

REQUEST STRATEGIES USED BY THE MAIN CHARACTER IN THE
MOVIE "THE BLIND SIDE"



A THESIS

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

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2015

DECLARATION

I hereby declare that this thesis I wrote to fulfill the requirement for the Sarjana degree of English Department entitled *Request Strategies Used by the Main Character in the Movie 'The Blind Side'* is truly my original work. All of information in this study is presented in accordance with academic rules and ethical conduct.

I also declare that, as required by these rules and conduct, I have fully cited all material which is not original to this work. Due the fact, I am the only person responsible for the thesis if there is any objection.

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APPROVAL SHEET

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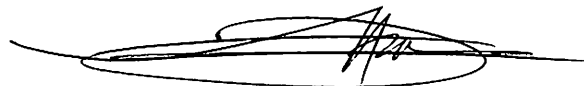
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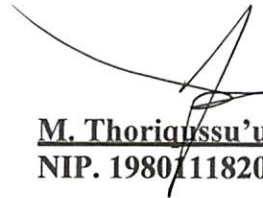
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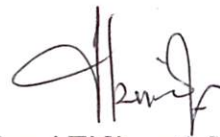
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ABSTRACT

Marchella, Astrinita Anantama. 2015. Request Strategies Used by The Main Character in The Movie “The Blind Side”. English Department, Faculty of Humanities, the State Islamic University Sunan Ampel Surabaya.

The Advisor : Dr. Dzoul Milal, M. Pd.

Key Terms : Request, Request Strategies

This study focuses on the request strategies used by the main character (Leigh Anne Tuohy and Sean Junior) in the movie *The Blind Side*. Therefore, the data fully is taken from the utterances spoken by the main character which includes in request strategies. Thus, the writer applies the main theory of request strategies by Trosborg to conduct the research. The writer also used qualitative approach, because the researcher used interpretive framework and describes the data. Besides, the writer applies Discourse Analysis which means this analysis based on the interpretation of the writer. In addition, in discourse analysis there is no certain number exist in this thesis. Leigh Anne Tuohy and Sean Junior utterances are the data source which contains request strategies. The instrument of making this thesis is the writer herself, and PC to help the writer do this thesis.

By the end of the research, many types of request strategies are classified. Afterwards, the writer describes the situation and condition of the main character when he/ she giving request to someone. Thus, the writer can differentiate request strategies used by female and male character. Furthermore, the writer gets the result of request strategies types in the movie *The Blind Side*, whereas there are ten request strategies used by female character and seven request strategies used by male character. Request strategies used by female character are namely *Mild Hints, Strong Hints, Hearer’s Ability, Hearer’s Willingness, Suggestory Formulae, Statements of Speaker’s Wishes and Desires, Statements of Speaker’s Needs and Demands, Statements of Obligation and Necessity, Performatives, and Imperatives*. While, request strategies used by male character are namely *Mild Hints, Strong Hints, Hearer’s Willingness, Suggestory Formulae, Statements of Speaker’s Needs and Demands, Statements of Obligation and Necessity, and Imperatives*.

By reading this study, the writer hopes to the readers that this study can understand untold things behind requesting, whether it occurs from the media or the real life.

ABSTRAK

Marchella, Astrinita Anantama. 2015. Request Strategies Used by The Main Character in The Movie "The Blind Side". English Department, Faculty of Humanities, the State Islamic University Sunan Ampel Surabaya.

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Dengan adanya beberapa pernyataan diatas, penelitian ini fokus pada strategi meminta yang digunakan oleh karakter utama (Leigh Anne Tuohy dan Sean Junior) yang ada di filem *The Blind Side*. Oleh karena itu, data sepenuhnya diambil dari ucapan yang mengandung strategi meminta oleh karakter utama. Dengan demikian, penulis menggunakan teori dari Trosborg untuk melakukan penelitian ini. Penulis juga menggunakan pendekatan kualitatif, karena si penulis menggunakan interpretif kerangka data dan mendiskripsikan data. Disamping itu penulis menggunakan 'Percakapan Analisis' dimana tidak menggunakan angka dalam penelitian ini. Pengucapan dari karakter utama adalah sumber data yang berisi tentang strategi meminta. Instrumen dalam pembuatan skripsi ini adalah penulis sendiri, dan sebuah komputer untuk membantu penulis mengerjakan skripsi ini.

Pada bagian akhir penelitian, banyak tipe strategi meminta yang telah di klasifikasi. Kemudian, penulis mendiskripsikan situasi dan kondisi dari karakter utama ketika mereka memberikan permintaan kepada seseorang. Dengan demikian, penulis dapat membedakan strategi meminta yang digunakan oleh karakter perempuan dan karakter laki-laki. Oleh karena itu, penulis mendapatkan hasil dari tipe strategi meminta di dalam filem *The Blind Side*, yang mana ada sepuluh strategi meminta yang digunakan oleh karakter perempuan dan ada tujuh strategi meminta yang digunakan oleh karakter laki-laki. Sepuluh strategi meminta yang digunakan oleh karakter perempuan adalah *Mild Hints, Strong Hints, Hearer's Ability, Hearer's Willingness, Suggestory Formulae, Statements of Speaker's Wishes and Desires, Statements of Speaker's Needs and Demands, Statements of Obligation and Necessity, Performatives*, dan *Imperatives*. Sedangkan strategi meminta yang digunakan oleh karakter laki-laki adalah *Mild Hints, Strong Hints, Hearer's Willingness, Suggestory Formulae, Statements of Speaker's Needs and Demands, Statements of Obligation and Necessity*, and *Imperatives*.

Dengan membaca penelitian ini, penulis berharap kepada pembaca agar dapat memahami maksud-maksud dari permintaan yang terjadi didalam kehidupan nyata.

CHAPTER I

INTRODUCTION

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1.1 Background of Study

Language is an important device for human being in the world. Not only as a device but also as a way of human being for building communication with each other in the society. Human being is the only one perfect creature who can use language widely. Human being cannot live properly without language, because no one can live alone without contact with others. Knowing a language also means knowing how to use that language since speakers know not only how to form sentences but also how to use them appropriately (Wardaugh, 2006: 3).

Language also has two functions transactional and interactional;

Transactional is language serves in the expressions of content, and digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

interactional is expressing social relations and personal attitudes (Brown and Yule, 1982:1). In the daily life, all people use language for sharing ideas, showing expressions and feelings, and interacting with each other. Furthermore, with language one has been able to convey, catch, and understand the messages in the conversation.

To get a response from others, people ask something or utter words containing thought, feeling, desires or needs to each other. When people produce utterances that contain words and grammatical structure, they

usually do some actions through their utterances which are later called “speech act” (Finegan, 1992: 307). Austin specifies speech acts into giving order, making promises, complaining, requesting, and refusing among others (Austin, 1962: 98-99). For example, when a speaker invites someone to go to the party, she will be persuading with polite request. Moreover, request is an act used by people in the direct or indirect conversation.

Direct request is an act of request when the speaker makes request using the performative verbs. Performative verbs are verbs where saying or writing it performs the action itself. For example: “Please help me to bring these books”. The performative verb of that sentence is ‘bring’. The speaker directly asks help to bring the books. Meanwhile, indirect request is an act of request when speaker making request’s form which is not related to the function. For example: “I’m really hot” the speaker is not merely giving a statement that she/he is very hot, but it contains implicit meaning if she/he wants the listener to open the window or turn on the air conditioner for her/him.

From some theories of speech act, Yule is one of them. Yule’s theory is making clear and appropriate for this study. Yule’s has divided speech act into five types of general functions, such as declarations, representatives, expressives, directives, and commissives. Directives is kind of speech act to get someone to do something, and express what the speaker wants (Yule 1996:54). Almost any speech act is the performance

of several acts at once. It can be distinguished by different aspects of the speaker's intention. One of the speech acts especially illocutionary acts are pointed to directives. Directive is the point of which is to direct the hearer towards doing something; which have a world to word direction of fit, e.g. requests, ask question, suggestion, apologies, and so on (Mey, 1993 in Searle, 1977: 34-8).

In other words, request is called pre-event act, they express the speaker's expectation of the hearer with regards to prospective action, even verbal or nonverbal (Blum-Kulka and House, 1989: 11). Requests are face-threatening act that hearer can interpret requests as intrusive impingements on freedom of action, the speakers need to be competent about in order to have a successful result in communication even the speakers may hesitate to make the request for fear of exposing a need or risking the hearer's loss of face (Blum-Kulka and House, 1989: 11-12 in Brown and Levinson's, 1978).

Related to all explanation above the researcher is interested in

analyzing the request strategies in *The Blind Side* movie which is adapted from the extraordinary true story. This movie is based on a book *The Blind Side: Evolution of a Game* by Michael Lewis published in 2006. This movie is an American semi biographical sports drama film which is first published in 2009. The genre is drama movie. It was written and directed by John Lee Hancock. *The Blind Side* was a box office success movie

which is grossing over \$300 million. This movie has received an Academy Award nomination for Best Picture.

The researcher is interested to analyze conversation spoken by the main characters in *The Blind Side* movie which is containing request strategies. The main characters from the movie are Sandra Bullock as Leigh Anne Tuohy and Quinton Aaron as Sean Junior 'SJ'. This movie is telling about a poor, oversized and under-educated teenager is recruited by a major college football program where he is groomed into an athletically and academically successful NFL prospect.

There are some reasons why the researcher is interested to analyze request strategies used by the main character in *The Blind Side* movie. Firstly, request is easily and commonly found in daily communication. Secondly, the main character mostly played in the movie and they often uttered and had conversation with each other. Request strategies are one of the central categories on the coding scheme that classification of requests patterns in terms. It has four categorizes which is divided into ten strategies (Trosborg, 1991: 76).

1.2 Statement of Problems

In this aspect aims to find out types and differences that requests strategies by the main character. The research questions for this study are:

1. What are the types of request strategies used by female character (Ms. Tuohy) in the movie?

2. What are the types of request strategies used by male (SJ/ Sean Junior) character in the movie?

3. What are the similarities and the differences of requests strategies used between female and male character in the movie?

1.3 Objectives of the Study

The goals of the researcher's research are:

1. To identify and to classify the types of requests strategies used by female (Ms. Tuohy) character in the movie.
2. To identify and to classify the types of requests strategies used by male (SJ/ Sean Junior) character in the movie.
3. To investigate the similarities and the differences request strategies used by female and male character in the movie.

1.4 Significance of the Study

The significance of this research is to enrich knowledge of

language, especially, for request which is common in daily communication.

This research intends to show its scientific side of requesting through the movie *The Blind Side*. This study is a branch of speech act, and the researcher analyzes requests strategies. The researcher thinks that this study is still rarely to use. The researcher hopes this study for opening a new side and evolving the study of speech act wider. Hopefully this study becomes a new reference for linguistic students, especially for English

department students, and for new researcher in the same field but different studies. The researcher also hopes that this study gives a benefit information for the readers.

1.5 Scope and Limitation

The discussion of this research is limited to identification and classification of requests uttered by the main characters in the movie. The researcher is focused on the utterances of Ms. Tuohy and Sean Junior as the main characters, because only both of them who often speech by request. The data taken from American movie that entitled *The Blind Side*. The conversations of the main characters in the movie that contain request are classified and analyzed pragmatically into nine types of request strategies.

1.6 Definition Key Terms

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1. Request:

Request is a goal the speaker's reason for making his/ her desire with a command (questioned direct request) whereby give a benefit.

2. Request strategies:

How to make the hearer do something of the speaker demands with direct or indirect. It has divided into ten types of strategies.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is consisting of two important parts. The first part is the review of related theories which consists of all the theories to help the researcher in answering the research questions. The second part is about the review of two previous studies.

2.1 Speech acts

According to Sadock in Horn, speech act is when we speak we can do all sorts of things, from aspirating a consonant, to constructing a relative clause, to insulting a guest, and to starting a war. It also called acts done in the process of speaking. Speech acts have been claimed by (Austin, 1962; Searle, 1969, 1975). According Austin, speech acts are when we all spoken something we doing something (which to say something, in saying something, or even by saying something). Speech acts have been categorized into three, they are locutioary acts, illocutionary acts, and perlocutionary acts.

2.1.1 Locutionary acts

According to Austin (1962), locutionary acts are acts of speaking such as uttering certain sounds or making certain marks, using particular words and using them in conformity with the grammatical rules of a

particular language and with certain senses and certain references as determined by the rules of the language from which they are drawn.

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2.1.2 Illocutionary acts

This case is Austin's central innovation, illocutionary acts are the intention of the speaker, acts done in speaking. Based on Austin that explains by Mey (1993:131), illocutionary acts divided into five parts (representatives, directives, commissives, declarations, and expressives). In the illocutionary acts of directives are the point of which is to direct the hearer towards doing something.

Based on the philosophers (Austin, 1962; Gricce, 1957, 1975; Searle, 1969, 1975, 1979, and etc), from the assumption that the minimal units of human communication are not linguistic expressions, but rather the performance of certain kinds of acts, such as making statements, asking questions, giving direction, apologizing, thanking, and so on. In the speech acts, there is a basic distinction offered is between direct speech act and indirect speech act. Direct speech acts, where the speaker says what he or she means. Indirect speech act where he or she means more than or something other than, what he or she says.

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2.1.3 Perlocutionary acts

According Austin (1962), perlocutionary acts are the effect of utterances on the hearer, upon thoughts, feeling, or action of the addressee.

As the name is designed to suggest, whereby perlocutions are acts performed by speaking.

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2.2 Request

A request is an illocutionary act whereby a speaker (requester) conveys to the hearer (requestee) that he/she wants to the requestee performs an act, which is to get benefit from the requestee (Trosborg, 1994: 187). In such cases the speaker intends to produce a certain illocutionary effect in the hearer, and he intends to produce this effect by getting the hearer to recognize his intention to produce it, and he intends to get the hearer to recognize this intention in virtue of the hearer's knowledge of the rules that govern the utterance of the sentence (Searle, 1979: 30). In other words, request is an utterance or speech that express by the speaker's wish and the hearer should perform an action based on the request given by the speaker. In a request, the act to be performed is solely in the interest of the speaker and normally, at the cost of the hearer. Therefore, the features "benefit to speaker", "cost to hearer" are in principle (Trosborg, 1994: 188).

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According to Wardaugh (1985: 163), one of the first principle the speaker must observe in making request is that, if the speaker want somebody to do something, he/she have to be careful about how he/she go about specifying to that person that it can be done. When the speaker makes request that is, the speaker can get others to do things or not to do them in a variety of ways so far as grammatical devices are concerned. Then, according to Searle

(1979: 30) request is the speaker intends to produce in the hearer the knowledge that a request has been made to him, and he intends to produce this knowledge by means of getting the hearer to recognize his intention to produce it. Thus, an act of requesting has among its felicity conditions: (1) the requirement that the speaker desires the addressee to perform the requested action and (2) that the speaker believes that the hearer is able to carry out the action (Horn and Ward, 2004: 69).

Furthermore, the act may be request for non-verbal and services, i.e. a request for an object, an action, or some kind of service, etc., or it can be request for verbal goods and services, i.e. a request for information (Trosborg, 1994: 1987). Gordon and Lakoff (1971, 1975) also note the generalization behind such inference rules, namely that to state or question a felicity condition on a speech act (with some restrictions), where the literal force of such a statement or question is blocked by context, counts as performing that specific speech act (cited in Levinson, 1983: 271).

Request can be carried out in several used, for example in dialogue routine, which is aimed to give reason, and conform. It is the reason that request occurs in the situation of inequality. Hence, there are some classifications of request strategies by Trosborg. Trosborg classified request strategies into four main categories, that is it Indirect Request, Conventionally Indirect or known as hearer-oriented conditions, Conventionally Indirect (speaker-based on conditions), and Direct Request. It is shown in the

following figure, figure 2.1. The following figure is adapted from Trosborg (1991: 76) and Trosborg (1994: 192-204). All the explanation of each strategy will be explained below figure 2.1.

Figure 2.1. Request Strategies

Category I	: Indirect Request
Strategy I	: <i>Mild Hints</i>
Strategy II	: <i>Strong Hints</i>
Category II	: Conventionally Indirect (Hearer-Oriented Conditions)
Strategy III	: <i>Hearer's Ability</i>
Strategy IV	: <i>Hearer's Willingness</i>
Strategy V	: <i>Suggestory Formulae</i>
Category III	: Conventionally Indirect (Speaker-Based Condition)
Strategy VI	: <i>Statements of speaker's wishes and desires</i>
Strategy VII	: <i>Statements of speaker's needs and demands</i>
Category IV	: Direct Request
Strategy VIII	: <i>Statements of obligation and necessity</i>
Strategy IX	: <i>Performatives</i>
Strategy X	: <i>Imperatives</i>

From figure above will be explained more below.

2.2.1. Indirect Request

This category explores that the speaker (requester) making a request in the indirect way to get what his or her intends and to get the hearer (requestee) to recognize this intention in virtue of the hearer's knowledge of the rules that govern the utterance of the sentence (Searle, 1979: 30). Thus, hinting strategies are the characteristic of Indirect Request, which

can be used when the speaker does not want to express his or her impositive intent explicitly (Trosborg, 1994: 192). However, the requester can leave out the desire and avoids mentioning the requestee as the intended agent. Hence, the desire and wish can be implied to the hearer, for instance, by making a statement that describes an undesired situation or by asking a question (Trosborg, 1994: 192).

When interpreting a hint, it is often necessary to possess intimate knowledge of the other person, to have specific background knowledge, and to be aware of specific situational features. For example, *'I'm to be at the airport in half an hour (and my car has just broken down).'* It can hardly be interpreted as a request to borrow the hearer's car without the information given in the brackets, unless the speaker possesses specific background information (Trosborg, 1994: 193).

Trosborg (1994: 194-196) states that hint presented as involving conditions of reasonable, availability, and obviousness. First is the reasonable condition. This condition indicates the speaker's reason for making his or her request is a useful way of indirectly conveying an impositive intent. It is typically as expressed as casual clauses supporting to the request. Kasper (1993: 123) states in Hints, the interpretation of the speaker's intentions is highly context embedded, and is not secured either by the sentence meaning of the utterance (i.e., by its context-independent, literal meaning), as in direct requests (e.g., "Leave me alone, please"); or by some grammatical or semantic device,

conventionally used to convey the requestive force, as in indirect, conventional requests (e.g., "Could you/ Would you leave me alone, please?")

For example, '*Would you do the dishes? The kitchen is a total mess.*' From the example, in the second sentence is the supporting the request which is mentioned in the first sentence. For putting the reason to make a request, the requester is anticipating potential questions from the hearer, while at the same time he or she provides a justification for asking. Thus, the requester making a reasonable request which is to find out whether the requestee finds his or her reasons for asking reasonable and acceptable (Trosborg, 1994: 194).

Second is availability condition, it is questioning some conditions that would present an obstacle to compliance (if not fulfilled) is another way of giving a hint. For example, '*Is there any coffee left?*' the structure could serve as hints as it explicitly states a condition of decisive importance for request like '*Could I have another cup of coffee?*' (Trosborg, 1994: 195).

The last is obviousness condition. This pre-condition for the speaker conveys his or her desire for the act in the question to be performed. For example, '*Has the letter already been typed?*' If the acts in questions have not already been carried out, the utterances indirectly may serve as an attempt on the part of the speaker to make the hearer to do so (Trosborg, 1994: 195-196).

In the Indirect Request, Trosborg (1994: 192-193) divided into two forms, that is it *Mild Hints* and *Strong Hints*. More explanation will be explained below.

1. Mild Hints

Mild hints are the category whereas the requester (the speaker) can leave out the desired action altogether (Trosborg, 1994: 192). Mild hints are utterances that make no reference to the request proper or any of its elements but are interpretable through the context as requests, indirectly pragmatically implying the act (Blum-Kulka, et. Al (1989) cited in Fitriana, 2012: 2048).

Some instance are '*The dishes need to be done.*', '*I am so thirsty.*', and '*The kitchen is total mess.*'. These examples explores that a speaker does not explicitly mention his or her desired to the hearer, and the hearer must figure out for him or herself about the speaker wishes (Trosborg, 1994: 192).

2. Strong Hints

This category is the wishes of the requester can be partially mentioned (Trosborg, 1994: 192). For instance, '*Has the car been cleaned (already)?*'. From this example, the desired act is clearly specified in proposition, but the speaker only omits explicit mention of the hearer as the agent (Trosborg, 1994: 193).

2.2.2. Conventionally Indirect (Hearer-Oriented Conditions)

This category is request ‘hearer-oriented’ to convey that the hearer is in position of control to decide whether or not to comply with the request. For this reason, ‘hearer-oriented’ requests are commonly more polite than request formulated ‘speaker-based’ conditions (Trosborg, 1994: 197).

In this category have three strategies which are appear as heavily routinized request forms, namely *Hearer’s Ability*, *Hearer’s Willingness*, and *Suggestory Formulae*.

1. Hearer’s Ability

Aijmer (1996: 132) claims that ability is asking about the hearer’s ability to do something, and usually using term ‘*Can you...*’. Trosborg (1994, 197) states that request is employ a hearer-based pre-condition, the desired act is specified in the proposition and the hearer as assigned to the role of agent.

For example, ‘*Could you open the window for me, please?*’, and ‘*Could you bring me the foods, please?*’ (Trosborg, 1994: 198) All the examples explores that the speaker questions about the hearer ability to perform the act, such as opening the window, and bringing him or her the foods.

2. Hearer's Willingness

According to Aijmer (1996: 132) willingness is asking whether the hearer is willing to do something or has any objection to doing something.

This strategy always uses term '*Will you...*' or '*Would you (like)...*'. For instance '*Will you do the shopping today?*' and '*Would you lend me a copy of your book?*'. Hence, request querying the hearer's willingness may be embedded in expression of appreciation, hope, etcetera on behalf of the requester (Trosborg, 1994: 199). Willingness also used for another way to make a request of permission which is used term '*Can*' or '*May*'. For example, '*May/ Can I have a match?*' (Trosborg, 1994: 200).

3. Suggestory Formulae

Trosborg (1994: 201) argues that this strategy is used when the requester does not question any particular hearer-based condition, rather he or she test the hearer's cooperativeness in general by inquiring whether any conditions exist that might prevent the hearer from carrying out the action specified by the proposition. In the other word, suggestory formulae are the utterances that contain suggestion. Hence, suggestory formula is able to make his or her request more tentative and plays down his or her interest as a beneficiary of the action (Trosborg, 1994: 201). For the example, '*How about lending me some of your records?*' and '*Why don't you come with me?*' (Trosborg, 1994: 201). From the explanation, the point is both of the speaker and the hearer do the action and get the benefit.

2.2.3. Conventionally Indirect (Speaker-Based Conditions)

A requester can choose to focus on speaker-based conditions, rather than querying hearer-oriented conditions, thereby making his/her own desires the focal point of the interaction (Trosborg, 1994: 201). By placing the speaker's interests above the hearer's, the request becomes more direct in its demand. The speaker's statement of his/her intent may be expressed politely as a wish (Strategy 4) or more bluntly as a demand (Strategy 5). Therefore, this category has two strategies *Statements of Speaker's Wishes and Desires* and *Statements of Speaker's Needs and Demands*.

1. Statements of Speaker's Wishes and Desires

This strategy is only the speaker wishes and desires an act to be performed (Trosborg, 1994: 201). It is more polite than second type (speaker's needs and demands), because in this strategy uses modal verb 'I would like...'. For the example, 'I would like to have some more coffee.', 'I would like you to do the gardening today.', 'I would rather you gave up tennis.', and 'I would prefer her to visit me.'

2. Statements of Speaker's Needs and Demands

This strategy is impolite than first type, because in this type the speaker directly request to the hearer, and the hearer will perform it. For the example, 'I need a pen.', 'I could do with a rest now.', 'I want

you to sign this for me.’, ‘*I want the manuscript ready by noon.*’. It can be softened by put ‘*please*’ in the request, or some other mitigating device, e.g. ‘*I so much want to see that film, please (let me go.)*’ (Trosborg, 1994: 202).

2.2.4. Direct Request

This category is where the speaker makes his or her request in explicit way (Trosborg, 1994: 202). The requester (the speaker) chooses a modal verb expressing obligation or necessity in his or her request in explicit way. That is it, this category divide into three types *Statements of Obligation and Necessity, Performatives, and Imperatives.*

1. Statements of Obligation and Necessity

This strategy is the speaker applies either his or her own authority, or he or she refers to some authority outside the speaker (institution, brute facts, etc) (Trosborg, 1994: 202). The structure in this strategy usually used ‘*should*’ and ‘*ought to*’ that involve moral obligation. Moreover, ‘*have to*’ may involve some obligation stemming from a source outside the speaker, while ‘*must*’ often expresses obligation imposed by the speaker. ‘*Must*’ may also be used empathically to express involvement, urgency, etc (Trosborg, 1994: 203).

Here is the example of *Statements of Obligation and Necessity*, ‘*You should/ ought to leave now.*’, ‘*You have to leave now (or you’ll*

miss your train).’, and *‘You must leave now (because I want you to).’*
(Trosborg, 1994: 203).

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2. Performatives

The inclusion of a performative verb conveying requestive intent (ask, request, order, demand, command, etc) explicitly marks the utterances as order (Trosborg, 1994: 203). Therefore, performative statements are very direct and usually authoritative. For instance, the requestive intent is explicitly *‘I ask/ request/ command/ order you to leave.’* If the speaker wants to soften, he or she possible to use hedged performative as his or her request, for example *‘I would like to ask you to leave. (hedged).’*, *‘I must ask you to refrain from smoking. (hedged).’*
(Trosborg, 1994, 203).

3. Imperatives

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This strategy is the grammatical form directly signaling that the utterance is an order. It is very authoritative, and when there is an order issued by authority figure, it must be obeyed. If the speaker has power over the hearer, the later is obliged to carry out the order, for example, orders from parents to child, from teacher to pupil, from officer to soldier, from employer to employee, etcetera (Trosborg, 1994:204).

Some instances, *‘Leave the place at once.’*, and *‘Get out of here.’*.
Imperatives also can be softened by adding tags and/ or the marker

'please'. Here the example, 'Open the door, please.', and 'Leave it to me, will you.'. Another way is elliptical phrases to interpret imperatives statement. The speaker only mentions the desired object in the elliptical phrases, for the example, 'Two coffee, please.', and 'A scotch, please.' (Trosborg, 1994: 204).

2.3 Previous Studies

As her related study, the writer uses a study from previous researcher in the same field as this study but different subject. The previous researches were conducted by Veronica N. Loanata (student of Petra University Surabaya) which enriches request strategies to the writer. In additional, there is also Iis Sabiah (student of Padjajaran University Bandung) who conducted a thesis that has the same aspect with this thesis. The last is a journal by Fitriana Rahmawati from Samarinda Indonesia who conducted the research in the society. Some explanation of three references is stated below.

2.3.1 The Request Strategies Used by Margaret Tate to Andrew Paxton Before and After The Contract Marriage in The Proposal Movie

The research of Veronica N. Loanata (2011) used data from movie *The Proposal*. The aimed of her thesis is to investigate and know what are types and frequencies used by the characters in the movie, and to know the similarities and differences the requests strategies used by Margaret as the

main character in before and after the contract marriage. She divides request strategy into ten strategies in four categories that supported theory by Anna Trosborg and Blum-Kulka. For the methodology, she used qualitative approach supported by quantitative data to find out the answers of her objective the study.

2.3.2 Internal Modification of Requests Strategies in the Movie of The Big Bang Theory: A Pragmatic Study

This is a journal of social sciences by Iis Sabiah (2012) that used movie *The Big Bang Theory* as her object. The objectives of the research are to describe requests strategies applied by the character and to describe the categories of internal modification used by the character in the movies. The result showed the following there are four main categories of requests strategies applied by the requester. She uses the descriptive method as it is one way to describe the phenomenon that takes place among the society

2.3.3 An Analysis to The Responsive of Dialogue Routine by Using Request Strategies

This is a journal of social science by Fitriana Rahmawati (2012). The objective of the research is to analyze the speech act of requesting strategies used by people in their society. The researcher is taken Blum Kulka's definition to analyze the request strategies. The methodology of

the study is questionnaire which is instruments taken are consisted on twelve questions. It is made up by the writer herself.

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By the all explanation above, it can be seen the different from this study. First, this study explores about the similarities and the differences request strategies used by female and male character in the movie *The Blind Side* which is different with the previous researchers. Even though, two of the previous studies using movie as the object, but, this study has a unique one. Because of this movie is taken from a true extraordinary story which is different with previous object. Second, this study shows request strategies used by gender (female and male). In addition, this study is to know how female and male character when they give request to someone which is different with the previous study. The last, this study is not use frequencies as the problem which is different with the previous studies, because the researcher thinks that frequencies are not needed to do in this research. Hence, this study can be said that has a special thing for research.

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CHAPTER III

RESEARCH METHOD

This chapter tells about methodology of this study, and how the researcher collects the data and analysis.

3.1 Research Approach

In this research, the researcher used qualitative approach, because 1) the researcher used interpretive framework, 2) the instrument of this research is the writer itself, 3) the reality in this view is different for different people and under different conditions, 4) and this research concerned with subjective opinions (Ball, 2014: 4). As Seliger and Shohamy (1989) states that the research methods and techniques adopted in any research project depend upon the question and focus of the researcher (cited in Litosseliti, 2010: 31). In addition, the method in this research was discourse analysis. According to Paltridge (2006: 2), discourse analysis focuses on knowledge about language beyond the word, clause, phrase, and sentence that is needed for successful communication.

3.2 Data and Source

The data source was from the main character (Ms. Tuohy and Sean Junior) in a movie that entitled *The Blind Side*, which length duration 128

minutes. The data was sentences spoken by the main character in the movie which contained request strategies.

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3.3 Technique of Data Collection

In this case, the researcher applied several types to collect the data. Firstly, the researcher watched the movie *The Blind Side*, from a DVD with duration 128 minutes in order to get the data and to understand the plot of the movie. Then, the researcher downloaded the script of movie *The Blind Side*. After downloaded, the researcher edited the script of movie in sort page.

Secondly, the researcher read the script of the movie to find out the dialogue which include of request expression. Then, the researcher identified by underlined the script which contained request strategies used by the main character. After that, the researcher made fragment of dialogue that used by the main character only.

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The last, the writer gave number the request utterances spoken by Ms. Tuohy and SJ/ Sean Junior. The writer gave number 1 for request strategies of Ms. Tuohy as female character, and number 2 for request strategies of Sean Junior as male character. For instance, the researcher gave number like 1.1 and 2.1. It indicated to differentiate request strategies used by the main character between female and male.

3.4 Instrument

The instrument of this research was the researcher herself, because there were no other instruments which were more important to be used to obtain the needed data. According to Arikunto (2002: 126) defined instrument as a tool or it means that the researcher used to collect the data. The data collected by watching the movie *The Blind Side* and transcribing the conversations. It was from utterances of Ms. Tuohy and SJ/ Sean Junior. All the activities were done by the personal computer and office software.

3.5 Technique of Data Analysis

After collecting data, the researcher did many steps to analyze the data. The analysis based on the theories presented on chapter two. To answer the research questions of this study, the writer used three tables to illustrate (table 1, 2, 3).

First, the writer classified the utterances contained request

expression, which were taken from the data collection. Table 1 illustrated female request strategies, table 2 illustrated male request strategies, and table 3 illustrated the differences and similarities of request strategies used by female and male character. Then, the writer gave a check mark in the sub-column of request strategies table. The writer categorized request strategies based on Trosborg (1994) theory.

Note: MH : Mild Hints

SH : Strong Hints

HA : Hearer's Ability

HW : Hearer's Willingness

SF : Suggestory Formulae

W/ D : Statements of Speaker's Wishes and Desires

N/ D : Statements of Speaker's Needs and Demands

O/ N : Statements of Obligation and Necessity

P : Performatives

I : Imperatives

Table 1. Analysis of Request Strategies Used by Female

Character (Ms. Tuohy)

No.	Type	Request Expression
1.	MH	
2.	SH	
3.	HA	
4.	HW	
5.	SF	
6.	W/ D	
7.	N/ D	
8.	O/ N	
9.	P	
10.	I	

Table 2. Analysis of Request Strategies Used by Male

Character (Sean Junior)

No.	Type	Request Expression
1.	MH	
2.	SH	
3.	HA	
4.	HW	
5.	SF	
6.	W/D	
7.	N/D	
8.	O/N	
9.	P	
10.	I	

Table 3. The Differences and Similarities of Request

Strategies Used by Female and Male

No.	Type	Female	Male
1.	MH		
2.	SH		
3.	HA		
4.	HW		
5.	SF		

6.	W/D		
7.	N/D		
8.	O/N		
9.	P		
10.	I		

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CHAPTER IV

FINDINGS AND DISCUSSION

This fourth chapter consists of four parts, they are about the analysis of the data to answer the research question in chapter two. The first part will present the finding data of request strategies spoken by female (Ms. Tuohy/ Leigh Anne) and male character (Sean Junior) in the movie *The Blind Side*. In the second part is about analyzed of request strategies spoken by female character (Ms. Tuohy/ Leigh Anne) in the movie *The Blind Side*. The third part is about analyzed of request strategies spoken by male character (SJ/ Sean Junior) in the movie *The Blind Side*. The last part will discuss the similarities and differences between request strategies used by male and female character from the movie.

The discussion will be presented below.

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4.1 Finding Data of Request Strategies Used by the Main Character

This table below is finding data which include of request strategies used by female and male character. The analysis and discussion will be explained in the next part.

No.	Type	Request Expression
1.	MH	1. Sean, salad. ^{1.15} 2. Let me tell you something, alright? We've been sitting around here for over an hour and when I look around and all I see is

		<p>people shooting the bull and drinking coffee. Who runs this place? Well, I'd have it in shape in two days, I can tell you that. ^{1.31}</p> <p>3. Hey, Michael. Could happen to anyone, alright? It's not your fault ^{1.37}.</p> <p>4. He needs to be better in school ^{1.51}</p> <p>5. It's a girl's volleyball, Mom. You didn't miss anything. ^{2.1}</p> <p>6. And that let them know you're their friend. You're Big Mike, right? ^{2.3}</p> <p>7. Come on! Come on! He wants to be bet. Hey! Mom! Whoa. ^{2.5}</p> <p>8. Enough with the rugby shirts. You look like a giant bumble bee ^{2.6}.</p> <p>9. I always liked this one. ^{2.8}</p> <p>10. What about Dad and Mom? 'Cause you see, in our family everyone's an athlete. Dad was a basketball star, Collins plays volleyball and runs track. And me... as you know, I do it all. And Mom... Mom was a cheerleader, which doesn't exactly count but don't tell her I said that. Okay? ^{2.13}</p> <p>11. You see, the new Madden game came out ^{2.24}</p> <p>12. But he can drive! He can drive us. ^{2.26}</p> <p>13. My brother and I are very close. And so... I'm very afraid that if he goes off to school, I might not get to see him. So ... ^{2.27}</p>
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2.	SH	<ol style="list-style-type: none"> 1. No. No, listen to me. I'm the designer, my name's on it ^{1.1}. 2. SJ! SJ, do not go to the locker room again ^{1.3}. 3. I'd give you the best bedroom but it's full of sample boxes. And the sectional in the family room slides apart when you sleep on it. At least that's what Sean says. ^{1.10} 4. Don't lie there and pretend like you're not thinking the same thing as me. ^{1.11} 5. You don't think he'll steal anything, do you? I guess we'll know in the morning. ^{1.12} 6. Mike? Big Mike?! Mike? Big Mike! You're gonna make me walking away? ^{1.13} 7. SJ! Elbows! Sorry ^{1.19}. 8. Don't get your panties in a wad. ^{1.22} 9. SJ, you have two more minutes on that playbox thing, alright? ^{1.23} 10. What's with the camera? ^{1.39} 11. No, you hear me, bitch! You threaten my son you threaten me. ^{1.63} 12. SJ, if you don't stop it right. Come here. ^{1.65} 13. Look, everybody at Wingate is expecting you to be a star football player. You don't want to let them down, do you? ^{2.12} 14. What's in if for me? ^{2.29} 15. Are you telling me, that's the best you can do? ^{2.30} 16. What you got for me, Phil? ^{2.31}
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3.	HA	<ol style="list-style-type: none"> 1. Collins, can you pass me the green beans, please? ^{1.17} 2. Can you help me get something? ^{1.29}
4.	HW	<ol style="list-style-type: none"> 1. You're going to take care of me, right? ^{1.20} 2. May I see that? So we'd need her permission, right? ^{1.33} 3. you would have stopped them, alright? ^{1.41} 4. when'd you like to start? ^{1.52} 5. Can I go too? Yeah. ^{2.19} 6. Can I ask a question? ^{2.28}
5.	SF	<ol style="list-style-type: none"> 1. Don't pick it with your fingers just take a spoon. Okay. ^{1.18} 2. Michael, why don't you come over here and say hello to Coach Saban. ^{1.53} 3. Michael, why don't you and Nick go into the living room to talk? ^{1.54} 4. So why don't we go with the canvas ^{1.61}. 5. Now, see, dishes means you're going to block whoever is in front of you, or on your inside shoulder if you're not covered by a defender. ^{2.21}
6.	W/D	<ol style="list-style-type: none"> 1. Well, we'd really like to meet him someday. Would that be okay with you? ^{1.25} 2. I'd like to become a legal guardian. ^{1.32}
7.	N/D	<ol style="list-style-type: none"> 1. Tell me everything I need to now about you. ^{1.18} 2. We need to find out more about his past. ^{1.30} 3. we want to know if you'd like to become a

		<p>part of this family?^{1.34}</p> <p>4. So when he comes to visit I want you to feed him Italian he likes Fettucine Alfredo^{1.57}</p> <p>5. I want you to take him to a movie not Chainsaw Massacre because he'll just cover his eyes and get him to bed by ten.^{1.58}</p> <p>6. Young man...I think I need a proper hug.^{1.59}</p> <p>7. Michael, honey, I need for you please listen to me, alright?^{1.62}</p> <p>8. I want you to do whatever you want.^{1.64}</p> <p>9. I want you to enjoy yourself, but if you get a girl pregnant out of wedlock I'll crawl in the car, drive up here to Oxford and cut off your penis^{1.66}</p> <p>10. Dad, I need a few more of those free Quesadilla tickets.^{2.4}</p> <p>11. me and Michael wanted to go get it.^{2.25}</p>
8.	O/ N	<p>1. You have to protect them from those guys. Okay?^{1.42}</p> <p>2. Should get to know your players, Bert.^{1.45}</p> <p>3. You should check into that, Daddy.^{2.7}</p>
9.	P	<p>1. And we ask that you look after us in this holiday season that we may never forget how very fortunate we are. Amen. Amen.^{1.16}</p> <p>2. I don't need y'all to approve my choices, alright? But I do ask you to respect them.</p>

		1.27
10.	I	<ol style="list-style-type: none"> 1. Deliver what I ordered! Alright? Thank you^{1.2} 2. Come here! SJ, come here!^{1.4} 3. Get you feet off my dash. Thank you^{1.5}. 4. Put on your seatbelt!^{1.6} 5. Turn around^{1.6} 6. Stop the car^{1.7} 7. Come on. Come on SJ, make room^{1.8}. 8. Get in the car^{1.9} 9. Come and get it, childs!^{1.14} 10. Alright, well, you go look over there I go look over here.^{1.21} 11. Sean, go check on our reservation.^{1.24} 12. Michael come over here and get in the next one. Come on. Come on. Come over here. Oh, come on. It's not like I'm gonna put it on the Christmas card.^{1.26} 13. Call me Leigh Anne or Mama or almost anything else.^{1.28} 14. Take off the belt.^{1.35} 15. Yeah. Well, when you're done, please, put the players back in the spice cabinet. Thank you^{1.36} 16. Honey, look at me.^{1.38} 17. Baby, watch my stuff, alright?^{1.40} 18. You protect his blind side. When you look at him, you think of me.^{1.43} 19. Tony, go back.^{1.44} 20. Bert! Be quiet! Bert!^{1.46} 21. Run the dang ball. You heard it. Run the

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

Based on researcher's findings, female (Ms. Tuohy/ Leigh Anne) character used all request strategies when giving request to someone. There are sixty six requests spoken by female (Ms. Tuohy) character. All request strategies used by female character according to Trosborg's theory are *Mild Hints, Strong Hints, Hearer's Ability, Hearer's Willingness, Suggestory Formulae, Statements of Speaker's Wishes and Desires, Statements of Obligation and Necessity, Performatives, and Imperatives*. The explanation request strategies will be explained below.

4.2.1. Mild Hints

In this strategy, the speaker can leave out the desired action altogether (Trosborg, 1994: 192). The speaker does not explicitly mention the desired action to the hearer. Hence, the hearer must figure out for him/herself about the speaker's wishes. The example of *Mild Hints* strategy that Ms. Tuohy used when she gives request to the woman can be seen below.

Data 1

Leigh Anne : Just tell Gerald to hold on the chiffonier and I'll get by after while. You don't I got to call you back. Bye. Excuse me. I'm not cutting, I'm just asking. **Let me tell you something, alright? We've been sitting around here for over an hour and when I look around and all I see is people shooting the bull and drinking coffee. Who runs this place? Well, I'd have it in shape in two days, I can tell you that.**^{1.33}

Woman : I'd bet you would. How can I help you?
Leigh Anne : Oh, he was first.

The dialogue happens in the office. There are two people Ms. Tuohy and a receptionist in the dialogue. The topic in the dialogue is waiting for calling by the officer.

Ms. Tuohy/ Leigh Anne goes to an office to make a legal guardian. There, she wants to talk to a receptionist (a woman) for making adopt a child (Michael). She has waited about an hour, but no one calling her and giving attention. Then she warns the receptionist, because she has ignored by the officer like another people who waited there.

Ms. Tuohy/ Leigh Anne utterance **Let me tell you something, alright? We've been sitting around here for over an hour and when I look around and all I see is people shooting the bull and drinking coffee. Who runs this place? Well, I'd have it in shape in two days, I can tell you that.**^{1.33} is considered as *Mild Hints* strategy because the expression makes no reference to the request proper but it is interpreted as request in context. The expression seems to be a statement without having its intended meaning as a request. However, this expression considered as request expression in context because Ms. Tuohy/ Leigh Anne's desire is wanted talk to the woman about adoption a child. Therefore, she warns the woman with her condition in the office that she only sees another staff just drinking coffee and shooting the bull. In conclusion, Ms. Tuohy/ Leigh Anne did not explicitly ask the woman to call her name (her desired action to the woman or receptionist), thus, it is considered as *Mild Hints* strategy.

This strategy that used by Ms. Tuohy is related to the first Islam manner *“We should speak only if we our speech will be good and beneficial”*. It is appropriate with Ms. Tuohy’s request to the woman by good attitude and beneficial.

4.2.2. Strong Hints

In this strategy, the speaker’s wish can be partially mentioned (Trosborg, 1994: 192). However, the speaker only omits explicit mention of the hearer as the agent (Trosborg, 1994: 193). The example of *Strong Hints* strategy that Ms. Tuohy used when she gives request to Sean can be seen below.

Data 2

Leigh Anne : Was this a bad idea?

Sean : What?

Leigh Anne : **Don't lie there and pretend like you're not thinking the same thing as me.**^{1.11}

Sean : Fine, tell me what you're thinking so I know what's supposed to be on my mind.

Leigh Anne : How well do you know Big Mike?

Sean : In case you haven't noticed he doesn't have much to say. What's the big deal? It's just for one night, right? It is just one night, right?

Leigh Anne : You don't think he'll steal anything, do you? I guess we'll know in the morning.^{1.12}

The dialogue above is happened in the bedroom. The conversation has two people Ms. Tuohy and Sean. The topic in the dialogue above is Michael.

Ms. Tuohy/ Leigh Anne is talked about Michael with Sean (her husband) in their room. She thinks that she wants adopt Michael as their

child. However when she asks to Sean, there is no response from her husband. Then, she states her dislike by using this following statement
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Don't lie there and pretend like you're not thinking the same thing as me.^{1.11}

Ms. Tuohy's utterance is considered as *Strong Hints* strategy because the desired action of Ms. Tuohy (as the speaker) is partially mentioned. Here, Ms. Tuohy's desired action towards Sean is asking him about her idea. She asks Sean to does not lie and pretend like he does not think like her. In conclusion, Ms. Tuohy desired action towards Sean is asking him to be honest about his thinking and agree with her idea. In conclusion, Ms. Tuohy's request expression is included to *Strong Hints* strategy.

This strategy is related to the third manner in Islam "***We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others***". Ms. Tuohy here asks to her husband to debate about her idea. In the early she uses polite manner but suddenly she thinks that her husband ignored her. Then, she wants her husband to be honest with her idea. Here, Ms. Tuohy has tried to debate by polite manner and put down, but her husband makes her dissapointed.
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4.2.3. Hearer's Ability

In this strategy is the condition of ability refers to the hearer's capacity to perform the desired act. It can be said that it is asking about the

hearer's ability to do something for the speaker. The example of *Hearer's Ability* strategy that Ms. Tuohy used when she gives request to Collins can be seen below.

Data 3

Leigh Anne : **Collins, can you pass me the green beans, please?**^{1.17}
 Don't pick it with your fingers just take a spoon. Okay.^{1.18}
SJ! Elbows! Sorry^{1.19}. So, Big Mike. You like to shop?
 Because tomorrow I think I'll have to show you how it's done.

The dialogue above is happened in the Tuohy family's dining room. The utterance above is spoken by Ms. Tuohy or Leigh Anne to her daughter Collins, but there is no utterance spoken by Collins, she only doing her mom request. The topic of the dialogue is breakfast.

In the dining room, Ms. Tuohy/ Leigh Anne prepares a breakfast for her family in the morning. She has cooked a big breakfast, because it is a Thanksgiving celebration. However, her husband and her child are eating their foods in front of TV. Ms. Tuohy sees Michael who eats alone his breakfast in the dining room. Because of Ms. Tuohy's empathy to Michael, then she invites her family for eating the foods in the dining room even it is Thanksgiving celebration. Thus, making her husband and her child disappointed, because they cannot watching baseball on the TV. Even though they are disappointed, they grant her mom request. When all Tuohy's family starts their breakfast, Ms. Tuohy asks Collins to help her.

Ms. Tuohy utters **Collins, can you pass me the green beans, please?**^{1.17} to her daughter. It is considered as *Hearer's Ability* strategy

because two reason. First reason is in the theory of *Hearer's Ability* when the requester ask request the ability of the hearer use 'Can you....?'. It also included in hearer-based pre-condition whereas the hearer must infer that a question concerning his or her ability to carry out the specified act counts as an attempt on the part of the speaker to make the hearer to do so. Second reason is Ms. Tuohy asked help to Collins's ability, whereas to give her the green beans near Collins. In conclusion, the utterance of Ms. Tuohy is included in *Hearer's Ability* strategy.

This strategy that used by Ms. Tuohy is related to the first manner in Islam "*We should speak only if we our speech will be good and beneficial*". It is appropriate with Ms. Tuohy's request to Collins when she asks helps to her daughter by good attitude and beneficial.

4.2.4. Hearer's Willingness

This strategy is request by willingness statement that is asking whether the hearer is willing to do something or has any objection to do something. The speaker mentioning the hearer as the agent of the action and usually used term 'Will you...' or 'Would you (like)' and 'Can/ May I...' (Trosborg, 1994: 199). The example of *Hearer's Willingness* strategy that Ms. Tuohy used when she gives request to a man can be seen below.

Data 4

Man 1 : At least a dozen, probably. If not more. With her drug arrest record my guess would be she can't even remember.

Leigh Anne : May I see that? So we'd need her permission, right?^{1.35}

Man 1 : No. Michael is a ward of the state. Just apply and get a Judge to sign off on it.

The dialogue above is happened in an office which processes a legal guardian. The conversation consists of two people Ms. Tuohy and an officer. The topic in the dialogue above is Michael's file.

Ms. Tuohy is in an office to make legal adoption of Michael. Before she asks to an officer for processing a legal adoption of Michael, she wants to know the file of Michael. She wants to know what happened to Michael in the past, because she does not know anything about Michael. Therefore, Ms. Tuohy asks the permission to the officer.

Ms. Tuohy utterance in the dialogue is **May I see that? So we'd need her permission, right?**¹⁻³⁵. It is considered as *Hearer's Willingness* strategy because Ms. Tuohy uses modal 'May...' in her request to the officer. According to Trosborg (1994: 199), there is another way of asking about the hearer's willingness to do something, which is by making a request of permission, because in usual term is used *Will you...* or *Would you (like)...*. Here, Ms. Tuohy asks permission to the officer for giving the Michael's file to her which has read by him. After Ms. Tuohy requests it, the officer gives Michael's file to her. That is the requestee (the hearer) doing something for the requester (the speaker). It can be said that *Hearer's Willingness* strategy used by Ms. Tuohy is succeed. In conclusion, Ms. Tuohy utterance is included in *Hearer's Willingness* strategy.

This strategy that used by Ms. Tuohy is related to the first manner in Islam ***“We should speak only if we our speech will be good and beneficial”***. It is because Ms. Tuohy request to the man by using good manner and good attitude, also polite manner. Furthermore, Ms. Tuohy speech in request is related Islam manner.

4.2.5. Suggestory Formulae

This strategy is able to make the speaker request more tentative and plays down his or her interest as a beneficiary of the action. Based on Blum-Kulka, et.al. (1989: 18) It is a request which contains a suggestion to do something. The key point in this strategy is the speaker and hearer do the action and gets the benefit. The example of *Suggestory Formulae* strategy that Ms. Tuohy used when she gives the request to someone can be seen below.

Data 5

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Leigh Anne : Collins, can you pass me the green beans, please?^{1.17}
Don't pick it with your fingers just take a spoon. Okay.
^{1.18} **SJ! Elbows! Sorry**^{1.19}. So, Big Mike. You like to shop?
 Because tomorrow I think I'll have to show you how it's done.

This utterance above is happened in the Tuohy family's dining room when breakfast for Thanksgiving celebration. The topic in the dialogue above is breakfast.

Ms. Tuohy/ Leigh Anne prepares breakfast in the morning for Thanksgiving celebration. She invites her family to eat altogether in the

dining room. It is because her husband and her child eating in front of TV while Michael is alone to eat his breakfast on the table dining room. Before they eat their food, they are praying to God for blessing them and giving them a new friend Michael. Next, they start to eat their food and SJ wants to pick the food by his hand. However, SJ's act makes his mom stated her request.

Ms. Tuohy utters **Don't pick it with your fingers just take a spoon. Okay.**^{1.18} to SJ. It is considered as *Suggestory Formulae* because of two reasons. First, the expression contains a suggestion to do something. Second, from the utterance that spoken by Ms. Tuohy contains her suggestion to SJ. Ms. Tuohy suggests SJ to take a spoon when he picks the food and do not use his finger. In the *Suggestory Formulae*, the speaker able to make his or her request more tentative and plays down his or her interest as a beneficiary of the action. In the other word is both of them is getting the benefit of the action. Therefore, the benefit of this action is for both of them, Ms. Tuohy and SJ. The benefit for Ms. Tuohy is teaching her child about politeness when eating or teaching about table manner to SJ, while the benefit for SJ is familiarize about politeness when eating the food on the table.

This strategy is related to the third manner in Islam ***"We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others"***. As a mother, Ms. Tuohy request or utter request expression to her child SJ by using polite manner. Her purpose is to teach

SJ about politeness or good manner when eating. She does not threaten or use high voice to warn her child.

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4.2.6. Statements of Speaker's Wishes and Desires

This strategy is only focused on the speaker. In other words, the speaker makes a statement of request based on his or her wishes or desires (Trosborg, 1994: 201). This strategy is more polite, because using term '*I would like you to...*'. The example of *Statements of Speaker's Wishes and Desires* strategy that Ms. Tuohy used when she gives request to someone can be seen below.

Data 6

Woman : Ma'am, now you can tell me what you want or I'll make sure you wait all day. Now how can I help you?
Leigh Anne : I'd like to become a legal guardian.^{1,32}
Woman : Lord helps that child.

The dialogue is happened in the morning at an office. There are two people in the dialogue Ms. Tuohy and a woman or an officer. The topic in the dialogue above is child adoption.

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Ms. Tuohy goes to the office for making legally adopt. However, she has waited there about an hour and she watches the entire officer drinking coffee also shooting the bull, but none calling her. She has ignored by the officer, then, she comes to the officer and tells what happened there. The officer accepts Ms. Tuohy's complains and asks what Ms. Tuohy wants.

Ms. Tuohy explores her desire to the officer by utters **I'd like to become a legal guardian.**¹⁻³². It is considered as *Statements of Speaker's Wishes and Desires* strategy because the request expression by Ms. Tuohy wants the hearer to do something for her. In addition, *Statements of Speaker's Wishes and Desires* is focus in the speaker whereas the speaker makes a statement of requests based on his or her wishes and desires, and the sounds more polite. Here, Ms. Tuohy wants become a legal guardian for Michael. She wants the procedure of how to become a legal guardian. The officer does the act of what Ms. Tuohy's desire by searching the file of Michael. The officer also gives the step by step to do by Ms. Tuohy. In conclusion, it is included in *Statements of Speaker's Wishes and Desires* strategy.

This strategy is related to the third manner in Islam "***We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others***", because Ms. Tuohy talk to the officer in polite manner. She requests to the officer by put down, because she wants her desire is fulfill to be a legal guardian.

4.2.7. Statements of Speaker's Needs and Demands

This strategy is less polite, because the speaker will directly give request to the hearer. It makes the hearer will perform an act as the speaker's needs or demands (Trosborg, 1994: 202). This strategy usually used term '*want (I want...)*' or '*need (I need...)*' in making the request.

The example of *Statements of Speaker's Needs and Demands* strategy that

Ms. Tuohy used when she gives the request to someone can be seen below.

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Data 7

Man : That's terrible.

Leigh Anne : Tell me about it. He'll have nightmares about for a weeks. So when he comes to visit **I want you to feed him Italian he likes Fettucine Alfredo^{1.57} and I want you to take him to a movie not Chainsaw Massacre because he'll just cover his eyes and get him to bed by ten.^{1.58}** You got it?

Man : Yes'm. Alright. What about Tennessee?

The dialogue above is happened in the Tuohy's family house.

There are two people in the dialogue Ms. Tuohy and a man from NFL (baseball team). The topic in the dialogue above is taking care of Michael.

In the morning, there is a man comes to Tuohy's family house for proposing his team baseball to Michael. Because of the baseball ability of Michael is amazing. It makes many universities and baseball team invite Michael to choose them. That condition is making Tuohy's family happy and must be selected before choose one of them. Then, Ms. Tuohy talks to a man who will bring Michael to the NFL (baseball team). She talks about the Michael's habitually and like or dislike, because she does not want her child in the bad position. She wants the best things for her child Michael.

Ms. Tuohy negotiates with a man about the benefit for Michael and she utters **I want you to feed him Italian he likes Fettucine Alfredo^{1.57} and I want you to take him to a movie not Chainsaw Massacre because he'll just cover his eyes and get him to bed by ten.^{1.58}** It is considered as *Statements of Speaker's Needs and Demands* strategy, because the

requester directly gives request to the hearer to perform an act based on the speaker's needs and/ or demands. Here, Ms. Tuohy directly gives request to the man to keep and care her child Michael. She also wants the man to take Michael for watching movie. She wants the man giving the best service for her boy. Indeed, the speaker (Ms. Tuohy) uses the word 'Want...' in making her request ('I want you to...'), which is it is the form of *Statements of Speaker's Needs and Demands*.

This strategy is related to second manner in Islam "*We should refrain from swearing by the name of Allah unless it is absolutely necessary*", because Ms. Tuohy is not use swear words when she asks a man to give what her child want when stay on the NFL. Ms. Tuohy talk by impolite way to the man but she does not use swear words.

4.2.8. Statements of Obligation and Necessity

This strategy states that the hearer is under the obligation to do desired action (Aijmer, 1996: 132). In addition, the hearer must be obligate to the speaker wants or requests. This strategy usually used terms '*should*' and '*ought to*', '*have to*', '*must*'. The example of *Statements of Obligation and Necessity* strategy that Ms. Tuohy used when she gives request to someone can be seen below.

Data 8

Leigh Anne : You stopped it. You stopped it. This team is your family, Michael. **You have to protect them from those guys.**
Okay? ^{1.42} Listen. Okay. Tony here is your quarterback, alright? You protect his blind side. When you look at him,

you think of me. ^{1.43} How you had my back. How you have his. Okay? Alright. Tony, go back. ^{1.44} Alright.

Oomaloompah here is your tailback. When you look at him, you think of SJ, how you never let anyone or anything to hurt him. You understand me? Alright. Go back. You got it?

Michael : What about Collins and Mr. Tuohy?

Leigh Anne : Fine. They can be on the team too. Are you gonna protect the family, Michael?

Michael : Yes, ma'am.

The dialogue above is happened in the yard when practice baseball.

The conversation above consists of two people Ms. Tuohy and Michael.

The topic in the dialogue above is baseball play.

In the morning, Ms. Tuohy and SJ come to the field for watching Michael's team play baseball. Ms. Tuohy watching detail their play and SJ has taken the video of baseball team play. Then, Ms. Tuohy feels the play of baseball player is bad and the coach less detail to teach them. The coach Bert is only anger and grumble to his player. Because of it, Ms. Tuohy walks away to baseball player whereas Michael her child is part of its team. Ms. Tuohy tries to teach the player by her authority.

Ms. Tuohy utters **You have to protect them from those guys.**

Okay? ^{1.42} to Michael. It is considered as *Statements of Obligation and Necessity* strategy because the word 'have to..' expresses obligation of the hearer. Ms. Tuohy says to the Michael that the team is like a family and must be protected from any else who hurt his family. Her request asks obligation of Michael to protect his team from another team, because Michael is protector their team or the blind side position. After Ms. Tuohy

little bit coached baseball player, Michael understands it and does it.

Moreover, it can be called *Statements of Obligation and Necessity* strategy.

This strategy is related to the first manner in Islam ***“We should speak only if we our speech will be good and beneficial”***, because Ms. Tuohy when she requests to her child Michael by good manner and give the benefit. She teaches her child about what her child to do in the baseball should.

4.2.9. Performatives

This strategy is very direct and usually authoritative when the speaker giving request to the hearer. The speaker can convey a request simply by using a performative verb. It is such as *‘ask, request, order, demand, command’*, and etcetera (Trosborg, 1994: 203). The example of *Performatives* strategy that Ms. Tuohy used when she gives request to someone can be seen below.

Data 9

Woman 1 : Leigh Anne, is this some sort of white guilt thing? What will your daddy say?

Leigh Anne : Umm... before or after he turns over in his grave? Daddy's been gone five years Elaine, make matters worse you were at the funeral. Remember? You were Chanel and that awful black hat. Look, here's the deal. **I don't need y'all to approve my choices, alright? But I do ask you to respect them.**^{1.27} You've no idea what this boy's been through. And If this is going to be some running diatribe I can find an overpriced salad a lot closer to home.

Woman 1 : Leigh Anne, I'm so sorry. We didn't intend to---

Woman : No. We didn't really.

The dialogue above is happened in the restaurant. There are three people in the dialogue Ms. Tuohy and two women. The topic in the dialogue above is Michael adoption.

Ms. Tuohy and her friends (about 5 women in the movie) have lunch in the restaurant. They are talking about their daily activities to each other. At that time, one of her friends talks about Michael who leaves with Tuohy's family. A woman says that Michael like Jessica Lange and King Kong (character in King Kong movie). Another woman makes a joke about how if Tuohy's family adopts Michael, and they thinking it is impossible thing to do. Ms. Tuohy/ Leigh Anne just smiling at them while eating her lunch. Then she tries to talk to her friends about her idea for adopting Michael as her child. All of women shock and cannot believe about Leigh Anne's mind. The women complaint and suggest that it is not good choice. Ms. Tuohy feels annoying about it and she says to her friend authoritatively.

Ms. Tuohy utters **I don't need y'all to approve my choices, alright? But I do ask you to respect them.**^{1.27} to her friends. It is considered as *Performative* strategy because Ms. Tuohy/ Leigh Anne directly requests by using 'ask' as her mark to request her friends that respect to Michael even they are not approve her choice. After request expression of Ms. Tuohy/ Leigh Anne to her friends, in one time they are feeling sorry and do not intend Leigh Anne. In the *Performatives* strategy, the speaker can convey a request simply by using a performative verb in

the requestive intent, such as uses word ‘ask, request, demand, command’, and etcetera, explicitly marks the utterance as an order. In conclusion, Ms. Tuohy utterance can be called *Performatives* strategy.

This strategy is related to the second manner “*We should refrain from swearing by the name of Allah unless it is absolutely necessary*”, because Ms. Tuohy when gives request to her friends very authoritative and directly, but, she does not swear to them, even she insulted with her friend’s utterances. She keeps politeness and use good attitude to warn her friends.

4.2.10. Imperatives

This strategy is the grammatical form directly signaling the utterances as an order (Trosborg, 1994: 204). It is very authoritative and the speaker request must be obeyed by the hearer. This strategy also has power to the hearer, for example orders from parents to child, from teacher to pupil, from officer to soldier, from employer to employee, and etcetera. The example of *Imperatives* strategy that Ms. Tuohy used when she gives request to someone can be seen below.

Data 10

Leigh Anne : Who's that SJ?
SJ : Big Mike.
Leigh Anne : **Get you feet off my dash. Thank you^{1.5}. Put on your seatbelt!^{1.6}**

In the dialogue above is happened in the car. There are two people in the dialogue Ms. Tuohy/ Leigh Anne and SJ. The topic of the dialogue above is going to home.

Before SJ picks by his mom, he meet Michael at play ground in the school. They are talking few minutes. Then, in the distance place, Ms. Tuohy (mama's SJ) rings the bell's car. SJ sees his mom and he runs fast to go to her. Because of Ms. Tuohy has not any time. SJ comes in the car and he acts impolite things. Thus, Ms. Tuohy asks her child SJ very authoritatively.

Ms. Tuohy utters **Get you feet off my dash. Thank you^{1.5} and Put on your seatbelt!**^{1.6} to SJ in the car. It is considered as *Imperatives* strategy because Ms. Tuohy (mama's SJ) very authoritative asks SJ for moving his feet from her desk. In the same situation, Ms. Tuohy very authoritative commands SJ to put the seatbelt for his safety. Even though in the dialogue there is no utterance that spoken by SJ, but in the movie SJ does what his mama said directly. In addition, *Imperatives* strategy is the canonical grammatical form for getting somebody to something and very authoritative. In conclusion, both request expressions by Ms. Tuohy/ Leigh Anne are included in *Imperatives* strategy.

This strategy is related to the first manner in Islam "***We should speak only if we our speech will be good and beneficial***", because Ms. Tuohy request is using good manner and attitude even very authoritative. She has been teach her child about politeness when she gives request to

her child to put down the feet from the desk. She also gives request to her child to put the seatbelt. Those requests are getting the benefit for the speaker.

4.3 Request Strategies Used by Male Character (SJ/ Sean Junior)

Based on researcher's analysis, male (SJ/ Sean Junior) character used seven requests strategies when giving request to someone. Also there are thirty one requests spoken by male (SJ/ Sean Junior) character. Seven requests strategies are *Mild Hints*, *Strong Hints*, *Hearer's Willingness*, *Suggestory Formulae*, *Statements of Speaker's Needs and Demands*, *Statements of Obligation and Necessity*, and *Imperatives*. For the explanation of requests strategies are below.

4.3.1. Mild Hints

In this *strategy*, the speaker can leave out the desired action altogether (Trosborg, 1994: 192). The speaker does not explicitly mention the desired action to the hearer. Hence, the hearer must figure out for him/herself about the speaker's wishes. The example of *Mild Hints* strategy that SJ used when he gives request to the woman can be seen below.

Data 1

SJ : **Enough with the rugby shirts. You look like a giant bumble bee** ^{2.6}. That Taco Bell, KFC catty corner. The Long John Silvers on the next block.

Michael : You owe all of 'em?

SJ : Yeah. We've got like hundreds.

The dialogue above is happened in the dining room. There are two people in dialogue above SJ and Michael. The topic of dialogue above is Michael's shirt.

In the morning when Tuohy's family has breakfast, Michael joins with them and he wears T-Shirt blaster orange and chocolate like a bee. He wears that shirt with big smile, because it is his new shirt from his new mom Ms. Tuohy. SJ sees what Michael's cloth, and he expresses his dislike by implicitly statement.

SJ statement is **Enough with the rugby shirts. You look like a giant bumble bee** ^{2,6} to Michael. It is considered as *Mild Hints* strategy because SJ's statement makes no reference to the request proper but it is interpretable as request context. SJ also does not request Michael directly to change his clothes to other. Therefore the hearer must figure out for him or herself about the speaker wishes. In conclusion, SJ's statement can be said *Mild Hints* strategy.

This strategy is related to the first manner in Islam "***We should speak only if we our speech will be good and beneficial***", because SJ requests to Michael by using good manner and good attitude without insulted the hearer.

4.3.2. Strong Hints

In this strategy, the speaker's wish can be partially mentioned (Trosborg, 1994: 192). However, the speaker only omits explicit mention

of the hearer as the agent (Trosborg, 1994: 193). The example of *Strong Hints* strategy that SJ used when he gives request to Sean can be seen below.

Data 2

- Houston** : I know there's a lion, there's tigers, there's bears...Hey, there's only one razorback in the world.
Lou : ...and not only that, you'd look great in Gamecock Red!
SJ : What's in it for me?^{2.29}
Houston : SJ, I'd get you a hawkhat, and for whole family a hawkhat.
SJ : **Are you telling me, that's the best you can do?**^{2.30}
Tommy : SJ, you remind me of me as a boy.

The dialogue above is happened in the Tuohy's meeting room. There are four people in the dialogue above SJ, Houston, Lou, and Tommy. The topic of the dialogue is selection the best baseball club for Michael.

In the meeting room, SJ (Sean Junior) is negotiating with the staffs who wanting Michael for choosing their baseball club. SJ talks more with the staffs because SJ here is like Michael's manager, and the staffs give anything the best for Michael if he choosing his club. Then, SJ asks the staffs what he wants by using explicit hint.

SJ utters **Are you telling me, that's the best you can do?**^{2.30} to the staffs. It is considered as *Strong Hints* strategy because the wishes of the speaker can be partially mentioned. SJ asks the staff what is the best they can do for him. Houston answers that SJ will be get something from him. However, SJ does not satisfied with Houston giving, and SJ asks more about it. SJ's request is clearly mentioned in his statement above that he wants the hearer (Houston) as the agent. In addition, in the *Strong Hints*

strategy is utterance which contains partial reference to object needed for the implementation of the act. In conclusion, SJ's statement can be said *Strong Hints* strategy.

This strategy is related to the third manner in Islam *"We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others"*, because SJ debate with a man who come from baseball club by using polite manner and he puts down without making the hearer anger.

4.3.3. Hearer's Willingness

This strategy is request by willingness statement that is asking whether the hearer is willing to do something or has any objection to do something. The speaker mentioning the hearer as the agent of the action and usually used term *'Will you...'* or *'Would you (like)'* and *'Can/ May I...'* (Trosborg, 1994: 199). The example of *Hearer's Willingness* strategy that SJ used when he gives request to a man can be seen below.

Data 3

Sean : Well, that's the one you want it, didn't it? Here. Here you go. Go ahead. Take it for a ride. Go.
SJ : **Can I go too? Yeah.**^{2.18}
Leigh Anne : Michael? Be careful.

The dialogue above is happened in the house terrace. There are three people in the dialogue Sean, SJ, and Ms. Tuohy. The topic of dialogue above is Michael's new car.

In the morning after Tuohy's family announce Michael as their new family. Sean Tuohy and Leigh Anne give a car as a gift for Michael. However, Michael does not know about his gift. Tuohy's family invites Michael to go to the terrace and they close Michael's eyes by a long black ribbon. After arrives in the terrace, Sean opens Michael's eyes. Michael is surprised and he wants to try his new car. Sean and his family are very happy about it. Then, his little boy SJ asks to join with Michael for driving a new car. Because of it SJ asks permission to his parents.

SJ utters **Can I go too? Yeah.**^{2,18} to his parent for permitting him. It is considered as *Hearer's Willingness* strategy because the speaker asking whether the hearer is willing to do something. Besides, this strategy is also used for another way to make a request of permission by using word '*Can/ May I...*' as the form of this strategy. Here, SJ asks permission to his parents for joining with Michael to drive a new car. Sean gives his permission to SJ by nodding his head and winking his eyes even it is not mention in the dialogue but it is showed by his act. It is approved that SJ used *Hearer's Willingness* strategy.

This strategy is related to the first manner in Islam "***We should speak only if we our speech will be good and beneficial***", because when SJ asks to his father, he used good manner to persuade his father. SJ also gets the benefit from his request.

4.3.4. Suggestory Formulae

This strategy is able to make the speaker request more tentative and plays down his or her interest as a beneficiary of the action. Based on Blum-Kulka, et.al. (1989: 18) It is a request which contains a suggestion to do something. The key point in this strategy is the speaker and hearer do the action and gets the benefit. The example of *Suggestory Formulae* strategy that SJ used when he gives the request to someone can be seen below.

Data 4

- SJ** : Come on, Michael!^{2.19} Okay. See, you're the ketchup, here at Left Tackle. On the weak side. The fist play is simple. "Gap." **Now, see, dishes means you're going to block whoever is in front of you, or on your inside shoulder if you're not covered by a defender.**^{2.20} Now, I'll be the running back and you show me what you're supposed to do.^{2.21} Ready.... Hike! You block him, you hit him, quarterback will hand it off, he gets the ball and. Open lane to the end zone. All there is to it.^{2.22}
- Leigh Anne** : What's going on here?!
- Michael** : Player Spice just scored.
- SJ** : We're going through the playbook. Michael got move to offense.

The dialogue above is happened in the dining room. There are three people when the conversation is happened SJ, Michael, and Ms. Tuohy. The topic of the dialogue above is a lesson for Michael.

In the dining room, SJ is teaching Michael about his position in the baseball play. He shows what Michael does in the field. SJ as a couch, he is presentation the kitchen stuff like baseball player. He is also presented the function one by one and what should Michael do. Then, SJ is giving

suggestion for Michael. When he is presented seriously to Michael, suddenly his mom comes and commands SJ to put the kitchen stuff back.

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 SJ utters **Now, see, dishes means you're going to block whoever is in front of you, or on your inside shoulder if you're not covered by a defender.**^{2.20} to Michael. It is considered as *Suggestory Formulae* strategy because the speaker and the hearer do the action and get the benefit for them. It can be seen that SJ as the coach, he gives the best and presented the play for Michael. Then, SJ asks Michael to do what his said. SJ wants Michael to block whoever in front of him in the play or used inside shoulder to cover. He used word 'or' as his suggestion to Michael. Indeed, SJ as the coach does his work and Michael does the coach command. SJ feels satisfied that Michael listening him and Michael feels happy because he gets new knowledge. It is showed that they do the action and they get the benefit. In conclusion, it can be said *Suggestory Formulae* strategy.

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 This strategy is related to the third manner in Islam ***"We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others"***, because when SJ talks to Michael, he used polite manner and humiliate to others. It is aimed to get the benefit altogether. In addition, SJ's request does not make Michael insulted.

4.3.5. Statements of Speaker's Needs and Demands

This strategy is less polite, because the speaker will directly give request to the hearer. It makes the hearer will perform an act as the

speaker's needs or demands (Trosborg, 1994: 202). This strategy usually used term 'want (*I want...*)' or 'need (*I need...*)' in making the request.

The example of *Statements of Speaker's Needs and Demands* strategy that

SJ used when he gives the request to someone can be seen below.

Data 5

- SJ** : Dad, I need a few more of those free Quesadilla tickets.^{2,4}
Leigh Anne : And where does the acorn fall?
Sean : Hey, don't laugh too hard. The Quesadilla saved our ass.

The dialogue above is happened in the Sean's car. There are three people of the dialogue above SJ, Leigh Anne, and Sean. The topic of dialogue is Quesadilla tickets.

On the way to go to home, Tuohy's family is talking about baseball play in the car. SJ tells about his friend Andy Sung who become a Chief in his class. Actually he wants to become a chief in the class, but he does not speak it. Then, he asks Quesadilla tickets more to his father Sean.

SJ utters Dad, I need a few more of those free Quesadilla tickets.

^{2,4} to his father. It is considered as *Statements of Speaker's Needs and Demands* strategy because the speaker gives the request directly to the hearer and the hearer will perform it. SJ wants more Quesadilla tickets and he asks to his father by using word 'need'. Sean agrees with SJ, he will perform it but he does not mention in his statement. In conclusion, SJ's statement is included in *Statements of Speaker's Needs and Demands* strategy.

This strategy is related to the first manner in Islam “*We should speak only if we our speech will be good and beneficial*”, because SJ requests by use good manner and good attitude to his father. Without good manner and attitude, SJ’s desires will not act by his father.

4.3.6. Statements of Obligation and Necessity

This strategy states that the hearer is under the obligation to do desired action (Aijmer, 1996: 132). In addition, the hearer must be obligate to the speaker wants or requests. This strategy usually used terms ‘*should*’ and ‘*ought to*’, ‘*have to*’, ‘*must*’. The example of *Statements of Obligation and Necessity* strategy that SJ used when he gives request to someone can be seen below.

Data 6

Sean : Well, we have to throw some of it away. What's already been cooked. That's too bad. Yeah. I'd rather sell it.

SJ : Seems like you could give it away or something? **You should check into that, Daddy.**

Sean : Alright, I will, SJ.

The dialogue above is happened in the Tuohy’s house. There are two people there Sean and SJ. The topic of the dialogue is KFC.

In the morning when Tuohy’s family has a quality time and they are talking altogether. SJ and Michael talk about KFC in the catty corner. SJ tells to Michael how it is so delicious. He explains about its KFC to Michael. Then, his father Sean joins to talk about it. Spontaneously, SJ wants his father to buy them KFC.

SJ utters **You should check into that, Daddy.**²⁷ to his father Sean.

It is considered as *Statements of Obligation and Necessity* strategy because the speaker applies his own authority to the hearer. Besides, in this strategy usually contains '*Should*' and '*Ought to*' which involve moral obligation. SJ authority as a child wants his father to check the KFC at the catty corner for him. Sean answers that he will do it for SJ. As a father, Sean obligated SJ's request for doing his demand. From the explanation, it can be said that it is *Statements of Obligation and Necessity* strategy.

This strategy is related to the third manner in Islam "*We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others*", because when SJ request to his father, he must be in polite manner to make his want successful. He request to his father by using put down and polite manner.

4.3.7. Imperatives

This strategy is the grammatical form directly signaling the utterances as an order (Trosborg, 1994: 204). It is very authoritative and the speaker request must be obeyed by the hearer. This strategy also has power to the hearer, for example orders from parents to child, from teacher to pupil, from officer to soldier, from employer to employee, and etcetera. The example of *Imperatives* strategy that SJ used when he gives request to someone can be seen below.

Data 7

SJ : ...fifty, fifty one, fifty two, fifty three... Come on and get it!
Go, go, go, go, go! Come on. Five seconds left in the game! Just
like! Just like! High knees, high knees, high knees! ^{2.14} Speed
 kills, baby. Run like the wind! ^{2.15} Go, Michael, go!...ninety eight,
 nine, one hundred. Move your feet! Move your feet! Come on!
Come on! Come on! Go. ^{2.16} There you go. Get on the tackle!
Come on! Come on! Come on! Come on, Michael! ^{2.17}

The utterance is happened in the field. Only SJ is the speaker. The topic of the utterance is Michael's practice.

In the field, SJ/ Sean Junior is coached Michael from warming up, contents till the end. Because of Michael has an ability in the baseball play, and it makes SJ wants to coach Michael about the play. He coaches Michael for running, pushing up, sitting up, and etcetera. SJ commands to Michael very authoritatively.

SJ's utters **Come on and get it! Go, go, go, go, go! Come on. Five seconds left in the game! Just like! Just like! High knees, high knees, high knees!** ^{2.14}, **Run like the wind!** ^{2.15}, **Move your feet! Move your feet! Come on! Come on! Come on! Go.** ^{2.16} to Michael. It is considered as *Imperatives* strategy because the speaker request very authoritative directly to the hearer. Here, SJ very authoritatively commands Michael to take up higher Michael's knees when running. SJ asks Michael for running faster like the wind. SJ also streams to Michael for moving his feet. Michael is doing all that commanded by SJ. All of the statements are included in this strategy, because the speaker as a coach has the power

over to the hearer for coaching the hearer as a player. In conclusion, SJ's statements are included as *Imperatives* strategy.

This strategy is related to the third manner in Islam *"We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others"*, because when SJ gives request to Michael as a couch, he always uses polite manner and humiliate others.

4.4 The Similarities and Differences Between Request Strategies Used by the Main Character

The similarities and differences between request strategies used by Ms. Tuohy and SJ/ Sean Junior can be seen in the table below.

No.	Type	Female	Male
1.	MH	✓	✓
2.	SH	✓	✓
3.	HA	✓	
4.	HW	✓	✓
5.	SF	✓	✓
6.	W/ D	✓	
7.	N/ D	✓	✓
8.	O/ N	✓	✓
9.	P	✓	
10.	I	✓	✓

From the table of the similarities and differences between request strategies used by female and male above will explain more below.

Based on the analysis of the data that presented in 4.1 and 4.2, the writer found out seven similarities and three differences between request strategies used by male (SJ/ Sean Junior) and female (Ms. Tuohy/ Leigh Anne) character in the movie *The Blind Side*. For the similarities request strategies used by both character are namely *Mild Hints*, *Strong Hints*, *Hearer's Willingness*, *Suggestory Formulae*, *Statements of Speaker's Needs and Demands*, *Statements of Obligation and Necessity*, and *Imperatives*. Furthermore, the differences request strategies are namely *Hearer's Ability*, *Statements of Speaker's Wishes and Desires*, and *Performatives*.

The writer assumed both of characters (Ms. Tuohy and SJ) have same request strategies because first, in *Mild Hints* strategy the speaker does not explicitly mention the desired action to the hearer, and the hearer must figure out for him/ herself about the speaker's wishes (Trosborg, 1994: 192-193). Here, the main character in the movie *The Blind Side* used this strategy as his/ her request when they want their desired to do by the hearer.

Second, both of characters (Ms. Tuohy and SJ/ Sean Junior) in the movie also used *Strong Hints* strategy when they request to the hearer whereas the hearer that he/ she chooses as the agent. The main character (Ms. Tuohy and SJ) request to someone by mention what they want in his/ her statements. Indeed, *Strong Hints* strategy is almost used by the speaker,

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

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

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

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

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

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

After the explanation about the similarities request strategies used by female and male (Ms. Tuohy and SJ) character in the movie *The Blind Side*.

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

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

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

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

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

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CHAPTER V

CONCLUSION

Related to the first research question is about the type of request strategies used by female (Ms. Tuohy) character in the movie. The writer found out that Leigh Anne Tuohy, a busy woman and a mother, she used all request strategies when giving request to someone. All request strategies were *Mild Hints, Strong Hints, Hearer's Ability, Hearer's Willingness, Suggestory Formulae, Statements of Speaker's Wishes and Desires, Statements Speaker's Needs and Demands, Statements of Obligation and Necessity, Performatives, and Imperatives.*

In the second research question is about the type of request strategies used by male (SJ/ Sean Junior) character in the movie. SJ as a child and a couch for Michael, he only used seven request strategies when giving request to someone that found out by the researcher. Seven request strategies were *Mild Hints, Strong Hints, Hearer's Willingness, Suggestory Formulae, Statements of Speaker's Needs and Demands, Statements of Obligation and Necessity, and Imperatives.*

Dealing with the third research question about the similarities and the differences request strategies used by female and male character in the movie. The writer found out seven similarities request strategies used by female and male character, whereas there were three request strategies, which were not used by male character (SJ/ Sean Junior) in the movie.

Furthermore, based on the findings the writer found out that the female character was dominant than male character, whereas she used all request strategies when she was giving request to someone. While, male character only used seven request strategies when he was giving request to someone. It was different with Holmes's (2001: 265) statement that women tend to favor more polite and less direct form of request than men.

Moreover, in Islam also have manners when talking to each other, whereas to support this thesis about request to someone. Three of some manners in Islam will be explained. First manner in Islam is ***We should speak only if we our speech will be good and beneficial.*** We should remember the famous saying, "If you do not have anything good to say, don't say anything at all." Imams Bukhari and Muslim reported that the prophet (S.A.W.) said, "*Whosoever believes in Allah and the Last Day, let him say good or remain silent.*" (Baianonie, 1998). This manner can be supported request strategies when giving request to someone. When the speaker wants to give a request, he/ she can ask with good manner and beneficial to the hearer.

Second manner in Islam is ***We should refrain from swearing by the name of Allah unless it is absolutely necessary.*** Allah (S.W.T.) says in *surat Al-Baqarah*, what can be translated as, "**And do not make Allah's (Name) an excuse in your oaths.**" (Verse 224) (Baianonie, 1998). This manner shows that as the speaker when giving request to someone, the speaker should not use swear word when he/ she ask to the hearer even the condition makes they anger.

Third manner in Islam is *We should talk and debate in a polite manner, avoiding words that hurt, put down, or humiliate others*: All messengers ordered this good way of speech. When Allah sent Mousa and his brother Haroun to Pharaoh, he ordered them to speak to him nicely. Allah (S.W.T.) says in *Surat Taha*, “**And speak to him (Pharaoh) mildly, perhaps he may accept caution or fear Allah.**” (Verse 44) Always remember, you are no better than Mousa and Haroun and the person you are debating with is no worse than Pharaoh (Baianonie, 1998). This manner explores that as a speaker should using polite manner, avoiding words that hurt, and put down when he/ she giving to the hearer. It has the goals for making the hearer do the act for the speaker. These manners for supporting this thesis and warned all of Muslims when request to someone based on Islamic value.

This research is only a small scale of research, which only used a movie as its source of data and paid attention only to request strategies types used by female and male character. The writer also wants the further studies can apply Islamic values more in their studies especially for English Department student in UIN Sunan Ampel Surabaya. Therefore, the writer recommended other researchers to conduct further studies about requests, for example by involving social variable, such as social statues, age and etcetera. The further studies might be also used more movies as the source data.

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