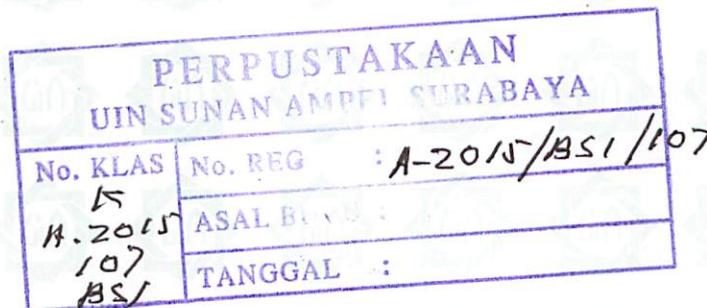


STRATEGIES IN MAKING REQUEST BY MAIN CHARACTERS ON “
THE DEVIL WEAR’S PRADA” MOVIE SCRIPT

A THESIS



Submitted as Partial Fulfillment of the Requirements for the Sarjana Degree of
English Department Faculty of Humanities UIN Sunan Ampel Surabaya



By:

Wiji Muslifauziyah

Reg. Number: A83211199

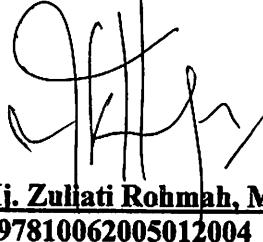
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FACULTY OF LETTERS AND HUMANITIES
STATE ISLAMIC UNIVERSITY (UIN) SUNAN AMPEL
SURABAYA
2015

ADVISOR'S APPROVAL

This is to certify that this thesis written by Wiji Muslifauziyah has been approved
by thesis advisor to be examined.

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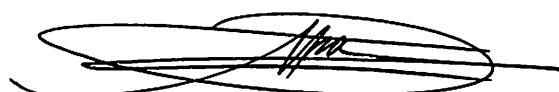
Thesis Advisor



Prof. Dr. Hj. Zuljati Rohmah, M.Pd
NIP.197810062005012004

Acknowledged by:

Head of Department



Dr. Mohammad Kurjum, M.Ag
NIP. 196909251994031002

EXAMINER SHEET

This thesis has been approved and accepted by the board of examiners of English
Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya.

Surabaya, August 6th, 2015

The Board of Examiners:

Head of the Examiner



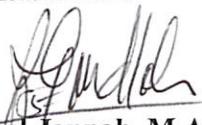
Prof. Dr. Zuliaty Rohmah, M. Pd
NIP. 197303032000032001

Secretary



Muhammad Thoriqussu'ud, M. Pd
NIP. 198011182009121002

Examiner I



Raudhatul Jannah, M.App.Ling
NIP. 197810062005012004

Examiner II



Murni Fidiyanti, M.A
NIP. 198305302011012011

Dean of Faculty Arts and Humanities



Dr. H. Imam Ghazali, M.A
NIP. 196002121990031002

DECLARATION

This thesis contains materials which have been accepted for the award of Sarjana Degree of English Department Faculty of Humanities UIN Sunan Ampel Surabaya. To the best of my knowledge and belief, it contains no material previously published or written by other person except where due reference is made in the text of the thesis.

Surabaya, June 26th 2015

Writer,



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ABSTRACT

Muslifauziyah, Wiji . 2015. Strategies in Making Request by Main Characters on “ The Devil Wears Prada” movie script English Department, Faculty of Letters and Humanities, State Islamic University of Sunan Ampel Surabaya. Advisor: Dr. Zuliatu Rohmah, M.Pd.

This study analyzes *Making Request in The Devil Wears Prada movie script*. The problems proposed are: (1) what types of request are used by main characters in The *The Devil Wears Prada* movie script? (2) what are the expressing of request used by main characters ? The source of data is *The Devil Wears Prada* movie script which is written by Lauren Weisberger. The speech act of request.

The writer uses descriptive approach because she takes written material to be analyzed, which is in the form of text of movie script. In addition, she also uses descriptive analysis technique because he wants to make descriptive data about the problems and through descriptive analysis the writer tries to supply a better understanding about request in the movie script.

After analyzing the movie script, the writer finds out types of request act which are used. Base on the data that have been analyzed, the writer finds nine types of request act, they are *mood derivable, performatives, hedged performatives, obligation statement, want statement, suggest formulae, query-preparatory, strong ints, mild hints* Then the writer finds four types of politeness strategy apply by the character to express the request They include *bald on record, positive politeness, negative politeness, and off record*.

Key words : Speech act, request strategy, politeness strategy and The devil wears prada movie script

INTISARI

Muslifauziyah, Wiji. 2015, Strategies in making request by main characters on *the devil wears prada* movie script . Thesis. English Departement. Faculty of letters Humanities. State Islamic University of Sunan Ampel Surabaya. Advisor: Prof. Dr. Hj. Zuliaty Rohmali, M.Pd.

Skripsi ini menganalisis tentang *Request act in The Devil Wears Prada* movie script by Lauren HArbergers. Rumusan masalah dalam pembahasan ini diantaranya: (1) apa saja tipe request act yang digunakan oleh karakter utama dalam *The Devil Wears Prada* movie script? (2) apa ekspresi request yang digunakan oleh karakter utama sebagai pemeran utama? Data diperoleh dari film script. Penulis menggunakan menggunakan metode deskriptif karena dia mengambil data berupa tulisan untuk dianalisis, itu berbentuk movie script. Selanjutnya, dia menggunakan deskriptif analisis karena dia memakai dat yang berbentuk descriptif dan lewat descriptive analisis penulis mencoba untuk mempermudah pemahaman tentang speech act of request. Setelah menganalisis *The Devil Wears Prada* movie script, penulis menemukan jenis-jenis request acts yang digunakan. Berdasarkan data yang sudah dianalisis, penulis menemukan Sembilan jenis tipe request acts diantaranya; *mood derivable, performatives, hedged performatives, obligation statement, want statement, suggest formulae, query- preparatory, strong ints, mild hints*. Kemudian, penulis juga menemukan empat tipe politeness strategy yang digunakan oleh karakter untuk mengekspresikan request. Diantaranya *bald on record, positive politeness, negative politeness, and off record*.

Kata Kunci: Speech Act, Request Strategy, Politeness Strategy, *The Devil Wears Prada* movie script

CHAPTER I

INTRODUCTION

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In this chapter explains of background of the study, problem of the study, objective of the study, significance of the study, scope and limitation and the definition of key terms.

1.1 Background of Study

Successful communication entails knowledge of utterance and context organization as well as discourse analysis aspects of the target language. A theory of speech act, simply put, is a theory about what people set out to accomplish when they choose to speak. A convenient way to think about such accomplishments is to think about the acts people perform when they utterance a sentence. Aeyoma (2004: 2) deascribe of utterance of speech, therefore, is used to consider many function that can be expressed. It is generally assumed that people produce utterances in order to realize certain communicative intentions. It is an intentional action performed by means of an utterance. Utterance also has function in order to understand how a speakers produce utterance without making the adress or listener missunderstand about it. In Austin's book (1962) "How to Do Things with Words" Austin states that utterance performs certain acts, which implies that specific utterances are identified with the performance of a specific action.

According to Aeyoma (2004: 3) an utterance and communicative intention is called a speech act. Generally, speech act is communication of expressing of a certain attitude. The type of speech act is being performed corresponds to the type of attitude that being expressed. In addition, speech act is not only talked about word and sentence but also talk doing some act. An act shows the desire of the people who utter words. Speech act provides a basic for examining what the speaker means by an utterance. Some recent of examples of studies speech act such as Naoko Taguchi (2006) on Journal Pragmatic Association. The research entitled *Analysis of Appropriateness in a Speech Act of Request in L2 English*. The research shows the significant L2 proficiency influence on overall appropriateness, not only a marginal difference in the types of linguistic expression used between the two proficiency groups. The research uses method of qualitative by rating performance on a six point scale for appropriateness.

Next, Faith Bonsile Sithebe (2011) the study talks about investigates the differences in the communication styles of Siswati and American English speakers. Specifically, it investigates the realization patterns of the speech acts of request and greeting in Siswati, by native and non-native speakers of Siswati. It also investigates how these same speech acts are realised by the non-native speakers of Siswati in their first language English. The participants are 10 Swazis and 10 American Peace Corps volunteers living in Swaziland, Southern Africa at the time this study was conducted. The data are collect by means of a questionnaire follow up with a semi-structure interview. The data

are analyses using the framework of the Cross-cultural Speech Act Realization Project as developed by Blum- Kulka (1989). The findings of Sithebe (2011) shows there are marked differences in the way in which American English speakers and Swazi people perform and interpret greetings and requests. Next, there are differences emanate from the different cultural orientation of the two groups of people.

The current research bears some similarities with all of researches above. The first similarity is on the scope of the study. The scope of their researches are Pragmatic. The second similarity is the theory that used in their research. Their research use theory Blum- Kulka theory that focused on Level of Request.

On the other hand, the differences are in the source and method of data. Taguchi (2006) uses qualitative method as methodology and he also uses L2 English as object of the study. Sithebe (2011) uses method of questionnaire and semi interview. In addition, he uses object from Swazis and American Peace Corps volunteers.

In speech act, we are discussing about locution, illocution and perlocution.

In this research, researcher discussions part of illocutionary act, it is making request strategy. Request is one type of the linguistic speech act, which according to Blum- Kulka et al. (1989: 9) is “rich in both linguistic repertoires and the social meaning attach to their use. Huong (2012: 71) argues requests-acts in which the speaker asks for something are used frequently in every day

interaction and constitute an indispensable part one's request of language, especially in learning a target language.

In other hand, Request is a type of speech act where the speaker (requester) demands from the hearer (requester) to perform an act which is for the benefit of the requester at the cost of the request Al- Marani & Sazalie (2012: 64). Requests fall into the group of directives. Green (1975: 125) and Leech (1983: 106) call 'impositives' in order to avoid confusion in using the term 'directive' in relation to direct and indirect illocution (Marquez, 32: 2014). Request as a type of acts is in the category of directive because in performing the act, a speaker tries to get the hearer to do something. Request is used in some conditions where the speaker wants to get the addressee to do something. It means request is an imposition to the hearer. Therefore, the strategies are need in doing the request. These types of request strategies are used by people in their communication. Using request strategies can be performed in many ways depending on the context of situation the speaker involves.

In general, a request is defined as attempts by speaker to get the hearer to do something, which request regards as an attempt to get hearer to do an act. Speaker wants hearer to do, and which it is not obvious that hear will do in the normal course of events. Because of in this request is one of an action that occur communication for among the people. Making request is how the speaker shows an action and expression of order to word or utterances actions.

Studies about request have been conducted in many different languages. The first study is Tim Hassall (1999) on Journal International Pragmatics association, his study about how native speaker of Bahasa Indonesia perform request in everyday situation. His study purposes to understand how requests are performed across wider range of language. The second is practical to facilities communication between native speaker and English language. Hassall uses interactive role play as a method of his study that take of data based on situations and sessions of students. He also uses subject from region of Indonesia that studying degrees in a range of discipline at an Australian university. In Hasall's study, he uses Blum- Kulka, House and Kasper theories. He also uses Brown and Levinson theories that degree of threat to face posed by a request is composed of three factors. The second is from Alireza Jalilifar (2009) on Journal English Language Teaching. His study talks about investigation into the request strategy used by Iranian learners of English as a foreign language and Australian native speakers of English. He uses method of DCT on his research; the sample involved 96 BA and MA Persian students and 10 native speakers' language. The finding of Jalilifar's study is the level of request used by Iranian learners of English and the influence of social distance in Iranian EFL learners. The last, Tri Agustin (2013) on her thesis, she explains the paralinguistic form of request used in romantic movie script and to determine types of politeness strategy used in request in romantic movie script. She uses descriptive qualitative research. The source data is romantic movie script such as Dear John, The Vow and

Letter to Juliet. The researcher uses observation and documentation as the method of collecting data. The finding of her research shows that there are many types of request that used in movie script. She finds eight types on her research and she also finds four politeness strategies on her study.

The studies above show that the use of request represents the social background of the users of language. The user of language often uses polite request to regards by other people. Also, the use of request represents the intention of the users to get more intimate and show regional loyalty to the hearers. Moreover, request helps people to understand what the language used by people in order to something.

There are some similarities between Hassall (1999), Jalilifar (2009) and Agustis (2013). They are use theory of Blum-Kulka on their research. In other side, their studies have related with Politeness strategies. The research finds some similarities between Hassall (1999) and Jalilifar (2009). The topic conversed of the research was same. Both of themes indicated that level of request as a research topic. Next, they are talk about influence of social factor and distance in their research.

On other hand, the differences are in the source and method of data. Hassall uses interactive role play as method of taken data. Jalilifar uses method of DCT. He taken from sample involved 96 BA and MA Persian students and 10 native speaker languages. Then, Agustin uses qualitative descriptive to method of data. She uses romantic as object of data.

The writer makes to request strategy as analyzes of the research because the request can make how do the listener interpretation of speech. Request is very commonly used in plays and movie. In this study, the researcher uses “*The Devil Wear’s Prada*” movie script by Laurens Wesberg, 2006 an American movie that have comedy drama genre. The reseracher uses the movie script because the writer finds request strategy on movie script. *The Devil Wear’s Prada* is the movie that adaptation from novel that has same name. The movie talks from Andrea Sachs or Andy, she wants to become of journalism. She wants to get the work but she always fail to get a work, although she has to make application work. Finally, she received by RUNWAY magazine, Miranda Priestly is the leader on the magazine. Miranda is the exclusive and arrogant people, but she can make the magazine bounce up. The Main character in this movie is the women. They are Miranda and Andrea or Andy, when the researcher sees the movie, the researcher is interest with her main character because the main character has many influences on this movie. This movie tells about fashion and social status. There is another study uses this movie. Khonita Nur Fitri (2013), entitle her study is *The Use of Figurative Language in The Devil Wears Prada* movie. Her study explains the kinds of figurative languages on this movie and the situation of figurative language used by character on the movie. Her method is descriptive and qualitative method and she also uses movie and movie script as object of study. Her result of study, she finds 123 kinds of Figurative language on the movie.

To make a difference, this study does not analyze to types of request strategy but also this study analyzes how the express making request women main character on the movie. The other difference is from the data, in the other study the data are taken from the dialog utterance on the movie but in this research uses movie script as data to research.

The main concern on this movie finds types request of strategy and how the way request express of main character. Based on it, the researcher uses movie script and movie to analyze because the researcher makes to easy to be analyzes. So, in this study, the researcher gives the title is *Strategies in Making Request by Main Character on “The Devil Wear’s Prada” Movie script.*

1.2 Problem of Study

From the background of study above, the writer will follow of the problems:

1. What are the types of request used by main characters on “The Devil Wear’s Prada” movie script?
2. What is the expressing of requests used by main characters on “The Devil Wear’s Prada” movie script?

1.3 Objective of study

Based on the Problem of statement in previous part, the object studies are following:

1. Describe types of request strategy used by the main character on “The Devil Wear’s Prada “movie.
2. Explain the express of request by main character on movie script.

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1.4 Significance of Study

The writer gives expect the study meaningfully contribute to for linguistic student. The research uses as a reference for the readers, especially the students at English Letters and Language Department, Faculty of Humanities and Culture, the State Islamic University of Sunan Ampel Surabaya who will to analyze request strategy as object in their thesis or research writing interested in studying request strategy on the script of movie. Meanwhile practically, reader can notice and distinguish some making request of speech act in several media like drama, novel or the environment.

1.5 Scope and Limitation

The scope of this study is ” *The Devil Wear’s Prada* ” movie script, while the data are the utterances by Andy and Miranda as the main character in *The Devil Wear’s Prada movie*. The limitation of this study only focuses on the types request strategy, which includes in nine types, used by the Women Main Character in *The Devil Wear’s Prada* movie. Next, the writer also focuses on expression of request, which includes in four strategies. The writer limits her research by focusing the object of the study only in the conversation of utterance that is used by Andrea Sachs (Andy) and Miranda Priestly characters in the *The Devil Wear’s Prada* movie script, because her performances are

often appearing in the movie. Meanwhile, in doing this research, the limitations are the weaknesses of this analysis. The analysis of the writer on this research do not totally true or right, because it becomes a prediction of the writer and it will be different from the script movie purposes. The writer focuses on types of request strategies and expression of request. The writer analyzes of the request strategy, to know and understand what the types of request strategy used by main character. Other side, the writer finds the way express request used by main character.

1.6 Key of Terms:

1. Speech act

The study of speech acts to provide a useful means to relating linguistic form and communicative intent. An utterance is treated as the realization of a speaker's intention and goal in a particular context.

2. Request strategy

Request is important because it helps us to understand the way in which a certain society is maintained through individuals□ everyday conduct. In daily communication, we always ask people to do things. We may ask a person to give us something, or ask the person to do some actions. These are all requests. Request refers inclusively to an utterance that is intended to indicate the speaker□s desire to regulate the behavior of the listener that is, to get the listener to do something.

3. Politeness can be defined as a means to show awareness of another person's face (Yule, 1998: 60).

4. “The Devil Wears Prada” movie

The Devil Wears Prada is a 2006 comedy-drama film based on Lauren Weisberger's 2003 novel of the same name. This screen adaptation stars Anne Hathaway as Andrea Sachs, a college graduate who goes to New York city and lands a job as a co-assistant to powerful fashion magazine editor Miranda Priestly, played by Meryl Streep. Emily Blunt and Stanley Tucci co-star, as co-assistant Emily Charlton, and Art Director Nigel, respectively.

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CHAPTER II

REVIEW OF RELATED LITERATURE

In this study, the writer finds two types of request strategy that are used by the main character in "The Devil Wears Prada" Movie. She uses request theory and the expression of request strategy. The writer explains the important theories and theatrical framework which are relevant with her study. In this part the writer will explain in brief about speech act, Request and Politeness strategy. The theories can help the writer solve her problem.

2.1 Speech Act

a. Definition of Speech Act

People can produce utterance which contained grammatical structure word, symbol or sentence. On the other side, people also produce performance act action through these utterances. Searle stated the unit of linguistic communication is not, as it has been generally supposed, the symbol, words or sentence, and even. The token of the symbol word or sentence or even the token of the symbol, word or sentence, but rather the production or issuance of the symbol or word or sentence in the performance of the speech act (Huong, 2012: 72). Yule (Huong, 2012: 72) also explains that speech act is defined as an action that is performed through an utterance. Based on the opinions above, the speech act can be performed by a speaker in uttering a sentence. The functions of the speech act itself is to state the speaker's intention to the hearer.

According to Austin (Levinson, 1983: 236), on any occasion the production of utterance will involve three acts which when someone says something, he or she is also doing something at the same time. For the reason she proposes three kinds of act, they are:

- 1) Locutionary act is involved the uttering of words that is uttered by a speaker and it contains the speaker's verbalized message.
- 2) Illocutionary act is some function the speaker that is performing in relation to his or her utterance. Illocutionary act is also explained the power or intention behind the words that is uttered by the speaker. It indicates the speaker's purpose in saying something. The speaker's expression can be in the form of statement, offer, promise, request etc.
- 3) Perlocutionary act is the effect on the feeling, thought and action that illocutionary act is intended to have on the hearer.

In other words, locutionary acts are the simple act of words and the meaning of words which are spoken by the speaker. Illocutionary act is what is done speaker in performing act utterances. Perlocutionary act can say the effect of speaker's saying.

b. Direct and Indirect Speech Act

1) Direct Speech Act

A direct speech act is approach the distinguish types of speech act that make relation with the basic on structure and a function. A fairly simple structural is distinction between three general types of speech act,

in English by the three basics sentence structure and three general communicative functions. They are: declarative, interrogative and imperative (Basic sentence structure) and three general communicate functions (Statement, question, command or request) Yule (1996: 54).

For example:

- a. You were a seat bale (declarative)
- b. Do you wear a seat bale? (interrogative)
- c. Wear a seat bale! (imperative)

According Yule (1996: 54) explains that (a) the hearer wears a seat bale. In (b) situation the speaker asks the question to the hearer wears seat bale or not. The (c) situation the speaker command the hearer to the wears seat bale. We can take conclude the explanation that declarative uses to make statement in direct speech and makes request in indirect speech.

2). Indirect Speech Act

An indirect speech act is approach the distinguish types of speech act that make relation with the basic on structure and function. If in declarative and interrogative in direct speech act are used by command but making request use indirect speech act. For example:

- a. Could you turn on the lights?
- b. Would you mind turning out the lights?
- c. Why don't you turn on the lights?
- d. I'd like for you to turn out the lights.

In the case (a-d) speech act perform employing sentence indirect request because they are used to perform an action other which is the most immediately suggested by their literal meaning. In the (a-d) the speaker makes request information about the ability of the addressee to perform an action. The speaker of (d) is asserting a proposition predication a desire of the speaker that the addressee perform some action Geise (1995: 8).

When people use indirect speech act, they will be able to create a polite statement. Indirect commands or request are simply considered as gentler or more polite way to express commands better than direct commands. That is why people tend to use indirect speech act better than direct speech act. Meanwhile, in the indirect speech act are often difficult to second language to recognize as the may not necessarily know. Likes “this room a real’s mess” might be a request someone to help tidy up to the room or an order to tidy up the room Paltridge (2007: 57).

2.2 Request Strategy

2.2.1 Definition of Request

In a general definition of Searle (1969) about request, it is explain that request specifically as an act which counts as attempt to get hearer to do an act which speaker wants hearer to do, and which speaker believes that hearer is able to do and which is not obvious that hearer (will: 586). Leech (1980) needs request are prevent acts: they express the speaker’s expectation of the hearer with regards to prospective action, verbal or

non-verbal. (Blumka- Kulka, House and Kasper; 1988 p11). Request is also about utterance or speech that expresses the speaker wish about something and hearers should perform an action based on the request given by the speaker.

Meanwhile, the act may be a request for non -verbal good and services. A request an object, an action, or some kind service, a request or it can be request for verbal good and services. Whatever, they all involve a request for an action of some kinds from another person (Cited in Marquez Reiter, 2000, p35) .Theory of Blumka- Kulka et al (1989), the request usually includes reference to the request, the recipient of the request and action to be perform. Requests are defined as attempts by the speakers to get the hearer to do something.

The verbs that evoke this category include *ask, order, command, request, beg, plead, pray, entreat, invite, permit, and advise*. These verbs differ in the degree to which they mark the intensity of the act (e.g. *I ask that you clean up the room* vs. *I order that you clean up the room*) (Searle, 1975). There are certain rules to identify whether a certain speech act can be categorized as the act of requesting. The rules can be described as follows :

Propositional content : Future act A of H

Preparatory : 1. H is able to do A. S believes H is able to do
 2. It is not obvious to both S and H that H will do A
 in the normal courses of events in his own accord.

Sincerity : S wants H to do A.

Essential : Counts as an attempt to get H to do A Geis , 6).

Requests can be made at different levels of directness: direct strategies (DS), conventionally indirect strategies (CIS), and non-conventionally indirect strategies (NCIS). Direct strategies are defined as utterances in which the propositional content of the utterance is consistent with the speaker's intent while indirect strategies are defined as utterances in which the speaker's meaning and the propositional content are not identical. Thus direct strategies convey only one meaning or illocutionary force, while indirect strategies convey more than one. For direct strategies a speaker's intention is explicit. In contrast, with indirect strategies his or her intention is conveyed implicitly. Intentions in direct strategies are conveyed more efficiently and unambiguously. The most direct, explicit level is realized by requests syntactically marked as such, for example, imperatives, or by other verbal means that name the act as a request, such as performatives and hedged performatives.

There are two types of indirect strategies: one uses conventionally indirect strategies and the other makes use of non-conventionally indirect strategies. The latter are known as hints. The conventionally indirect level includes strategies that realize the act by reference to contextual preconditions necessary for its performance, as conventionalized in a given language. Blum-Kulka, House, & Kasper (1989) describes that in the conventional indirectness, the conventions of propositional content and linguistic form combine to signal requestive force whereas the non-conventional indirectness is in principle open ended, both in terms of propositional content and linguistic form as well as pragmatic force. The non-conventional indirect level realizes the request either by partial reference to the object or element needed for the implementation of the act or by reliance on contextual clues.

2.2.2 Types of Request Strategy

Requests are generally realized in the form of strategies. A request strategy is defined as the obligatory choice of the level of directness by which the request is realized. Directness is defined as the degree to which the speaker's illocutionary intent is apparent from the locution (Blum-Kulka, House & Kasper, 1989: 278). There are three situational variables which affect a speaker's imposition on a hearer: (1) Necessity of the request (how badly a speaker needs to impose on a hearer; greater necessity makes imposition smaller). (2) Ease of carrying out the request (the easier a request is to carry out, the less is the imposition). (3) Cultural differences (people with different cultural background perceive the same request as having different imposition) (Kitao, 1988). The nine expression types of request is classified into three levels: Direct requests, conventional indirect requests, and nonconventional indirect requests. A direct request was indicated in the utterance by grammatical, lexical, or semantic. A conventional indirect request expresses the illocutionary force by using fixed linguistic conventions. A non-conventional indirect request is expressed by speakers making partial reference to the requested act. The level of directness is determined by contextual factors such as power and social distance between the interlocutors, and the degree of imposition involved. In a more formal situation, a speech act involves a high-degree of imposition and is addressed to a person who has more power. In such a

situation, the greater degree of indirectness is required to protect the face of the interlocutor. In contrast, when the speech act involves a low-degree of imposition and is produced for a person in equal relationship, the degree of required indirectness is smaller. There are nine strategies on the types of request in this research by Blum- Kulka theory:

1. Mood Derivable

This is utterance in which the grammatical mood soft the verb signal on the illocutionary force. In this types of the utterance imperative are the grammatical forms of utterance. In most case in English imperative signal that the utterance is an order and is only supposed to be used by a speaker who has power over the hearer otherwise. It can be regarded as impolite depending on the speaker and hearer relations. In this case, this strategy in this least preferred one in English:

Clean up the kitchen

Close the door!

(The verbs, clean up and close, signal the illocutionary force that the speakers ask to hearer to clean his or her kitchen and close his or her door).

2. Per-formative

This is utterance where the illocutionary force is explicitly named. Per- formative verbs used to convey request intentions.

I am asking you to clean up the mess

I am asking you not part the car here

(The illocutionary forced explicitly name by the word “asking”).

3. Hedged Per-formative

In English Hedged per-formatives are using an utterance or sentence of requests with per-formative verbs to show polite sentences. This utterance uses to order and request something, however there is using modal verbs and pattern (I would like to) before the naming of the illocutionary. In this type, Hedging Per-formatives is modified by hedging expression.

I would like you to clean up the kitchen

(The naming of illocutionary force, the modified hedging expression “would like to ask”.

4. Obligation statement

This utterance is state the obligation of the hearer to carry out the act. Such as, utterance is usually made by some one of a higher status the listener.

You have to clean up the bedroom

You should write your home work.

5. Want statement

This is utterance state the speaker desire, need, demand, or wish that the hearer must carry out. The speaker’s intention that the hearer will do an action with the use of relevant modal verb and pattern such as I want / I wish

I really wish you would stop bothering me.

I want you to stop making noise.

6. Suggest Formulae

In this category, the speaker turns a request into a suggestion usually makes in the interest of both the speaker and listener. There is suggestion sentence in this type to do something. This state the speaker's gives suggestion that the hearer must carry out.

How about washing the dishes?

7. Query Preparatory

This category is about the basic form for the speaker for the most explicit realization of a request in English which an interrogative is the central structure. Query Preparatory provides utterance containing reference to preparatory condition such as ability and willingness as conventionalized in any specific language.

Can you bring back the book?

Could you clean the kitchen?

8. Strong Hint

This utterance is used by the speaker who has authority over the hearer. This type explains utterance containing partial reference to object or element needed for the implementation of the act.

You have left the room in a mess.

9. Mild Hint

This utterance makes no reference to the request proper but utterances are interpretable as request by context. Utterances of this type

may be supported by the prosody. Prosody has function as intonation, tone, stress and rhythm. Prosody can reflect various features on the speaker or utterance, the emotional state of the speaker

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You have busy here, haven't you?

(the naming of illocutionary force, supported by prosody stress “ you have “. Speaker uses “ **you have**” to show that listener really busy.)

The nine suggested request strategies in Blum-Kulka (1989) are different in terms of levels of directness. Mood Derivable, Performatives, Hedged Performatives, Want Statements and Obligation Statements belong to Direct Requests. Suggestory Formulae, Query Preparatory, and Consultative Questions are conventionally indirect. Strong Hints, Mild Hints and Sarcastic Hints are categorized as non-conventionally Indirect Requests. They are also employed differently by native and non-native speakers depending on the speaker's preference and cultural values. The cultural relativity of request strategies is also pointed out; members of each culture have

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mutually share dexpectations in regard to appropriateness of linguistic behavior in various contexts, and differences between the social meanings of culture.

2.3 Politeness Strategy

Brown and Levinson (1978,1987) assert that politeness is ubiquitous as in any interaction people negotiate their roles and try to behave

accordingly in order to maintain each other's face. According to them, every individual has two types of face: one is positive and the other is negative. Positive face is the want to be approved and appreciated by others i.e. the desire that the self-image be appreciated and approved of by interactants while negative face is the need to be independent, the desire for freedom of action and freedom from imposition.

According to Brown and Levinson (1987), in any casual interaction, there are certain illocutionary acts that impede the speaker's and hearer's positive and negative face; thus every utterance represents a potential Face Threatening Act (FTA) either to the negative face or to the positive one. For example, when performing a request, the speaker and hearer face could be maintained or lost since requests are FTA's as maintained by Brown and Levinson (1987). Hence, people need to employ an array of strategies called "politeness strategies" in order to mitigate interpersonal conflicts and avoid these FTAs. Brown and Levinson (1987) proposed four politeness strategies to minimize the FTAs: bald on-record, positive politeness, negative politeness, and off-record indirect strategy.

1. The bald on-record strategy:

The speaker does nothing to minimize threats to the hearer's face and reduce the impact of the FTAs as there is a high level of confidence among speakers being close friends or members of the same family. There are some sub strategies in bald on record, they are:

- a. An emergency: HELP!
- b. Task oriented or command: Give me the nails!
- c. Alerting or warning hearers: Turn your headlights on! (When alerting someone to something they should be doing).

2. The positive politeness strategy:

The speaker here tries to minimize the distance between him and his hearer by expressing friendliness and group reciprocity and recognizing the hearer's desire to be respected. Strangers and people who are just starting a relationship tend to use this strategy. Noticing or attending to the hearer's interests, wants, needs or goods: "You must be hungry; it's a long time since breakfast. How about some lunch?"

a) Avoid disagreement

A: "What is she, small?"

B: "Yes, yes, she's small, smallish, um, not really small but certainly not very big."

Assume agreement: "So, when are you coming to see us?"

- b) Give (or ask for) reasons: "Why don't you lend us your record player?"

c) Use in-group identity markers: "Come here, buddy."

3. The negative politeness strategy:

It recognizes the hearer's face and recognizes simultaneously that the speaker is imposing something on his hearer. Some expressions could be used here such as: I don't want to bother you but ...or I was

wondering if ... in order to introduce bad news, request a favor or make a comment. The example of the negative politeness is represented below:

- a. Be conventionally indirect: “Could you pass the salt?”
- b. Minimize imposition: “I just want to ask you if I would use your computer?”
- c. Be pessimistic: “Could you jump over that five foot fence?”
- d. Impersonalize speaker and hearer: “Give it”

4. Off-record indirect strategy:

The speaker tries to avoid the direct FTA by removing himself from any imposition. Examples of off-record or highly indirect strategies include hints, metaphors, etc. A classical example found in Pragmatics books is when someone uses the indirect strategy by saying “It’s getting cold in here”. The speaker’s intention is that the listener would get up and close the window without directly asking his/her listener to do so. Off record covers the act indirectly so the speaker cannot be responsible for any specific communicative intent.

- a. Give hints: “It’s cold here”.
- b. Be vague response: “Perhaps someone should have been more responsible.”
- c. Overstate tonight: “There were a million people in the Co-op tonight.”

CHAPTER III

RESEARCH METHOD

This chapter discusses about the method that was use in this reserach. It includes research design, research subject, data source, research instrument, data collection and data analysis.

3.1 Research Approach

The design described the procedures for conducting the study, including when, from, whom, and under what condition the data obtained. In other words, research approach indicates how the research was done. What happens to the object and what procedure of data collection is used by writer. The purpose of a research design provided the most valid data, accurate answer possible to research question. This research is focused on sentences utterance of the types of request that used by main characters and this research identified the expression of request used by main character on the movie script. As a result, this study used descriptive method that the most appropriate methods to answer the problem statements in the first chapter.

The researcher used qualitative descriptive to analyze the data. Qualitative inquirer was deal with data arein the form of word, rather than number and statistics. The data collected the subject's experiences and perspectives. This research classified as a descriptive qualitative because the data were in the form of sentences, namely utterances . Descriptive research study is used to give more information or explanation the utterance which is used by the main

characters. In general content analysis had the aim to answer the question that connected to the material analyzed. The writer gave an object about expressing of request that used by main character on “The Devil Wear’s Prada” movie script.

This study used descriptive method because of some reasons; the first reason was because this study focus on the types of Request Strategy and the expression of request, of course this proposal analyzed words or sentences. The second reason because this study was not use any statistical procedures since it was not done to count the number of request strategy use on this movie. Third reason was because this research have done inductively, it was mean that this study did not go from a hypothesis but from the theory that had been studying and from the data collected. This study was constructing a concept to answer that correlate with the Blumka- Kulka’s theories and Brown and Levinson’s theories.

3.2 Subject of the Study

The subjects of the study were Miranda and Andrea (Andy) as the main character in *The Devil Wear’s Prada*. There are some characters in this movie who use request strategies but the writer felt interest in Miranda and Andy because of the strong characters between them. Firstly, they did not know each other then they meet in the job. Miranda is chief of Runway Magazine and Andy as assistant of Miranda. Firstly, in the movie Miranda did not like with Andy because her fashion is ugly. As time passes, Miranda can received Andy as secretary and she was most believing to Andy for doing assignment for her.

3.2 Research Instrument

By doing this research, the writer as the instrument in collected and analyzed the data itself. She read the movie script, watched movie and marked the Miranda and Andy's utterance, identified the data and analyzed the data by using the theory of Request strategies and expression of Request.

3.3 Data and Source of the Data

The data in this study were in the form of the dialogues and utterances of the main characters in the movie script, Miranda and Andy. This data helped the writer to answer the research questions number 1 and supported by the theory of types of Request. While the theory of Brown and Levinson's Theory helped the writer to answer the research question number 2.

3.5 Data Collection

After the writer decided the title of the study, she looked for this movie and the movie script in internet. Then she observed and found the Request's sentence in the movie script by read and marked the important sentences. After all of the sentences are found and listed, she began to analyze the data.

In short, the the technique of data collection are:

1. Looked for the movie script and download it. Then read it carefully.
2. Observed and marked the Utterance's Request that is found in *The Devil Wear's Prada* movie script.

3.6 Data Analyzes

After got and collected the data, the writer analyzed the data by listed all of the Utterance's request by looked at the utterances of Miranda and Andy as the first step then classified it in the table of types of request used by Miranda and Andy. The next is, she classified the Miranda and Andy's utterance that belong to types of request. The third is, she classified the types of request based on its request strategy formation theory. Then found the expression of request, the writer used politeness theories. After all, the last step is interpreted all of the data and made the conclusion. In short, the technique of data analysis to find requestare:

1. Classified the utterances that belong to Miranda and Andy's utterance.
2. Classified the Request based on types of Request strategy.
3. Interpreted all of the data and made the conclusion.

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CHAPTER IV

FINDINGS AND DISCUSSIONS

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In this chapter, the writer presents the data that have been collected based on the data analysis as mentioned in chapter 3.

4.1 Findings

The section shows types of Request used by Andy and Miranda's character. The writer founds 60 types of Request strategy in nine strategies. They are "Mood Derivable", "Performatives", "Hedged Performatives", "Obligation statement", "Want statement", "Suggestory Formulae", "Query – Preparatory", "Strong Hints", and "Mild Hints". After analyzing the movie script, the writer finds some expression strategy of Request that used by main characters on the movie script. Next, the writer explains the expression of Request that used by main characters in the movie script.

4.1.1 Types of Request by Miranda and Andy's character

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There are nine types of requests that used by main characters. They are Mood Derivable, Performatives, Hedged Performatives, Obligation Statement, Want Statement, Suggestory Formulae, Query – Preparatory, Strong Hints, and Mild Hints.

Miranda and Andy are the main characters in ‘The Devil Wear’s Prada’ movie. The data findings are shown in the following table. In the movie script, there are many types of requests used by main characters.

Table 4.1 Classifications Types of Requests

Types of Request	Andy’s Request	Miranda’s request	Frequency
Mood Derivable	7	1	8
Performatives	7	2	9
Hedged Performatives	3	3	6
Obligation Statement	2	3	5
Want statement	1	3	4
Suggest Formulae	2	5	7
Query Preparatory	6	1	7
Strong Hints	7	1	8
Mild Hints	3	3	6
Total	38	22	60

4.1.1.1 Mood Derivable

From the data analyses totally there are 8 data classified on “Mood Derivable” Request. In this type, they address the utterances by using an imperative or declarative sentence. In this type of request, Miranda and Andy do several certain circumstances, such as in formal situations at office and in emergency situation. There are some examples of data which are classified into Mood Derivable as follows:

Data 1

She trots outside the restaurant.

EXT. BLUE RIBBON -- NIGHT

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Through the window, we see RICHARD eat alone. QUICK CUTS of ANDY on the cell phone.

ANDY
There must be something...
(jump cut to)
I've tried that airline already. Let me talk to your manager.
(jump cut to)
Call me back if there's a cancellation.
(jump cut to)
I'm sorry, Miranda. I'm doing the best I can. Apparently, there were a lot of big conventions in town and-- Of course I'll keep trying...

EXT. STREET -- NIGHT

ANDY and RICHARD are standing outside the Minskoff Theater where

(P: 33)

The example above is taken from Andy's conversation on the phone. She calls an airplane's Customer Service in order to check Miranda's ticket. Unfortunately, they run out of tickets. She asks the Customer Service to connect her call to the manager. Finally, she asks the manager to let her know if there is a cancellation. Then, Andy speaks to Miranda. She tells her that there is no ticket of airplane at that night. But Andy still convinces her to go home at that night.

In this conversation there is a type of request used by Andy. It is Mood Derivable. It shows on the bold sentences "**Let me talk to your manager**". The sentence shows that Andy orders someone to get a ticket airplane at night. Andy employs his request by imperative sentence. In this

conversation, she uses formal communication because she does not know who the person in the phone.

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Data 2

NATE shakes his head.

NATE
I think you're really starting to
drink the KoolAid.

Just then **ANDY**'S cell phone rings. **NATE** grabs it.

NATE (cont'd)
Let me guess.

ANDY
Give me the phone.

He checks. The name on the phone: **MIRANDA**.

(P: 42)

The dialog is between two people. They are Nate and Andy. The dialog happens when they are hangouts together. Nate says that Andy is really starting drink the Koolaid. Suddenly, Andy's phone is ringing. Nate takes her phone. Andy asks him to return her phone.

The utterance above uses the direct request classified by mood derivable. It can see on the bold sentences "give me the phone ". It means that Andy asks to orders to give her phone has taken by Nate. The conversation happens on informal situation. Because, it happens on two people that have a relationship.

Data 3

The dialog is between Emily and Andy. Andy says that tonight is Nate's birthday. She wants to do something for celebrating his birthday

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EMILY

I don't see why she needs both of us.

She promptly dissolves into a coughing fit for about twenty seconds.

ANDY

Don't look at me. It's Nate's birthday tonight. This is the last thing I want to do.

EMILY

That's the president of the Met--

ANDY keeps flipping through.

(P: 70)

The dialog above uses imperative utterance that classified on "Mood Derivable". It shows on the bold sentence "**Don't look at me.**" That utterance is used by Andy to order Emily to stop looking at her at that time. The sentence indicates Andy's request to the hearer. The request is in a clear sentence. So, the hearer can do it.

Data 4

INT. MIRANDA'S FOYER -- NIGHT

ANDY steps in, carrying the dry cleaning and The Book, moving quickly. Suddenly she hears a voice, emerging from the dark.

MIRANDA

Andrea.

ANDY practically has a ~~heart attack~~.

MIRANDA (cont'd)

Come in.

ANDY steps into the apartment, curious. And scared.

MIRANDA (cont'd)

As you know, Paris is the most important week of the year for me. The schedule of shows and interviews is horrendous and I'm under a microscope.

(P: 80)

The conversation above takes place in Miranda room. Miranda calls Andy to enter her room. She talks about Paris week. Paris week is very important for her because there are many paparazzi and parade fashions.

In the conversation above, Miranda makes a request to Andy. It is seen on the bold sentence “**Come in**”. The sentence is classified on “Mood Derivable”. The verb shows an illocutionary and the Request is explicit order. The conversation happens on formal situation because the conversation is between the chief and her secretary.

4.1.1.2 Per-formatives

From the data analysis, the writer finds 9 data show as “Performatives”. 7 data are Andy’s request, whereas 2 data are Miranda’s request that used in the movie script. Performatives is the utterance where the illocutionary force is explicitly named. There are some examples of data which are classified into performatives based on the types of request as follows:

Data 5

In the conversation there are three participants. They are Stephen, Andy and Miranda. They talk about their favorite singer. When Andy and Stephen talk away, Miranda calls her husband to get some food to eat.

The underline sentences above show that Miranda employs her utterance with direct request applying interrogative sentence. It can be seen on bold sentence “**Come on, darling, let’s get something to eat. I’m starved, aren’t you?**” It means that Miranda asks him to get some food. She uses

explicit name "darling" to call her husband. She uses interrogative sentence in her utterance to make a request and order some food.

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MIRANDA
Darling, there you are.

STEPHEN

**It's a banner evening. Three people
have failed to recognize me, one
person called me Mr. Priestly and now
the damned bartender refuses to serve
me.**

Everyone freezes. **MIRANDA** forces a laugh. **EMILY** emits a cough of shock, but **ANDY** quickly turns to **ELTON**, distracting him.

ANDY

**I'm sorry to be such an idiot, but I
think you are so awesome. I can sing
along to, like, fifty of your songs...
(MORE)**

76.

ANDY (cont'd)
**I think Crocodile Rock is my favorite,
but I also love Tiny Dancer...**

And while she chats with him, **MIRANDA puts her arm around her husband and leads him gently away.**

MIRANDA

**Come on, darling, let's get something
to eat. I'm starved, aren't you?**

(P: 76)

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Data 6

The participants on the conversation are Andy and Miranda. Andy wants to talk with Miranda. However, Miranda has no time to talk. She has to breakfast and she is busy all day preparing for the party. Andy insists to talk with Miranda but she must go. So Andy becomes angry. She is disappointed with her.

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ANDY paces, unsure what to do. She dials MIRANDA'S number, yet again. Finally, MIRANDA picks up.

ANDY
Oh, thank God. Where are you?

MIRANDA
Excuse me?

ANDY
I need to talk to you. Right away.

MIRANDA
Don't have time. I'm having breakfast with Irv. You should be busy all day preparing for the James Holt party.

ANDY
Miranda, you don't understand. It's very important. I have to tell you--

(P: 102)

Based on the conversation above, Andy uses imperative sentence with directive applying performative sentence. It can be seen on the bold sentence “**I need to talk to you.**” Andy makes a request sentence to talk with Miranda. The performatives sentence can be seen on “you” as explicit name for Miranda. Andy uses formal language.

4.1.1.3 Hedged Performatives

From the data analysis, there are 6 data found in Hedged Performatives. “Hedged Performatives” as making request use explicit namely more clearly. Hedged Performatives is also modified by hedging expression such as “**I would like to ask you to leave me alone.**” Hedged Performatives also provides imperative, negative and interrogative sentences as direct making request. Below, there are some examples of Hedged Performatives :

Data 7

The conversation on data 7 happens between Emily and Miranda at the Runway office. Miranda is angry with Emily, because she does not answer her call. Finally, she forgives Emily. Emily gives her a schedule report. When Miranda stops to speak at Emily's desk, she is surprised with Andy's job vacancy

EMILY (cont'd)

Then at 7:15 Michael Kors called about the Model of the Year party. He's at his house in the Caymans. I have that number. At 7:30 Natalie from Glorious Foods called to see whether you'd like the Vacherin filled with mixed berries praline or warm rhubarb compote. At 8:15 Mrs. Samuels called to remind you about Parent-Teacher conferences at Dalton tonight -- you and your husband have reservations at Le Bernardin immediately following. And at 8:30 Donatella Versace called about the upcoming Miami trip. She wants to know, do you need any staff besides the driver, chef, Pilates instructor, personal assistant, three maids and a yacht captain? Said to call her back ASAP as the good yacht captains get snapped up very quickly.

MIRANDA

Fine. I'll be ready to roll calls in two minutes. Let's try Donatella first. Then I want Michael, Simone and then Jay-Z. And tell Niger I need an answer about swimwear.

MIRANDA stops at EMILY'S desk, takes off her coat, dumps it on EMILY'S chair, walks past ANDY. EMILY is relieved, but then--

MIRANDA (cont'd)

Who was that?

Damn. She noticed her.

EMILY

Nobody. I mean, I was pre-interviewing assistants for you and she's the last one but--

(P: 8)

The underline sentences on data 7, it shows directive applying Hedging Performatives. Miranda asks Emily to calls Donatella, Michael, Simon and Jay-z. The situation is formal, because they are in the office area.

Data 8

The conversation on data 8 happens between two participants.

They are Andy and Nigel. The conversation talks about famous designer such as Irv Revitz. Andy is very interested in his blouse. Suddenly, she asks Nigel to lend one of his blouse collections. Nigel becomes angry because the blouse is expensive. The conversation uses directive utterance with interrogative sentence applying Hedged Performatives. It can be seen on the bold sentence “**You want to lend me a blouse.**” The bold sentence shows that Andy wants to lend a Nigel’s blouse. She makes a request by applying imperative sentence.

```

ANDY (cont'd)
Who is that?
NIGEL
Irv Revitz, who--
ANDY
--owns Kline-Clarke. Wow.
NIGEL
That's him. Tiny, but packs a punch.
ANDY watches IRV as he gets a tray and goes through the line.
ANDY
And he's getting corn chowder. Great
mindo...
Distracted, watching IRV, ANDY accidentally drips on her blouse.
ANDY (cont'd)
Oh, dammit.
on NIGEL, smiling. She looks at him.
ANDY (cont'd)
Oh no you don't.
He looks at her. What?
ANDY (cont'd)
You want to lend me a blouse.
NIGEL
out me. I'm an evil clothes lender

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(P: 25)

Data 9

The conversation in data 9 happens between Andy and Nate. Nate is Andy’s special friend. Nate is surprised when Andy comes to his

apartment. Nate is going to play Texas hold with his yahoo friends. Nate suggests her to call him first before she comes to his apartment.

EXT. APARTMENT -- NIGHT

ANDY'S walking back towards NATE's apartment holding the folio. She crosses paths with NATE.

NATE
So you got the nuclear briefcase from
the undisclosed location. I'm proud of
you.

ANDY
(surprised)
Where are you going?

NATE
Doug and some of his yahoo friends are
playing Texas Hold 'Em at his
apartment. I'm gonna go get me some of
that Wall Street money.

ANDY
But I came back so we could hang out.

NATE
(lightly)
Man, I'm sorry. You didn't make that
crystal clear when you stormed off
after calling me an asshole.

ANDY
Okay, look, I'm sorry about that--

(P: 47)

The Andy's conversation uses directive sentence with imperative sentence applying Hedged Performatives. It can be seen on the bold sentence "**But I come back so we could hang out.**" The sentence is used by Andy for making a request to invite Nate for hangouts together. She hopes Nate accepts her invitation.

4.1.1.4 Obligation Statement

From the data analysis there are five examples of obligation statements. Obligation statement is an utterance which states the obligation of the hearer to carry out the act, so in the step the listener must doing act what the speaker say. There are some examples of obligation statement :

Data 10

INT. APARTMENT -- NIGHT

ANDY is trying to come down from a day of work. She changes out of her work clothes into sweats as she rants...

NATE watches her, amused.

ANDY
She could be the most horrible person
I've ever met, seen or heard about.
She's not happy unless everyone around
her is panicked, nauseous or suicidal.

She pulls an ancient Northwestern sweatshirt over her head.

ANDY (cont'd)
 And they all act like they're curing
 cancer or something.
 (MORE)

29.

ANDY (cont'd)
 (doing MIRANDA's voice)
 "The skirt is important. Crucial, in
 fact."
 (her own voice)
 Reality check, lady, "the skirt" is
 just something you wear because "the
 jeans" are in the wash.

NATE
 You could just not show up tomorrow.
 Or ever.

(P: 28 -29)

The participants of the conversation above are two people. They are Nate and Andy. In the conversation, Andy takes a rest from her work. She tries to change her mindset to Miranda and her jobs. Andy wants be the most horrible person like Miranda. She remembers about Miranda's speak. She is talking about a real lady. The real lady likes the skirt and the jeans. It means that the skirt is not something you wear but it is an identity for you. Nate gives a suggestion for Andy. She does not only show up on tomorrow but also cannot give up. It is because Andy has an opinion that job is a great opportunity. She swears that she will do the best for her job and think positively.

The underline conversation above shows the direct utterance with applying Obligation statement. It can be seen on the bold Andy's

statement "She could be the most horrible person I've ever met, seen or heard about". It means that Andy asks Miranda to become a horrible person, changing her negative character for her jobs. Andy uses Obligation statement to make a request because she hopes the listener can act what the speaker says. The situation in the conversation is informal situation because Andy talks with her boyfriend in her apartment.

Data 11

We see MIRANDA. She is studying a pile of sketches from the folio ANDY picked up the night before.

INT. RUNWAY -- DAY

ANDY is putting away dishes in the kitchen when MIRANDA appears.

MIRANDA
Where's Emily?

ANDY
She went down to production, but anything you need, Miranda, I'm on it.

MIRANDA
You're not going to sing, are you?

ANDY shakes her head. No. And MIRANDA sighs. I guess you'll do. She hands ANDY a piece of paper.

MIRANDA (cont'd)
I need you to pull these back issues.

INT. TOWN CAR -- DAY

MIRANDA and ANDY ride along in heavy traffic. MIRANDA is tapping her foot, impatient. Finally she leans forward to ROY, the driver.

MIRANDA
Just let us out here.

She gets out. ANDY scrambles to grab her stuff and follow.

(P: 48)

The participants of the conversation above are Andy and Miranda.

The conversation starts with Miranda asks the position of Emily. Then, Andy answers that Emily has gone the production. So, Miranda asks Andy to do issues on the papers.

underline conversation above directly applies obligation statement.

It shows on the bold sentence "I need you to pull these back issues". It is

Miranda's request for Andy. She uses a request to order Andy doing issues on papers. Andy must do it. The situation is formal situation because they are on the job time and the position is in the office.

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Data 12

MIRANDA (cont'd)
 And so, as you can imagine, for that week it is vital that I have the best team possible with me, the most skilled individuals at the magazine.

And this is when ANDY starts to have a bad feeling.

ANDY
 Yes, of course you do and--

MIRANDA
You're coming with me to Paris,
 Andrea.

ANDY
 Oh, no. No, no. You don't mean that. Emily would die. Her whole life is about Paris. She hasn't eaten in weeks.

MIRANDA
 It's not for you to tell me what I can and cannot do. You are coming with me to Paris.

ANDY
 With all due respect, I can't do that, Miranda. I just can't. I've only been at Runway for five months.

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 (P: 81)

The conversation on data 12 happens when Andy's feeling is bad.

She feels hurt because she must go to on Paris week. Miranda asks Andy to come in the festival. Miranda still convinces her that she deserves to come to Paris festival. Andy still ignores Miranda's request because she just works at Runway for five months.

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Miranda's dialog shows directly an utterance with imperative sentence applying Obligation statement. Miranda uses request for ordering **Andy to come in the festival. It can be seen on the bold sentence “You’re coming with me to Paris, Andrea”**. It means that the Miranda's statement contains a request that the listener must do the act. The situation is formal situation because they are talking about their job in this month.

4.1.1.5 Want statement

From data analysis there are four want statement requests used by the main characters. Want statement is a directly utterance which the speaker desires that the hearer carries out the act. Usually, want statement is directly utterance. There are some examples of Want statements:

Data 13

The participants of the conversation below are Christian and Andy. They are talking about why Andy works at Miranda Priestly. Christian forbids Andy to work with Miranda because Andy is smart, nice and has **the special character. So Andy is not suitable for the job. Andy cleaves herself and her jobs, because she feels confident become an assistant in Miranda’s office**

The conversation below uses directly utterance applying want statement. It can show on the bold sentence **“If you’ll excuse me, I have to go.”** She makes a Request to permit her leaving Christian. She uses a

request politely to avoid offending Christian. The situation is formal situation because they are partner of the works.

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 CHRISTIAN (Laughs)
 And what do you do?
 ANDY
 I work for Miranda Priestly.
 He shakes his head.
 CHRISTIAN
 You're never going to make it.
 ANDY
 Excuse me?
 CHRISTIAN
 You're smart, you're nice, you have a point of view. You can't do that job.
 ANDY
 You know nothing about me. You have no idea what I'm capable of.
 ANDY hands him her glass of punch.
 ANDY (cont'd)
If you'll excuse me, I have to go.
She starts to leave.
 CHRISTIAN
 Let me guess. You have a boyfriend waiting. From... not high school... college? Moderately handsome guy, devoted, about to ask you to move in with him, but you're not sure...
 She stares at him. Appalled. And, you know, intrigued.
 ANDY
 You. Are not a nice person.
 CHRISTIAN
 Nice to meet you, Miranda girl.

(P: 46)

Data 14

The conversation on data 14 takes place in Miranda's office. Andy makes a mistake. She apologizes to Miranda but Miranda does not pay attention to her. Miranda needs a new Harry potter's book for her children. Miranda makes a request to order the book. It shows on the bold sentence "**I need the new Harry potter book for the twins**". It means Miranda wants the book for her twins. She uses directive applying imperative sentence to make request.

MIRANDA
An-dre-a.

ANDY and EMILY exchange a look. Oh, boy.

INT. MIRANDA'S OFFICE -- DAY

ANDY walks in, apprehensive.

ANDY
I'm really, really sorry Miranda. I was nervous and I--

MIRANDA
I need the new Harry Potter book for the twins.

ANDY
Um... great. I'll just run down to the bookstore and--

(P: 59)

4.1.1.6 Suggestory Formulae

The data analysis finds seven analyses in suggestory formulae.

Suggestory formulae is using utterance which contains a suggestion to do something. So the speaker does not directly make a request. She usually gives suggestion firstly. There are some examples of Suggestory Formulae:

Data 15

SHERRY
You like race cars?

SHERRY
Huh?

ANDY
Actually, for me, it's a toss up between race cars and monster trucks.

SHERRY
I have two openings --- one at Auto Universe and one at Runway.

ANDY
The fashion magazine? But--

SHERRY
That's it. That's what we have.

ANDY
What if I come back next week?

SHERRY
Might have nothing at all.

(P: 3)

The dialog happens between Sherry and Andy. Sherry is a receptionist on the Runway magazine. The dialog happens when Andy comes for applying the job vacancy at the magazine. The conversation talks about what is the fashion magazine because Andy does not know all about fashion magazine. In the dialog Sherry also gibus Andy because she likes monster trucks.

Finally, Andy asks her what if she comes back next week to meet the chief of Runway magazine. She makes a request like the bold sentence “**What if I come back next week?**” The sentence is also conventionally indirect strategies with interrogative sentence applying suggestory formulae on the making request. Andy uses request strategy to order and give suggestion to come back next week. The dialog happens on formal situation because they never meet before.

Data 16

We intercut between him and ANDY on the street.

CHRISTIAN
You're kidding, right? No one can get
that book. They guard that thing like
Fort Knox.

ANDY
I thought you knew everyone. Can't you
think of something?

CHRISTIAN
It's impossible. Just tell her it
can't be done, Miranda Girl.

ANDY
Have you met Miranda?

CHRISTIAN
I'm sorry.

ANDY
That's okay. Thanks anyway.

(P: 62)

The participants of the conversation above are Christian and Andy.

The conversation happens in Christian's Apartment. Andy comes to the Christian's apartment. In his apartment, they are talking about the Christian's book. The Christian's book is limited edition. Few people have his book. He is a famous person in the country. He is very cool. He likes to tease her. He calls her with Miranda Girl. So, Andy has thought that Christian has met Miranda but he never meets her.

The conversation above is interrogative utterance with applying suggestory formulae. It can be seen on the bold sentence "**Have you met Miranda?**" It means that Andy wants to order request applying give suggestion for Christian. But the sentence does not directly express request strategy. The situation of the conversation is informal situation because they are talking enjoyably and freely.

4.1.1.7 Query – Preparatory

From the data analysis, the writer finds seven data analyses of Query-Preparatory. Query-Preparatory talks about conventionally indirect that containing reference to preparatory condition such as ability and willingness. These are some examples of Query-Preparatory:

Data 17

The conversation below happens in the Runway office. Andy gets a job to call the London's publisher. She is panicky. She wants to get the number of London publisher. Next, she needs information design of

fashion and how lay out in fashion magazine. Andy is afraid when she has failed to get the book on this morning. She must get the book on the afternoon. So, she is very afraid that Miranda fires her.

The conversation below uses interrogative sentence with conventionally indirect applying query-preparatory. It can be seen on the bold sentence “ **Can you give me that number? It’s for Miranda Priestly.**” It means that Andy needs London’s publisher number. She uses request to ask the phone number. Situation on the conversation is formal because Andy speaks with telephone and they never know before.

ANDY paces, panicky. EMILY watches her.

ANDY
I see, so the publisher is in
London... can you give me that number?
It's for Miranda Priestly.
(jump cut to)
What is it for? We're doing a layout
on, um, sorcery-inspired fashion...
(jump cut to)
Yes, I understand. Thank you.

ANDY (cont'd)
There's no way I can get that book by
early afternoon. She's after me,
Emily. She wants to fire me. She's
just prolonging the kill. Like an evil
cat with a tiny little unfashionable
mouse.

EMILY
Oh look, you're getting paranoid. Yay.
It's not just me.

(P: 60)

Data 18

The conversation below happens between Andy and Marty. The conversation takes place in the Bar. They are talking about her job. Andy speaks about her job in Runway fashion and her experience as Miranda’s

assistant. Marty is also appreciated with achievement of her jobs and she said if Andy's job is an amazing challenge.

In the underline sentence below, Andy employs her utterance with imperative sentence with conventionally indirect and applying Query - Preparatory. It presents on bold sentence “**Can you try again? I would really appreciate any lead at all. Thanks.**” It means that Andy uses the sentence to ask Marty to reply what Marty says about her job in Miranda Priestly. The situation in the conversation is formal situation because they speak enjoyably and freely.

INT. SMITH AND WOLLENSKY'S -- DAY

From the bar, ANDY watches the steak sizzle, pacing nervously. ANDY'S cell phone rings. She grabs it.

ANDY
Anything? Can you try again? I would really appreciate any leads at all... thanks.

She hangs up. MARTY looks at her.

MARTY
What an amazing job, working for someone like Ms. Priestly.

ANDY
It is amazing. Lots of fun. And filled with interesting challenges--

And out the window something catches ANDY'S eye...

(P: 61)

4.1.1.8 Strong Hints

From data analysis, totally there are 8 data in Strong Hints of Requests. Strong Hints is Non-Conventionally indirect level that utterance containing partial reference to object or element needed for the implementation of the act. There are some examples of Strong Hint.

Data 19

BKT. STREET -- NIGHT

ANDY and RICHARD are standing outside the Minskoff Theater where fiddler on the Roof is playing.

The crowds stream in. ANDY is still on the phone. RICHARD waits, tickets in hand.

ANDY

Sir, it's very important that she get a seat on that flight... Hold on...

(she switches over)

Miranda, it's just that all the charter companies are closed and... Hold on.

(she switches over again)

I'll call you back. Please talk to your supervisor again.

(MORE)

(P: 33)

The dialog above takes place in the Minskoff theatre. In this part Andy only speaks on the phone. She is calling an airplane Customer Service for getting a seat on the flight at night. The situation is caused by Miranda that want go home tonight. She must go to the other job tomorrow. Finally, Andy tries to speak with the Manager on airplane to get ticket airplane for Miranda.

The underline sentence above, Andy employs imperative sentence with non-conventionally indirect applying Strong Hint. It can be seen on the bold sentence "**I'll call you back. Please talk to your supervisor again.**" Andy uses the sentence to order the worker of airplane for talking with the supervisor for getting ticket on flight tonight. Andy uses the sentence on formal situation. She also uses polite sentence to get the ticket tonight.

Data 20

INT. STARBUCKS -- DAY

ANDY is on the cell phone. She watches MIRANDA'S coffee drink being made.

ANDY
Come on. Please. You must know someone...

(to the BARRISTA)
 Can you make it extra hot? Like, center of the sun hot?

The BARRISTA gives her a look.

ANDY (cont'd).
 Sorry, my boss is particular.
 (into phone)
 Are you sure? You're my last shot.
 (sighs)
 All right, well, thanks for trying.

(P: 63)

The dialogue above takes place at the coffee drink shop. She does not only talk with the Barista, but also with Miranda on the phone. Andy asks the Barista to make a coffee for Miranda. Andy also talks about Miranda's character to the Barista. Andy orders Barista to make extra hot coffee for Miranda.

The dialog uses Strong Hint sentence. Andy also uses imperative sentence. It can be seen on the bold sentence "Come on please. You must know someone." It means that Andy asks the Barista to come to her because she wants to show something. The dialog uses formal situation because the dialog happens between the visitor and the waiter.

4.1.1.9 Mild Hints

There are six data analyses found in mild hints. Mild Hints is a part of non-conventionally indirect level, that utterances make no reference to

the request proper but interpretable as request by context. There are some examples of Mild Hint:

Data 21

INT. MIRANDA'S OFFICE -- DAY

ANDY walks in. Smiling. Eager. MIRANDA'S chair faces away from her.

ANDY
Good morning. Miranda. What can I do for you?

And MIRANDA turns. Her gaze lands on ANDY'S shoes. Then her eyes travel up to ANDY'S face, a process which seems to take forever.

Then, of all the scary things she could do, MIRANDA does the scariest. Smiles.

(P: 19)

The conversation takes place in Miranda's office. The conversation happens when Andy meets Miranda for the first time. Andy walks at Miranda's office with smile and confident to meet with Miranda. When Andy offers something to Miranda, Miranda looks at her fashion. Miranda observes Andy's fashion like shoes, dress, also her face.

The conversation above uses mild hints as question. Andy employs Interrogative sentence. It can be seen on the bold sentence "**What can I do for you?**" Andy is making request to ask Miranda to do something as the first meeting. The conversation is in formal situation because they are at time work.

Data 22

The conversation below happens between two participants. They are Miranda and James. They are talking about James's dress collection.

He wants to see if his dress is suitable to Miranda. He makes many dresses with different designs and colors. But Miranda does not like James's dress collection because they are not good.

He looks at her. I beg your pardon?

MIRANDA (cont'd)
You are not going to produce this
line. If you do, I will not put any of
it in the magazine, nor will you get
any department store orders.

JAMES
Miranda, I know the collection is edgy-

MIRANDA
I'm looking through the pieces
thinking kimonos, motorcycle jackets,
gingham...
(shakes her head)
(MORE)

(P: 50)

The conversation above uses Mild Hint. Miranda's sentence applies declarative sentence to make a request. It can be seen on underline sentence above. It means the James's collection is not a good product and

Miranda will not put them in the Runway magazine.

4.1.2 The Strategies Expression of Request

Table 4.2 Classification Expression of Requests

Expression of Request	Andy's Express	Miranda's Request	Frequency
Bald on-record	4	6	10
Positive Politeness	14	5	19
Negative Politeness	10	6	16
Bald off-record	6	5	11
Total	34	22	56

There are four strategies expression of request that distinguish utterance with another people. They are Bald on-record, Positive Politeness, Negative Politeness and Bald Of-Record. They are used by Miranda and Andy in his sentence of The Devil Wear's Prada the movie script.

4.1.2.1 Bald On Record

From the data analyses, totally there are 10 data classified on "Bald on Record strategy". In this strategy the speaker addresses the request directly to express his/her needs. Mostly they address request directly by using an imperative, declarative or interrogative form. In expressing this strategy, the speaker usually expresses in high intonations. There are some examples of data which are classified into bald on-record strategy.

Data 23

The dialogue in data 23 happens between two people. There are Andy and Miranda. The dialogue happens when Andy does interview as

assistant of Miranda. Miranda calls Andy with Emily. When she does interview, Andy feels bad because Miranda's respond is not good.

The underline sentence below, Miranda orders to Emily directly and the request sentence is clear. She uses Bald on-Record to express of Request. We can identify in the sentence that the expression of Miranda is good before she knows that in the room there is Andy

She looks at ANDY.

MIRANDA (cont'd)
Sit down, Emily, I need you to take
notes on all these changes. First of
all--

ANDY
(innocently)
Actually, it's Andy.

MIRANDA
Pardon?

ANDY notices she's brought the room to a screeching halt.

ANDY
My name is Andy. Actually, it's
Andrea, but people call me Andy.

MIRANDA
What a fantastic story. So
entertaining and full of useful
information.

(P: 27)

Data 24

She trots outside the restaurant.

EXT. BLUE RIBBON -- NIGHT

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Through the window, we see RICHARD eat alone. QUICK CUTS of ANDY
on the cell phone.

ANDY

There must be something...
(jump cut to)

I've tried that airline already. Let
me talk to your manager.

(jump cut to)
Call me back if there's a
cancellation.

(jump cut to)
I'm sorry, Miranda. I'm doing the best
I can. Apparently, there were a lot of
big conventions in town and-- Of
course I'll keep trying...

EXT. STREET -- NIGHT

ANDY and RICHARD are standing outside the Minskoff Theater where
Fiddler on the Roof is playing.

(P: 33)

The conversation happens outside of restaurant. Participant of the conversation is Andy, Richard and Miranda (on the phone). When Andy and Richard go to restaurant and theatre, Miranda calls Andy to order airline ticket tonight. Andy directly calls the manager airline to order airline ticket tonight. Andy is panic because she is confused with what will

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she do if there is no flight tonight.

Andy's conversation above uses request applying bald on record.

She uses directly to order request of manager's airplane. The situation in the conversation is panicky and high tense. She also uses high intonation to get the ticket and the hearers get flight airplane tonight.

Data 25

He shakes his head. And she realizes he's right. She sighs.

NIGEL

Go ahead. Say it. Say the words.

ANDY

I can't. Please. Have mercy.

NIGEL

Say it. Say those three little words
I've been dying to hear since I met
you.

ANDY

(goddamn it)
Okay, fine. Make me over.

(P: 37)

The conversation above happens between Nigel and Andy. Nigel is a fashion designer on the Runway Magazine. The conversation takes place in Nigel's room, when Andy sees all the collection of Nigel's clothing. The conversation talks about the Nigel's opinion about Andy. Nigel says if Andy is an untidy woman and he wants to be dying when he met with Andy firstly. Intuitively, Andy makes request for Nigel to make over her and Nigel can do it.

The underline sentence above uses the bald on record for expression of request. The sentence is a directly sentence and the speaker orders request is clear. It can be seen on the bold sentence "Make me over." It is Andy's order to Nigel that he must make over her. In this situation Andy uses high intonation to get a responsible from the hearer.

4.1.2.2 Positive Politeness

There are 19 data in positive politeness. Positive politeness makes the hearers most interested in good and needs. In the expression, speaker

uses low intonation to show request to use it. There are some examples of Positive politeness:

Data 26

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SHERRY
You like race cars?

Andy?
Actually, for me, it's a toss up
between race cars and monster trucks.

SHERRY
I have two openings --- one at Auto
Universe and one at Runway.

ANDY
The fashion magazine? But--

SHERRY
That's it. That's what we have.

ANDY
What if I come back next week?

SHERRY
Might have nothing at all.

(P: 3)

The dialogue happens between Sherry and Andy. Sherry is a receptionist on the Runway magazine. The dialogue happens when Andy comes to apply the job vacancy at the magazine. The conversation talks about what the fashion magazine is because Andy does not know all about digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id fashion magazine. In the dialogue Sherry also jeers Andy because she likes monster trucks.

The dialogue above uses positive politeness. It can be seen on the bold sentence “**What if I came back next week?**” She uses request sentence because the relationship between Andy and Sherry are close. She uses low intonation because she wants to be more polite and she does not want any misunderstanding from the hearer.

Data 27

INT. MIRANDA'S OFFICE -- DAY

ANDY walks in. Smiling. Eager. MIRANDA'S chair faces away from her.

ANDY
Good morning. Miranda. What can I do for you?

And MIRANDA turns. Her gaze lands on ANDY'S shoes. Then her eyes travel up to ANDY'S face, a process which seems to take forever.

Then, of all the scary things she could do, MIRANDA does the scariest. Smiles.

(P: 19)

The conversation takes place in Miranda's office. It is the first time for Andy to meet with Miranda. Andy walks to Miranda's office with smile and confidently. When Andy offers something to Miranda, Miranda looks at her fashion. Miranda observes Andy's fashion like shoes, dress, also her face.

The underline sentence above uses positive politeness. It can be seen on bold sentence "**What can I do for you?**" It means that Andy's request asks to order Miranda. She uses positive politeness with low intonation to be more polite. Because Andy is Miranda's assistant, so she must speak uses low intonation to be more polite.

4.1.2.3 Negative Politeness

From the data analyses, there are 16 data in Negative Politeness.

These are some examples as follows:

Data 28

The conversation on Data 28 takes place in Nate's apartment. Nate is Andy's special boyfriend. Nate is surprised when Andy comes to his apartment. He wants to go to play Texas Hold with his yahoo friends. Andy is disappointed because he wants to go to hang out with Nate. Nate suggests Andy to call him first before she comes to his apartment.

EXT. APARTMENT -- NIGHT

ANDY'S walking back towards NATE'S apartment holding the folio. She crosses paths with NATE.

NATE
So you got the nuclear briefcase from
the undisclosed location. I'm proud of
you.

ANDY
(surprised)
Where are you going?

NATE
Doug and some of his yahoo friends are
playing Texas Hold 'Em at his
apartment. I'm gonna go get me some of
that Wall Street money.

ANDY
But I came back so we could hang out.

NATE
(lightly)
Man, I'm sorry. You didn't make that
crystal clear when you stormed off
after calling me an asshole.

ANDY
Okay, look, I'm sorry about that--

(P: 47)

The underline sentence above is a Negative Politeness. It is used by Andy to ask Nate to hang out together. She uses Negative Politeness with request expression. She hopes to hang out together with Nate.

Data 29

MIRANDA
It's not for you to tell me what I can
and cannot do. You are coming with me
to Paris.

ANDY
With all due respect, I can't do that,
Miranda. I just can't. I've only been
at Runway for five months.

MIRANDA shrugs. Fine.

MIRANDA
Then you're fired.

ANDY
Excuse me?

MIRANDA
If you don't come to Paris, I will
assume you're not serious about your
job and I would have no choice but to
dismiss you.

(P: 81)

The conversation above happens between two participants. They are Miranda and Andy. They talk about who will accompany Miranda to the Paris festival. Actually, Andy cannot come to Paris with Miranda because she is just five month in Runway magazine. Miranda also threatens Andy. If she cannot come to Paris festival, she does not seriously work at Runway magazine.

The conversation above shows a Negative Politeness. There are two sentences that show expression Negative Politeness of request. The first is “**You are coming with me to Paris.**” It is Miranda’s request for Andy. She uses expression of negative politeness. The sentence shows a pressure for Andy to come to Paris festival. The second sentences are “**If you don't come to Paris, I will assume you're not serious about your job and I would have no choice but to dismiss you.**” The sentences are pressure for Andy. Miranda uses negative politeness to the hearer to make

her afraid with her request. She uses high intonation for pressing the hearer.

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4.1.2.4 Bald Off Record

From the data analyses, the writer finds 11 data analyses for bald of record expression strategy. There are some examples as follow:

Data 30

The participants of conversation above are two people. They are Nate and Andy. In the conversation, Andy is trying to come down. She is trying to change his mindset of Miranda and her jobs. Andy wants to be a horrible person like Miranda. Andy remembers about Miranda's speak. Miranda is talking about a real lady. A real lady should like the skirt and the jeans. It means that the skirt is not something they wear but it is an identity for them. Nate gives a suggestion for Andy. She should do not only show up on tomorrow but also cannot give up. Because Andy has an opinion that the job is a great opportunity, she swears that she must do the job well and think positively.

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INT. APARTMENT -- NIGHT

ANDY is trying to come down from a day of work. She changes out of her work clothes into sweats as she rants...

NATE watches her, amused.

ANDY

She could be the most horrible person

I've ever met, seen or heard about.

She's not happy unless everyone around

her is panicked, neurotic or suicidal.

She pulls an ancient Northwestern sweatshirt over her head.

ANDY (cont'd)

And they all act like they're curing

cancer or something.

(MORE)

29.

ANDY (cont'd)

(doing MIRANDA'S voice)
"The skirt is important. Crucial, in fact."

(her own voice)
Reality check, lady, "the skirt" is just something you wear because "the jeans" are in the wash.

NATE
You could just not show up tomorrow.
Or ever.

(P: 28 -29)

The underline sentence above is Bald off Record. Andy uses the expression of request to order Miranda for changing her character. But, the sentence is not explicit request, so the hearer must be ever heard the statement of speaker.

4.2 Discussion

This part discusses the finding of data analyses. In 'The Devil Wear's

Prada' movie, there are sixty data have been analyzed. After the writer analyzes the data of request, the writer finds some requests that applied by the main characters, Miranda and Andy. After the writer analyzes data of types of requests, the writer finds some types of requests that used by Andy and Miranda. Based on the table 4.1, "Performatives" is the types of request that used dominantly by Andy and Miranda in the movie script. Miranda uses

request as the leader of Magazine. She uses to order and asks to her employers.

As stated in table 4.1 above, there are many important points. First, “Performatives” is the types of request that used dominantly by Andy’s character in the movie script. It means that Andy as assistant of Miranda who get ordered by Miranda. Andy’s request usually is in imperative form that the hearer understands clearly what she wants to do. In other side, the table shows that Andy uses Requests to order something many times.

There are four Politeness strategies employed in expressing Request. Those strategies are bald on record strategy, positive politeness strategy, negative politeness strategy, and bald off-record strategy. In the application of each strategy, the findings show that positive politeness is the most common strategy applied by Miranda and Andy. It means that Andy and Miranda as the main characters in requesting their people or servant do not think about who they are and what the response of the hearers. Based on table 4.2, it shows that Andy uses some requests to express when she is order something.

First, the way of Miranda or Andy apply bald on-record strategies in this movie script. Miranda or Andy usually applies request at that moment of instructions. For example Miranda uses request on her expression of request: *sit down, Emily, I need you to take notes on all these changes. First of all.* The speakers produce commands because of an emergent situations and usually in high intonations. For example the speaker use utterance : *let me talk to your manager .*

Second, the way of main characters apply positive politeness strategies in this movie script. The speakers usually use the sentences to show “care”. They also use polite expression in the utterance request, such as: *let's get something to eat. I'm starved, aren't you?* The speaker usually uses low intonation on the utterance request. For example: *Give me the phone.*

Third, the way of Miranda and Andy apply Negative Politeness strategies in this movie script is the speaker shows awkwardness in making request. In this movie script the speaker employs the request conventionally indirectly in the form of statement or utterance. *Can you try again? I would really appreciate any leads at all....*

Fourth, the way of characters apply bald on-record strategies in this movie script is the speaker employs the request indirectly in the form of statement and utterance. In this strategy the speaker applies indirect or direct form to order request. For example: *you want to take the evening off? I can reschedule everything.* The speaker usually makes request in no explicit utterance. The speaker also uses the request in metaphor or irony form.

Moreover, there are different focuses in my research among other researches done before. In my research, the writer focuses on the use of type of request and how to express the Request. Then the writer finds nine types of Request used by main characters and four types of Politeness

strategy. Furthermore, different from the previous research, I use *The Devil Wear's Prada movie script* in the source of data.

The first study is from Hassall (1999), his study focus on level of request from Blum-Kulka theories and Brown and Levinson's threat face of speaker. He also uses Bahasa Indonesia as Subject of the study. The second from Jalilifar (2009), he also found Level of request and social distance in EFL learners. His study uses frequency and percentage to show using of request and social distance by Iranian EFL learners. The last is from Tri Agustin (2013), her study relations between politeness and request strategy. She analyzes of Romantic movie as object of data. She also limits of politeness theory from Brown and Levinson. Moreover, she uses Yule and Trosborg theory of request strategy. This research is totally different because in this research, the researcher tries to observe the types of Request but also the ways of expressing Request using politeness strategy.

In addition, the writer applies point of view about the study. Request acts in which the speaker to order something. Request is used frequently in everyday interaction and constitutes command of language. Every culture, language has way of displaying respect and deference, saving face, avoiding, minimizing, imposition and exercising good manner verbal and non verbal of language. The using of request shows the politeness of languages. Therefore, people may use good language because

they want to show politeness of speak. On other hand, God explain in the Alqur'an an Surah Al-Baqorah 263:

فَوَلْ مَعْرُوفٌ وَمَغْرِبَةٌ حَرَمٌ مِنْ صَدَقَةٍ يَنْبَغِي أَدْيَ وَاللَّهُ عَلَىٰ حَلِيمٌ

And tell My servants to speak that which is best. Indeed, Satan induces [dissension] among them. Indeed Satan is ever, to mankind, a clear enemy.

Good speech is reflected by good Moslem attitude which bring them and people around to the peace. As a good Moslem, they must have good speech and attitude. It will give them benefit and avoid them from bad things.

CHAPTER V

CONCLUSION

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A. Conclusion

After analyzing the research findings, the writer concludes that Request is an important thing in communication in daily activities because it can be successfully delivered message and order. The writer wants to describe some conclusions about the types of request and expression of request used by main characters on *The Devil Wear's Prada* movie script. The writer founds sixty data with data of Request based on Andy and Miranda's utterance. Based on the data that have been analyzed, the writer concludes that there are nine types of request that applied by main characters. They are "Mood Derivable, Performatives, Hedged Performatives, Obligation Statement, Want statement, Suggestory Formulae, Query -Preparatory, Strong Hints and Mild Hints". Performatives type becomes the most dominant in utterance of request.

After classifying the kinds of command, the writer describes the way of

the characters in the movie script *The Devil Wear's Prada* express their repair. There are four kinds of politeness strategies to express that requests. They are bald on-record strategy, positive politeness strategy, negative politeness strategy and bald off record strategy. The Positive Politeness often appears in Andy and Miranda utterance in the movie script.

B. Suggestion

The results of this study can lead to the suggestions for the following

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1. The Linguistic students

The students majoring in linguistics are suggested to learn discourse analysis since it is important to know the intended meaning in communication and it helps them avoid misunderstanding in communication. In addition, reading this research, students as foreign language learners can get some knowledge that performing act via language can be in various ways. They can perform request is not only through an imperative sentence, but also through an interrogative sentence and a declarative sentence.

2. to other researchers

Request becomes a broad topic, which needs to be analyzed with women different approaches. It is suggested that other researchers conduct their investigations in the similar field related to request but on a different objective. This research only discusses the types of request and expression of request that used by main character. Therefore, other researchers can explore function of request, level of request and influence of social factor in the movie. In other side, other researcher can analyze other character on *the devil wears prada* in the movie or script. These might be a good focus for future research.

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