



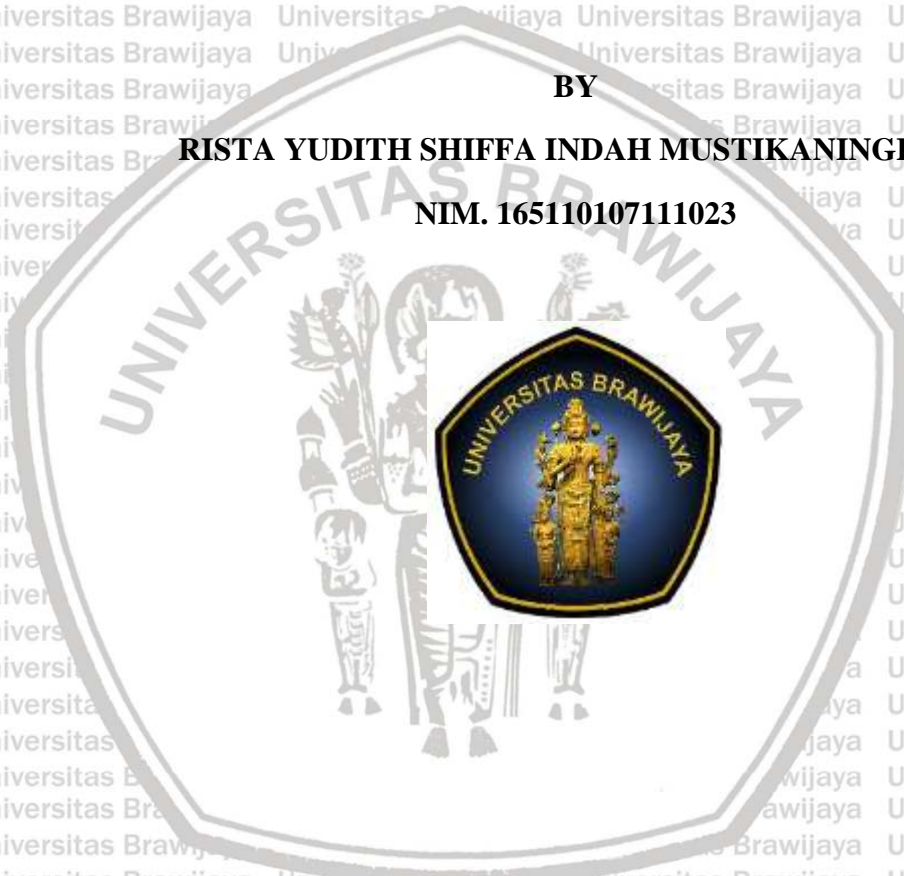
**THE ANALYSIS OF UTTERANCES IN ALADDIN MOVIE:
REQUEST STRATEGY ANALYSIS**

UNDERGRADUATE THESIS

BY

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2020



**THE ANALYSIS OF UTTERANCES IN ALADDIN MOVIE:
REQUEST STRATEGY ANALYSIS**

UNDERGRADUATE THESIS

Presented to
Universitas Brawijaya
In partial fulfillment of the requirements for
the degree of *Sarjana Sastra*

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DECLARATION OF AUTHORSHIP

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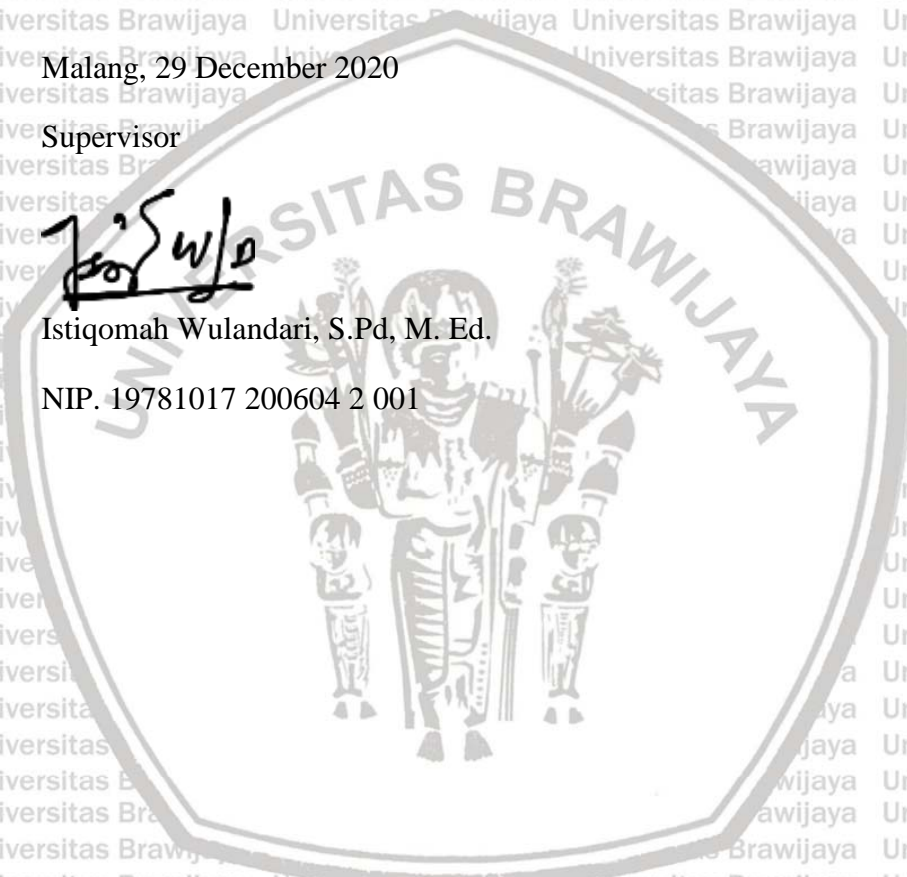
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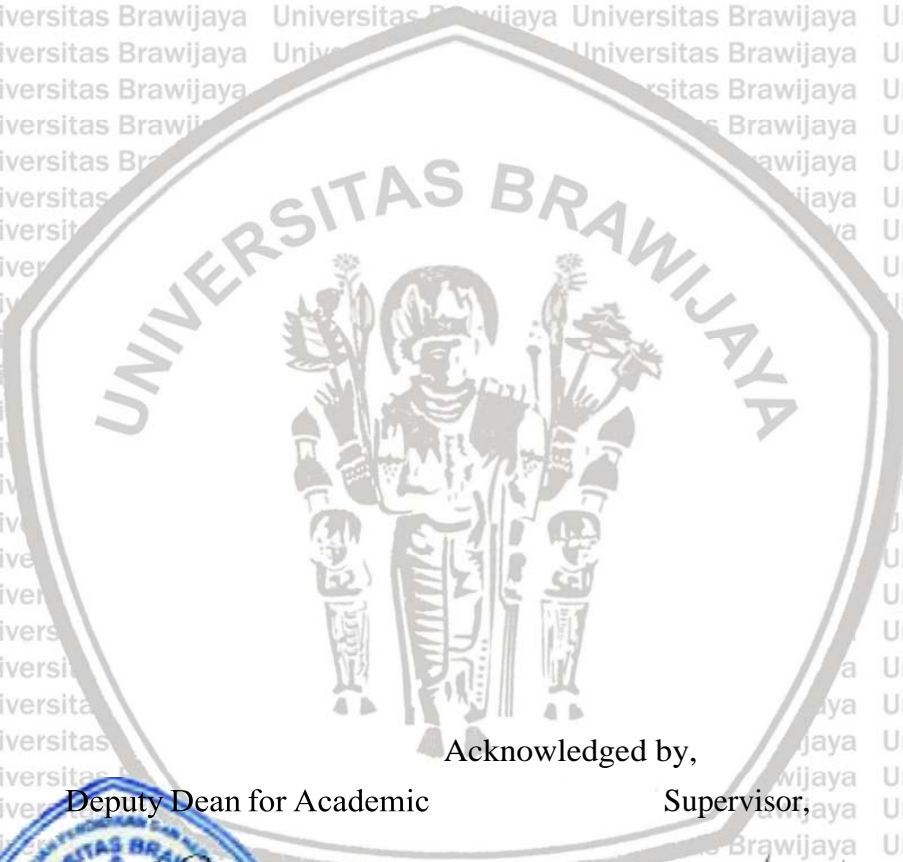


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Malang, 29 December 2020

The researcher

ABSTRACT

Rista Yudith Shiffa Indah Mustikaningrum, 2020. **The Analysis of Utterances in Aladdin Movie: Request Strategy Analysis**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya, Malang. Supervisor:.

Keywords: *Pragmatics, Speech Act, Utterances, Politeness, Aladdin Movie.*

Pragmatics is the study of how language is used in communication. In pragmatics, we study about speaker's meaning that is how meaning is communicated based on its context. A speech act request is an act of speech that wants the addressee to give or do something to the speaker, and the tendency of profit is on the speaker. The speech act of the request strategy consists of various types that are used to adjust the speech participants, the situation, and the purpose of the speech. To analyze the use of each of these strategies requires a description of both formal and non-formal speech situations, then the speech participants such as the position, closeness, and age of the various speech partners. The use of request expressions also influences how politeness strategies are used.

This study used a qualitative approach and focuses on the utterances that contain the request speech act. The data of this research is a script from Aladdin's movie. The researcher used the data utterances produced by all characters in the Aladdin movie that contain request speech to act as the primary data of the research.

Based on Aladdin, the researcher found 23 data showing the request speech act. 1 data are showing indirect requests and 22 direct requests. In indirect request, the 1 data is categorized into a strong hint, but the researcher did not found the mild hint. In direct request, there are 8 data for obligation, 4 data for performatives, and 10 data for imperatives.

The researcher has some suggest for the next researcher who are interested for doing the research in the same area to explore conversational implicature in in more critical analysis. For the next researcher who is majoring in linguistics are suggested to learn more about request analysis. To keep up this recent research, the next researcher can analyze in terms of meaning and also can analyze with different topics such as metaphors, speech acts and etc.

ABSTRAK

Rista Yudith Shiffa Indah Mustikaningrum, 2020. **Analisis Ucapan dalam Film Aladdin: Analisis Strategi Permintaan.** Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya, Malang. Pembimbing: .

Keywords: *Pragmatik, Tindak Tutur, Ucapan, Kesopanan, Film Aladdin.*

Pragmatik adalah studi tentang bagaimana bahasa digunakan dalam komunikasi. Dalam pragmatik, kita mempelajari tentang makna penutur yaitu bagaimana makna dikomunikasikan berdasarkan konteksnya. Permintaan tindak tutur adalah tindak tutur yang menginginkan penerima untuk memberikan atau melakukan sesuatu kepada pembicara, dan kecenderungan untung ada pada pembicara. Tindak tutur dari strategi permintaan terdiri dari berbagai jenis yang digunakan untuk menyesuaikan pidato peserta, situasi, dan tujuan pidato. Untuk menganalisis penggunaan masing-masing strategi tersebut diperlukan gambaran situasi tuturan baik formal maupun nonformal, kemudian peserta tuturan seperti posisi, kedekatan, dan usia dari berbagai pasangan wicara. Penggunaan ekspresi permintaan juga mempengaruhi bagaimana strategi kesopanan digunakan.

Penelitian ini menggunakan pendekatan kualitatif dan memfokuskan pada tuturan-tuturan yang mengandung tindak tutur permintaan. Data penelitian ini berupa naskah film Aladdin. Peneliti menggunakan data tuturan yang dihasilkan oleh semua tokoh dalam film Aladin yang berisi ajakan untuk bertindak sebagai data primer penelitian.

Berdasarkan Film Aladdin, peneliti menemukan 23 data yang menunjukkan tindak tutur permintaan. 1 data menunjukkan permintaan tidak langsung dan 22 permintaan langsung. Dalam permintaan tidak langsung, 1 data dikategorikan menjadi petunjuk kuat, tetapi peneliti tidak menemukan petunjuk ringan. Untuk permintaan langsung terdapat 8 data untuk kewajiban, 4 data untuk performatif, dan 10 data untuk imperatif.

Peneliti memiliki beberapa saran bagi peneliti selanjutnya yang tertarik untuk melakukan penelitian di bidang yang sama untuk mengeksplorasi implikatur percakapan dalam analisis yang lebih kritis. Bagi peneliti selanjutnya yang mengambil jurusan linguistik disarankan untuk mempelajari lebih lanjut tentang analisis permintaan. Untuk mengimbangi penelitian terbaru ini, peneliti selanjutnya dapat menganalisis dari segi makna dan juga dapat menganalisis dengan berbagai topik seperti metafora, tindak tutur dan lain-lain

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CHAPTER I

INTRODUCTION

This chapter will discuss the background of the study, problems of the study, objectives of the study, and definition of a key term of this research.

1.1 Background of the Study

Pragmatics is the study of how language is used in communication. In pragmatics, we study about speaker's meaning that is how meaning is communicated based on its context. It is in line with Horn and Ward (2004) state that pragmatics is the study of the context-dependent aspect of meaning which is systematically abstracted away from in the construction of content logical form. Yule (2005, p. 3) said that pragmatics is the study of how more gets communicated than is said.

According to Searle (1981) as cited in Rahardi (2009), speech acts in pragmatic are divided into three kinds; there are locutionary acts, illocutionary acts, and perlocutionary acts. Locutionary act is an act of speaking with words, phrases, and sentences by the intended meaning. An illocutionary act is an act of doing something with a specific purpose and function. Meanwhile, the perlocutionary act is an act of growing influence (effect) on the addressees. Searle also classifying the illocutionary speech acts into five kinds of speech forms, each of which has a communicative function. There are assertive, directives, expressive, commissives, and declarations.

Directives are a part of the speech act, according to Searle. As mentioned earlier, the speech act is an expression that contains acts as a whole in the communication process that is intended for the listener to do something.

Directives are one of those kinds, whose speech was intended to make an influence or impact so that the listener takes action. The aim is to express what the speaker wants, for example ordering, commanding, requesting, advising, and recommending. To realize that aim, it can be done with a speech act request from the speaker to the listener.

According to Rahardi (2009, p.29), a speech act request is an act of speech that wants the addressee to give or do something to the speaker, and the tendency of profit is on the speaker. Based on that opinion, it means making a request can be a burden to the addressee. Therefore a good delivery strategy is needed so as not to offend the addressee.

The five categories of speech acts are thought-provoking since the emergence of them all is probable in any occasion of the communication process, not only in daily life but also in the movie as digital multimodal texts. The utterance of characters in the movie is interesting because for those who watch it.

They can learn the language and relate it to their context. In an educational context, the movie is proven as media that can contribute to student's grammar (Haghverdi, 2015). The most provoking factor about the reason for using movie in language learning is the ability of this media to create a context, interaction among characters so they could learn linguistic expression from those characters

and see the facial expression and gestures as the visual supports which strengthen the delivery of characters intended meaning.

Concerning this study, the writer uses the movie as the source of data, because the movie is a good object of linguistic research. The movie provides the language phenomena within its dialogue such as implicature. The movie chosen by the writer is "Aladdin" a musical fantasy movie. Aladdin is an orphan who lives of what he can steal markets in the mythical city Agrabah. He meets a beautiful young woman who disguises herself as an ordinary folk but she is Princess Jasmine. The researcher is interested in investigating the conversational implicature in "Aladdin" movie because there is an interesting thing, adapted from an animated film in 1992, this movie has a distinctive feature where the story tells about on of the character, Aladdin, who always asks and hopes to the Genie wishes to be granted, and the Genie always grant it. The movie's dialogue contains several strategy requests in several other characters. The speech act of the request strategy consists of various types that are used to adjust the speech participants, the situation, and the purpose of the speech. To analyze the use of each of these strategies requires a description of both formal and non-formal speech situations, then the speech participants such as the position, closeness, and age of the various speech partners. The use of request expressions also influences how politeness strategies are used.

In one of the dialogues in this movie, Aladdin requests Jafar to help him by saying, "*Could you give me a hand?*". It means that Aladdin uses speech acts of request for action. He wants Jafar to do what he says. Also, Aladdin used a

politeness strategy for delivering his request. It refers to the word "could you ..." at the beginning of his utterance, which indicates at that time, the only person who could help Aladdin was Jafar.

In this study, the researcher was interested in analyzing the Aladdin movie by Walt Disney using a request strategy. Related to this study, the researchers inspired by two previous studies. There are Prastiwi (2014), entitled "*Politeness Strategies of Directive Utterance in the Film of Total Recall and its Subtitle*" and "*Analysis of Requesting Speech Act in the Movie Frozen by Walt Disney*", a thesis by Cahya (2016). Based on the previous studies, what distinguishes the current research is the object of the study. Meanwhile, the similarity of the recent study with previous research used the same theory. Researchers also assume that from the phenomena in the Aladdin movie there will be many pragmatic approaches, those that tend to enter into the request strategy because the characteristics in Aladdin indeed a lot of request in it.

In this study, the researcher will only focus on the request strategy in speech acts to classify the intent of each character to convey its utterance based on four categories by Trosborg (1994) as cited in Tanjung (2019, p.12), namely indirect request, hearer-oriented condition, speaker-based condition, and direct request. And how politeness strategy also influences in asking the request. The reason for researching Aladdin movies, because Aladdin is a timeless movie and popular movie from time to time. The fairy tale about Aladdin is always exciting to be retold until now, so the story will continue to be remembered.

Aladdin is an American musical fantasy film produced by Walt Disney in 2019. The film was adapted from the Disney film of the same name in 1992.

Aladdin's story is based on the fable of One Thousand and One Nights. Tells of Aladdin, a thief who has a smart monkey named Abu. One time on the street met the princess of Agrabah, Princess Jasmine. Princess Jasmine is curious about the condition of her people, disguising herself as a servant in the kingdom. Which finally led him accidentally met with Aladdin. The story of Aladdin and Princess Jasmine will later become a love story assisted by a genie. And they both will fight Jafar, who wants power in Agrabah.

The purpose of the research is to make the readers understand more about speech acts theory, request strategy, and politeness strategy, especially the uses of speech acts in the movie. Therefore, based on an explanation before the writer decide to conduct a research entitled "*The Analysis of Utterances In Aladdin Movie: Request Strategy Analysis.*"

1.2 Problems of the Study

Based on the background of the study, there are two problems the study:

1. What are the request strategies of indirect and direct request employed by characters in *Aladdin*?
2. What types of politeness strategies employed by characters in *Aladdin*?

1.3 Objectives of the Study

The objectives of the study aim to answer the problems mentioned before.

Two main objectives are conducting this study:

1. To find out the request strategies of indirect request and direct request employed by characters in *Aladdin*.
2. To find out types of politeness strategies employed by characters in *Aladdin*.

1.4 Significance of the Study

1. Theoretical Significance

The researcher hopes through this research, the readers can gain more knowledge. This study hopefully gives a contribution to help learn and understand more about pragmatics, especially speech acts in the field of linguistics.

2. Practical Significance

Through this research, readers are expected to be able to understand the use of request strategy and politeness strategy spoken by the characters in the *Aladdin* movies.

1.5 Definition of Key Terms

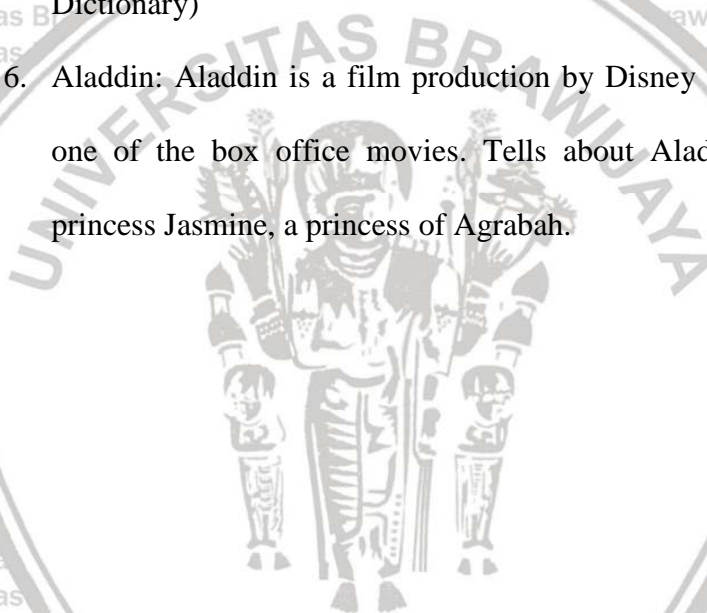
1. Pragmatics: Pragmatics is the study of how language is used to express what somebody means in particular situations, especially when the actual words used may appear to mean something different (Oxford Advanced Learner's Dictionary)
2. Speech acts: Speech acts is an utterance that serves a function in communication (Hickey, 2014, p.3)
3. Request Strategy: Request strategy is face-threatening acts where both the speaker's and hearer's faces are threatened because the speech act of

requesting creates imposition on the hearer's entitlement to freedom of action and freedom from imposition (Haddad, 2017, p.45)

4. Politeness strategy: A politeness strategy is a way to convey the wishes of the speaker by using unique methods that are rarely used in everyday language. (Oxford Advanced Learner's Dictionary)

5. Movie: A movie is a series of moving pictures recorded with a sound that tells a story, shown at the movie theater (Oxford Advanced Learner's Dictionary)

6. Aladdin: Aladdin is a film production by Disney in 2019, which became one of the box office movies. Tells about Aladdin, a thief who likes princess Jasmine, a princess of Agrabah.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter will discuss the theoretical framework of the study that consists of pragmatics, speech acts, request speech acts, politeness, and previous study.

2.1 Theoretical Frameworks

2.1.1 Pragmatics

Pragmatics studies the factors that decide our choice of language in social interaction. It looks at the social rules that affect our choice. It looks at the meaning of speech acts and the intention of the speaker and includes information about the social status of the speakers, cultural features such as politeness and formality, and both explicit and implicit linguistic features. Pragmatics overlaps at times with semantics, stylistics, sociolinguistics, psycholinguistics, and discourse analysis.

Pragmatics is the study of contextual meaning. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said (Baron, 2003, p.11). It requires a consideration of how speakers organize what they want to say following who they are talking to where, when, and under what circumstances.

Pragmatics is the study of how to get more communicated than it is said. This approach also necessarily explores how listeners can make influences about what is said to arrive at an interpretation of the speaker's intended meaning. This

type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. It is said that is the investigation of invisible meaning (Yule, 2006, p.62).

Based on the definition mentioned earlier, pragmatics is a branch in linguistics which discusses the meanings of utterances and their functions, what is for and used for. In other words, pragmatics is a part of linguistics which focuses on utterances expressed by the speaker which is associated with its contexts.

2.1.2 Speech acts

Aitchison (2003, p.55) defines a speech act as some utterances that behave somewhat like actions. He also states that when a person utters a sequence of words the speaker is often trying to achieve some effects with those words; an effect which might in some cases has been accomplished by an alternative action.

According to Austin (1975) as cited in Mey (2009 p.1002) in *How to Do Things with Words*, a sentence is meaningless unless it is truthfulness and falsity can be tested. For example, in these sentences:

(2.2) *This tea is really cold!*

In sentence (2.2), that can be true or false by looking at the situation. For example, if it was on a wintry day and the customer wants a hot tea but it served cold. The utterances that the customer said could be a complaint. So, the sentences above carry information that can be tested, whether it is truthfulness or falsity according to the context.

Moreover, Austin as (1975) cited in Aitchison (2003, p.89) believed that sentences and their utterances might function to act. Sentences remain

meaningful, although they are not intended to make true or false statements. So, the speech act is utterances considered as an action, especially regarding the intent, purpose, or effect. Austin believed that there are three acts of saying something. First, locutionary is the actual utterance and it is an obvious meaning.

Second, illocutionary is the action behind utterances. Last, perlocutionary is the actual impact on the addressee of the locutionary and illocutionary act.

As stated by Searle (1983) as cited in Mey (2009, p.1009), illocutionary are classified into five categories. There are representative, directive, commissive, expressive, and declaration.

1. Representative

Kinds of speech acts that bind the speaker to the truth of the proposition expressed, such as stating, suggesting, boasting, complaining, and claiming. Example:

(2.3) *It was a warm sunny day.*

2. Directive

Kinds of speech acts that intended to make an influence, so the addressee takes action, such as commanding, ordering, requesting, recommending, and advising. Example:

(2.4) *Gimme a cup of coffee. Make it black.*

3. Commissive

Kinds of speech acts that aim to express promise or offer. For instance, promising, vowing, and offering. Example:

(2.5) *I'm going to get it right next time.*

4. Expressive

Kinds of speech acts that aim to express or show the psychological attitude of the speaker of a situation, for instance, thanking, praising, pardoning, condoling, congratulating, and blaming. Example:

(2.6) *I'm sorry!*

5. Declaration

Kinds of speech act that connect the contents of utterances with reality, namely dismissing, sentencing, resigning, naming, christening, and appointing. Example:

(2.7) *Priest: I now pronounce you husband and wife.*

2.1.3 Requesting speech act

A request is one of directive speech acts. A request speech act is an effort that makes the addressee do the action desired by the speaker, and the speaker believes that the addressee can do the action. Request speech acts can be in the form of verbal actions based on words both oral and written, such as asking for information, and non-verbal actions based on actions such as asking for something, asking for action or asking for a service.

Request strategy is a method that can be chosen to tell requests. There are various ways or strategies that speakers can use to express requests based on their needs. According to Trosborg (1995) as cited in Aitchison (2003), the request strategy is classified into four sections and eight sub-sections based on the situation. There are:

1. Indirect request

An indirect request is a request strategy that is used explicitly, by not mentioning the purpose of the statement clearly and not directly mentioning the intended person. Trosborg stated that indirect requests have only one strategy, hinting strategy. A speaker who does not want to express his intentions explicitly tends to use a hinting strategy. By making a statement, for example, describing an unwanted situation or by asking the speaker's questions it can imply to the listener what he/she wants to do.

Hinting strategies are divided into two types. First, mild hinting, which is utterances that do not refer, but it can be interpreted through context as an indirect request. Second, a strong hint is utterances that contain a partial reference to an object or element that is needed for the action to imply the action directly. Example:

(2.8) *The kitchen is a total mess.*

The sentence above shows that pragmatically implies request speech acts with indirect strategy. Shown by, she/he implicitly wanted someone to clean a messy kitchen.

2. Hearer-oriented conditions

Hearer-based conditions are request strategies in which the listener has control to do a request or not. As states by Trosborg (1995) as cited in Aitchison (2003), hearer-based conditions classified into two strategies, there are:

a. Ability

In this type besides ability, it is also about willingness and permission. This condition refers to the capacity of the listener to take the desired action. There are two different conditions that relevant: 1) the inherent capacities of the listener, both physical and mental, 2) the external circumstances related to time, place of the action. Example:

(2.9) *Can you reach this jar for me, please?*

b. Suggestory formulae

This condition shows the speaker makes his request uncertain, which means discouraging his/her interest as the recipient of the action. Example:

(2.10) *How about lending me your car?*

3. Speaker-based conditions

This strategy prioritizes the interests of the speaker rather than the listener, the request being more direct in the request. There are two strategies of the speaker-based condition according to Trosborg.

a. Wishes

The speaker's request statement is politely expressed as a wish or desire. Example:

(2.11) *I would like to have some more coffee.*

b. Needs

The speaker's request statement is expressed more openly according to his/her needs or demands. Example:

(2.12) *I need a drink.*

4. Direct requests

The speakers make an explicit point of the illocutionary speech. This request speech act can use performative or imperative statements.

Based on Trosborg (1995) as cited in Alzebaree and Yavuz (2017), there are three strategies of direct request.

a. Obligation

The speaker uses his/her authority or refers to other authority outside the speaker, such as institutions, brute facts, etc. The following requests are presented with increasing levels of speaker authority. Structures with *should*, *ought to*, *have to*, and *must* are expressed obligation. Example:

(2.13) *You have to leave now (or you'll miss your train).*

b. Performatives

Performative verbs convey requestive intent explicitly marking utterances as orders such as to ask, request, order, demand, and command. Performative statements with the intention of the request are very direct and usually authoritative. Example:

(2.14) *I would like to ask you to leave.*

c. Imperatives

An imperative strategy is a grammatical form that directly implies that speech is in order. Orders that are issued by authority figures must be obeyed. The speaker has power over the hearer, such as parents to the child. Example:

(2.15) *Get out of here.*

2.1.4 Politeness

In delivering a request speech act is needed an appropriate strategy so that the speech does not make the addressee offended. Therefore, the principle of politeness influences speech requests. Politeness is related to the relationship between two participants which can be referred to as 'oneself' and 'others'.

Politeness is an important concept to be raised so that the self-image of the speaker is impressed and also maintain the self-image of others or the speaker to be respected. Brown and Levinson (1987) as cited in Bonvillain (2003) state that politeness is an act to prevent and deal with speech acts that threaten the self-image or the face of others or yourself (Face Threatening Acts).

Bonvillain (2003, p. 120) also adds that the above factors are very important because a speaker should make requests, so he or she will have a positive result, namely compliance; but because sometimes there is a social relationship exists between the speaker and the addressee (even if the addressee is a strange person), a speaker must be sensitive to the hearer's feeling. The discussion of politeness cannot be separated from the discussion of the face. Face means as a public self-image, it refers to the emotional and social sense of self that every person has and expects to be recognized by everyone. From a film, a

public self-image can be found from the gesture, facial expressions, and other non-verbal expressions of the characters. Brown and Levinson (1987) as cited in Bonvillain (2003) state that there are two kinds of "face", namely:

- a. Positive face: a desire to be approved of, or to be appreciated and accepted by others, to be treated as a member of the same group, and to know that the others also want to have and share his or her desire.
- b. Negative face: a desire that is not to be imposed upon by someone's action.

Brown and Levinson distinguish strategies of polite behavior to perform FTA, such acts are known as Face Threatening Act in commands, they are:

- a. Bald-on-record

The prime reason for using bald on record comes whenever a speaker wants to do the FTA with maximum efficiency more than he or she wants. It is to satisfy the hearer's face, even to any different degree. The speakers go on-record if there are good reasons to ignore the face risk of the hearer. They do not do any effort to minimize threats to the hearer's face. When a speaker employs bald on record, there are some occasions in which the external factors can strain an individual to speak directly so the speakers ignore face risk. For example, if there is an emergency (where there is a time limitation) and where there is some form of channel limitation such as in communication via telephone. It would certainly require the speaker to speak with maximum efficiency. The other situations in which no attempt is made to mitigate the face risk are found where the power differential is great; in such cases, the powerful participant will often employ no indirectness at all.

b. Positive Politeness

Positive politeness is oriented toward the positive face of the hearer. It is the positive self-image that he or she claims for himself or herself. It is about the face of the addressee by indicating that in some respects, the speaker wants the hearer's wants (for example by treating him as a member of an in-group, a friend, and a person whose wants personality traits are known and liked). Positive politeness utterances are used as a kind of "metaphorical extension of intimacy". It is to eliminate the distance between the speaker and the hearer. So, it is considered as if they are known and they have no specific restrictions or differences in their social status. When people speak to someone, they may orient a positive face and employ positive politeness which appeals to the hearer's desire to be liked and approved of in conversation.

c. Negative Politeness

Negative politeness is a strategy in which the speaker states the FTA by utilizing strategies oriented towards redressing the negative face-threat to the hearer. The realizations of this strategy consist of assurances that the speaker recognizes and respects the addressee's negative face wants and will not interfere with the addressee's freedom of action. The main focus in using this kind of strategy is to assume that the speaker may be imposing on the hearer and intruding on their space. Therefore, these are automatically assumed that there might be some social distance or awkwardness in the situation.

d. Off-record

Off record, a strategy is performed typically through the use of an indirect illocutionary act that has more than one interpretation. Thus, if a speaker wants to do an FTA, but he or she wants to avoid the responsibility for doing it, he or she can do it in the form of off-record utterances and leave it up to the addressee to decide how to interpret it. Off record utterances essentially use indirect language. It is to minimize the threat on the hearer's face. Off record covers the act indirectly so the speaker cannot be responsible for any specific communicative intent

2.2 Previous Studies

Two previous studies are supporting this research to help the researcher analyze and develop the ideas. First, Nuraini (2014) entitled *The Realization Pattern of Request Used by The Characters in Twilight Movie*. The results found the strategy used by the speakers were: mood desirable strategy occurred on 141 utterances (63%), obligation statement happened on 34 utterances (15%), query preparatory occurred on 19 utterances (8%), want statement happened on 9 utterances (4%), suggestory formulae occurred on 8 utterances (4%), strong hints happened on 6 utterances (3%), mild hints occurred on 4 utterances (2%), hedged performative happened on 3 utterances (1%). Nuraini didn't find the explicit performative as the strategy used by the speakers in the Twilight movie.

The similarities between this study and previous research by Nuraini (2014) are to examine the request speech act using the same theory. The differences are the previous research only uses two request strategies by Trosborg

(1995), namely hearer oriented conditions and speaker based conditions.

However, this study uses the two request strategies namely direct request and indirect request to analyze data. The subject used is also different. Previous studies examined the utterances in the Twilight movie and the current study using utterances in Aladdin's movie. The reason the author only uses indirect and direct requests is because in the film Aladdin, many utterances between actors are delivered indirectly and directly. Therefore, the researcher only focuses on two strategy namely direct request and indirect request.

Second, Yunia Nirsita Aqidatul Izah (2019) entitled *Conversational Implicature Analysis in "Aladdin" Movie*. The results of the research are the researcher finds conversational implicature rising because the utterances of the characters non-observance maxims, they are: flouting the maxim of quantity (8), Flouting maxim of relation (3), flouting the maxim of manner (4), violating maxim of quantity (1), violating maxim of quality (3), violating maxim of relation (5), violating maxim of manner (1) and infringing maxim of quantity (1). The researcher also finds the presence of conversational implicature, those are generalized conversational implicature (21) and particularized conversational implicature (4).

The similarities between this study and previous research by Yunia Nirsita Aqidatul Izah (2019) are using Aladdin movie and all the characters on it. The differences are the previous research uses conversational implicature and the current study using request analysis.



CHAPTER III

RESEARCH METHOD

This chapter consists of research design, data sources, data collection, and data analysis. They will be explained as follows:

3.1 Research Design

This research was analyzed the utterances by characters in the Aladdin movie which contain directive speech act. The researcher focuses on the utterances that contain the request speech act. The research design used by the researcher is a qualitative approach. Bogdan and Biklen (2003, p.177) said that a qualitative method has a natural setting as the direct source of the data and the researcher has a role as the key instrument. It means the researcher has authority in elaborating what has been found in the source and applying the appropriate theory to answer the research question. While descriptive research is research that attempted to tell the current problem solving based on the data so that present data analyzing and interpreting the data (Cholid, 2005)

3.2 Data

The data of this research is a script from Aladdin's movie. Aladdin is an American musical fantasy film produced by Walt Disney in 1992. The film was adapted from the Disney film of the same name in 1992. Aladdin's story is based on the fable of One Thousand and One Nights. Tells of Aladdin, a thief who has a smart monkey named Abu. One time on the street met the princess of Agrabah,

Princess Jasmine. Princess Jasmine is curious about the condition of her people, disguising herself as a servant in the kingdom. Which finally led him accidentally met with Aladdin. The story of Aladdin and Princess Jasmine will later become a love story assisted by a genie. And they both will fight Jafar, who wants power in Agrabah.

The researcher used the data utterances produced by all characters in the Aladdin movie that contain request speech to act as the primary data of the research. The researcher was focused on the utterances that contain the request speech act.

3.3 Data Collection

The data of this research was the utterances produced by characters in the Aladdin movie. The data of this research was collected through the following steps:

1. Watched the Aladdin movie to understand the whole story
2. Transcribe the subtitle and compared to the movie
3. Identified utterances containing request, researcher select the dialogues where request take place

3.4 Data Analysis

Based on the research questions stated in chapter one, the writer did the data analysis in the following steps:

1. The researcher was determine all utterances which were categorized as a request speech act

2. The data of request was classified based on an indirect request and direct request using Trosborg's theory
3. The researcher was labelled the data in the form of code based on the number of datum, the title of the movie, and the type of request speech act.
4. Specified the types of politeness strategies by characters.



CHAPTER IV

FINDING AND DISCUSSION

This chapter discusses the findings and discussion of the study. This chapter presents the findings as it answers the problem of the study contained in the first chapter. This chapter consists of two parts. The first part is the analysis result. Based on the objectives of the result, the analysis result in this research focuses on analyzing the strategies of indirect request and direct request in request speech act using Trosborg's theory and analyzing types of politeness strategy used to make a request employed by characters in Aladdin using Brown's and Levinson's theory. The second part of this chapter is a discussion. It provides the discussion of some findings from the analysis results that are relevant to the research objectives. In this research, the total data are 23 data of request speech act to analyze.

4.1 The Strategies of Request Speech Act Employed by Character in Aladdin Movie

In this part, there are two strategies of request speech act are used to analyze the character in Aladdin, namely Indirect Request and Direct Request by Trosborg's theory.

4.1.1 The Strategy of Indirect Request in Request Speech Act

An indirect request is a request strategy that is used explicitly, by not mentioning the purpose of the statement clearly and not directly mentioning the

intended person. Trosborg (2017) stated that indirect requests have only one strategy, hinting strategy. Hinting strategies are divided into two types. First, mild hinting, which is utterances that do not refer, but it can be interpreted through context as an indirect request. Second, a strong hint is utterances that contain a partial reference to an object or element that is needed for the action to imply the action directly. In this research, the speaker finds both kinds of those strategies.

Therefore, the total data using this strategy is 1 data. The description of each strategy of indirect request in the request speech act can be shown in the following table.

Table 4.1 The Strategy of Indirect Request in Request Speech Act

| Kinds of Strategies | Datum Number | Number of Occurrences |
|---------------------|--------------|-----------------------|
| Mild Hint | - | - |
| Strong Hint | 12 | 1 |
| Total | | 1 |

a. Strong Hint

In this kind of request, the speaker's statement of his intention may be expressed politely as a strong hint. There is 1 data request using a strong hint in this research. The following is the description of the datum showing a request by the strong hint.

1) Data number 12 Duration 00:38:17 – 00:38:28

Context of the situation: Aladdin was asked by Jafar to enter the cave to take a magic lamp. Jafar gave a message that in the cave Aladdin will be amazed because of the many possessions in it,

Jafar asks Aladdin to focus only on taking the magic lamp and not touching other objects. But it turned out that Abu touched an object and all objects moved so that it almost closed the cave. Aladdin accidentally calling a magic carpet to come and tells the monkeys to jumping on it to save themselves.

Aladdin: Carpet! Abu, jump!

The datum above shows that Aladdin asks a carpet as on the object to come to take them to get out from the cave. Aladdin requests by called the carpet. Therefore it can be said that Aladdin makes a request indirect to the carpet because Aladdin didn't expect that the magic carpet would come and save them.

4.1.2 The Strategy of Direct Request in Request Speech Act

The speakers make an explicit point of the illocutionary speech. This request speech act can use performative or imperative statements. Based on Trosborg (1995) as cited in Alzebaree and Yavuz (2017), there are three strategies of direct request. There are: (a) Obligation, the speaker uses his/her authority or refers to other authority outside the speaker, such as institutions, brute facts, etc; (b) Performatives, verbs convey requestive intent explicitly marking utterances as orders such as to ask, request, order, demand, and command; (c) Imperatives, a grammatical form that directly implies that speech is in order. In this research, the speaker finds kinds of those strategies. Therefore, the total data using this strategy is 22 data. The description of each strategy of indirect request in the request speech act can be shown in the following table.

Table 4.2 The Strategy of Direct Request in Request Speech Act

| Kinds of Strategies | Number of Occurrences |
|---------------------|-----------------------|
| Obligation | 8 |
| Performative | 4 |
| Imperative | 10 |
| Total | 22 |

a. Obligation

In this kind of request, the speaker uses his/her authority or refers to other authority outside the speaker, such as institutions, brute facts, etc. There are 8 data of request using obligation in this research. The following is the description of the datum showing request by obligation.

- 1) Data number 2 Duration 00:14:51 – 00:15:04

Context of the situation: Aladdin and Jasmine went up to the top of

Aladdin's house, there they saw a scene of Agrabah. Jasmine was amazed when she saw it. Aladdin suggesting that Jasmine see

Agrabah from where they are currently standing

*Aladdin: You think that's impressive. You **should** see the city from up there*

*Jasmine: Agrabah. It's so beautiful. I **should** get out more*

The datum above shows that Aladdin request Jasmine to see the Agrabah's view from where they stand, Aladdin's request is an obligation because it has the word "should" in it

2) Data number 3 Duration 00:15:05 – 00:15:11

Context of the situation: When telling about "Princess Jasmine", Aladdin suggested that Jasmine should come out of the palace more often because the people had rarely seen him in recent years.

*Aladdin: You **should** tell the Princess to get out more. The people haven't seen her in years.*

Jasmine: They won't let her.

The datum above shows that Aladdin asked Princess Jasmine who pretended to be Dalia to tell Princess Jasmine to out of the palace once in a while and meet her people. Entered into obligation because it has the word "should" in it.

3) Data number 5 Duration 00:21:52 – 00:22:04

Context of the situation: The sultan asked Jasmine to find a husband so that the kingdom would continue to run stably and not suffer destruction

*Sultan: My dear, I'm not getting any younger. We **must** find you a husband and...we are running out of kingdoms*

Jasmine: What foreign prince can care for our people as I do? I could lead, if only...

The datum above shows that Sultan asked Jasmine to find a husband, which was included in the obligation because there was a word "must" in the sultan's utterance.

4) Data number 6 Duration 00:27:02 – 00:27:19

Context of the situation: Dalia suggests to Jasmine to marry any useless prince. but more advised with Aladdin than any other prince.

*Dalia: If you had to marry a useless prince, you **could** certainly do worse than this one. He's tall and handsome, and yes, he's a little dim but, you're just getting married. It's not like you have to talk to him. But you'd prefer that boy from the market.*

The datum above shows that Dalia had a request to Jasmine to marry any prince. Therefore it can be said that Dalia makes a request direct to Jasmine and using "must" in her utterance.

5) Data number 7 Duration 00:28:10 – 00:28:18

Context of the situation: Aladdin says to Jasmine that if she doesn't have anything, she has to pretend to have it

*Aladdin: If you don't have anything, you **have to** act like you own everything. So, what do you say? I did find your bracelet.*

Jasmine: You did not find it, you stole it

The datum above shows that Aladdin tells Jasmine that she has to pretend that she has anything. Therefore it can be said that Aladdin makes a request direct to Jasmine and using the word "have to" in it.

6) Data number 8 Duration 00:29:41 – 00:29:44

Context of the situation: After flying with the carpet with Aladdin,

Jasmine told Aladdin to return home

*Jasmine: You **have to** go now.*

Aladdin: Oh, okay, but I'm coming back tomorrow night

The datum above shows that Jasmine asks Aladdin to return home.

Jasmine makes a direct request and using "have to" in it.

7) Data number 17 Duration 01:14:31 – 01:14:52

Context of the situation: Aladdin asks Jasmine to see the world directly, not only through maps or books.

*Aladdin: Thanks... for that. I-I was saying... You **should** see these places. I mean, there's a whole world outside of books and maps. Do you want to?*

Jasmine: How? The door's guarded.

The datum above shows that Aladdin requests Jasmine to see the world. Aladdin makes a request directly to Jasmine and using "should.." in it.

8) Data number 22 Duration 01:33:58 – 01:34:06

Context of the situation: Sultan asks Jafar to leave Agrabah immediately

*Sultan: Jafar. You **should** have left Agrabah while you had the chance.*

Jafar: Why leave when the city belongs to me now?

The datum above shows that Sultan asks Jafar to leave Agrabah and tell directly to Jafar

b. Performative

Verbs convey requestive intent explicitly marking utterances as orders such as to ask, request, order, demand, and command. There is 4 data of request using performatives in this research. The following is the description of the datum showing request by obligation.

1) Data number 13 Duration 00:42:07 – 00:42:13

Context of the situation: Genie asked Aladdin if he could stretch his body for awhile

*Genie: O...kay. Hey, **do you mind** if I just stretch it out over here? Do you mind?*

Aladdin: Uh, are you asking me?

The datum above shows that Genie asking Aladdin if he could stretch his body. Genie in his utterance contains a request to others to do something for himself.

2) Data number 18 Duration 01:23:31 – 01:23:37

Context of the situation: Aladdin asks Jafar to listen to him

*Aladdin: **Listen to me.** I don't know who you think I am.*

Jafar: Goodbye, Aladdin.

The datum above shows that Aladdin asks Jafar to listened to Aladdin...

3) Data number 20 Duration 01:29:32 – 01:29:40

Context of the situation: Sultan has to apologize to Aladdin because his misunderstood about him

*Sultan: Prince Ali, **I must apologize.***

Aladdin: Well, Your Highness, there's something I... I'd like to explain

The datum above shows that Sultan had a request to Aladdin to forgiving himself...

4) Data number 21 Duration 01:29:54 – 01:29:59

Context of the situation: Sultan wondered if called Aladdin as his son

Sultan: *I would be honored - to call you my son.*

Genie: *Oooh*

The datum above shows that Sultan request Aladdin to called Aladdin his son.

c. Imperative

In this kind of request, the speaker uses his/her authority or refers to other authority outside the speaker, such as institutions, brute facts, etc. There is 8 data of request using imperative in this research. The following is the description of the datum showing the request by imperative.

1) Data number 1 Duration 00:07:47 – 00:07:50

Context of the situation: Aladdin told Jasmine to run into the alley and follow the ashes who knew the direction of the path.

Jamal: *Aladdin!*

Aladdin: *Down that alley. Monkey knows the way. Abu. Cute butt. You'll be fine*

The datum above shows that Aladdin asks princess jasmine to run and down that alley.

2) Data number 4 Duration 00:17:44 – 00:17:47

Context of the situation: Aladdin told to Abu to return to their homes.

Aladdin: Come on, Abu. **Let's go home.**

The datum above shows that Aladdin asks Abu to return home. The utterance commanding Abu.

3) Data number 9 Duration 00:32:21 – 00:32:47

Context of the situation: Jafar tells Aladdin to take the magic lamp in the cave, saying that Aladdin's life will change and get what he wants to take the lamp.

Aladdin: What would I have to do?

Jafar: There's a cave nearby. And in it, a simple oil lamp. **Retrieve it for me,** and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be. Your life begins now, Aladdin

The datum above shows that Jafar commanding Aladdin to retrieve the lamp in the cave.

4) Data number 10 Duration 00:33:22 – 00:33:44

Context of the situation: Jafar continues to ask Aladdin to take the lamp but doesn't be tempted by any object, Aladdin must stay focused only on the lamp

Jafar: The Cave of Wonders. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... the lamp. **Bring it to me** and I will make you rich and free. But take no other treasure, no matter how sorely you are tempted. And you will be tempted.

The datum above shows that Jafar commanding Aladdin to retrieve the lamp in the cave.

5) Data number 11 Duration 00:34:44 – 00:37:37

Context of the situation: Aladdin asks Abu to don't touch or take everything except the lamp

Aladdin: Abu, don't touch. Remember? Whoa. Abu. This is a magic carpet.

These do exist. Hello, carpet. Let's see what we can do about your situation here.

Oh, hey! Don't mention it. Abu, keep your little monkey hands to yourself. Abu!

No!

The datum above shows that Aladdin tells Abu to not touch anything.

- 6) Data number 14 Duration 00:59:08 – 00:59:13

Context of the situation: Genie asks Aladdin to put his arms down

Genie: What you doing? Put your arms down.

Aladdin: I'm... I'm presenting it.

Genie: Put your arms down

The datum above shows that Genie asks Aladdin to put his arms down directly to Aladdin.

- 7) Data number 15 Duration 01:01:51 – 01:01:55

Context of the situation: Genie asks Aladdin to leave Jasmine alone because he spoke wrong.

Aladdin: That's not what I meant.

Genie: Just leave her alone. You didn't do great.

The datum above shows that Genie asks Aladdin direct to leave Jasmine because Aladdin had a mistake utterance to Jasmine.

- 8) Data number 16 Duration 01:06:16 – 01:06:22

Context of the situation: Dalia and Jasmine looked at Aladdin came to them, Dalia ask Jasmine to act natural

Dalia: He's here. Say something. Act natural. Hi!

The datum above shows that Dalia asks directly Jasmine to act natural. This utterance shows that Dalia asks commanding without looking at Jasmine's condition.

9) Data number 19 Duration 01:28:45 – 01:28:52

Context of the situation: Sultan asks Hakim to put Jafar in the dungeon.

Sultan: Jafar, you were my most trusted advisor! Hakim! Put him in the dungeon

The datum above shows that Sultan commanding the guard to put Jafar in the dungeon. Therefore it can be said that Sultan makes a direct request to guard without thinking and permission from Jafar.

10) Data number 23 Duration 01:35:47 – 01:36:12

Context of the situation: Jafar getting mad and ask jasmine to stay silent and ask guards to remove her

Jafar: I think we've heard enough from you, Princess. It's time you start doing what you should've done all along. Stay silent. Guards! Remove her! Control that cat if you know what's good for you.

Jasmine: Rajah. Rajah. It's all right.

The datum above shows that Jafar in madness and asks guards to remove her. Jafar utterance shows that what Jafar request does not think about Jasmine's condition

4.2 Types of Politeness Strategy Used to Make a Request Employed by Characters in Aladdin

The researcher uses Brown and Levinson's theory to analyze the politeness strategy used in Aladdin. They propose four kinds of politeness; namely bald-on record, positive politeness, negative politeness, and off-record strategy. However, the researcher finds only three politeness strategies in this research. There are bald-on records, positive politeness, and negative politeness. The following are the descriptions of each strategy.

Table 4.3. Types of Politeness Strategy Used to Make a Request Employed by Characters in Aladdin

| Types of Politeness Strategies | Number of Occurrences |
|--------------------------------|-----------------------|
| Bald-on record | 8 |
| Positive Politeness | 10 |
| Negative Politeness | 5 |
| Off Record | - |
| Total | 23 |

4.2.1 Bald-on Record

In this research, there are 8 data of requests using the bald-on record strategy. Bald-on record strategy does not attempt to minimize the threat to the hearer's face. Brown and Levinson state that speaker mostly uses bald-on record strategy when they want to do Face Threatening Acts with maximum efficiency towards the hearer's face. This strategy will make the hearer feels uncomfortable.

This strategy is a direct way of saying things, without any minimization to the imposition, in a direct, clear, unambiguous, and concise way. This strategy is employed by the characters on some occasions, they are emergencies and unequal power relationships.

- 1) Data number 1 Duration 00:07:47 – 00:07:50

Context of the situation: Aladdin told Jasmine to run into the alley and follow the ashes who knew the direction of the path

Jamal: Aladdin!

*Aladdin: **Down that alley.** Monkey knows the way. Abu. Cute butt. You'll be fine*

The datum above shows that Aladdin asks an utterance directly and clear in an emergency

- 2) Data number 4 Duration 00:17:44 – 00:17:47

Context of the situation: Aladdin told to Abu to return to their homes

*Aladdin: Come on, Abu. **Let's go home.***

The datum above shows that Aladdin asks Abu direct and concise way.

- 3) Data number 11 Duration 00:34:44 – 00:37:37

Context of the situation: Aladdin asks Abu to don't touch or take everything except the lamp

*Aladdin: **Abu, don't touch.** Remember? Whoa. Abu. This is a magic carpet. These do exist. Hello, carpet. Let's see what we can do about your situation here. Oh, hey! Don't mention it. Abu, keep your little monkey hands to yourself. Abu! No!*

The datum above shows that Aladdin having a request to Abu in a concise way.

- 4) Data number 12 Duration 00:38:17 – 00:38:28

Context of the situation: Aladdin asks carpet and Abu to jump.

Aladdin: *Carpet! Abu, jump!*

The datum above shows that Aladdin asks for a carpet as an object directly.

- 5) Data number 14 Duration 00:59:08 – 00:59:13

Context of the situation: Genie asks Aladdin to put his arms down

Genie: *What you doing? Put your arms down.*

Aladdin: *I'm... I'm presenting it.*

Genie: *Put your arms down.*

The datum above shows that Genie asks Aladdin direct and in a concise way.

- 6) Data number 15 Duration 01:01:51 – 01:01:55

Context of the situation: Genie asks Aladdin to leave Jasmine alone because he spoke wrong

Aladdin: *That's not what I meant.*

Genie: *Just leave her alone. You didn't do great.*

The datum above shows that Genie concisely asks Aladdin.

- 7) Data number 19 Duration 01:28:45 – 01:28:52

Context of the situation: Sultan ask Hakim to put Jafar in the dungeon

Sultan: *Jafar, you were my most trusted advisor! Hakim! Put him in the dungeon!*

The datum above shows that Sultan has a request to Hakim clearly and concisely.

- 8) Data number 23 Duration 01:35:47 – 01:36:12

Context of the situation: Jafar getting mad and ask jasmine to stay silent and ask guards to remove her

Jafar: I think we've heard enough from you, Princess. It's time you start doing what you should've done all along. Stay silent. Guards! Remove her! Control that cat if you know what's good for you.

Jasmine: Rajah. Rajah. It's all right.

The datum above shows that Jafar requests to guard directly and clearly.

4.2.2 Positive Politeness

In this research, there are 10 data of request using positive politeness. This strategy is intended to avoid conflict and to minimize the social distance between the speaker and the hearer. There is some indication of positive politeness strategy, such as requesting through friendship or family, seeking agreement, and avoiding disagreement.

- 1) Data number 2 Duration 00:14:51 – 00:15:04

Context of the situation: Aladdin and Jasmine went up to the top of Aladdin's house, there they saw a scene of Agrabah. Jasmine was amazed when she saw it. Aladdin suggested that Jasmine see Agrabah from where they are currently standing

Aladdin: You think that's impressive. You should see the city from up there

Jasmine: Agrabah. It's so beautiful. I should get out more

The datum above shows that Aladdin requesting seeking agreement.

- 2) Data number 3 Duration 00:15:05 – 00:15:11

Context of the situation: When telling about "Princess Jasmine", Aladdin suggested that Jasmine should come out of the palace more often because the people had rarely seen him in recent years

Aladdin: You should tell the Princess to get out more. The people haven't seen her in years.

Jasmine: They won't let her...

The datum above shows that Aladdin requesting through a friend.

3) Data number 5 Duration 00:21:52 – 00:22:04

Context of the situation: The sultan asked Jasmine to find a husband so that the kingdom would continue to run stably and not suffer destruction

Sultan: My dear, I'm not getting any younger. We must find you a husband and...we are running out of kingdoms

Jasmine: What foreign prince can care for our people as I do? I could lead, if only...

The datum above shows that Sultan request to seeking agreement.

4) Data number 6 Duration 00:27:02 – 00:27:19

Context of the situation: Dalia suggests to Jasmine to marry any useless prince. but more advised with Aladdin than any other prince.

Dalia: If you had to marry a useless prince, you could certainly do worse than this one. He's tall and handsome, and yes, he's a little dim but, you're just getting married. It's not like you have to talk to him. But you'd prefer that boy from the market.

The datum above shows that Dalia seeking agreement from Jasmine.

5) Data number 7 Duration 00:28:10 – 00:28:18

Context of the situation: Aladdin says to Jasmine that if you don't have anything, you have to pretend you have it

Aladdin: *If you don't have anything, you have to act like you own everything. So, what do you say?* I did find your bracelet.

Jasmine: *You did not find it, you stole it.*

The datum above shows that Aladdin seeking agreement from Jasmine.

- 6) Data number 8 Duration 00:29:41 – 00:29:44

Context of the situation: After flying with the carpet with Aladdin, Jasmine told Aladdin to return home

Jasmine: *You have to go now.*

Aladdin: *Oh, okay, but I'm coming back tomorrow night.*

The datum above shows Jasmine seeking an agreement from Aladdin

- 7) Data number 13 Duration 00:42:07 – 00:42:13

Context of the situation: Genie asked Aladdin if he could stretch his body for awhile

Genie: *O...kay. Hey, do you mind if I just stretch it out over here?* Do you mind?

Aladdin: *Uh, are you asking me?*

The datum above shows that Genie seeking an agreement from Aladdin.

- 8) Data number 16 Duration 01:06:16 – 01:06:22

Context of the situation: Dalia and Jasmine looked at Aladdin came to them, Dalia ask Jasmine to act natural

Dalia: *He's here. Say something. Act natural. Hi!*

The datum above shows that Dalia requesting through Jasmine.

- 9) Data number 17 Duration 01:14:31 – 01:14:52

Context of the situation: Aladdin asks Jasmine to see the world directly, not only through maps or books

Aladdin: Thanks... for that. I-I was saying... *You should see these places. I mean, there's a whole world outside of books and maps. Do you want to?*

Jasmine: How? The door's guarded.

The datum above shows that Aladdin seeking an agreement

10) Data number 21 Duration 01:29:54 – 01:29:59

Context of the situation: Sultan wondered if called Aladdin as his son

Sultan: *I would be honored - to call you my son.*

Genie: *Oooh.*

The datum above shows that Sultan avoiding disagreement with Aladdin.

4.2.3 Negative Politeness

In this research, there are 5 data of request using negative politeness.

Negative politeness attends to a person's negative face needs, which appeals to the hearer's desire not to be impeded or put upon and to be left free to act as they want.

1) Data number 9 Duration 00:32:21 – 00:32:47

Context of the situation: Jafar tells Aladdin to take the magic lamp in the cave, saying that Aladdin's life will change and get what he wants to take the lamp

Aladdin: *What would I have to do?*

Jafar: *There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be.*

Your life begins now, Aladdin

The datum above shows that Jafar having a request to Aladdin and focus on the speaker's desire.

- 2) Data number 10 Duration 00:33:22 – 00:33:44

Context of the situation: Jafar continues to ask Aladdin to take the lamp but doesn't be tempted by any object, Aladdin must stay focused only on the lamp

Jafar: The Cave of Wonders. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... the lamp. Bring it to me and I will make you rich and free. But take no other treasure, no matter how sorely you are tempted. And you will be tempted.

The datum above shows that Jafar having a request to Aladdin and focus on the speaker's desire.

- 3) Data number 18 Duration 01:23:31 – 01:23:37

Context of the situation: Aladdin asks Jafar to listen to him

Aladdin: Listen to me. I don't know who you think I am.

Jafar: Goodbye, Aladdin.

The datum above shows that Jafar acts free as they want without looked the hearer's face.

- 4) Data number 20 Duration 01:29:32 – 01:29:40

Context of the situation: Sultan has to apologize to Aladdin because his misunderstood about him

Sultan: Prince Ali, I must apologize.

Aladdin: Well, Your Highness, there's something I... I'd like to explain.

The datum above shows that Sultan acts free as he wants to got Aladdin's apology.

- 5) Data number 22 Duration 01:33:58 – 01:34:06

Context of the situation: Sultan asks Jafar to leave Agrabah immediately

Sultan: *Jafar. You should have left Agrabah while you had the chance.*

Jafar: *Why leave when the city belongs to me now?*

The datum above shows that Sultan acts free as they want without looked the hearer's face.

4.3 Discussion

Based on Aladdin, the researcher found 23 data showing the request speech act. 1 data are showing indirect requests and 22 direct requests. In indirect request, the 1 data is categorized into a strong hint, but the researcher did not found the mild hint. In direct request, there are 8 data for obligation, 4 data for performatives, and 10 data for imperatives.

In using imperatives on direct request, the speaker uses his/her authority or refers to other authority outside the speaker, such as institutions, brute facts, etc. generally, most data of request indirect request are expressed using imperatives than obligation and performative. It is because most data of request is the speakers having authority from the hearers. The data using imperative are marked by the use of expression directly to the hearer.

The politeness strategy used by the characters of the movie is also analyzed and categorized, based on Brown and Levinson's theory. However, the researcher only finds three types of politeness strategy. There are bald-on records, positive politeness, and negative politeness.

Bald-on record strategy in request used by the characters in the movie does not attempt to minimize the threat to hearer's face. The speakers want to do a Face Threatening Act with maximum efficiency towards the hearer's face so this

strategy will make the hearer feels uncomfortable. This strategy employed by the characters is found on some occasions, such as in emergencies and unequal power relationships. In an emergency, the speaker tends to make a request directly. Unequal power relationship causes the speaker to use bald on strategy because the speaker who has a higher position tends to ask for something or make a request directly.

Positive politeness used by the characters provides an attempt to minimize the damage to the hearer's face. The speaker wants to avoid the conflict and to minimize the social distance between the speaker and the hearer. There is some indication of a positive politeness strategy applied in the request using a direct request in this movie.

Negative politeness is applied by considering the hearer's desire not to be impeded. The characters use this strategy to express respect and consideration. There is some indication of negative politeness strategy used in the direct request, such as formality in language use or apologizing.

Most speech acts that are found are directives with the sub-division of command. It is not uncommon as both in simulation and practice conditions are always identical with control and command. The commands themselves are mostly carried out directly in order not to be misunderstood by the receivers.

Some data related to indirect commands are more likely to be interpreted wrongly and may cause problems. Another characteristic of the speech acts of Aladdin is that they are performed in tight two-way communication with common responses such as "of course I do" or "yes!". Some conversation are relatively longer but not

as long as general speech acts which may precede or follow by some sentences. In contrast to commands (directives) in general use where the application of yes/no questions are commonly used to soften or make utterances polite and to ask the cooperation of addressees in doing something.

In previous research, hearer oriented conditions and speaker based conditions were used in the analysis of the Twilight film, while the researcher in this study used indirect and direct request. The result was many utterances are spoken by direct request. This is unique because in this film, most of the characters ask directly without any other meaning in it but with positive politeness.

The researcher has some suggest for the next researcher who are interested for doing the research in the same area to explore conversational implicature in more critical analysis. For the next researcher who is majoring in linguistics are suggested to learn more about request analysis. To keep up this recent research, the next researcher can analyze in terms of meaning and also can analyze with different topics such as metaphors, speech acts and etc.



CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

There are two problems stated in the problem formulation. First is the type of request speech act of indirect request and direct request applied in Aladdin and the second is the type of politeness strategy used in each request of direct request. To solve the first problem, the researcher analyzed by applying the theory of request and politeness strategy using the pragmatic approach. By using the theory of request, there are indirect requests, hearer-oriented condition, speaker-based condition, and direct request. However, the researcher only used the data of indirect request and direct request.

In an indirect request, the researcher found the data of request is just a strong hint. There is none of the characters made a request and implied something behind. In this movie, all requests fall into the direct request category. In direct request, the researcher found the data of request of obligation, performative, and imperative. Most data use the request of direct request in the form imperative than obligation and performative. It is because most of all characters having authority over the hearers. Meanwhile, obligation and performative are used when the speaker requests in a formal situation.

Lastly, the researcher analyzed the politeness strategy used by the characters of the movie. The researcher only found three types of politeness strategies. There

are bald-on records, positive politeness, and negative politeness. The researcher did not find an off-record strategy in indirect and direct request because in this movie nothing of all characters wants to damage another's face without any responsibility of doing it, so it will not appropriate if it is applied in the indirect or direct request.

The politeness strategies frequently used in indirect request and direct request are bald-on record and positive politeness. Bald-on record strategy in request used by characters in the movie does not attempt to minimize the threat to hearer's face.

The strategy employed by the characters is found on some occasions, such as emergencies and unequal power relationships. Positive politeness used by the characters provides an attempt to minimize the damage to the hearer's face. The speaker wants to avoid the conflict and to minimize the social distance between the speaker and the hearer.

5.2 Suggestion

From this study, the researcher realizes that there is a close relationship between the use of request speech act of indirect and direct request and politeness strategy with the factors influencing it. The researcher hopes that the result of this research can be used by other researchers as a reference to assist them to overcome the problem in analyzing request speech act using indirect and direct request.

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APPENDICES

| Data Number | Duration | Utterance | Condition | | | | | Politeness | | | |
|---|---------------------------|--|-----------|-------------|------------|---------------|-------------|----------------|---------------------|---------------------|------------|
| | | | Indirect | | Direct | | | Bald-on-record | Positive politeness | Negative politeness | Off-record |
| | | | Mild hint | Strong hint | Obligation | Performatives | Imperatives | | | | |
| 1 | 00:07:47 – 00:07:50 | Jamal: Aladdin! Aladdin: Down that alley. Monkey knows the way. Abu. Cute butt. You'll be fine | | | | | ✓ | ✓ | | | |
| Explanation: Aladdin told Jasmine to run into the alley and follow the ashes who knew the direction of the path. | | | | | | | | | | | |
| 2 | 00:14:51 – 00:15:04 | Aladdin: You think that's impressive. You should see the city from up there Jasmine: Agrabah. It's so beautiful. I should get out more | | | ✓ | | | | ✓ | | |
| Explanation: Aladdin and Jasmine went up to the top of Aladdin's house, there they saw a scene of agrabah. jasmine was amazed when she saw it. aladdin suggested that jasmine see agrabah from where they are currently standing | | | | | | | | | | | |
| 3 | 00:15:05 – 00:15:11 | Aladdin: You should tell the Princess to get out more. The people haven't seen her in years. | | | ✓ | | | | ✓ | | |

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|--|---------------------------|---|--|--|--|---|--|---|--|---|---|--|--|
| | | Jasmine: They wont let her. | | | | | | | | | | | |
| <p>Explanation: When telling about "Princess Jasmine", Aladdin suggested that Jasmine should come out of the palace more often because the people had rarely seen him in recent years.</p> | | | | | | | | | | | | | |
| 4 | 00:17:44 – 00:17:47 | Aladdin: Come on, Abu. Let's go home | | | | | | ✓ | | ✓ | | | |
| <p>Explanation: Aladdin told to Abu to return to their homes</p> | | | | | | | | | | | | | |
| 5 | 00:21:52 – 00:22:04 | Sultan: My dear, I'm not getting any younger. We must find you a husband and...we are running out of kingdoms Jasmine: What foreign prince can care for our people as I do? I could lead, if only... | | | | ✓ | | | | | ✓ | | |
| <p>Explanation: The sultan asked Jasmine to find a husband so that the kingdom would continue to run stably and not suffer destruction.</p> | | | | | | | | | | | | | |
| 6 | 00:27:02 – 00:27:19 | Dalia: If you had to marry a useless prince, you could certainly do worse than this one. He's | | | | ✓ | | | | | ✓ | | |

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|---|---------------------|---|--|--|---|--|--|---|--|--|
| | | tall and handsome, and yes, he's a little dim but, you're just getting married. It's not like you have to talk to him. But you'd prefer that boy from the market. | | | | | | | | |
| | | Explanation: dalia suggests to Jasmine to marry any prince who is useless. but more advised with Aladdin than any other prince. | | | | | | | | |
| 7 | 00:28:10 – 00:28:18 | Aladdin: If you don't have anything, you have to act like you own everything. So, what do you say? I did find your bracelet. Jasmine: You did not find it, you stole it. | | | ✓ | | | ✓ | | |
| | | Explanation: Aladdin says to jasmine that if you don't have anything, you have to pretend you have it. | | | | | | | | |
| 8 | 00:29:41 – 00:29:44 | Jasmine: You have to go now. Aladdin: Oh, okay, but I'm coming | | | ✓ | | | ✓ | | |

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|--|---------------------------|---|--|--|--|--|---|--|--|---|
| | | back tomorrow night. | | | | | | | | |
| <p>Explanation: After flying with the carpet with Aladdin, Jasmine told Aladdin to return home.</p> | | | | | | | | | | |
| 9 | 00:32:21 – 00:32:47 | Aladdin: What would I have to do? Jafar: There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be. Your life begins now, Aladdin | | | | | ✓ | | | ✓ |
| <p>Explanation: Jafar tells aladdin to take the magic lamp in the cave, saying that aladdin's life will change and get what he wants to take the lamp.</p> | | | | | | | | | | |
| 10 | 00:33:22 – 00:33:44 | Jafar: The Cave of Wonders. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... the lamp. Bring it | | | | | ✓ | | | ✓ |

| | | | | | | | | | | | |
|---|---------------------|---|--|--|---|---|--|---|--|--|--|
| | | to me and I will make you rich and free. But take no other treasure, no matter how sorely you are tempted. And you will be tempted. | | | | | | | | | |
| <p>Explanation: Jafar continues to ask aladdin to take the lamp but don't be tempted by any object, aladdin must stay focused only on the lamp.</p> | | | | | | | | | | | |
| 11 | 00:34:44 – 00:37:37 | Aladdin: Abu, don't touch. Remember? Whoa. Abu. This is a magic carpet. These really do exist. Hello, carpet. Let's see what we can do about your situation here. Oh, hey! Don't mention it. Abu, keep your little monkey hands to yourself. Abu! No! | | | | ✓ | | ✓ | | | |
| <p>Explanation: Aladdin ask to Abu to don't touch or take everything except the lamp.</p> | | | | | | | | | | | |
| 12 | 00:38:17 – 00:38:28 | Aladdin: Carpet! Abu, jump! | | | ✓ | | | ✓ | | | |

| | | | | | | | | | | |
|---|---------------------------|---|--|--|--|--|---|---|---|--|
| Explanation: Aladdin ask to carpet and abu to jumped. | | | | | | | | | | |
| 13 | 00:42:07 – 00:42:13 | Genie: O...kay. Hey, do you mind if I just stretch it out over here? Do you mind? Aladdin: Uh, are you asking me? | | | | | ✓ | | ✓ | |
| Explanation: Genie asked to Aladdin if he could stretch his body for awhile | | | | | | | | | | |
| 14 | 00:59:08 – 00:59:13 | Genie: What you doing? Put your arms down. Aladdin: I'm... I'm presenting it. Genie: Put your arms down. | | | | | ✓ | ✓ | | |
| Explanation: Genie ask Aladdin to put his arms down | | | | | | | | | | |
| 15 | 01:01:51 – 01:01:55 | Aladdin: That's not what I meant. Genie: Just leave her alone. You didn't do great. | | | | | ✓ | ✓ | | |
| Explanation: Genie ask Aladdin to leave Jasmine alone because he spoke wrong | | | | | | | | | | |
| 16 | 01:06:16 – | Dalia: He's here. Say something. Act | | | | | ✓ | | ✓ | |

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|----|---|--|--|--|---|---|--|--|---|---|--|--|---|
| | 01:06:22 | natural. Hi! | | | | | | | | | | | |
| | Explanation: Dalia and jasmine looked Aladdin came to them, Dalia ask to Jasmine to act natural. | | | | | | | | | | | | |
| 17 | 01:14:31 – 01:14:52 | Aladdin: Thanks... for that. I-I was saying... You should see these places. I mean, there's a whole world outside of books and maps. Do you want to? Jasmine: How? The door's guarded. | | | ✓ | | | | | ✓ | | | |
| | Explanation: Aladdin ask Jasmine to see the world directly, not only through maps or books. | | | | | | | | | | | | |
| 18 | 01:23:31 – 01:23:37 | Aladdin: Listen to me. I don't know who you think I am. Jafar: Goodbye, Aladdin. | | | | ✓ | | | | | | | ✓ |
| | Explanation: Aladdin ask jafar to listen to him | | | | | | | | | | | | |
| 19 | 01:28:45 – 01:28:52 | Sultan: Jafar, you were my most trusted advisor! Hakim! Put him in the dungeon! | | | | ✓ | | | ✓ | | | | |

| | | | | | | | | | | |
|---|---------------------------|--|--|--|--|---|--|---|---|---|
| Explanation: Sultan ask Hakim to put Jafar to the dungeon | | | | | | | | | | |
| 20 | 01:29:32 - 01:29:40 | Sultan: Prince Ali, I must apologize. Aladdin: Well, Your Highness, there's something I... I'd like to explain. | | | | ✓ | | | | ✓ |
| Explanation: Sultan have to apologize to Aladdin because his misunderstood about him | | | | | | | | | | |
| 21 | 01:29:54 - 01:29:59 | Sultan: I would be honored - to call you my son. Genie: Oooh. | | | | ✓ | | | ✓ | |
| Explanation: Sultan wondered if called Aladdin as his son | | | | | | | | | | |
| 22 | 01:33:58 - 01:34:06 | Sultan: Jafar. You should have left Agrabah while you had the chance. Jafar: Why leave when the city belongs to me now? | | | | ✓ | | | | ✓ |
| Explanation: Sultan ask Jafar to leave Agrabah immediately | | | | | | | | | | |
| 23 | 01:35:47 - 01:36:12 | Jafar: I think we've heard enough from you, Princess. | | | | | | ✓ | ✓ | |

| | | | | | | | | | | |
|---|--|--|--|--|--|--|--|--|--|--|
| | | It's time you start doing what you should've done all along. Stay silent. Guards! Remove her! Control that cat if you know what's good for you. Jasmine: Rajah. Rajah. It's all right. | | | | | | | | |
| Explanation: Jafar getting mad and ask jasmine to stay silent and ask guards to remove her | | | | | | | | | | |