

		<p>dang ball. Run it. ^{1.47}</p> <p>22. Hey crotch mouth! Yeah, you! Zip it or I'll come up there zip it for ya! ^{1.48}</p> <p>23. Just turn forward. ^{1.49}</p> <p>24. Just take up the camera and keep shoot ^{1.50}</p> <p>25. Come on in! ^{1.55}</p> <p>26. Nice to meet you. Come on in ^{1.57}</p> <p>27. Please, call me Leigh Anne. ^{1.60}</p> <p>28. Smile at 'em. ^{2.2}</p> <p>29. Now, first it says to warm up and get loose. ^{2.9}</p> <p>30. Go ahead, get loose. Are you loose? ^{2.10}</p> <p>31. Okay, next is five one hundred yard runs to stretch out your legs. ^{2.11}</p> <p>32. Come on and get it! Go, go, go, go, go! Come on. Five seconds left in the game! Just like! Just like! High knees, high knees, high knees! ^{2.14}</p> <p>33. Run like the wind! ^{2.15}</p> <p>34. Move your feet! Move your feet! Come on! Come on! Come on! Go. ^{2.16}</p> <p>35. There you go. Get on the tackle! Come on! Come on! Come on! Come on, Michael! ^{2.17}</p> <p>36. Come on, Michael! ^{2.18}</p> <p>37. you show me what you're supposed to do. ^{2.22}</p> <p>38. You block him, you hit him, quarterback will hand it off, he gets the ball and. Open lane to the end zone. All there is to it. ^{2.23}</p> <p>39. Follow my leads. Ready? ^{2.27}</p>
--	--	--

and their wish can be partially mentioned and the speaker only omits explicit mention of the hearer as the agent (Trosborg, 1994: 192-193).

Third, the same strategy that used by the main character (Ms. Tuohy and SJ) is *Hearer's Willingness* strategy. In the movie *The Blind Side* the main character or the speaker was asking to someone or to the hearer whether the hearer was willing to do something. In addition, *Hearer's Willingness* strategy is the speaker's questions concerning the hearer's willingness to carry out the desire act, whereas only the speaker gets the benefit (Trosborg, 1994: 199-200). Thus, the main character used this strategy for getting the benefit for them. This strategy is also almost used in the reality life.

Fourth, request strategies that used by female (Ms. Tuohy) and male (SJ/ Sean Junior) character in the movie is *Suggestory Formulae* strategy. Because of in the movie, the speaker (main character) request to the hearer which contained a suggestion to do something. In the movie, this strategy was doing by the speaker (both of characters) and the hearer, and also they got the benefit. Therefore, *Suggestory Formulae* strategy is the speaker tests the hearer's cooperativeness in general by inquiring whether any conditions exist that might prevent the hearer from carrying out the action specified by the proposition (Trosborg, 1994: 201). This strategy used in the movie, because the main character or the speaker can be showed his or her desire and get the benefit for his or her self.

Fifth, *Statements of Speaker's Needs and Demands* strategy is also used by the main character (Ms. Tuohy and SJ) for their request in the movie *The Blind Side*. The main character request to someone directly to express the speaker's need or desire for goods. Actually this condition is less polite, and in *Statements of Speaker's Needs and Demands* strategy, the speaker will directly give request to the hearer, so that the hearer will perform an act as the speaker's needs and demands (Trosborg, 1994: 202). In the reality life almost some of people using this strategy to fulfill his or her desire even it is impolite strategy.

Sixth, the speaker (main character) in the movie *The Blind Side* used *Statement of Obligation and Necessity* because they request statement referred to some authority outside the speaker which involve moral obligation. As Aijmer (1996: 32) states that *Statement of Obligation and Necessity* strategy is under the obligation to do the desired action.

The last similarity is *Imperatives* strategy. The main character (Ms. Tuohy and SJ) in the movie was often spoken by them. The main character was very authoritatively when they give request to the hearer for getting the hearer to do something. According to Trosborg (1994: 190), *Imperatives* strategy is the speaker directly signaling the utterances as an order, when there is an order issued by authority figures. This strategy is often used by the main character in the movie, because the statements are simply and usually to use in the reality life. It is used when with friends or someone who has the power than the hearer.

After the explanation about the similarities request strategies used by female and male (Ms. Tuohy and SJ) character in the movie *The Blind Side*. Moreover, the writer assumed that female and male character has the differences request strategies used by them. First different request strategy is *Hearer's Ability* strategy. Here, male (SJ/ Sean Junior) character is not use or never expresses this strategy. Because of SJ as a child, based on his age, he never gives request to someone by using *Hearer's Ability* whereas the hearer must do the questions by his/ her ability to perform the desired act. In addition, *Hearer's Ability* is the statements that asking about the hearer's ability to do something for the speaker (Aijmer, 1996: 132).

Second, the writer assumed that male (SJ/ Sean Junior) character in the movie *The Blind Side* never expressed *Statements of Speaker's Wishes and Desires* strategy because SJ never gives request to someone or the hearer based on statement that included of his wishes and desires. Actually this strategy is more polite than *Statements of Speaker Needs and Demands* strategy because use word '*I would like you to...*' (Trosborg, 1994: 201-202). According to Aijmer (1996: 132) states that wish and desire statements are a request that expresses the speaker's wishes about something and the hearer should do it.

The last different is *Performatives* strategy. The male character (SJ/ Sean Junior) in the movie *The Blind Side* was never using this strategy. It is because SJ often gives request to someone in unexpected situation. While in the *Performatives* strategy the speaker can convey a request simply by using

a performative verb which explicitly signals the illocutionary force (Trosborg, 1994: 203). In other words, the performative verb conveying requestive intent such as *'I ask, order, demand, command you to leave now.'*

Based on Holmes theory (2001: 265) about the role of gender differences in determining the choice of appropriate forms of request, it is noted that women tend to favor more polite and less direct form of request than men. In addition, in the findings showed that the women or female (Ms. Tuohy) character used all request strategies than men or male (SJ/ Sean Junior) character in the movie. It is approved that not all the women do request like Holmes's theory.

