsip kerjasama itu. Akan tetapi penjelasan itu membantu kita mengetahui ciri tertentu yang digunakan orang untuk mengatakan sesuatu. Misalnya, perhatikan pernyataan berikut:

- Baiklah, secara ringkas dapat saya ceritakan...
- Saya tidak akan mengutarakannya secara rinci...

Kedua ujaran itu merupakan petunjuk adanya kesadaran akan bidal kuantitas.

Kesadaran pentingnya bidal kualitas tampak dalam cara kita memulai percakapan dengan mengatakan seperti berikut:

- Menurut hemat saya,...
- Jika tidak salah...
- Saya tidak terlalu yakin, tetapi...

Kita juga sering berusaha menunjukkan bahwa apa yang kita nyatakan merupakan sesuatu yang kita pikirkan dan rasakan, bukan yang kita ketahui secara pasti, tetapi sesuatu yang masih merupakan kemungkinan dan kecenderungan. Dengan demikian, berbeda antara mengatakan "Hasma sedang sakit" dan "Saya kira Hasma sedang sakit". Dalam versi pertama, pembicara dipandang mempunyai bukti yang cukup baik untuk dapat menyatakan pernyataan 'sakit' tersebut. Berdasarkan penerapan prinsip kerjasama itu, menjadi jelaslah bagaimana jawaban tertentu terhadap sebuah pertanyaan dapat ditafsirkan secara logis, walaupun permukaannya tampak tidak sesuai. Lihat contoh berikut:

Tomi : Kau datang ke pesta Nuniek nanti malam?

Lusi : Saya ujian besok pagi.

Sepintas pernyataan Lusi bukanlah merupakan jawaban pertanyaan Tomi. Lusi tidak mengatakan 'ya' atau 'tidak'. Namun, Tomi dapat menafsirkan pernyataan itu sehingga berarti 'tidak' atau 'mungkin tidak'. Bagaimanakah kita menjelaskan kemampuan untuk menangkap makna dari sebuah kalimat yang secara harfiah mengandung arti yang lain? Jawaban pertanyaan itu sebagian tergantung pada dugaan bahwa Lusi menerapkan bidal 'hubungan' dan 'kualitas'. Dengan demikian, jawaban Lusi tidak sekedar merupakan pernyataan yang akan dia lakukan besok pagi, tetapi jawaban itu mengandung implikatur mengenai kegiatan yang akan dilakukannya nanti malam.

Prinsip lain yang juga digunakan sebagai acuan dalam penulisan ini adalah Prinsip Sopan Santun yang dikemukakan oleh Geoffrey Leech (1993:206-207).

Prinsip tersebut terdiri atas enam kategori, yaitu:

1. Bidal kearifan (Tact maxim):
 - buatlah kerugian orang lain sekecil mungkin
 - buatlah keuntungan orang lain sebesar mungkin.
2. Bidal kedermawanan (Generosity maxim):
 - buatlah keuntungan diri sendiri sekecil mungkin.
 - buatlah kerugian diri sendiri sebesar mungkin.
3. Bidal pujian (Approbation maxim):
 - kecamlah orang lain sesedikit mungkin.
 - pujilah orang lain sebanyak mungkin.
4. Bidal kerendahan hati (Modesty maxim):
 - pujilah diri sendiri sesedikit mungkin.
 - kecamlah diri sendiri sebanyak mungkin.
5. Bidal kesepakatan (Agreement maxim):
 - usahakan agar kesepakatan antara diri sendiri dan orang lain terjadi sesedikit mungkin.
 - usahakan agar kesepakatan antara diri sendiri dan orang lain terjadi sebanyak mungkin.

6. Bidal simpati (Sympathy maxim):

- kurangilah rasa antipati antara diri sendiri dengan orang lain hingga sekecil mungkin.
- tingkatkan rasa simpati sebanyak-banyaknya antara diri sendiri dengan orang lain.

Prinsip-prinsip tersebut digunakan, karena dalam berinteraksi, sopan santun berbahasa sangat penting untuk menjaga hubungan-hubungan sosial kemasyarakatan. Selain itu, menurut Leech (1993:120), Prinsip Kerjasama itu sendiri tidak dapat menjelaskan:

- mengapa manusia sering menggunakan cara yang tidak langsung untuk menyampaikan apa yang mereka maksud, dan
- apa hubungan antara makna (sense) dan daya (force) dalam jenis-jenis kalimat yang bukan kalimat pernyataan atau deklaratif (non declarative).

Juga harus kita akui bahwa kedudukan Prinsip Kerjasama lemah sekali, bila kasus perkecualian tidak dijelaskan dengan memuaskan. Sehingga untuk memberikan penjelasan yang baik dan memuaskan itulah, kita membutuhkan Prinsip Sopan Santun. Karena itu Prinsip Sopan Santun tidak boleh dianggap sebagai suatu prinsip yang sekedar ditambahkan pada Prinsip Kerjasama, tetapi Prinsip Sopan Santun merupakan komplemen yang perlu, yang dapat menyelamatkan Prinsip Kerjasama dari suatu kesulitan yang serius.

Contoh di bawah ini memperlihatkan bagaimana Prinsip Sopan Santun dapat menyelamatkan Prinsip Kerjasama:

A: We'll all miss Randy and Jessica, won't we?

B: Well, we'll all miss RANDY.

Pada percakapan di atas, B dengan jelas melanggar bidal kuantitas (*maxim of quantity*). Ketika A menginginkan B mengiakan pendapatnya, B hanya mengiakan sebagian saja dan tidak menghiraukan bagian terakhir pendapat A. Berdasarkan hal ini kita memperoleh implikatur: 'B berpendapat bahwa tidak semua akan merindukan Jessica'. Tetapi mengapa dan atas dasar apa kita sampai pada implikatur yang demikian? Jelas bukan atas dasar Prinsip Kerjasama, karena dengan Prinsip Kerjasama, B sebenarnya bisa menambahkan '... tetapi tidak akan merindukan Jessica'. Dengan penambahan ini, B juga tidak akan melanggar bidal hubungan (*maxim of relevance*) dan bidal kuantitas (*maxim of quantity*).

Jadi kesimpulan kita ialah B dapat bertindak lebih informatif dan taat pada Prinsip Kerjasama, tetapi dengan kejujuran yang demikian ia bertindak tidak sopan terhadap pihak ketiga (Jessica). Karena itu, untuk mentaati Prinsip Sopan Santun, B menahan sebagian informasi yang diinginkan A.

BAB III

METODE PENELITIAN

Untuk mendapatkan hasil penelitian yang tepat dan akurat, maka suatu penelitian hendaknya berdasarkan pada suatu metode tertentu yang menjadi dasar dalam melakukan penelitian. Oleh karena itu untuk mendukung penelitian ini penulis menggunakan beberapa metode yang dianggap relevan dengan topik permasalahan yang dikaji. Metode-metode tersebut menjadi dasar untuk melakukan penelitian ini. Metode-metode tersebut adalah:

3.1 Metode Pengumpulan Teori dan Data

3.1.1 Penelitian Pustaka

Penelitian pustaka dilakukan untuk mengumpulkan bahan atau data sekunder yang berupa landasan-landasan teori dan definisi-definisi yang relevan dan mendukung topik permasalahan yang dikaji. Dalam penelitian pustaka ini penulis melakukan beberapa teknik seperti: pembacaan, pencatatan, peringkasan dan sebagainya.

3.1.2 Penelitian Lapangan

Penelitian lapangan dilakukan untuk mengumpulkan data primer yang diperoleh langsung dari obyek penelitian. Dalam penelitian lapangan ini penulis melakukan beberapa teknik pengumpulan data seperti teknik rekam

yang digunakan untuk memperoleh data primer dari suatu percakapan. Data inilah yang dikaji lebih lanjut. Teknik simak dan catat yang digunakan untuk mengidentifikasi terjadinya implikasi oleh pembicara dalam proses percakapan.

3.2 Metode Analisis Data

Dalam menganalisis data yang telah diperoleh, penulis menggunakan metode deskriptif dengan memaparkan secara lengkap hasil-hasil temuan. Disamping itu, juga dilakukan beberapa pendekatan, misalnya pendekatan pragmatik dan tekstual, yang dianggap relevan sesuai dengan topik permasalahan.

3.3 Populasi dan Sampel

Populasi dalam penelitian ini adalah acara Larry King Live Weekend di CNN. Di dalam acara ini terdapat empat orang pembicara dari bidang profesi yang berbeda-beda. Penulis akan melakukan pengamatan dan mencatat setiap ujaran yang mengandung empat bidal sesuai dengan ketentuan oleh Grice.

3.3.1 Populasi

Di sini yang menjadi populasi adalah seluruh ujaran dari setiap pembicara maupun moderator acara Larry King Live Weekend. Ujaran yang dimaksud adalah ujaran yang memiliki salah satu dari empat bidal prinsip kerjasama atau

memiliki salah satu dari tujuh bidal prinsip sopan santun yang dijadikan tolok ukur prinsip-prinsip percakapan.

3.3.2 Sampel

Acara Larry King Live Weekend ini menampilkan empat orang pembicara yang memperbincangkan masalah penegakan hukum dan keadilan di Amerika Serikat. Dari semua pembicara, akan diambil dua puluh buah sampel yang mengandung salah satu dari empat bidal prinsip-prinsip percakapan dan atau salah satu dari tujuh bidal prinsip-prinsip sopan santun.

BAB IV

PRESENTASI DAN ANALISIS DATA

Pada bab presentasi dan analisis data ini setiap data yang dipresentasikan langsung diikutkan analisisnya dalam bahasa Indonesia, sebagai berikut:
(lampiran Larry King Live Weekend)

1. LARRY KING: ... Barry, why do we need three people to write this book?

BARRY SCHECK, co-author, "Actual Innocence": Well, this – Jim helped over the years, writing articles about innocent people wrongly convicted. And as Peter and I went through over the last decade really, using DNA to get all these innocent people out of jail – and we're up to 73 now in North America, Larry, we realized that we were really participating in something unprecedented in the history of the criminal justice system. All these people, suddenly we could go back and find out why they got convicted. So our book is really not about DNA; it's about all the causes of wrongful conviction – mistaken eyewitness identification, false confessions, jailhouse informants, bad lawyers, prosecutors and police officers that cross the line. And we propose solutions that will solve these problems to a great degree, minimize the risk of wrongful convictions and also help capture guilty people. So it's a book that, you know, George Will, conservatives all across the country are responding to very well.

Dalam percakapan (1) di atas, Barry Scheck menjawab pertanyaan Larry King dengan menjelaskan pekerjaan masing-masing penulis buku "Actual Innocence". Jawaban Scheck mengandung implikatur yang diungkapkan dalam bentuk uraian yang berisi informasi. Jika dilihat sekilas, dapat dikatakan bahwa uraian Scheck tersebut telah melanggar 'bidai hubungan. Dengan kata lain, apa yang ditanyakan King belum dijawab oleh Scheck. Akan tetapi, kita tidak perlu berprasangka bahwa Scheck sengaja tidak mau bekerjasama. Dengan analisis yang lebih dalam, kita dapat meninjau motivasi yang melatar belakangi penjelasan Scheck tersebut. Buku "Actual Innocence" berisi data dan fakta akurat tentang orang-orang tidak bersalah tetapi kemudian dinyatakan sebagai terhukum. Seperti yang diutarakan Scheck, Jim telah menulis artikel tentang orang-orang ini selama setahun. Sementara ia dan Peter, berusaha membebaskan mereka dari jeratan hukum selama satu dekade terakhir. Scheck memberikan informasi bahwa sesungguhnya mereka, melalui buku ini, telah menunjukkan partisipasi yang sangat berarti. Penjelasan Scheck tersebut telah mentaati bidai kualitas, yaitu memberikan informasi yang didukung oleh data dan fakta. Jadi, pelanggaran pada bidai hubungan, semata-mata karena ia ingin mentaati bidai kualitas.

2. **KING:** So, Peter, are we saying that you can believe in capital punishment and appreciate the value of this book?

PETER NEUFELD, co-author, "Actual Innocence": Oh, absolutely, Larry. What we're saying is that whereas before the debate on capital punishment involved moral questions, or political questions or religious questions, that's not the point anymore. The point now is, is it right to execute innocent people? And frankly, we think that the playing field has changed dramatically, and now conservatives, and liberals, Republicans and Democrats can all agree that it's wrong to do that. This book certainly shows that the potential is there to execute innocent people. There are certainly innocent people on death row. There are innocent people languishing in prison, and we've got to do something about it.

Dalam percakapan (2) di atas, pertanyaan Larry King merupakan tanggapan atas pernyataan terakhir Scheck pada percakapan (1), yaitu kalimat "So it's a book that, you know, George Will, conservatives all across the country are responding to very well". Seperti pada percakapan (1), pernyataan yang mengandung implikatur juga terlihat dalam percakapan (2). Jawaban yang disertai dengan pernyataan oleh Peter berisi informasi tentang beberapa hal dalam buku tersebut. Peter memberikan persetujuan terhadap pertanyaan Larry. Apa yang selanjutnya dijelaskan Peter, telah melanggar bidal kuantitas. Peter telah memberikan lebih banyak kontribusi dari apa yang diminta. Sebaiknya ia berhenti pada kalimat "Oh, absolutely, Larry", dan tidak melanjutkannya pada kalimat "What we're saying is that whereas before...". Tetapi hal tersebut ia lakukan untuk mendukung pernyataannya



agar lebih meyakinkan King. Berdasarkan kajian implikatur, jawaban Peter telah mentaati bidal kualitas.

3. KING: Jim Dwyer, did it start with the concept of DNA and then spread out as we discovered from DNA innocent people, there are other innocent people?

JIM DWYER, co-author, "Actual Innocence": It started with heroes, Larry. It started with heroic people like Tony Schneider and Calvin Johnson, Kirk Bloodsworth and Kevin Green, Dennis Fritz and Ron Williamson, all people who went to prison for crimes they didn't commit, and stood up and would not sit down until they got out, and their dramatic stories were what gripped us and moved us really to this book. You know, the DNA and those elements are very vital to their freedom, but really, it's the story of how they got convicted, how good, well-meaning people made mistakes and put the wrong guys in prison.

Dalam percakapan (3) di atas, pertanyaan Larry King tidak dijawab langsung oleh Jim Dwyer. Tapi dari jawaban Jim di atas, dapat disimpulkan bahwa ia bermaksud untuk menjawab 'tidak' atau 'bukan'. Kalimat "It started with heroes, Larry", adalah bentuk lain dari pernyataan bahwa hal tersebut bukan dimulai dari konsep DNA, sebagaimana yang ditanyakan oleh King. Pernyataan Dwyer telah mentaati bidal hubungan yaitu memberikan jawaban sesuai dengan pertanyaan. Penjelasan atau kalimat Dwyer

selanjutnya merupakan informasi dari pernyataannya yang pertama. Jika kita memperhatikan kalimat atau uraian Dwyer yang kedua dan seterusnya, tampaknya ia 'sengaja' menggunakan pernyataan "It started with heroes, Larry", daripada menjawab langsung dengan mengatakan bukan. Hal tersebut dilakukannya 'hanya' untuk menyampaikan informasi yang dimilikinya kepada King. Bahwa apa yang telah dilakukan oleh orang-orang seperti Tony Schneider, Calvin Johnson dan yang lainnya patut disebut sebagai 'pahlawan', dan DNA yang berperan penting bagi kebebasan mereka. Seperti yang terlihat pada ucapan Dwyer "You know, the DNA and those elements are very vital to their freedom, ...". Uraian Dwyer telah mematuhi bidal kualitas, karena ia menyertakan informasi yang benar berdasarkan data dan fakta.

4. KING: So, Barry, can we say there are no villains in this book, just people who misguided, went the wrong way? In other words, basically, why should an innocent person go jail?

SCHECK: An innocent person shouldn't go jail, but we see that it happens all the time, and there's things we can do to fix it. You know, the cases of mistaken witness eyewitness identification, you know, those are victims of crimes who are entitled to empathy and respect, who are making mistakes, although there are a lot of procedurs that are very, very suggestive that lead them in that direction.

But there are plenty of villains. I mean, Larry, we have a chapter in this book about a grave digger in West Virginia, named Glendale Woodall, who was convicted of two rapes. A guy comes into court, he says, these hairs match, the blood typing matches, DNA proves him innocent, but after the DNA proves him innocent, it's discovered that this fellow Fred Zane has been testifying falsely for 10 years in the state of West Virginia about different results, and they open up – the supreme court there finds that he testified falsely in 133 cases, and by that time, he's already in San Antonio, Texas, testifying falsely in other cases. I mean, it's – chapter after chapter, it's mindblowing.

Dalam percakapan (4) di atas, Scheck menanggapi pertanyaan King dengan menyertakan fakta yang terdapat dalam buku 'Actual Innocence'. Selain berisi informasi, hal ini dilakukannya untuk menyangkal atau membantah pertanyaan King tentang ada atau tidaknya penjahat dalam buku tersebut. Hal ini dapat kita lihat dari ucapan Scheck "But there are plenty of villains. I mean, Larry, we have a chapter in this book about a grave digger in West Virginia, named Glendale Woodall, ...". Sebelumnya ia telah memberikan persetujuan bahwa orang yang tidak bersalah, tidak seharusnya masuk penjara. Pernyataan tersebut mengandung makna bahwa hanya orang jahat atau yang bersalah, yang seharusnya masuk penjara. Dari data atau bukti yang disampaikan Scheck, terlihat bahwa ia tidak ingin memberikan informasi yang dapat menimbulkan kesangsian King. Dengan kata lain, apa

yang ia sampaikan merupakan informasi yang benar. Dengan demikian ia telah mentaati bidal kualitas.

5. KING: Peter Neufeld, does that mean the governor of Illinois, who testified the other day, is absolutely correct, and that we had should basically suspend all capital punishment until we resolve a lot of this?

NEUFELD: Larry, I was with the governor. We were both testifying at the same timer before the House of Representatives. He's truly a courageous man. He's a Republican. He's a person who's in favor of capital punishment. But he was confronted with the reality that whereas 12 people were executed since they brought back the death penalty in Illinois, 13 people were found to be completely innocent and walked off of the death row. He didn't like the batting average, and he said, we have to put a stop to it. And we have to do more than that; we have to create a commission to investigate what went wrong in the criminal justice system. And what the governor said is, until I know that I can be sure that I'm only going to be executing quilty people, not another person will be executed in Illinois.

It's extraordinary that Governor Bush said, in reaction to what Governor Ryan did so courageously, that this is simply an Illinois problem. Well, it's our position, Larry, that this is an Illinois solution.

Pada percakapan (5) di atas, King mengajukan pertanyaan yang membutuhkan informasi berupa data atau fakta. Neufeld yang menyadari

maksud pertanyaan King tersebut, menjawab dengan menyertakan fakta. Dari jawaban atau tanggapan Neufeld, terlihat bahwa ia setuju dengan pendapat King. Seperti halnya pada percakapan (4), dalam percakapan (5) Neufeld menguraikan data yang benar dan dapat dipertanggung-jawabkan. Pernyataan Neufeld tersebut, "Larry, I was with the governor. We were both testifying at the same time before the House of Representatives". Kemudian, masih dalam pernyataannya, terdapat kalimat "He didn't like that batting average, and he said, we have to put a stop to it". Dengan mengacu pada prinsip percakapan, dapat dikatakan bahwa Neufeld telah mentaati bidal kualitas, yaitu memberikan informasi yang benar.

6. KING: Barry Scheck, should we say that any case that involves DNA and testing can be accomplished, we should stop everything until we do it?

SCHECK: That's exactly the – what the Innocence Protection Act is all about. Peter, who co-founded the Innocence Project, and I – with me, we testified in front of the Senate, and in front of the house in support of this bill that has bipartisan support. Senator Leahy from Vermont and Gordon Smith, a Republican of Oregon. In the House, it's Delahunt of Massachusetts, a Democrat, and LaHood, a Republican Illinois, and the bill is very simple. It says if DNA test could prove that you're either innocent or wrongly sentenced, then you should have an opportunity to get it.

Dalam percakapan (6) di atas, persetujuan juga ditunjukkan Scheck terhadap pertanyaan King. Jawaban Scheck yang mengatakan "That's exactly the – what the Innocence Protection Act is all about", mengandung makna bahwa hukuman harus ditangguhkan sebelum test DNA terselesaikan. Selanjutnya Scheck memberikan informasi bahwa hal tersebut telah mendapat dukungan dari berbagai orang atau partai. Ini dapat kita lihat pada kalimat "..., and in front of the House in support of this bill that has bipartisan support...". Masih dalam pernyataan yang sama, ia menekankan bahwa apa yang dikatakan King benar. Pernyataan Scheck yaitu "..., and the bill is very simple. It says if a DNA test could prove that you're either innocent or wrongly sentenced, then you should have an opportunity to get it". Hal ini dilakukannya karena ia menyadari bahwa King dalam mengajukan pertanyaan, sekaligus mengharapkan suatu informasi yang benar dan jujur. Jadi, Scheck telah mematuhi salah satu bidal sopan santun, dalam hal ini bidal kesepakatan dan juga bidal kualitas (memberikan informasi yang benar) dalam prinsip percakapan.

7. KING: Who can be against that?

SCHECK: It's amazing, Larry, there are statute of limitations in 36 statements of six months or less, there are procedural bars everywhere we turn, we are constantly in court litigating for the right to do it, but it looks now we're turning the corner. Ninety-two percent of the American people are

for this, so I think the people and Congress are beginning to realize we need this legislation.

Percakapan (7) di atas merupakan kelanjutan dari percakapan (6). Pertanyaan King "Who can be against that?" mengandung implikatur. "That" yang dimaksudkan King adalah peraturan tentang DNA. Pada kasus ini King mencoba untuk menyederhanakan struktur dan isi deskripsi semantik (Levinson, 1983:97). Scheck yang telah mengerti maksud pertanyaan King segera memberikan uraian yang menyatakan bahwa tidak ada yang menentang peraturan tersebut. Hal ini dapat kita lihat dari pernyataan terakhir Scheck yaitu "..., so I think the people and Congress are beginning to realize we need this legislation. Jawaban yang diungkapkan Scheck telah mematuhi bidal hubungan. Ia menjawab sesuai dengan apa yang diminta oleh King.

Hal yang serupa terdapat pula pada percakapan (8) di bawah ini.

8. KING: Peter Neufeld, what about incompetence? We hear stories of defense attorneys falling asleep, prosecutors having evidence they don't give to the defence? Lot of that?

NEUFELD: Well, of the 67 cases in the United States right now where people were exonerated through DNA evidence, in a third of those cases, we found that the lawyers were incompetent in the representation of their clients. Yet in every single case where there was a conviction and the conviction was challenged on appeal, on the grounds of ineffective assistance of counsel, in

every case but one, Larry, the appellate court said, no problem, the conviction stands up under scrutiny, the lawyer conducted himself admirably, yet we know that they did a lousy job, because these were innocent people.

In the study done by "The Chicago Tribune" on the cases in Texas, we find that more than a third of the lawyers in those death cases were either disbarred, suspended or sanctioned for misconduct. The same is true in Illinois. The same seems to be true around the country. People have to realize that the most important thing in getting a fair trial and being able to put on a valid defence is having a competent attorney, and unfortunately, most of the public officials in this country have give that short shrift.

Neufeld setuju dengan pertanyaan King yang dijelaskannya berdasarkan data dan fakta tentang kejadian di Amerika, dimana terdapat pengacara yang tidak kompeten dalam membela kliennya. Pernyataan Scheck tersebut, terdapat pada kalimat "..., we found that the lawyers were incompetent in the representation of their clients". Melihat tanggapan Neufeld, kita dapat memastikan bahwa ia telah mentaati bidal sopan santun, dalam hal ini bidal kesepakatan. Informasi yang diberikan Neufeld juga mengandung bidal kualitas, karena hal tersebut berdasarkan data penelitian yang dilakukan oleh The Chicago Tribune. Informasi ini terlihat pada kalimat "In the study done by "The Chicago Tribune" on the cases in Texas, we find that more than a third of the lawyers in those death penalty cases were either

disbarred,...". Neufeld, dalam hal ini telah memberikan suatu kontribusi yang benar dan dapat dipertanggung-jawabkan.

9. KING: Jim Dwyer, based on Illinois and other recent examples, is the curve changing? Do you see that we're going to see less and less people capitally punishment until there's do doubt about it?

DWYER: I think that's part of it, and I also think people shouldn't be punished, whether capitally or just with prison terms if they are innocent. And I think one of the writers who saw this book recently described as it as kind of like the silent spring of the criminal justice system. Rachel Carson wrote that book 40 years ago, and people were just beginning to become aware of all the dangers of the environment. And you know what? It had a big difference. Over time, our air has gotten cleaner, our waters are purer, and we think the criminal justice system can become more reliable and fair.

Jika kita melihat sepintas percakapan (9) di atas, King mengharapkan jawaban 'yes' atau 'no'. Dengan kata lain, pertanyaan King berbentuk 'yes no question'. Terlihat bahwa jawaban yang diutarakan Dwyer telah melanggar bidal kuantitas. Ia memberikan jawaban lebih banyak dari apa yang diharapkan King. Akan tetapi, jika kita meneliti lebih dalam dengan melihat tujuan, bahwa apa yang diharapkan King sebenarnya adalah jawaban yang disertai dengan penjelasan. King berusaha 'memaksa' Dwyer untuk menjelaskan dan memberikan data dan bukti yang akurat. Kecerdikan King

dalam mengarahkan jawaban Dwyer patut dikagumi. Terbukti bahwa Dwyer tidak mungkin menjawab dengan mengatakan 'yes' atau 'no' saja. Oleh karena itu, ia memberikan jawaban yang disertai data ataupun informasi. Dari segi prinsip percakapan, Dwyer telah mentaati bidal hubungan dan bidal kualitas. Di satu sisi, tanggapan Dwyer mengandung jawaban 'yes'. Ini dapat kita lihat pada pernyataan "..., our waters are purer, and we think the criminal justice system can become more reliable and fair".

10. KING: Peter, how about those who say, we haven't had a case of anyone capitally punished, later proven innocent. Is that true?

NEUFELD: Well, you know, we haven't had a chance to look at the evidence. We've made attempts in several cases to look at the biological evidence of the people who have been executed, Larry, but every time we've tried to do it, we've been thwarted by the governor, and by the courts and by the prosecutors. Obviously, we need to have access to the evidence.

You know, if people could be dropping dead all over the place, but unless you do an autopsy and you look at the person's brain, you'll never know that they had a tumor. It's the same thing here. Obviously, we can't prove that they've executed innocent people unless they give us access to the evidence.

But we do know given the alarming rate of people who have been innocent who've walked off death row, 87 to date, eight on DNA testing alone, we have every reason to believe that they've already executed innocent people,

' and we're confident that once we have access to the biological evidence in those cases, we will prove it to the satisfaction of everybody in this country.

Seperti pada percakapan (9), pertanyaan King "Is that true?" di atas juga berbentuk 'yes no question'. Pertanyaan tersebut mengandung implikatur. Pada kasus ini King mencoba untuk menyederhanakan struktur dan isi deskripsi semantik. Kata "that" yang dimaksudkan King di atas, merupakan penyederhanaan dari pernyataannya yang pertama, yaitu "..., we haven't had a case of anyone capitally punished, later proven innocent". Jika kita memperhatikan kalimat King sebelumnya, ia sebenarnya tidak sekedar mengharapkan jawaban 'benar' atau 'tidak benar'. King mengharapkan jawaban berupa informasi yang dapat dikontribusikan kepada pendengar. Di sinilah kejeniusan dan kelihaian King dalam mengarahkan percakapan. Ia berusaha memancing ataupun menjebak Neufeld dengan pertanyannya. Ternyata Neufeld sengaja menghindar dengan alasan bahwa yang menjadi kendala mereka dalam usahanya membuktikan pernyataan King, adalah mereka selalu ditentang oleh gubernur, pengadilan dan yang lainnya. Penjelasan Neufeld tersebut dapat kita lihat pada kalimat "..., Larry, but every time we've tried to do it, we've been thwarted by the governor, and by the courts and by the prosecutors". Dari jawaban yang diberikan Neufeld, ia tidak dapat atau belum dapat memberikan persetujuan. Dengan kata lain, ia hanya mengungkapkan suatu argumen berupa data, dan menyerahkan

kesimpulan uraiannya kepada King. Dari kajian implikatur, jawaban Neufeld telah mematuhi bidal hubungan dan kualitas.

11. KING: What did you like about, zap, boom, bank I'll get you, you dirty curd!

LEE: Man, you're bring it all back to me. That sounded good.

I love working with these talented artists. I always wanted to be an artist when I was a kid. I used to draw, and suddenly I saw people who could draw a thousand times better than I ever could, and I was giving them the stories. They were drawing them, and it was a collaboration that was so exciting. To discuss a story, and a few days later see it all drawn on boards, then a month later see it in a book, and to know that kids are reading these and enjoying them.

Dalam percakapan (11) di atas, King berusaha memancing Lee untuk menjelaskan bahwa apakah Lee menyukai adegan kekerasan yang terdapat dalam komik. Tanggapan atau jawaban Stan Lee, memang berhubungan dengan pernyataan Larry King. Jika kita mengacu pada prinsip kerjasama, hal tersebut telah mematuhi bidal hubungan. Akan tetapi, Stan Lee tidak memberikan kontribusi seperti yang diharapkan King. Dengan kata lain, Lee telah gagal dalam mentaati bidal kuantitas. Uraian yang disampaikan Lee sebenarnya adalah usahanya untuk mengalihkan perhatian agar King tidak memandang kekerasan tersebut sebagai hal yang negatif, karena kekerasan tersebut hanya terdapat dalam komik. Jika diperhatikan lebih teliti, tanggapan

tersebut merupakan suatu alasan mengapa Stan Lee menyukai pekerjaannya dan menikmati bekerjasama dengan seniman untuk menghasilkan suatu karya yang disukai oleh anak-anak. Dalam hal ini King dianggap telah berkata jujur, dan informasi yang disampaikan benar. Dari segi implikatur, kontribusi King telah mentaati bidal kualitas.

12. KING: Now, why did we like it so much? Why as kids -- I mean, we had movies. We didn't have television, but comics are as popular as ever, right? There are comic book store. Why do we like reading it?

LEE: Think of it, why do you like movies? Because you're seeing pictures and they're moving. Comics don't move, but you have a story and you're looking at the pictures at the same time. They're easy to read. They're quick to read. You can fold the thing up, put it in your pocket. You can share it with a friend. You can carry it with you, can save them, and collect them and read them all. It's just a nice form of entertainment for kids, and today even older people enjoy them.

Dalam percakapan (12) di atas, tidak seperti pada percakapan sebelumnya, Lee menjawab dengan mengajukan pertanyaan terlebih dahulu, "Think of it, why do you like movies?" Hal ini dilakukannya untuk memberikan ilustrasi kepada King perbandingan film dan buku komik, dengan menyertakan berbagai alasan mengapa orang menikmati membaca komik.

Apabila jawaban yang diberikan Lee berhenti pada kalimat "... seeing pictures and they're moving", maka berdasarkan bidal hubungan, ia dianggap telah gagal mematuhiya. Tetapi kalimat tersebut ia lanjutkan dengan pernyataan "Comics don't move, but...". Dengan demikian, penjelasan tentang perbandingan komik dan film yang diutarakannya, telah menjawab pertanyaan King sekaligus menghilangkan anggapan bahwa ia telah melanggar bidal hubungan. Selanjutnya, kontribusi yang diberikan Lee, dikatakan pula telah mentaati bidal kuantitas karena informasi tersebut sesuai dengan apa yang diharepkan King

13. KING: You're most famous person – we'll deal with what you're doing now in cyberspace and the like – is Plastic Man, right?

LEE: No, no, Spider-Man.

KING: Spider-Man. Did you have Plastic Man, too?

LEE: No, that was DC.

KING: You're now with DC, too. You're controlling the world.

LEE: No, I'm not. They had asked me just for fun if I would do a series for DC, take their more popular characters, and do them as if I had created them, what would they be like? Well, nobody could say no to an offer like that. It sounds like such fun. So I'm now going to do Superman, Batman, Wonder Woman and the rest as though they didn't exist and I just thought them up,

how would I do them? I have no idea how I'm going to do them, but I'll figure something out.

Dalam percakapan (13) di atas, apa yang ingin disampaikan King sebenarnya terletak pada pernyataan "You're now with DC, too. You're controlling the world". Usaha King dalam mengarahkan jawaban Stan Lee sangat meyakinkan dan brilian, sehingga apa yang diinginkan dari Lee berhasil ia dapatkan. King telah mempunyai data ataupun fakta bahwa Lee bekerja pada dua perusahaan komik terbesar di dunia tersebut. Ia hanya ingin memastikan bahwa hal tersebut benar, berdasarkan informasi dari Stan Lee.

Jebakan King dimulai dengan pertanyaannya tentang Plastic Man. Lee yang tidak menyadari jebakan King, dengan 'lugu' dan tanpa curiga menjawab pertanyaan demi pertanyaan. Sampai akhirnya, Lee tiba pada pernyataan "No, that was DC". Kata 'DC' inilah yang diharapkan oleh King akan diucapkan Lee. Pernyataan King selanjutnya sangat mengagetkan Lee. King tanpa ragu-ragu mengeluarkan pernyataan yang seolah memojokkan Lee. Lee yang baru sadar bahwa ia telah dijebak, dengan yakin menjawab "No, I'm not". Untuk mendukung alasannya, Lee menjelaskan latar belakang keikutsertaannya dalam perusahaan DC tersebut. Lee, dalam usahanya untuk mengelak dari pertanyaan King, telah melanggar bidal sopan santun, dalam hal ini bidal kesepakatan. Akan tetapi, di sisi lain ia dianggap telah mematuhi bidal kualitas dengan menyampaikan informasi yang benar. Ia juga dikatakan

telah mentaati bidal hubungan karena apa yang dijelaskannya sesuai dengan permintaan Larry King.

(KING: Who came up with the way he looks?)

(LEE: Oh, Steve Ditko (ph). Steve designed the character...)

14. KING: The colors?

LEE: Everything, everything about the costume and he also gave it such personality, the way – you know, it's an interesting story. Jack Kirby, who was probably the greatest comic book artist around, and I worked with him. We collaborated in so many strips, the Fantastic Four, the Hulk, the X-Men. And I wanted Jack originally to do the Spider-Man, but I didn't want Spider-Man to look heroic. I wanted him to be just a typical, nebishy (ph) kind of guy. And I mentioned that to Jack. But Jack was so used to drawing Captain America and characters like that, when he gave me the first couple of pages, I said, no, you've got him looking too heroic. So I gave the script to Steve. It didn't matter to Jack. Nobody knew it would be a big strip, and Jack was busy doing all the other books.

Steve was just perfect for it. He got that feeling of an average guy who turned into a hero and still had problems.

Dalam percakapan (14) di atas, pertanyaan King mengandung implikatur. Jika tidak dihubungkan dengan percakapan sebelumnya, tampaknya hal tersebut kurang jelas. Pada kasus ini, King sekali lagi

menggunakan bentuk penyederhanaan struktur dan isi deskripsi semantik. Apa yang dimaksudkan King yaitu keinginannya untuk mengetahui siapa dibalik pembuatan warna buku komik Spider-Man. Lee yang telah menangkap maksud pertanyaan Larry, menjawab tanpa menyebutkan nama. Dari pernyataannya dapat diketahui bahwa yang dimaksud Lee adalah 'Steve Ditko. Disini dikatakan bahwa Lee telah mematuhi bidal hubungan. Tetapi jawaban yang diberikan Lee telah melebihi dari apa yang diharapkan King. Seharusnya jawaban Lee berhenti pada kalimat "...everything about the costume", dan tidak menambahkan dengan kalimat selanjutnya. Berdasarkan kajian prinsip-prinsip percakapan, maka dikatakan bahwa Lee telah gagal dalam mematuhi bidal kuantitas. Pada sisi lain, penambahan kontribusi yang dilakukan oleh Lee semata-mata untuk 'sekedar' menyampaikan informasi kepada King. Dengan demikian ia juga telah mematuhi bidal kualitas. Jadi pelanggarannya terhadap bidal kuantitas sengaja dilakukan untuk mematuhi bidal kualitas.

15. KING: Did you ever want to do a comic strip for a newspaper?

LEE: All the time. I finally got the chance. I wanted to do Spider-Man. In fact, the syndicates asked me to do Spider-Man, but I couldn't figure out how to do it, because it's so different. In a paper, you've only got three panels a day.

Pada percakapan (14) di atas, tanggapan Lee atas pertanyaan King sebenarnya telah mematuhi bidal hubungan. Kontribusi Lee sudah sesuai dengan apa yang diharapkan oleh King. Maksud jawaban Lee yaitu bahwa ia sangat ingin mengerjakan naskah komik untuk sebuah perusahaan surat kabar. Hal tersebut dapat kita lihat pada penggunaan kalimat "All the time". Ini merupakan bentuk lain dari pernyataan Lee dalam mengatakan 'yes' atau 'that's right'. Tetapi apa yang selanjutnya diuraikan Lee, telah melanggar bidal kuantitas, karena apa yang disampaikan sudah melebihi dari pertanyaan King. Pelanggarannya terhadap bidal kuantitas ini dilakukan untuk mematuhi bidal kualitas, karena sesungguhnya apa yang disampaikan King mengandung suatu fakta yang benar.

Apabila Lee tetap bersedia mematuhi bidal kuantitas, maka pendengar, dalam hal ini Larry King, tidak akan pernah mengetahui bahwa sebenarnya ia pernah ditawari untuk membuat naskah komik di surat kabar. Informasi tersebut terdapat dalam kalimat "In fact, the syndicates asked me to do Spider-Man, but...".

16. KING: The comic book itself has been affected by cyberspace? Are there less sales if I can go home and punch it up?

LEE: I don't think so.

KING: No? So we still want to buy it?

LEE: You know what it's like? It's like when television came along and said, nobody will read books. It didn't affect the book business.

Dalam percakapan (16) diatas, terlihat bahwa kedua pembicara masih tetap menjaga pembicaraan untuk tetap mematuhi bidal hubungan. Dengan kata lain kita masih dapat berasumsi bahwa pernyataan kedua belah pihak jelas ada relevansinya, atau jawaban dari pertanyaan-pertanyaan yang terlontar dapat diinterpretasikan sebagai jawaban atas pertanyaan tersebut.

Adapun yang menarik untuk dianalisis dalam percakapan (16) ini adalah, jika percakapan tersebut ditinjau dari prinsip-prinsip kerja sama, dalam hal ini bidal kualitas dan kuantitas. Sekilas mungkin tidak ada masalah dalam percakapan (16) tersebut, namun jika diperhatikan lebih jauh ternyata dapat kita temukan hal yang menarik. Misalnya, ketika King mengajukan pertanyaan pertama, Lee menjawabnya hanya dengan "I don't think so", yang segera menimbulkan reaksi dari King dengan mengajukan pertanyaan baru, "No?, so we still want to buy it?". Maksud pertanyaan King "the comic book itself ...?" adalah ingin mendapatkan jawaban dari keraguannya atas kemampuan bersaing buku komik dengan "cyberspace" (internet). Namun setelah jawaban yang didapatkan tidak mampu menjelaskan atau memuaskan keingintahuan (atau dengan kata lain ramalan) dari King, maka ia kembali mengajukan pertanyaan "No?, so we still want to buy it" untuk memperjelas maksud, bahwa pertanyaan tersebut adalah "why" yang tentu saja membutuhkan alasan yang masuk akal dan tidak sekedar dijawab dengan "I

don't think so". Dari penjelasan diatas, terlihat bahwa jawaban Lee dari pertanyaan King tidak memenuhi bidal kualitas dan kuantitas karena jawaban tersebut belum menyertakan alasan sehingga "gagal" menjawab secara tuntas. Kemudian setelah King mengajukan pertanyaan berikutnya, yang sesungguhnya hanya mengulang pertanyaan sebelumnya dengan merubah bentuk pertanyaannya, dengan tujuan memperjelas maksud dari pertanyaan sebelumnya, barulah Lee menjawab pertanyaan tersebut dengan menyertakan perbandingan yang kasusnya memiliki persamaan dan tentu saja mampu menjawab pertanyaan tersebut, sehingga jawaban kedua yang diajukan oleh Lee dapat dikatakan telah memenuhi bidal kuantitas dan kualitas.

17. KING: Where do you keep coming up with the creative - how do you explain this?

LEE: I find it very easy. I mean, it just What I do. If I couldn't do it, I wouldn't be in business, you know? I don't even think about it. I mean, that is-coming up with these things and writing them is the easiest thing I do.

KING: Really?

LEE: The toughest thing is finding the right artist. I might add, at our web site now, I never thought I could duplicate the staff of Artist we used to have at Marvel. We have artists now at our Web site out in Los Angeles who are the-they're as good. They're the greatest young artists and writers. I'm so lucky. They're coming out of the woodwork. They all want to work for us.

Tidak seperti pada kasus-kasus sebelumnya, percakapan (17) tidak menampakkan dengan jelas pelanggaran atas salah satu bidal yang menjadi pokok bahasan. Pertanyaan King yang diakhiri dengan "how do you explain this?" jelas-jelas membutuhkan penjelasan, sehingga meski jawaban Lee bisa dikatakan cukup panjang namun tetap berada dalam kaidah bidal kuantitas. Demikian pula pada bidal hubungan, meski Lee tidak secara langsung menjawab pertanyaan King, namun dapat disimpulkan jawaban Lee tetap tidak keluar dari inti permasalahan dan tetap bisa diasumsikan sebagai jawaban.

Namun jika diperhatikan lebih teliti, masalah muncul ketika King melanjutkan pertanyaan dengan "Really?". Pertanyaan tersebut disimpulkan melanggar bidal cara dimana pertanyaan--atau bisa juga dikatakan sebagai pernyataan--tersebut tidak jelas dan memiliki makna ganda (ambiguitas). Sehingga Lee mendefinisikannya sebagai sebuah keraguan dan membutuhkan penjelasan tambahan. Ketidakjelasan pertanyaan tersebut tentu saja menjadi masalah bila dipandang dari sudut kajian bahasa, namun hal tersebut biasa terjadi dan merupakan daya tarik tersendiri dalam acara perbincangan (talk show).

18. LEE: Stanlee.net.

KING: Dot net-why not dot com? Only your different.

LEE: Because I ...

KING: Everybody in the world is dot com, you're dot...

LEE: Do you know why?

KING: Why?

LEE: We found out somebody has that name, somebody with jewelry company somewhere and we haven't been able to get it yet.

Jika pada kasus-kasus yang telah dibahas sebelumnya selalu memaparkan pelanggaran atas konvensi-konvensi yang berkaitan dengan bidal. Sebagai bahan perbandingan maka percakapan (18) merupakan contoh atau model percakapan sederhana yang memenuhi prinsip-prinsip percakapan. Pernyataan Lee, "Stanicee.net", ditanggapi dengan segera oleh King, "Dot net-why not dot com? Only you are different". Ketika Lee mencoba menjawab tanggapan King tersebut dengan "Because I...", King tidak memberikan kesempatan kepada Lee untuk melanjutkan penjelasannya tapi memotongnya dengan menambahkan penegasan, "Everybody in the world is dot com, you're dot...". Kemudian Lee kembali memotong pembicaraan karena merasa sudah memahami inti pertanyaan King dengan sebuah pertanyaan "Do you know why", penegasan berikutnya dari King, "Why", merupakan pembenaran bahwa sesungguhnya itulah inti pertanyaan dari King. Percakapan (18) ini ditutup dengan penjelasan Lee atas pertanyaan King dengan "We found out..." yang segera mengakhiri percakapan (18) ini karena telah tercapai kesepakatan atas persoalan tersebut.

Dalam contoh kasus tersebut diatas, meski terlihat ada pembicaraan yang terpotong dan tidak diberikannya kesempatan pada pembicara untuk menyelesaikan kalimatnya, namun dapat disimpulkan secara keseluruhan bahwa percakapan tersebut cukup informatif, menyampaikan pernyataan yang benar, lalu jelas-jelas pembicaraan ada relevansinya, singkat, jelas dan dapat dipahami. Percakapan di atas kita simpulkan sebagai salah satu model percakapan yang memenuhi keempat prinsip bidal yang menjadi batasan masalah dalam penulisan skripsi ini. Adapun pemotongan-pemotongan pembicaraan dalam percakapan tersebut yang menyebabkan tidak lengkapnya atau tidak terselesaikannya beberapa kalimat, adalah hal lumrah dan bukan merupakan hal yang luar biasa dalam sebuah percakapan.

19. KING: Are these for young kids? Is that what they're aiming at?

LEE: I'm hoping they're for the whole family.

KING: Therefore, they can't be-you're not- you can't get into sex in these things. Can't you or can you?

LEE: I-well, again, I don't know. That's really up to movie studio. I hope they're not going to...

KING: You don't in comic books ever?

LEE: Pardon me?

KING: You don't in comic books or on your web site.

LEE: We try not to, Yes.

KING: Because there's- do you ever believe the concept that you contribute to violence?

LEE: No. I must say in all honesty, I love action and so do our readers. We love action stories. I think there is such difference between action and violence. I don't like stories that deal with torture. I don't like stories with children and woman being mistread in any way. But you like a story of a good guy fighting a bad guy. I mean, we grew up on that. Kids would play cops and robbers, cowboys and indians. It's natural things.

Dalam kasus percakapan sehari-hari seringkali kita temukan contoh pembicaraan yang panjang seperti pada percakapan (19), pun pengalihan topik pembicaraan. Hal tersebut diatas seringkali terjadi disebabkan oleh menariknya topik pembahasan percakapan tersebut, tetapi dalam penulisan skripsi ini tentu saja topik bukan merupakan pokok bahasan, melainkan prinsip-prinsip percakapan. Dengan kata lain, dalam penulisan skripsi ini batasan masalahnya hanya berkisar pada hubungan jawaban dengan pertanyaan, penyediaan informasi serta cukup tidaknya kontribusi yang terkandung di dalam jawaban atau tanggapan.

Jika dilihat secara keseluruhan, maka percakapan (19), masih tetap menjaga pembicaraan dalam aturan main bidal hubungan. Hal ini terlihat dari adanya relevansi antara pertanyaan dan jawaban yang diberikan. Adapun, ketika Lee bereaksi dengan kalimat "Pardon me?" yang menanggapi pernyataan dari King, "You don't in comic books ever", adalah bukan

merupakan pelanggaran bidal hubungan, namun lebih banyak disebabkan oleh masih sulitnya Lee memahami inti dari pernyataan King. Tentu saja hal ini merupakan fenomena biasa dan sering terjadi dalam percakapan.

Grice mendefinisikan bidal kualitas dalam dua kriteria, (i) jangan memberikan kontribusi yang tidak anda yakini kebenarannya dan (ii) jangan memberikan kontribusi jika anda tidak memiliki cukup data atau fakta. Berdasarkan teori diatas, maka percakapan (19) tidak memenuhi bidal kualitas. Hal ini dapat terlihat pada jawaban Lee, "I - well, again, I don't know...". Seperti kita ketahui, dalam bahasa Inggris jawaban tersebut menggambarkan tidak yakinnya Lee menjawab pertanyaan tersebut yang mungkin disebabkan oleh karena Lee tidak memiliki cukup data dan fakta.

20. KING: With Stan Lee. Comic books are down in sales, though, right?

LEE: Yes.

KING: By about 40 percent, I think, in the last decade.

LEE: I don't know the percentage. But, you know, one of the reason, I think, isn't a lack of interest. There are less places to buy comics. There are less comic book stores. And where years ago you could buy a comic book in any corner store that sold magazines and candy...

KING: Oh, I'd run down and wait for the new issue. I knew when they came out.

LEE: Yes, that's right-no subscriptions.

Yes, but those places don't exist anymore. And that's the big problem, not that kids don't want them. But where do you get them?

Tidak jauh berbeda dengan percakapan sebelumnya, dalam percakapan (20) di atas, juga terdapat pemenuhan bidal hubungan. Dimana dapat terlihat bahwa kedua belah pihak tidak memiliki perbedaan persepsi atas masalah yang dihadapi, hal ini memperkuat dugaan bahwa percakapan tersebut jelas ada relevansinya.

King membuka pertanyaan dengan "Comic books are down in sales, though, right?", dan ketika Lee menjawab dengan "Yes", maka percakapan tersebut mematuhi bidal kuantitas. Dimana kedua pembicara telah membuat percakapan menjadi informatif dan sama sekali tidak menambahkan informasi yang tidak dibutuhkan oleh penanya. Sama halnya ketika Lee mengakhiri percakapan (20) ini dengan "Yes, but those ...?", ia telah memberikan informasi yang dibutuhkan dalam menjawab pertanyaan maupun tanggapan King.

Pemenuhan bidal kuantitas tersebut justru menyebabkan pelanggaran atas bidal kualitas. Jawaban Lee, "Yes", tidak menjawab keseluruhan pertanyaan dari King karena tidak menyertakan alasan, meski sebenarnya pertanyaan King, "Comic books are down ..." tidak meminta alasan secara tersurat (oleh karenanya memenuhi bidal kuantitas). Namun tanggapan King berikutnya, "By about 40 percent ...", menyiratkan bahwa King membutuhkan data pasti dari jawaban pertanyaan tersebut.

Jika ditinjau dari prinsip-prinsip sopan santun, maka percakapan (20) ini melanggar bidal kesepakatan. Ketika Lee menjawab "... but , you know, one of the reason, I think, isn't a lack of interest ...", King menanggapi dengan menunjukkan ketidaksetujuan terhadap alasan yang diucapkan oleh Lee. Kemudian Lee melanjutkan dengan membenarkan King. "Yes, that's right - no subscriptions", namun tetap mengajukan argumen "Yes, but those places don't exist anymore...", seolah-olah ingin mempertegas bahwa argumen pertama tidak seluruhnya salah. Lee melihat persoalan tersebut sebagai suatu hubungan sebab akibat, dimana turunnya penjualan buku komik disebabkan tidak adanya toko komik. Dengan kata lain, Lee tidak ingin menunjuk kurangnya minat membaca komik sebagai alasan penurunan penjualan.

BAB V

PENUTUP

5.1 Kesimpulan

Berdasarkan uraian yang telah dilakukan pada bab terdahulu, maka penulis mengajukan beberapa kesimpulan berikut:

1. Bentuk-bentuk implikatur percakapan bahasa Inggris dalam Larry King Live Weekend sering digunakan untuk menyampaikan informasi dengan maksud-maksud tertentu. Yaitu untuk mengungkapkan ketidaksetujuan atas pendapat orang lain, penawaran, penolakan, sanggahan, persetujuan serta sindiran. Sebagian besar implikatur tersebut disampaikan dalam bentuk pernyataan (Declarative Form) dengan menggunakan bidal kuantitas (*maxim of quantity*).
2. Dalam menggunakan Prinsip Kerjasama (*Cooperative Principle*), implikatur-implikatur tersebut juga disampaikan dengan menggunakan Prinsip Sopan Santun (*Politeness Principle*), yaitu bidal kearifan (*Tact maxim*), bidal kedermawanan (*Generosity maxim*), bidal pujian (*Approbation maxim*), bidal kerendahan hati (*Modesty maxim*), bidal kesepakatan (*Agreement maxim*), dan bidal simpati (*Sympathy maxim*).
3. Pelanggaran-pelanggaran terhadap salah satu bidal dalam prinsip percakapan, jika ditinjau secara mendalam, merupakan suatu akibat dari ditaatinya bidal yang lain. Misalnya Implikatur-implikatur yang berupa pelanggaran bidal kuantitas (*Quantity maxim*), adalah akibat dari ketaatan penutur terhadap bidal kualitas

(Quality maxim). Sedangkan pelanggaran pada bidal kualitas (quality maxim), adalah akibat dari ketaatan penutur untuk menggunakan Prinsip Sopan Santun, yaitu bidal kesepakatan (Agreement maxim).

5.2 Saran

Pendekatan terhadap aspek-aspek pragmatik bahasa khususnya implikatur dalam sebuah percakapan berbahasa Inggris, perlu diteliti lebih lanjut. Usaha tersebut akan membantu kita dalam memahami isi sebuah percakapan berbahasa Inggris.

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LAMPIRAN

LARRY KING LIVE WEEKEND

Aired July 8, 2000 -- 9:00 p.m. ET

- LARRY KING, HOST: Tonight, is the United States criminal system broken? We'll hear it from the authors of "Actual Innocence": Barry Scheck, he founded and directs the project, "The Innocence Project," along with the fellow civil rights attorneys Peter Neufeld, and two-time Pulitzer Prize winning columnist Jim Dwyer. And then the creative force behind some of the world's best known superheroes, Stan "the man" Lee joins us in Los Angeles. They're all next on LARRY KING LIVE.

Good evening.

Later, Stan Lee.

We begin with Barry Scheck, Peter Neufeld and Tim Dwyer. They're all with us in New York. They're the co-authors of "Actual Innocence." It's the book telling the story of the convictions of 10 innocent men and the effort to secure their releases.

Barry, why do we need three people to write this book?

- BARRY SCHECK, CO-AUTHOR, "ACTUAL INNOCENCE": Well, this -- Jim helped over the years, writing articles about innocent people wrongly convicted. And as Peter and I went through over the last decade really, using DNA to get all these innocent people out of jail -- and we're up to 73 now in North America, Larry, we realized that we were really participating in something unprecedented in the history of the criminal justice system. All these people, suddenly we could go back and find out why they get convicted. So our book is really about DNA; it's about all the causes of wrongful conviction -- mistaken eyewitness identification, false confessions, jailhouse informants, bad lawyers, prosecutors and police officers that cross the line. And we propose solutions that will solve these problems to a great degree, minimize the risk of wrongful convictions and also help capryre guilty people.

So it's about that, you know, George Will, conservatives all across the country are responding very well.

- KING: So, Peter, are you saying that you can believe in capital punishment and appreciate the value of this book?

- PETER NEUFELD, CO-AUTHOR, "ACTUAL INNOCENCE": Oh, absolutely, Larry. What we're saying is that whereas before the debate on capital punishment involved moral questions, or political questions or religious questions, that's not the point anymore. The point now is, is it right to execute innocent people? And frankly, we think that the playing field has changed dramatically, and now conservatives, and liberals, Republicans and Democrats can all agree that it's wrong to do that. This book certainly innocent people on death row. There are

certainly innocent people languishing in prison, and we've got to do something about it.

- KING: Jim Dwyer, did it start with the concept of DNA and then spread out as we discovered from DNA innocent people, there are other innocent people?
- JIM DWYER, CO-AUTHOR, "ACTUAL INNOCENCE": It started with heroes, Larry. It started with heroic people like Tony Schneider and Calvin Johnson, Kirk Bloodsworth and Kevin Green, Dennis Fritz and Ron Williamson, all people who went for crimes they didn't commit, and stood up and would not sit down until they got out, and their dramatic stories were what gripped us moved us really to this book.
You know, the DNA and those elements are very vital to their freedom, but really, it's the story of how they got convicted, how good, well-meaning people made mistakes and put the wrong guys in prison.
- KING: So, Barry, can we say there are no villains in this book, just people who misguided, went the wrong way? In other words, basically, why should an innocent people go jail?
- SCHECK: An innocent people shouldn't go jail, but we see that it happens all the time, and there's things we can do to fix it. You know, the cases of mistaken witness eyewitness identification, you know, those are victims of crimes who are entitled to empathy and respect, who are making mistakes, although there are a lot of procedures that are very, very suggestive that lead them in the direction. But there are plenty of villains. I mean, Larry, we have a chapter in this book about a grave digger in West Virginia, named Glendale Woodall, who was convicted of two rapes. A guy comes into court, he says, these hairs match, the blood typing matches, DNA proves him innocent, but after the DNA proves him innocent, it's discovered that his fellow Fred Zane has been testifying falsely for 10 years in the state of West Virginia about different results, and they open up -- the supreme court there finds that he testified falsely in 133 cases, and by that time, he's already in San Antonio, Texas, testifying falsely in other cases. I mean, it's -- chapter after chapter, it's mindblowing.
- KING: Peter Neufeld, does that mean the governor of Illinois, who testified the other day, is absolutely correct, and that we had should basically suspend all capital punishment until we resolve a lot of this?
- NEUFELD: Larry, I was with the governor. We were both testifying at the same time before the House of Representatives. He's truly a courageous man. He's a Republican. He's a person who's in favor of capital punishment. But he was confronted with the reality that whereas 12 people were executed since they brought back the death penalty in Illinois, 13 people were found to be completely innocent and walked off of death row. He didn't like that batting average, and he said, we have to put a stop to it. And we have to do more than that; we have to create a commission to investigate what went wrong in criminal justice system. And what the governor said is, until I know that I be sure that

I'm only going to be executing guilty people, not another person will be executed in Illinois.

It's extraordinary that Governor Bush said, in reaction to what Governor Ryan did so courageously that this is simply an Illinois problem. Well, it's our position, Larry, that this is an Illinois solution.

- KING: Jim, I understand in some of the cases, we had confessions. How do you explain a confession by an innocent person?

- DWYER: Very interesting, Larry, why people will talk themselves into prison, or perhaps be believed to have talked themselves into prison by detectives or others who might have been questioning them.

I think part of the reason is that you get, after 24 hours in interrogation, which some of these people were, they become so punch drunk with fatigue, they just want the experience to stop, and they'll say or do anything to put an end so they can finally get some sleep or get some relief from the pressure they're under, that's one thing. You also have, frankly, some weak-minded people.

We believe in the next few weeks you will see an amazing case emerge in Virginia, and we're going to include this in the next edition of our book. We keep running out of printing. But the next edition is going to carry the story of Earl Washington, who we think is going to walk out of prison in Virginia. This man was sent to the death row. He confessed to six crimes. They found that -- five crimes, excuse me. They found that he could not possible have done four of them because he wasn't available for them, and the fifth one, it's started to look like he didn't do that one either. He's a man of limited intelligence, he's got a very subnormal IQ, and they wanted to hang the crime on someone.

- KING: We'll be right back with Barry Scheck, Peter Neufeld, Jim Dwyer, co-authors of "actual Innocence".

Don't go away.

(COMMERCIAL BREAK).

- KING: Barry Scheck, should we say that any case that involves DNA and testing can be accomplished, we should stop everything until we do it?

- SCHECK: That's exactly the -- what the Innocence Protection Act is all about. Peter, who co-founded the Innocence Project, and I -- with me, we testified in front of the Senate and in front of the House in support of this bill that has bipartisan support. Senator Leahy from Vermont and Gordon Smith, a Republican of Oregon. In the House, it's Delahunt of Massachusetts, a Democrat, and LaHood, a Republican Illinois, and the bill is very simple. It says if a DNA test could prove that you're either innocent or wrongly sentenced, then you should have an opportunity to get it.

- KING: Who can be against that?

- SCHECK: It's amazing, Larry, there are statutes of limitation in 36 statements of six months or less, there are procedural bars everywhere we turn, we are constantly in court litigating for the right to do it, but it looks now we're turning



- the corner. Ninety-two percent of the American people are for this, so I think the people and Congress are beginning to realize we need this legislation.
- KING: Peter, would we agree that there's no act the state could commit of a worse nature than to take the life of someone innocent after crime?
- NEUFELD: Well, obviously...
- KING: I can't think of anything worse a state could do.
- NEUFELD: Well, you know, I can't either, frankly, and I can't imagine taking - first of all, you know, taking the life of someone is a very serious matter, as we all know, but when we have the wherewithal now finally to look at some of these cases with scientific evidence or social scientific evidence, and determine before we believe somebody was guilty, now we know they're innocent and not avail ourselves of those sciences is shocking. It's immoral, it's unethical, it's offensive, and it should be offensive to every Democrat and Republican living in this country.
- KING: Now we taped this program, Jim, so don't know the outcome of one matter in Texas, but what problems do we have in a general nature with eyewitness testimony? Why shouldn't that be fairly conclusive, I was there, I saw it, he did it.
- DWYER: That's right. You know, there's a tremendously courageous woman, Jennifer Thompson, who lives in North Carolina, who recently talk her story in the pages of "The New York Times", she also told it in our book, of how she became so convinced that a certain man had attacked her, named Ronald Cotton. She identified him in court. Even when they brought the real criminal in front of her, she could not believe that it was not Ronald Cotton. Finally, they did the DNA, and she recognized that indeed it was not Cotton, it was the other individual.
- KING: Eleven years later?
- DWYER: Eleven years later. A very courageous woman, though. She said the things the mind does -- and that's what this is about, is how we come to believe things that are truth and how we absorb them and integrate them into our memories, that's really amazing journey that DNA allows us to go on. We can see how we are misled and brought down the wrong roads. And Jennifer is one of the people in our book tells that story very vividly.
- KING: So, Barry, the police, the prosecutors, should salute DNA. It should make their job easier.
- SCHECK: Right. And what's great about DNA is it gives us an opportunity to study the system. Take the problem of eyewitness identification. We have solution in the book which are mainstream solutions supported by many in law enforcement and a lot of social scientists on how to do the photo arrays and lineups differently, in a way that will not reduce the number of correct identifications, but it will greatly minimize the number of wrong identifications. And think about it, what excuse is there for not doing it that way? Because every

time an innocent person is put in jail or even a suspect in a case, the guilty person is out there committing more crimes.

- KING: How do you do the lineup differently? What would you do for example?
- SCHECK: Well, what's really interesting is that something called a sequential presentation. When you put five pictures in a row or five people standing there, what you're implicitly doing is saying to the person, who most resembles the individual that committed the crime. Instead, what you ought to do is individually show the people, and literally say, hey, look at these people, if you see the person, fine, we'll stop, if not, we'll keep on going, and if you don't see the person in the photos or the individuals we're showing you, the investigation will continue, and it should be done by a detective who's not associated with the case.

- KING: Peter Neufeld, what about incompetence? We hear stories of defense attorneys falling asleep, prosecutors having evidence they don't give to the defense? Lot of that?

- NEUFELD: Well, of the 67 cases in the United States right now where people were exonerated through DNA evidence, in a third of those cases, we found that the lawyers were incompetent in the representation of their clients. Yet in every single case where there was a conviction and the conviction was challenged on appeal, on the grounds of ineffective assistance of counsel, in every case but one, Larry, the appellate court said, no problem, the conviction stands up under scrutiny, the lawyer conducted himself admirably, yet we know that they did a lousy job, because these were innocent people.

In the study done by "The Chicago Tribune" on the cases in Texas, we find that more than a third of the lawyers in those death penalty cases were either disbarred, suspended or sanctioned for misconduct. The same is true in Illinois. The same seems to be true around the country. People have to realize that the most important thing in getting a fair trial and being able to put on a valid defence is having a competent attorney, and unfortunately, most of the public officials in this country have give that short shrift.

- KING: We'll be right back with more of Barry Scheck, Peter Neufeld and Jim Dwyer, the co-authors of "Actual Innocence", and then the number one name in American comic book, Stan Lee will join us. We'll right back.

(COMMERCIAL BREAK)

- KING: Jim Dwyer, based on Illinois and other recent examples, is the curve changing? Do you see that we're going to see less and less people capitally punishment until there's no doubt about it?

- DWYER: I think that's part of it, and I also think people shouldn't be punished, wether capitally or just with prison terms if they are innocent. And I think one of the writers who saw this book recently described as it as kind of like the silent spring of the criminal justice system. Rachel Carson wrote that book 40 years ago, and people were just beginning to become aware of all the dangers of the environment. And you know what? It had a big difference. Over time, our air

has gotten cleaner, our waters are purer, and we think the criminal justice system can become more reliable and fair.

- KING: Do we now also, Barry, rethink the whole concept of the death penalty, based on the fact that a mistake, there's no way you can redress the grievance?

- SCHECK: I think that's right. People don't want anyone innocent executed, that's clear. But you know, it's an interesting shift in the debate. You know, everybody used to think that the death penalty it was an issue of, do you think it's morally appropriate or not? That's really not the issue. It's been four years now since the American Bar Association came out calling for a moratorium on the death penalty. People forget that. That's not a bunch of left-winger or knee-jerk liberals. We're talking about prosecutors, judges, the mainstream lawyer organization. Now the American Medical Association have said, look, the lawyers are no god damn good on death row in these capital cases, innocent people are getting convicted and put on death row in scary numbers. For every seven people executed, there's one innocent person taken off death row. Those numbers are intolerable. And Illinois is not worse than Texas, Florida, Mississippi, Alabama, California, any of these other states.

- KING: Peter, how about those who say, we haven't had a case of anyone capitally punished, later proven innocent. Is that true?

- NEUFELD: Well, you know, we haven't had a chance to look at the evidence. We've made attempts in several cases to look at the biological evidence of people who have been executed, Larry, but every time we've tried to do it, we've been thwarted by the governor, and by the courts and by the prosecutors. Obviously, we need to have access to the evidence.

You know, if people could be dropping dead all over the place, but unless you do an autopsy and you look at the person's brain, you'll never know that they had a tumor. It's the same thing here. Obviously, we can't prove that they've executed innocent people unless they give us access to the evidence. But we do know given the alarming rate of people who have been innocent who've walked off death row, 87 to date, eight on DNA testing alone, we have every reason to believe that they've already executed innocent people, and we're confident that once we have access to the biological evidence in those cases, we will prove it to the satisfaction of everybody in this country.

- KING: Jim Dwyer, back to incompetent lawyers. If these were doctors, there would be a massive complaint on part of people all over the countries. Doctors, let's say, operating on people who didn't need to be operating on, people who were dying on operating tables who didn't need the surgery. It would be crazed, right?

- DWYER: That's right. And, in fact, if any other government program were administrated as badly as the criminal justice system has proven to be, there would be the total outrage. It would never allow this in Headstart or anything, really. But you know what, Larry, a lawyer can get in trouble for mishandling a real estate transaction and can actually, in some cases, they've gone to prison for

taking bribers so forth, but a lawyer who sleep through the capital punishment case, who doesn't vigorously defend his client, sends innocent people to death row as a result, there's no sanction for him. It's a travesty.

KING: Barry, I asked Jim, I'll ask you -- are you optimistic about chance?

SCHECK: Yes. And one of the great proposals, Larry, that people are taking up now is this nation of an innocent commission. We've gotten all these people out of jail with prove that no one disputes, and now is the time to take a look at cases where there's been a wrongful conviction, and say, why did it happen? When, you know, an aeroplane falls from the sky, we bring it at the National Transportation Safety Board, and find out what went wrong? Is there anyone to blame? If not, what can we do, most importantly, to fix it? We don't do that in the criminal justice system. When all these people walk out of jail, there's not an opinion written, not a syllable as to why. We have to investigate it. Ryan's done it in Illinois. Pataki just introduced legislation to do it here in New York. I think it's going to spread across the country.

KING: And maybe no more important book has been written in a long while. Thank you all gentlemen. Barry Scheck, Peter Neufeld, Jim Dwyer, all joining us from New York, co-authors of "Actual Innocence", in many printings, and there's going to be updated versions as well. The problem continues. When we come back, Stan Lee and the amazing world of our childhood, the comic book, right after this.

(COMMERCIAL BREAK).

KING: We now welcome to LARRY KING LIVE the most famous name in American comic book history, the writer Stan Lee, the co-founder, and chairman and chief creative officer of Stan Lee Media, chairman emeritus of Marvel Media, member of the editorial board of Marvel Comics, consultant to DC comics. He has a remarkable deal with them, and it's a great pleasure to welcome you.

Why do you wear those glasses? All the time you wear them. You wear them to sleep.

STAN LEE, CO-FOUNDER, STAN LEE MEDIA: You know, the funny thing is I started wearing these years ago. I don't even remember why, and when people do caricatures of me, there's always the glasses, and it's become like a trademark.

KING: But don't you see the world through dark eyes?

LEE: No, it's great. I don't see any of the imperfections. Everything is muted and gentle. It's lovely wearing these tinted glasses.

KING: Let's trace the career of Stan Lee. All of us as kids read them. What made you make a career of comics?

LEE: Greed. They were paying for it. No actually, when I started, I applied for a job in this publishing company. I didn't know they published comics. I thought it was a real publishing company. When I saw they wanted me to work in the comic book department, I figured, hey, why not? I'll get some appearance for a

while, and then I'll get into the real world, and I'm still waiting to get out into the real world.

- KING: Did you hit it off right away?

- LEE: Yes, yes.

- KING: What did you like about, zap, boom, bank I'll get you, you dirty curd!

- LEE: Man, you're bring it all back to me. That sounded good.

I love working with these talented artists. I always wanted to be an artist when I was a kid. I used to draw, and suddenly I saw people who could draw a thousand times better than I ever could, and I was giving them the stories. They were drawing them, and it was a collaboration that was so exciting. To discuss a story, and a few days later see it all drawn on boards, then a month later see it in a book, and to know that kids are reading these and enjoying them.

- KING: Were good comics then well drawn?

- LEE: Comics were always well drawn for the time. For example, the early "Superman" didn't look anything like today, but in those days, the artwork was good for what it was. It had a lot of freedom, you know what I mean? And it was just the way they thought of it and they put it down. They were fun to read. As the months and years went by, the artwork has gotten much more sophisticated now.

- KING: Now, why did we like it so much? Why as kids -- I mean, we had movies. We didn't have television, but comics are as popular as ever, right? There are comic book store. Why do we like reading it?

- LEE: Think of it, why do you like movies? Because you're seeing pictures and they're moving. Comics don't move, but you have a story and you're looking at the picture at the same time. They're easy to read. They're quick to read. You can fold the thing up, put it in your pocket. You can share it with a friend. You can carry it with you, can save them, and collect them and read them all. It's just a nice form of entertainment for kids, and today even older people enjoy them.

- KING: Now, your career with Marvel Comics, you and Marvel are associated that you think of Lee, you think have Marvel. Is that who you started with?

- LEE: Well, it wasn't called Marvel at the time. But I think when I started, it was called "Timely Comics". They changed the name a lot over the years, but it's always been the same company.

- KING: Is that due to Captain Marvel?

- LEE: No, actually I changed the name to Marvel after we started with The Fantastic Four, the Hulk, the X-Men, Spider-Man. I saw we were on to something, and at the time we were called "Atlas Comics", and I decided let's change the name and get something representative of the company. The first book they had ever published when I started to work there was called "Marvel Mystery Comics". So out of sentiment, I said let's call the company Marvel Comics. I wasn't thinking of Captain Marvel at all.

- KING: You're most famous person -- we'll deal with what you're doing now in cyberspace and the like -- is Plasticman, right?

- LEE: No, no, Spider-Man.
- KING: Spider-Man. Did you have Plasticman, too?
- LEE: No, that was DC.
- KING: You're now with DC, too. You're controlling the world.
- LEE: No, I'm not. They had asked me just for fun if I would do a series for DC, take their more popular characters, and do them as if I had created them, what would they be like? Well, nobody could say no to an offer like that. It sounds like such fun. So I'm now going to do Superman, Batman, Wonder Woman and the rest as though they didn't exist and I just thought them up, how would I do them? I have no idea how I'm going to do them, but I'll figure something out.
- KING: And I know you're coming big to the Internet and all over the world, Stan Lee in cyberspace. We'll talk about that. We'll talk about Spider-Man on this edition of LARRY KING LIVE, right after this.
(COMMERCIAL BREAK).
- KING: The one thing great about this business, I love interviewing children. Stan Lee is one of them. He's with us. He never grew up. Spider-Man -- how did it come about?
- LEE: Well, I had already done the Fantastic Four and the Hulk, and we were on a roll and we decided, let's get another hero. And I thought to my self, OK. But the thing with superhero that you have to get is a unique superpower. Well we already had somebody who was the strongest guy in the world, somebody who could fly, and so forth. I was -- what else is left?
Then it -- I've told this story so often, it might even be true. I can't remember -- but I was saying, I saw a fly crawling on the wall. And I say, wow, suppose a person had the power to stick to a wall like an insect. So I was off and running. And I thought, what will I call him? I tried Mosquito-Man, that didn't have any glamour, Insect-Man, that was even worst. I went down the line ...
- KING: Rodent face?
- LEE: ... and I got to Spider-Man. It sounded mysterious and dramatic, and, a legend was born.
- KING: Was it a hit right away?
- LEE: Yes. I'll tell you something funny about that, nobody wanted me to do it. My publisher, when I suggested the idea, he say, that's the worst thing I ever heard of.
- KING: Why?
- LEE: People hate spiders. You can't call a hero Spider-Man. When I said I wanted him to be a teenager, that's when he's started. He said to me, you don't understand, Stan. A teenager can only be a sidekick. He can't be the hero. Then ...
- KING: Robin.
- LEE: Right -- then, when I said I wanted him to have a lot of personal problems and nothing ever goes right for him, he said, Stan, don't you know what the hero

is? So he wouldn't let me do it. I had to wait until later. We had a book we were going to drop, and when you do the last issue of a book, nobody cares ...

- KING: You call them book, right?
- LEE: Well I call them -- comic books, yes. Nobody cares what you put into it. So I featured Spider-Man on the cover, and I forgot about it. Well a month later, the sales figures came in. It had been our bigger seller. So my publisher came to me and said, Stan, do you remember that character that we both liked so much, Spider-Man? Why don't you do a series? So that's how it happened.
- KING: Who came up with the way he looks?
- LEE: Oh, Steve Ditko (ph). Steve designed the character ...
- KING: The colors?
- LEE: Everything, everything about the costume. And he also gave it such personality, the way -- you know, it's an interesting story. Jack Kirby, who was probably the greatest comic book artist around, and I worked with him. We collaborated on so many strips, the Fantastic Four, the Hulk, the X-Men. And I wanted him to be just a typical, Nebishy (ph) kind of guy. And I mentioned that to Jack. But Jack was so used to drawing Captain America and characters like that, when he gave me the first couple of pages, I said, no, you've got him looking too heroic. So I gave the script to Steve. It didn't matter to Jack. Nobody knew it would be a big strip, and Jack was busy doing all the other books. Steve was just perfect for it. He got that feeling of an average guy who turned into a hero and still had problems.
- KING: Do artists make a lot of money?
- LEE: Now they do, I think.
- KING: Yes?
- LEE: Yes.
- KING: Did you ever want to do a comic strip for a newspaper?
- LEE: All the time. I finally got the chance. I wanted to do Spider-Man. In fact, the syndicates asked me to do Spider-Man, but I couldn't figure out how to do it, because it's so different. In a paper, you've only got three panels a day.
- KING: Four sometimes.
- LEE: Well, it used to be four. Now there's so little space ...
- KING: Now three.
- LEE: ... it's either two or three panels a day for an action strip. How do you get a fight scene in three panels and continue it the next -- you know, you punch a guy in one panel, and the next day in the first panel he falls down. How do you keep up the suspense? So it took until I could figure out a way to do it years later. In 1977, we started Spider-Man for King Features, and I'm happy to see he's still going.
- KING: Are 95 percent of the readers of comic books of the action variety male?
- LEE: Yes, they are.
- KING: Boys.
- LEE: They are. I don't know the exact proportion, but most ...

- KING: What comics do girls buy? Girls must have bought Wonder Woman?
 - LEE: There was a time when romance comic were very big ...
 - KING: I remember that.
 - LEE: Yes, and the girls were buying them. And in those days, they worked in trends. One year it was the romance trend, then it would be Westerns or Horror books. And we lost the girls. They have not ever really come back in force. Sure, they read. Some of them read Wonder Woman and some others, and we're desperately trying to capture the girls, but the superhero -- it's the same thing. How many girls would rather see Arnold Schwarzenegger films than a romance film, you know?
 - KING: Yes. What constitutes -- before we move to cyberspace and all you're doing now, Web sides, Webisodes ...
 - LEE: Webisodes.
 - KING: Webisodes, the Accuser, the Drifter, -- what constitutes a hero?
 - LEE: I guess a guy who just does good things and is willing to take chances to help other people.
 - KING: He's pure good, right? He only wants to help.
 - LEE: But not a hundred percent good, because then he's an unrealistic hero.
 - KING: Batman was dark, right?
 - LEE: No, he didn't start out dark. He became dark after a while. A fellow named Frank Miller did a series called "Batman: The Dark Knight", and that gave him a whole new mystique, and they've been using it ever since. But basically to me, a hero has to be somebody who will sacrifice -- or will take great chances to help others, but still have human trait, still not be perfect. When they become perfect, they become dull.
 - KING: Mighty Mouse was a hero. You're bringing him back.
 - LEE: We're trying to, yes.
 - KING: We'll be back and talk about Stan Lee in cyberspace next. Don't go away.
- (COMMERCIAL BREAK.)
- KING: Now let me give you some facts. Stan Lee is now focusing on cyberspace with Stan Lee Media, an internet company publicly traded, his first new superheroes and villains in 25 years. Downloadable Webisodes of the Seventh portal, the Accuser, the Drifter, animated trading card, games, rants from Stan Lee's evil clone, a merchandise mart. He's made more money with this company than anything in your life, right?
 - LEE: I guess so.
 - KING: And now we have the long-standing interest in the Internet blossoming. What are you doing on the Internet with character?
 - LEE: Well, what we're trying to do is essentially what was done with Marvel. We're trying to make our Web site the most popular, the most entertaining one in all of cyberspace.
 - KING: So how do we -- I hit you by hitting what?

- LEE: Stanlee.net.
- KING: OK, and what do I get? Episodes?
- LEE: You get our home page, which will allow you to get Webisodes of superhero strips such as the Seventh Portal, the Accuser, the Drifter. And we've got about 20 others that are in the works now. You also have our club called Scuzzle, and if you're -- obviously, that stands for -- well, I forgot what that stands for, but it's people who are agents of Scuzzle, search cyberspace for any menace that might be lurking out there.
- KING: To report.
- LEE: And it isn't easy to become an agent of Scuzzle.
- KING: How many hits you get a day?
- LEE: Oh, we get a few thousand. I haven't been counting them, but they're growing every day. And the beautiful thing about it is it's not only superheroes, but we have games and puzzles and features and a lot of humor. We have a chance where you can draw your own strip. We have a Web site that you can get your own site by coming to. It's everything that you could ever want if you're a fan of fun, humor, adventure, superheroes and so forth.
- KING: What are you doing around -- you're doing -- you're going to Asia and stuff, right? What are you doing with this? Is this worldwide?
- LEE: It is. In fact, our launch, when we launched the Web site, we launched in Japan and South America and India and so forth. The beautiful thing about the Web, and about our Web site especially, is it's global and it's immediate. The minute we broadcast something, it's seen all over the world, and we get our responses from all over the world instantaneously. I've never had anything as exciting as this, and the amazing thing is the fans. We hear from Spain, from Brazil, from Japan. People say, we've been reading your books for years, and now we love what you're doing on the Web.
- KING: What age? Who's your audience?
- LEE: It's incredible, from young kids to people 50 and 60, people who say, my children love what you're doing, and they've got me watching now. It's -- you know what happened? I've been doing this since the 1940s. Well people who've read the books then still remember them apparently and have stayed with them. And now they have their own kids, some have their grandkids. The only thing that bothers me, sometimes I'll meet somebody with a gray beard who looks 200 years old. And he'll say, I've been reading your stuff since I was a kid. I want to kick him right in the head.
- KING: The comic book itself has affected by cyberspace? Are there less sales if I can go home and punch it up?
- LEE: I don't think so.
- KING: No? So we still want to buy it?
- LEE: You know what it's like? It's like when television came along and said, nobody will read books. It didn't affect the book business.
- KING: How about keeping -- you're obviously -- how old are Stan?

- LEE: Seventy-seven, but I'm an early model.
- KING: You're very lively. How do you keep -- you created Spider-Man, Incredible Hulk, X-Men, Fantastic Four, Iron Man, Daredevil ...
- LEE: My favorite.
- KING: ... Silver Surfer, Dr. Strange.
- LEE: I'd rather say co-created, because I always worked with an artist.
- KING: Artist.
- LEE: Yes.
- KING: Where do you keep coming up with the creative -- how do you explain this?
- LEE: I find it very easy. I mean, it's just what I do. If I couldn't do it, I wouldn't be in the business, you know? I don't even think about it. I mean, that is -- coming up with these things and writing them is the easiest thing I do.
- KING: Really?
- LEE: The toughest thing is finding the right artist. I might add, at our Web site now, I never thought I could duplicate the staff of artists we used to have at Marvel. We have artists now at our Web site out in Los Angeles who are the -- they're as good. They're the greatest young artists and writers. I am so lucky. They're coming out of the woodwork. They all want to work for us.
- KING: What -- the people who are talented with a pen, the people in class who could draw, what kind of person wants to draw Dr. Strange?
- LEE: The kind of person who enjoys that sort of story, who has an imaginative mind ...
- KING: Childlike.
- LEE: I don't know that it's childlike anymore than H.G. Wells or Mark Twain -- it's just you like things that are interesting, that are exciting, that perhaps are bigger than life, that are imaginative. And I wouldn't say childish. I'd say it's a keen, probing, what if type of mine, where you say, what if such a thing existed? What would it be like? What would the world be like, you know?
- KING: We'll ask Stan Lee about his favorite strip and about writing a strip. What kind of -- are you writing down when you write a strip? This is LARRY KING LIVE with Stan Lee, the most amazing name in comics. Now Stan Lee -- what is it on the Web site?
- LEE: Stanlee.net.
- KING: Dot net -- why not dot com? Only you are different.
- LEE: Because I ...
- KING: Everybody in the world is dot com, you're dot ...
- LEE: Do you know why?
- KING: Why?
- LEE: We found out somebody has that name, somebody with a jewelry company somewhere, and we haven't been able to get it yet.
- KING: Oh, I'm a little disappointed because the dot com people are nervous. We'll be right back. Don't go away.

(BEGIN VIDEO CLIP, WWW.STANLEE.NET)

- I.F.F.: Forget get that beta testing. You and your friends will soon face real villains -- Krog, Ripsaw, Slime, Vendetta, Fultura, Bear Hug.
- UNIDENTIFIED ACTOR: Wow, how did you make it do that?
- LEE: The fate of the world is in your hands. Play it now.
- (END VIDEO CLIP).
- KING: By the way, people like Steven Spielberg have publicly acknowledged a debt to Stan Lee, our guest, for helping create their young minds as they grew. How do you prevent writing down?
- I.F.F.: You just don't do it. People have said to me all my life -- or all my writing life, who do you write for? And I said, I don't have an audience in mind. I write for myself. I write stories that I think I would like to read. I try to write them clearly enough that a youngster could understand and appreciate it.
- KING: Now you can't write -- it has to fit into panels, right?
- LEE: Well, in a comic strip, yes. Right now, I'm doing the animation on the Web. But for comic strips, you have to write dialogue that will fit into the panels.
- KING: On the Web, they're speaking, so they can speak long.
- LEE: But it's the same problem. On the Web, because of the fact that bandwidths are not as big as they should be on your computer, the dialogue has to be very short.
- KING: Really?
- LEE: And originally, I wanted our Webisodes to be a half hour in length. Right now, they're only about four minutes in length, because again, it takes too long to download. So as the, technically, as the computers get better and better somehow, or the bandwidths get easier to accommodate, we'll be able to make them longer. But we have the same gravity problem now.
- KING: Most 77-years-old are turned off by a computer.
- LEE: Oh, I love it.
- KING: You are like a child like with this?
- LEE: Well, when the computers first came out, I was still doing comics. And the idea of using a computer to do your writing, where you could correct something with a stroke and you didn't have to paste things down and retype things, so I fell in love with it then. Then when the internet came along, to be able to contact people around the world and use e-mail, I mean, it's fascinating. It -- the internet is going to be -- and this is nothing profound for me. Everybody must know it -- the most powerful medium of communication and entertainment that the world has ever known. And what we did with Marvel Comics years ago, that's what I want to do with Stanlee.net right now. I want to make that the greatest entertaining site that you can find.
- KING: And do you have people all over the world handling you and dealing with you? Do you have to draw different types of character for Hong Kong than you do for Bulgaria?

- LEE: No, but what we did, we have the first global team of superheroes. Our strip, the Seventh Portal, which is now being worked on for a motion picture, I might add, but the Seventh Portal feature a hero from India, from Japan, from Brazil, from Germany, from America and one country I'm not thinking of the moment. So it's the first global team of superheroes. And then, when they don't work as a team, each one will have an adventure in his or her own land, and those will be separate stories, and they'll be geared for that particular audience.
- KING: One of the films everybody's looking forward to this summer is "X-Men". Is that in venue? A comic book on the screen?
- LEE: "X-Men" is, I hope, going to be great. It's the first Marvel character that's going to be a big-budget movie. I might add that I have a walk-on roll in there.
- KING: You're in "X-Men".
- LEE: Yes, and I'm hoping that if the academy has a nomination for the best walk-on, I hope that I'll qualify.
- KING: Is Spider-Man coming to the big screen?
- LEE: Yes, next year.
- KING: Big-screen movie.
- LEE: It's in the works now for 2001. And I might add the most of our other characters, the Hulk is in the works in Universal ...
- KING: Yes, that's right. I heard.
- LEE: ... Daredevil, all of them. There's going to be a sequel to "Blade". It's hard to keep up with them all.
- KING: Are these for young kids? Is that what they're aiming at?
- LEE: I'm hoping they're for the whole family.
- KING: therefore, they can't be -- you're not -- you can't get into sex in these things. Can't you, or can you?
- LEE: I -- well, again, I don't know. that's really up to the movie studio. I hope that they're not going to ...
- KING: You don't in comic books ever.
- LEE: Pardon me?
- KING: You don't in comic books ever or on your Web site.
- LEE: We try not to, yes.
- KING: Because there's -- do you ever believe the concept that you contribute to violence?
- LEE: No, I must say in honesty, I love action and so do our readers. We love action stories. I think there is a difference between action and violence. I don't like stories that deal with torture. I don't like stories with children or women being mistreated in anyway. But you like a story of a good guy fighting a bad guy. I mean, we grew up on that. Kids would play cops and robbers, cowboys and indians. It's a natural thing.
- KING: Superheroes rarely kill people, though, right?
- LEE: They shouldn't.
- KING: They shouldn't

- LEE: They shouldn't kill an innocent person.
- KING: No, ever kill an innocent person.
- LEE: Not in my story they won't.
- KING: Do you have a favorite...
- LEE: A favorite superhero?
- KING: ... that you didn't do?
- LEE: Oh, no, I -- well, Tarzan, maybe, James Bond.
- KING: Now you updating Superman, Batman and Wonder Woman, right? for DC?
- LEE: No, not updating them, I'm just doing them in the different way -- one story of each. It's not going to be a steady thing, I'm not doing a series. My heart still belongs to Marvel. it just an offer I couldn't resist.
- KING: We'll be back with our remaining moments with the brilliant, energetic, ever-young Stan Lee after this.
(COMMERCIAL BREAK)
- KING: With Stan Lee. Comic books are down in sales, though, right?
- LEE: Yes.
- KING: By about 40 percent, I think, in the last decade.
- LEE: I don't know the percentage. But you, know, one of the reasons, I think, isn't a lack of interest. there are less comic books stores. And where years ago you could buy a comic book in any corner store that sold magazines and candy...
- KING: Oh, I'd run down and wait for the new issue. I know when they came out.
- LEE: Yes, that's right -- no subscriptions. Yes, but those places don't exist anymore. and that's the big problem, not that kids don't want them. But where do you get them?
- KING: Can you predict where the internet is going with this? What's it going to be like in 10 years?
- LEE: Oh, man, the internet is going to be everything. I think there will be one screen, whether it's a computer screen or a television screen or a little hand-held thing, but it's going to have your television program, your internet webisodes and show, it's going to have your telephone. It will all be one thing, and it, I believe, will all come under the heading of the internet. and we're going to be linked with everything all over the world. We're on the verge of the most exciting era in communications that you can imagine.
- KING: Do you feel sorry that you're 77?
- LEE: Sometimes, because I'd love to have another hundred years instead of perhaps the other 25 or 30 that I do have.
- KING: Because you want to see.
- LEE: I'd love to see it, absolutely.
- KING: You want to be a part of all this and see what happening with it.

- LEE: But, you know, I have a feeling we'd feel this way if it was a hundred years from now. Life is so exciting, and every day there's something new and thrilling coming along, and it seems to be happening faster and faster as science gets more and more advanced.
- KING: Did ever have a character you expected would do socco and bombed?
- LEE: No, I just had one character -- only one in my life bombed. I wanted to get a villain -- Jack and I, Jack kirby and I, were looking for a villain. we had a fast deadline. I couldn't think -- all I could thing of was a name : Diablo. I thought that sounded like a great villain. Jack said, great. the minute I said the name he had drawn somebody who looked great, evil. But I didn't know what to do with him. We didn't know who he was, what he -- all we had was a name. somehow we got a story out of it. I don't remember the story. I hated the story. I never used Diablo again, and that was only time I really did something that was not what I thought was good.
- KING: A good comic book story has conflict, hero-villain, saving someone usually?
- LEE: You know what it -- a good comic book story has what any good advanture story has, except it's illustrated. that's all. But it has to have all the elements, good characterization, believable dialoque and exciting situations that make you want to go to the next page.
- KING: Believable dialoque? zap, bam whap?
- LEE: Now those are sounds effect, you silly person. that's not a dialoque. The dialoque...
- KING: I've come to save you.
- LEE: It has to be like you and me talking -- well, it can't be that brilliant, but it has to be something like that.
- KING: Do you like -- the artist draw the circle. What's that called?
- LEE: The balloon?
- KING: The balloon.
- LEE: You mean the dialoque balloon?
- KING: No, the -- is that what it's called? the thing that things are written in, right?
- LEE: It's called the dialoque balloon, yes. it's the dialoque ballon, as different from the caption, which is usually a rectangle.
- KING: On the bottom?
- LEE: Or the top, as the case may be.
- KING: Do you read the comic pages?
- LEE: Do you mean in the newpapers?
- KING: Yes.
- LEE: Oh, yes. I can't begin my day without reading "The L.A. Times" comic page, because I live in L.A. If I lived in another city...
- KING: But you are a comic book reader?
- LEE: Yes, I love them.

- KING: Did you have the same appreciation for Peanuts?
- LEE: Oh, yes, Peanuts was wonderful. I mean, I knew Charles Schulz. In fact, I have the only oil painting that he ever did in the world. It was auctioned years ago for the benefit of the USO. Joan Crawford was the auctioneer, and they had Dick Tracy and Terry and the Pirates and Peanuts, all the the top cartoonists...
- KING: As oil painting?
- LEE: ... did this "pop art" paintings, they were called. And I bid for Charlie Schulz's Peanuts, and I got it. And I wouldn't part with that. it's about this big, and it shows Snoopy on the top of the doghouse lying there, and Charlie Brown standing next to him with a little bowl of food. And doghouse slats are actual wood that Charles, Sparky, painted -- pasted right right on the canvas.
- KING: People in the cartoon business are all a little wacko, right? I mean, to be honest, the writers and...
- LEE: I think we're the sanest of all. I think it's your average person. We are trying to bring sanity to the rest of the world, and it's a tough battle. It really is.
- KING: In the other word, you are for order out of chaos.
- LEE: I think we're for more chaos, but orderly chaos.
- KING: How important is the color?
- LEE: Oh, very important, sure. the more color you can get and the brighter you can get, the more exciting it looks and more pleasing it is to the eye. Actually, what we're for -- what we're for at Stan Lee.net, we want to be a little cinder in the eye of establishmet. I just thought of that. I think it's great. I've got to remember that.
- KING: We'll put that somewhere. you're a devil.
- LEE: I loved being here.
- KING: Stan Lee at the Stanlee.net. The future is here and we have to seen it, or, as puck used to say, we have seen the enemy and it us. We thank you very much for joining us. We thank our guests earlier, as well. have a great rest of the weekend.
For Stan Lee and the whole crew here in Los Angeles, good night.