### **CHAPTER IV**

# FINDINGS AND DISCUSSIONS

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

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 adress the utterances by using an imperrative or declarative sentence. In this type of request, Miranda and Andy do several certain circumstances, such as in formal situations at office and in emmergency situation. There are some examples of data which are classified into Mood Derivable as follows:

She trots outside the restaurant.

EXT. BLUE RIBBON -- NIGHT

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

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.

### 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

EMILY

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

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

ANDY

<u>Don't look at me.</u> 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.

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

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)

### 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.

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 perforatives sentence can be seen on "you" as explicit name for Miranda. Andy uses formal language.

# 4.1.1.3 Hedged Per-formatives

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:

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 Farent-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 Nigel 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.

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 Ravitz, who--

ANDY

--owns Elias-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

minds...

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

Got me. I'm an evil clothes-lender.
```

(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.

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:

```
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)
```

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)

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

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 ther foot, impatient. Finally she leans forward to ROY, the driver.

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

MIRANDA Just let us out here.

(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.

## 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.

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. Ser 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.

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

(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.

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.

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.

AND

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?

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 gibes 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.

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...

She hangs up. MARTY looks at her.

thanks.

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.

EXT. 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.

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 "Came 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 of 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

<b>Expression of Request</b>	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

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)

She trots outside the restaurant.

EXT. BLUE RIBBON -- NIGHT

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 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.

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

NIGEL . Go ahead. Say it. Say the words.

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, <u>Make me over.</u>

(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

SHERRY You like race cars?

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--

Might have nothing at all.

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

ANDY
What if I come back next week?
SHERRY

(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 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.

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:

(P: 47)

## 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.

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

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

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.

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.

## 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.

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.

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.

(her own voice)
Reality check, lady, "the skirt"
just something you wear because
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:



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.