

CHAPTER IV

FINDINGS

This chapter presents and discusses the research findings of request expression in the movie entitled “Cinderella (2015)”. The research findings involved of two research problems, namely; (1) request strategies and (2) formal patterns of request strategies performed by the characters in the movie.

A. Data Presentation

This sub-heading presents the findings that focused on two research problems; request strategies and their realizations. The first research problem is request strategies based on Blum-Kulka’s classification in degree of directness request. The next research problem is concerned on the syntactic realizations of request expression which represents request strategies performed by the characters’ in “Cinderella (2015)” movie transcript.

1. Request Strategy Used by the Characters in Cinderella (2015) Movie Transcript

There are nine types of request strategies found in Cinderella (2015) movie transcript; they are mood derivable, explicit performatives, hedged performatives, obligation statements, want statements, suggestory formulae, query preparatory, strong hints and mild hints.

Table 4.1 Classification of Request Strategy in Cinderella (2015) Movie Transcript

Directness Level	Request Strategy	Example From Dataset
direct	Mood Derivable	Bring me the first branch your shoulder brushes on your journey.
direct	Explicit Performatives	You are requested and required to present yourself to your King.
direct	Hedge Performatives	Would you like a tour of the house?
direct	Obligation Statement	We ladies must help one another.
direct	Want Statement	I want you to be good your stepmother and stepsisters, even though they maybe trying at times.
conventional	Suggestory Formulae	Well, we'd better get a move on, Mr. Kit.
conventional	Query Preparatory	Have dinner with me, won't you?
Non-conventional	Strong Hints	I think there maybe something inside.
Non-conventional	Mild Hints	And blood is so much thicker than water.

Blum-Kulka (1987) classified request strategies based on its directness scale into three classifications; direct, conventional and non-conventional strategies, as shown in table 4.1. Here is the analysis of each request strategies found in “Cinderella (2015)” Movie Transcript:

a) Mood Derivable

It is a request strategy that marks the grammatical mood of verb in the beginning of utterances. In the other words, imperatives form is applied by the speaker to make this strategy. The data found from the transcript of the movie are as follows:

Excerpt 1:

Fairy Godmother : To her mother and father, she was a princess. True, she had no title, nor crown, nor castle, but she was the ruler of her own little kingdom, whose borders were the house and meadow on the forest's edge where her people had lived for generations. With Mr. Goose... and all their animal family.

*Ella : Hello, there. What do you think you're doing? **Let the little ones have their share.** (1) We don't want you getting an upset stomach.*

Description of the context

Conversation (1) happens in Ella's family meadow, Where Ella is feeding her livestock with her mother. She talks to them (animals) to share their foods as she believes that they will understand what she said. In the other side, her mother laughs to see her daughter's doing because she looks so adorable. In this context, the speaker has the same power status with the listener, so they are solidarity. It is because Ella (as the speaker) treated her animals (as the listener) as her friends.

Analysis of Request Strategy

Utterance (1) indicates a request act since the speaker wants the hearer to do something. In this utterance, Ella wants her big animals to share their food with the littles. Although, the listeners are just animals, but she believes that her animals will understand what she said. This utterance presents request act in the form of imperative by using verb in the beginning. So, the request strategy that matches for this term is mood derivable.

Excerpt 2:

(BOTH SPEAKING FRENCH)

Ella's father : *Ouch. Ouch. You're standing on my feet. Shall we?*

(ELLA'S FATHER HUMMING)

Ella : *Look, Mummy! (2) I'm dancing!*

(BOTH LAUGHING)

Description of the context:

Conversation (2) happens in the front yard of Ella's house, where Ella welcomes her father's return. He is just coming from his long trip. He gives his daughter a gift, little Papillon. Then, he asks her to dance with him. Her mother see them dancing with a full of smile on her face. In this context, Ella as the speaker has the same power status with her mother as the listener, so they are solidarity. It is because Ella as the speaker and her mother as the listener have a family relationship and to show their closeness.

Analysis of Request Strategy

Utterance (2) contains requestive act since the speaker asks the listener to do something. In utterance (2) Ella asks her mother to look at them (Ella and her father) dancing. The strategy used by Ella is mood derivable because utterance (2) is applied in imperative form. It directly use imperative verb "look" as the way to make the speaker's request. The speaker's intention of the request is she wants the hearer to see what she is doing. The hearer doesn't need to infer deeper to do what the speaker's want.

Excerpt 3:

- Ella's Father* : *Oh, I imagine it's much like all the other ones. And I'm leaving first thing, El.*
- Ella* : *No. But you're... You're hardly back from the last trip.*
- Ella* : *Do you have to go?*
- Ella's Father* : *It's just a few months, my darling.*
- Ella's Father* : *What would you like me to bring you home from abroad? You know, your sisters... uh, stepsisters, have asked for parasols and lace. What will you have?*
- Ella* : ***Bring me the first branch your shoulder brushes on your journey. (3)***
- Ella's Father* : *That's a curious request.*

Description of the context:

Conversation (3) happens in Ella's father room, where Ella missed the party to find where her father is and she finds him in his room. Ella's father tells Ella that he should go abroad tomorrow. She complain about his going, so he persuade her to make a request of what should he bring when he come back. But, Ella only wants his father's come back safely. In this context, the speaker has the same power status with the listener, so they are solidarity. It is because Ella as the speaker has a family relationship with her father as the listener and to show their closeness.

Analysis of Request Strategy

The utterance (3) contains a requestive act since Ella asks the 'first branch' of his father's shoulders brushes, which is means something that always his father brings in his journey. The strategy used by the speaker is mood derivable since the sentence pattern is in

imperative form. It is indicated by using the verb 'bring' to start the request. The hearer doesn't have to infer more what the speaker's desire because it is mentioned explicitly.

Excerpt 4:

Stepmother : *I thought breakfast was ready.*
Ella : *It is, madam. I'm only mending the fire.*
Stepmother : *In future, can we not be called until the work is done?*
Ella : *As you wish.*
Stepmother : *Ella, what's that on your face?*
Ella : *Madam?*
Anastasia : *It's ash from the fireplace.*
Stepmother : ***Do clean yourself up! (4)***

Description of the context:

Conversation (4) happens in the dining room, where Ella is serving for breakfast to her stepmother and stepsisters. Ella is serving for her family's breakfast. Her stepmother asks Ella to call them out after all of her work is done. When she looks at Ella, she found something dirty on her face. Then, she asks Ella to clean up her face. In this context, Ella's stepmother as the speaker has more power status than Ella as the listener, so they are not solidarity. It is because Ella's stepmother as the speaker never treats her as her stepdaughter, rather she treated her very badly like a servant.

Analysis of Request Strategy

The utterance (4) contains requestive act since the speaker asks

the listener to do something. In utterance (4), Ella's stepmother asks Ella to clean her face because it is so dirty. The strategy used by Ella is mood derivable strategy because the utterance (4) is applied in imperative form which starts with auxiliary 'do' and verb 'clean' to conveying the speaker's request. The hearer doesn't need to interpret more because the intention is clearly stated by the speaker.

Excerpt 5:

Ella : ***Please don't let them hurt him! (5)***
Prince : *But we're hunting, you see? It's what's done.*
Ella : *Just because it's what's done doesn't mean it's what should be done.*
Prince : *Right again.*
Ella : *Then, you'll leave him alone, won't you?*
Prince : *I will.*
Ella : *Thank you very much, Mr. Kit.*

Description of the context

Conversation (5) happens in the forest, where Ella escapes from her house then meets the Prince Kit there. Ella forbids Prince Kit to chase the stag. He tells her that what he is doing is hunting, but Ella doesn't agree with him. She doesn't want him to hurt the stag, so she asks him to let the stag go free. In this context, Ella as the speaker has low power status than Prince Kit as the listener, so they are not solidarity. It is because Ella is just a commoner and Prince Kit is an apprentice in the royal kingdom as she knows (has higher status than her).

Analysis of Request Strategy

Utterance (5) indicates requestive act since Ella asks Prince Kit to do not hurt the stag. The strategy used by Ella in this utterance is mood derivable since utterance (5) starts with adverb “please” to show politeness to the hearer and followed by negative auxiliary verb “don’t” to show negative orders in imperative form. The hearer doesn’t need to interpret more about the intended meaning because it is clearly mentioned.

Excerpt 6:

Man : *Master Phineus, master of the paint brush, patiently a waits.*

King : ***Make him look marriageable, Master Phineus. (6)***
We must attract a suitable bride, even if he won't listen to a word I say.

Mr. Phineus : *I shall endeavor to please, Your Majesty. But I can't work miracles.*

Description of the context

Conversation (6) happens in the painting room, where Mr. Phineus is painting the Prince portrait for ball invitation. There are the King, Grand Duke and Captain in the same room. The portrait of the Prince will be sent to invite the nobility from abroad. So, the King asks Mr. Phineus, the master of painter to make the prince’s appearance looks so marriageable to attract the guests’ attention. In this context, the King as the speaker has more power than Mr. Phineus as the listener, so they are not solidarity. It is because the King has the

old woman came suddenly and asked Ella to give her a bowl of milk. After drinking the milk, the old woman tells Ella that she is her fairy godmother, but Ella doesn't believe her. In utterance (7), she forbids Ella to say no because she heard what her mother said about magic when she was a kid. In utterance (8), she asks Ella's permission to change her appearance into her true self. In this context, the old woman as the speaker has the same power with Ella as the listener, but is not solidarity. It is because Ella and the old women are just commoners so they are equal, and they don't know each other before so they are not solidarity.

Analysis of Request Strategy

There are two utterances containing request strategy found in this conversation. *First*, utterance (7) indicating mood derivable since it starts with negative auxiliary verb "don't" before stating the verb "say", so its pattern is in imperatives. In utterance (7), Old Woman (fairy godmother) forbids Ella to say no because she heard about Ella's mother said. She knew about Ella's mother believe in magic and fairytale.

Second, utterance (8) indicates mood derivable strategy since it starts with imperative verb "let" to conveying what the speaker's want. In the utterance (8), the Old Woman asks Ella's permission to change her appearance from an ugly old woman into a beautiful fairy

godmother. Both of the utterances do not need to infer more because the intention is clearly stated by the speaker.

Excerpt 8:

Ella : *Do what here?*
Fairy Godmother : *Turn the pumpkin into a carriage. You're making me nervous, actually.*
Ella : *Shall I shut my eyes?*
Fairy Godmother : *It might be better. Oh, for heaven's sake. **Let's just go for it!(9)** Ah. Well, something's definitely happening. You see, the trick is... Actually, I've forgotten what the trick is. Hmm.*
Ella : *I just thought, if it... If it does get much bigger...*
Fairy Godmother : *Yes? **Hang on! (10)***
Ella : *Is that what you meant to do?*
Fairy Godmother : *Do you think that's what I meant to do? **Run! Run, darling!(11)***

Description of the context

Conversation (8) happens in the pumpkin garden, where the Fairy Godmother asks Ella to find a pumpkin to turn it into a carriage. In utterance (9), Fairy Godmother asks Ella to shut her eyes and let her doing her work to turn the pumpkin into a carriage. In utterance (10), Fairy Godmother asks Ella to hang on the bench while the pumpkin gets much bigger. In utterance (11), Fairy Godmother asks Ella to run quickly because the pumpkin is going explode. In this context, Fairy Godmother as the speaker has the same power with Ella as the listener. They are solidarity since Fairy godmother is trying to help Ella to go to the ball and she shows her closeness to Ella.

Analysis of Request Strategy

There are 3 utterances in this conversation contains requestive act. In Utterance (9), Fairy Godmother asks Ella to look at her doing, by means turn the pumpkin into a carriage. The strategy used by Fairy Godmother in utterance (9) is mood derivable where the pattern is applied in imperative mood and directly stating the request by using a verb “let” . In utterance (10), the strategy used by the speaker is mood derivable strategy since Fairy Godmother (speaker) asks Ella (listener) to hold on the bench by stating the request directly with an imperative verb “hang on”.

Utterance (11) applies mood derivable strategy since Fairy Godmother asks Ella to run by conveying her request in imperatives form. There is a proper name “darling” used by the speaker (Fairy Godmother) to get the listener (Ella) attention. Those utterances do not need to infer deeper by the listener because they are explicitly stating the intended meaning.

Excerpt 9:

Prince : There must be some reason she vanished. Perhaps she has been prevented from speaking.

*Captain : **Do not lose heart, Kit.** (12)*

*Grand Duke : **On the contrary, lose heart and gain wisdom.** (13) The people need to know that the kingdom is secure. That the king has a queen and the land may have an heir. They want to face the future with certainty!*

Description of the context

Conversation (9) happens in the palace, where the Prince holds a broken piece of glass slipper that the Grand Duke brought. In utterance (12), Captain asks Prince Kit to do not give her up so easily. In this context, Captain as the speaker has the same power status with the listener. They are solidarity. In utterance (13), Grand Duke asks Prince Kit to give her up and decide to think the kingdom. In this context, Grand Duke as the speakers have the same power status with the listener. They are solidarity.

Analysis of Request Strategy

The utterance (12) and (13) are applying mood derivable strategy to conveying request. In utterance (11), Captain asks Prince Kit to do not loose heart to find the mystery princess. The strategy used in utterance (11) is mood derivable since the structure is applied in negative order which there is a negative auxiliary verb “do not” in the beginning of the sentence. In utterance (12), Grand Duke asks Prince Kit to give up his love for the good of the kingdom. The strategy used by Grand Duke as the speaker starts with an adverb “on the contrary” by means the request is the opposite of the previous utterance.

b) Explicit Performatives

It is a request strategy that states the illocutionary force explicitly in order to make the utterances. Performative verbs such as ask, request, order, demand, or command are considered to represent this strategy. The data found from the transcript of the movie are as follows:

Excerpt 10:

Fairy Godmother : *Now, where are we? Got carriage, horses... Uh, footmen!*
Ella : *Footmen?*
Fairy Godmother : *Hello, lovely Mr. Lizard. Bibbidi-bobbidi-boo!*
Footmen : *Hello! You called?*
Fairy Godmother : ***Now, I need that coachman. (14)***
Ella : *Coachman?*
Fairy Godmother : *Did I say "coachman"? I meant "goose."*

Description of the context

Conversation (10) happens occurs in the yard of Ella's house, where Fairy Godmother helps Ella to prepare her needs to go to the ball. Fairy godmother has already transformed a pumpkin into one carriage, mice into horses, and two lizards into footmen. But they have no coachman. She suddenly remembers a goose which is walking in front her and she transforms it to be a coachman. In this context, Fairy Godmother as the speaker has more power status than the listener. They are not solidarity.

Analysis of Request Strategy

There is a requestive act in utterance (14). The speaker asks the hearer to find something to be transformed into a coachman but she suddenly finds it by herself. The strategy used in this request is explicit performatives where the illocutionary force of the request is explicitly stated by the speaker such as “I need that coachman”. The point of this request is the speaker needs the hearer to find a coachman.

Excerpt 11:

- Grand Duke* : *May I ask where you got this?*
Stepmother : *From a ragged servant girl in my household.*
Grand Duke : *The mystery princess is a commoner.*
Stepmother : *You could imagine when I discovered her subterfuge how horrified I was.*
Grand Duke : *You told no one else?*
Stepmother : *Not even my own daughters. No one need ever know the truth.*
Grand Duke : *You've spared the kingdom a great deal of embarrassment.*
Stepmother : *And I should like to keep it that way.*
Grand Duke : *Are you threatening me?*
Stepmother : *Yes.*
Grand Duke : *So what do you want?*
Stepmother : *I should like to be a countess. **And I require advantageous marriages for my two daughters. (15)***
Grand Duke : *Done. And the girl?*
Stepmother : *Oh. Do with her what you will. She's nothing to me.*

Description of the context

Conversation (11) happens in a room where only there are Grand Duke and Ella's stepmother. They are discussing about the mystery princess and the stepmother asks some reward to pay her because she

brings big news. Ella's stepmother brought the broken glass slipper to showing it to Grand Duke. She told him that the owner of the glass slippers is her servant. At last, she makes a bargain with Grand Duke. She said that he must give what she wants to save that secret. In this context, Ella's stepmother as the speaker has the same power status with the listener. They are not solidarity.

Analysis of Request Strategy

In the utterance (15), there is a request act as the speaker wants the hearer to do something. In utterance (15) Ella's stepmother asks some requirements to Grand Duke if he wants her to keep the secret. The utterance (15) is seemingly like a statement of the speaker (Ella's stepmother), but the use of performative verb "require" indicate that the speaker's intention is to make the hearer to do what the speaker's want.

Excerpt 12:

<i>Grand Duke</i>	: <i>Let's be off, Captain.</i>
<i>Captain</i>	: <i>Just a moment. Madam, there is no other maiden in your house?</i>
<i>Stepmother</i>	: <i>None.</i>
<i>Captain</i>	: <i>Then has your cat learned to sing?</i>
<i>Grand Duke</i>	: <i>There's been enough play-acting today, Captain. Let's be off.</i>
<i>Captain</i>	: <i>But she's lying, Your Grace.</i>
<i>Grand Duke</i>	: <i>Nonsense! I trust the lady. We're leaving. (16)</i>
<i>Prince</i>	: <i>Grand Duke!</i>

Description of the context

Conversation (12) happens in front of Ella's house where Captain and Grand Duke will leave the house and suddenly they are hearing a beautiful voice is singing upstairs. When Grand Duke and Captain want to leave Ella's house, a beautiful voice attract them to stay. Captain is curious about someone who sings in that house. He asks who is singing to Ella's stepmother, but she is lying that there is no other maidens in that house. Suddenly, Prince Kit appears himself by wearing off his soldier's cloth. In this context, Grand Duke (the speaker has more power than the listener. They are not solidarity.

Analysis of Request Strategy

Utterance (16) is containing request act. In this utterance, Grand Duke asks captain to leave Ella's house. The strategy used by the speaker in this utterance is explicit performatives since the pattern is in declarative mood and there is a performative verb "leave" to convey what the speaker's desire to the listener.

Excerpt 13:

Stepmother : There! You see? I told you it was no one of any importance.

*Captain : We'll see about that, Miss. **You are requested and required to present yourself to your king.** (17)*

*Stepmother : **I forbid you to do this!** (18)*

*Captain : **And I forbid you to forbid her!** (19) Who are you to stop an officer of the king? Are you an empress? A saint? A deity?*

Stepmother : I am her mother.

Description of the context

Conversation (13) happens in Ella's room where Captain asks Ella's stepmother to show where the other maiden in her house. In utterance (17), Captain asks Ella to present herself to the king. Captain as the speaker has more power than the listener. They are not solidarity. In utterance (18), Ella's stepmother forbids Ella to present herself to the king. Ella's stepmother as the speaker has same power with the listener. They are not solidarity. In utterance (19), Captain forbids Ella's stepmother to forbid Ella. Captain as the speaker has more power than the listener. They are not solidarity.

Analysis of Request Strategy

There are 3 utterances in this conversation applied into explicit performatives since the illocutionary force of them are mentioned explicitly. Utterance (17) indicates explicit performatives since there are two passive performative verb "requested" and "required" which is said explicitly by the speaker. In utterance (17), Captain (the speaker) asks Ella (the listener) to represent herself to the King (Prince Kit).

In utterance (18) and (19) indicates the same illocutionary act by using verb 'forbid' which is meant that the speaker doesn't allow the hearer to do something. In the utterance (18), speaker (Ella's stepmother) wants to forbid the hearer (Ella) to represent herself to the

new King (the Prince Kit). The use of words “to do this” refers to the previous request “You are requested and required to present yourself to your king.” In the utterance (19), the speaker (Captain) forbids the hearer (Ella’s stepmother) to forbid the third person (Ella) to represent herself to the King.

c) Hedge Performatives

It is a request strategy that expresses the illocutionary force by hedging expression. The conventional form of this strategy is state “would like” before mentioning the illocutionary force of the request. The data found from the transcript of the movie are as follows:

Excerpt 14:

Anastasia : *Welcome. I'm so happy to meet you. You have such pretty hair.*
Ella : *Thank you.*
Drisella : *You should have it styled.*
Ella : *Oh. I'm sure you're right. **Would you like a tour of the house? (20)***
Drisella : *What did she say?*
Anastasia : *She wants to show us around her farmhouse. She's proud of it, I think.*

Description of the context

Conversation (14) happens in Ella’s house where Ella and her father welcome Lady Tremaine (Ella’s stepmother) and her two daughters (Ella’s stepsisters) coming. Ella and her father welcome Lady Tremaine and her two daughters, Anastasia and Drisella to their

house. The two daughters, Anastasia and drisella are talking about Ella's appearance. They tell her to change her hairstyle. She agrees with it and offering them to see around the house. in this context, Ella (the speaker has same power with the listener. They are not solidarity.

Analysis of Request Strategy

In the utterance (20), there is a request act since the speaker wants the hearer to do something. This request is applied by using hedged performative strategy. The naming of the illocutionary force is embedded by using hedging expression "Would you like". Here, Ella asks the sisters (Anastasia and Drisella) to walk around the house with her.

Excerpt 15:

- Ella* : *You're missing the party.*
Ella's Father : *Oh, I imagine it's much like all the other ones. And I'm leaving first thing, El.*
Ella : *No. But you're... You're hardly back from the last trip.*
Ella : *Do you have to go?*
Ella's Father : *It's just a few months, my darling.*
Ella's Father : ***What would you like me to bring you home from abroad? (21)*** *You know, your sisters... uh, stepsisters, have asked for parasols and lace. What will you have?*
Ella : *Bring me the first branch your shoulder brushes on your journey.*
Ella's Father : *That's a curious request.*

Description of the context

Conversation (15) happens in Ella's father room where Ella found her father looks very busy in his work while it held a party in their house. She comes to her father's room because he does not join the

party like the others. He seems very busy in his works. Then, he tells her about his tomorrow's journey and asks her about her wish like her stepsisters wishes. In this context, Ella's father as the speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

Utterance (21) is containing request act. This utterance is using the hedged performative strategy since it is embedding the naming of the illocutionary force by stating words "would like". The speaker's intention is to know what the hearer wants him to bring when he is coming home. This request is speaker oriented since the speaker which has to do something to the hearer.

Excerpt 16:

Grand Duke : *You've spared the kingdom a great deal of embarrassment.*
Stepmother : *And I should like to keep it that way.*
Grand Duke : *Are you threatening me?*
Stepmother : *Yes.*
Grand Duke : *So what do you want?*
Stepmother : ***I should like to be a countess.** (22) And I require advantageous marriages for my two daughters.*
Grand Duke : *Done. And the girl?*
Stepmother : *Oh. Do with her what you will. She's nothing to me.*

Description of the context

Conversation (16) happens in a room where there are only Grand Duke and Lady Tremaine (Ella's stepmother). They made a bargain to keep the identity of the Mystery Princess. Ella's stepmother makes a

deal with Grand Duke to keep the secret in condition he should make she to be one of the nobility and an advantageous marriages for her daughters. Lady Tremaine as the speaker has the same power status with the listener. They are not solidarity.

Analysis of Request Strategy

The utterance (22) indicates a requestive act as the speaker wants the hearer to do something. Ella's stepmother wants Grand Duke to make her as one of the countess in the country. This utterance is embedding the naming of the illocutionary force by using a pattern "I should like" before stating the request. Here, the request is speaker oriented where the use of a subject "I" which refers to the speaker in the beginning of the utterance.

d) Obligation Statement

It is a request strategy that states the obligation of the hearer to carry out the desired action. The obligation words like "shall/should" or "has/have to" are used to make this strategy. The data found from the transcript of the movie are as follows:

Excerpt 17:

Ella : *Oh, Gus-Gus, you're a house mouse, not a garden mouse. Isn't he, Jacqueline? And you **mustn't eat Mr. Goose's food.** (23) Isn't that right, Mummy?*
Ella's mom : *Do you still believe that they understand you?*

Ella : Don't they, Mother?

Ella's mom : Oh, yes. I believe that animals listen and speak to us if we only have the ear for it.

Description of the context

Conversation (17) happens in Ella's family meadow where Ella is feeding her animals and her mother is seeing her. Ella is feeding her animals, geese and mice. She speaks to them like she speaks with human. She asks one of the mice to let the geese eat their foods. Her mother laugh to see her, then they talk about speaking with the animals. In this context, Ella as the speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

The utterance (23) is containing request act because the speaker wants the hearer to do something. Here, Ella forbids Gus Gus (a mouse) to eat the geese's food. However, the hearer here is just an animal, the speaker believes that animals can hear and understand what she said. This request is hearer oriented since there is a subject "you" refers to the hearer that he is forced to do something.

Excerpt 18:

Ella : Well, look who's having a party of their own. Jacqueline, Teddy, Matilda, greedy Gus-Gus.

Ella : Uh-oh.

*Ella : Just what... Yes, what do you think you're up to, Lucifer? Jacqueline is my guest, **and the eating of guests is not allowed.** (24) Go on, now! You've plenty of cat food to keep*

you happy. We ladies must help one another. (25)

Description of the context

Conversation (18) happens in Ella's house where Ella chase Lucifer (stepmother's cat) away from the mice. Ella found her mice in a corner of the party. They have their own party on the floor. But Lucifer (stepmother's cat) wants to chase them and eat them, so she makes it far away from them. Ella (speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

This conversation indicates 2 utterances that contain request strategies. In utterance (24), Ella forbids Lucifer (stepmother's cat) to eat the mouse named Jaqueline because he is Ella's guest. The strategy used in utterance (24) is obligation statement strategy since the speaker conveying an obligation to the hearer to do something by stating "is not allowed". In utterance (25), Ella tells the mice that they have to help one another because they are ladies. The strategy used in utterance (25) is obligation statement where the modal verb "must" is used to signify the obligation.

Excerpt 19:

Prince : Miss, what do they call you?

Ella : Never mind what they call me.

*Prince : **You shouldn't be this deep in the forest alone. (26)***

Ella : I'm not alone. I'm with you, Mister... What do they call you?

Prince : You don't know who I am? That is... They call me Kit. Well, my father does when he's in a good mood. And...

Description of the context

Conversation (19) happens in the forest where the Prince Kit helped Ella to stop her horse running and they are chatting. The prince asks Ella to not going to the forest alone because it is too dangerous. She said that she is with the Prince, so she doesn't feel alone. In this context, Prince Kit as the speaker has same power status with the listener. They are not solidarity.

Analysis of Request Strategy

The utterance (26) contains of requestive act since the speaker asks the hearer to do something. In utterance (26), the Prince Kit asks Ella to do not go to the forest alone because it is dangerous for her. The strategy used in this utterance is obligation statement because the utterance signify obligation and there is a negative modal verb "shouldn't".

Excerpt 20:

*Stepmother : Having delivered your news, why are you still here?
You must return to town right away and tell that seamstress to run us up three fine ball gowns. (27)*

Ella : Three? That's very thoughtful of you.

Stepmother : What do you mean?

Ella : To think of me.

Description of the context

Conversation (20) happens in Ella's house where Ella's stepmother and stepsisters asks Ella to tell the seamstress to make

three ball gowns. Ella's stepmother asks Ella to go to tell the seamstress to make 3 ball gowns after delivering her news. But Ella is misunderstanding about it. She thinks that the third gown is for her. In this context, Ella's stepmother (speaker has more power than the listener. They are not solidarity)

Analysis of Request Strategy

The utterance (27) contains requestive act since the speaker asks the hearer to do something. Here, there are two verbs containing request in this utterance. First, the use of a performative verb "go" in the beginning of the utterance indicates that Ella's stepmother wants Ella to go to the town firstly. Second, a performative verb "tell" indicates that Ella's stepmother wants Ella to tell the seamstress to make three fine ball gowns after arriving to the town.

Excerpt 21:

Prince : *There must be some reason she vanished. Perhaps she has been prevented from speaking.*
Captain : *Do not lose heart, Kit.*
Grand Duke : *On the contrary, lose heart and gain wisdom. The people need to know that the kingdom is secure. That the king has a queen and the land may have an heir. They want to face the future with certainty!*
Prince : *Agreed! Then let us be certain. I am king. I say we shall seek out the mystery princess, (28) even if she does not want to be found. I have to see her again. (29)*

Description of the context

Conversation (21) happens in the Palace where Grand Duke brought a piece of broken glass slipper to the Prince Kit. (1) Prince Kit (now a King) gives a task to Grand Duke and Captain to seek out the mystery princess. (2) Prince Kit wants to see the princess again no matter what happens. In this context, Prince Kit (the speaker has more power than the listener. They are not solidarity.

Analysis of Request Strategy

There are two utterances containing obligation statement strategy in this conversation. In the utterance (28), Prince Kit asks Grand Duke to seek out the mystery princess around the country. Utterance (28) signifies an obligation since there is a modal verb “shall” before stating the request. Then, there is a supportive move “I say” to emphasis the request.

In the utterance (29), Prince Kit asks Grand Duke to following his pevious request because he wants to meet the mystery princess again. The strategy used by Prince Kit in this utterance is obligation statement because there is a modal verb “have to” which implies an obligation.

Excerpt 22:

Prince : *Captain, my horse!*
Grand Duke : *No! This may be some intrigue to lure you from the palace. Your father needs you here. Captain!*
Captain : *I was having a fine old time. **You had to go and***

choose that one, didn't you? (30)
 Prince : Yes, I did.

Description of the context

Conversation (22) happens in front of the Palace where Prince Kit chase Ella and asks Captain to give him a horse. but Grand Duke forbid him to leave the Palace. Prince Kit wants to chase Ella out of the Palace. He asks Captain to give him a horse. Grand Duke suddenly came to forbid him leaving the Palace while the party is still happening. But Captain, as his close friend letting him to go. Captain (speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

Utterance (30) is containing requestive act. In this utterance, Captain asks Prince Kit to go to run after the mystery princess (Ella) and takes her as a bride. The strategy used by Captain in this utterance is obligation statement because the use of a modal verb “had to” as a signal of obligation. There is a question tag “didn’t you” which has a function as the speaker’s way to make sure that the listener will do as he asks.

e) Want Statement

It is a request strategy that state the speaker’s intention, desire or feeling that urge the hearer to do something. The words related to this

strategy are “want” and “wish”. The data found from the transcript of the movie are as follows:

Excerpt 23:

Ella's Mother : Ella, my darling. I want to tell you a secret. (31) A great secret that will see you through all the trials that life can offer. You must always remember this. Have courage and be kind. You have more kindness in your little finger than most people possess in their whole body. And it has power, more than you know. And magic.

Ella : Magic?

Ella's Mother : Truly. Have courage and be kind, my darling. Will you promise me?

Ella : I promise.

Description of the context

Conversation (23) happens in Ella’s mother room where Ella comes to her bed and her mother tell her last wishes to Ella. Her mother says something about her last wishes to Ella. She wishes that Ella have to be kind and have courage, because they have a great power in life. She asks Ella to promise her to do them all the time. In this context, Ella’s mother as the speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

Utterance (31) contains requestive act since the speaker asks the listener to do something. Ella’s mother asks Ella to listen her last wish carefully when she is dying. The strategy of this utterance is want statement strategy since there is a modal verb “want” to convey what

the speaker wants the listener to do something.

Excerpt 24:

Ella's Father : *Ella, while I'm away, I want you to be good to your stepmother and stepsisters, even though they may be... trying at times. (32)*

Ella : *I promise.*

Ella's Father : *Thank you. I always leave a part of me behind, Ella. Remember that.*

Ella's Father : *And your mother's here, too, though you see her not. She's the very heart of this place. And that's why we must cherish this house, always, for her.*

Description of the context

Conversation (24) happens in Ella's father room where her father asks Ella to be good to her stepmother and stepsisters while he is going for journey. Before his leaving, Ella's father is giving an advice to his daughter, Ella to be good to her stepmother and stepsisters while he is away from her. He asks Ella to cherish that house for her mother because she is the heart of the place. In this context, Ella's father (speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

The utterance (32) is containing requestive act. In utterance (32) Ella's father asks Ella to be good to her stepmother and stepsisters when he go to journey. The strategy used by the speaker in this utterance is want statement strategy because there is a modal verb "want" signifies the speaker's desire/want.

Excerpt 25:

Stepmother : *Cinderella?*
Ella : *It cost you nothing. It was my mother's old dress, you see. And I took it up myself.*
Drisella : *Ooh-la. Cinderella at the ball!*
Drisella : *No one wants a servant for a bride.*
Stepmother : *After all I've done...*
Ella : ***I don't want to ruin anything. (33) I don't even want to meet the prince. (34)***
Stepmother : *Oh, and you won't, because there's no question of your going.*

Description of the context

Conversation (25) happens in Ella's house where Ella is going downstairs to attend the ball. Her stepmother and stepsisters are very surprise to see her appearance. When Ella's stepmother and stepsisters want to go to the ball, they hear someone's steps upstairs. They look at Ella's appearance and they realize that Ella want to go with them. Ella pleads her permission to go to the ball. But stepmother is going mad because it is an embarrassment to go with her, a servant in their house. So, she forbids Ella to go. Ella (speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

There are 2 utterances in this conversation containing want statement strategy. In Utterance (33), Ella tells the stepmother that she won't ruin anything at the ball as if she can let her go. The indicator of want statement strategy used in this utterance is "don't want" which has a function to show the speaker's desire explicitly to do the

opposite action. In utterance (34), Ella tells that she won't meet the prince at the ball and ruin their prospect to win the prince's heart. The indicator used in this utterance has the same function as in utterance (33) to show the speaker's desire in negative form.

f) Suggestory Formulae

It is a request strategy that contains a suggestion of the speaker to the hearer to do his desired action. It can be applied in any kind of structures which has suggestion as the intention. The data found from the transcript of the movie are as follows:

Excerpt 26:

Ella : *Oh, well, my bedroom's the biggest besides yours and Father's. Perhaps they'd like to share it.*
Stepmother : *What a wonderful idea. What a good girl you are.*
Ella : *I can stay in the...*
Stepmother : *The attic. Quite so.*
Ella : *The attic?*
Stepmother : *Yes. Oh, only temporarily, while I have all the other rooms redecorated. **The attic's so nice and airy and you'll be away from all of our fuss and bother. (35) You'd be even more cozy if you kept all this bric-a-brac up there with you. (36) Keep you amused.***

Description of the context

Conversation (26) happens in Ella's house where Ella offers her room to her stepsisters and her stepmother suggest her to move to the attic temporarily. 1) Ella's stepmother suggests Ella to stay in the attic because it is comfortable for her. (2) Ella's stepmother suggests Ella to

bring what she gives to cherish her in the attic. In this context, Ella's stepmother as the speaker has more power than the listener. They are not solidarity.

Analysis of Request Strategy

There are 2 utterances contain requestive act in this conversation. In utterance (35), Ella's stepmother suggests Ella to move to the attic temporarily because she will redecorate the other rooms. The strategy used in this utterance is suggestory formulae since the speaker intention is to give a suggestion to the listener to move to the attic. In utterance (36), the stepmother also gives a suggestion to Ella to bring something that will amuse her at the attic in order to persuade her agreeing her idea (move to the attic). The strategy used in this utterance is suggestory formulae since the speaker gives a suggestion to the listener to bring what she gives to her as a pleasure.

Excerpt 27:

Fairy Godmother : Mend it? No, no. I'll turn it into something new.
Ella : Oh, no, please don't. This was my mother's. And I'd like to wear it when I go to the palace. It's almost like taking her with me.
Fairy Godmother : I understand. But **she wouldn't mind if I get it up a bit? (37) Wouldn't mind a nice blue? (38)**
Ella : No.

Description of the context:

Conversation (27) happens in the yard of Ella's house where Ella asks Fairy Godmother to mending her dress because she can't go with

that dress. In utterance (1) Fairy Godmother asks for Ella's mother permission (maybe her spirit can hear) to let her change the dress. (2) Fairy Godmother suggests Ella to change her dress into the nice blue one. In this context, Fairy Godmother (speaker has more power than the listener. They are not solidarity.

Analysis of Request Strategy

There are 2 utterances contains requestive act in this conversation. In utterance (37), Fairy Godmother asks Ella's mother permission (maybe her spirit) to turn Ella's old dress into something more fashionable. The strategy used by the speaker in this utterance is suggestory formulae since the speaker gives a suggestion to the listener to decorate her old dress.

In utterance (38), Fairy Godmother suggests Ella to change her dress color into a nice blue one. The strategy used by the speaker in this utterance is suggestory formulae since the speaker gives a suggestion to the listener to change her 'old dress' colour into a nice blue one.

Excerpt 28:

<i>Ella</i>	: <i>Thank you very much, Mr. Kit.</i>
<i>Captain</i>	: <i>Ah. There you are, Your High...</i>
<i>Prince</i>	: <i>It's Kit! Kit! Kit! I'm Kit. I'm on my way.</i>
<i>Captain</i>	: <i>Well, we'd better get a move on, Mr. Kit. (39)</i>
<i>Prince</i>	: <i>As I said. On my way.</i>

Description of the context:

Conversation (28) happens in the forest where Prince Kit helps Ella to stop her running horse and they have a conversation then. A few later, Captain found him with Ella and asks him to get a move on. Captain who is just found the Prince with Ella asks him to get a move on to hunting. Captain as the speaker has low power than the listener. They are not solidarity.

Analysis of Request Strategy

Utterance (39) contains requestive act. In this utterance, Captain asks Prince Kit to get a move on because they are hunting the stag. The strategy used by the speaker in this utterance is suggestory formulae since the speaker gives a suggestion to the listener to get a move on and doing what they should doing by means they are hunting.

Excerpt 29:

Stepmother : Love is not free. Now, here is how you will pay me, if you are to have what you desire. (40) No one will believe you, a dirty servant girl without a family, if you lay claim to the prince's heart. But with a respectable gentlewoman to put you forward, you will not be ignored. When you are married, you will make me the head of the royal household. Anastasia and Drisella we will pair off with wealthy lords. And I shall manage that boy.

Ella : But he's not a boy.

Stepmother : And who are you? How would you rule a kingdom? Best to leave it to me. (41) That way we all get what we want.

Ella : No.

Description of the context:

Conversation (29) happens in Ella's house where Ella stepmother found the left glass slipper and asks Ella to tell her where she got it. In utterance (40) Ella's stepmother offers some requirements to Ella if she wants to marry the Prince by her help. In utterance (41) Ella's stepmother asks Ella to hand over his position as a queen to her. Stepmother (speaker has more power than the listener. They are not solidarity)

Analysis of Request Strategy

There are 2 utterances in this conversation containing requestive act. In utterance (40), Ella's stepmother offers herself to help Ella to put her forward to the King. The strategy used by the speaker in this utterance is suggestory formulae since the speaker gives a suggestion to the listener to accepting her offer to help the listener to represent her to the King.

In utterance (41), the stepmother asks Ella to letting her rule the kingdom after she becomes a queen. The strategy used by the speaker in this utterance is suggestory formulae since the speaker suggest the listener to resign her position as a queen to her stepmother and letting her to rule the kingdom.

g) Query Preparatory

It is a request strategy that contains a reference to preparatory conditions (e.g. ability, willingness) as conventionalized in any specific language. It uses imperative form which state modal verb like 'can/could' or 'will/would' in the beginning. The data found from the transcript of the movie are as follows:

Excerpt 30:

Fairy Godmother : And she and her two daughters were more than happy to provide Ella with lots and lots of distraction. In their defense, they did share with her the very food they ate, or rather, the scraps from their table. She had little in the way of friends. Well, her friends were very little.

*Ella : There you are. **Have dinner with me, won't you?**
(42)*

Fairy Godmother : But those friends she had, she treated with an open heart and an open hand.

Description of the context:

Conversation (30) happens in the attic (Ella's room) where Ella felt sadly to eat her dinner and she asks her little friends, the mice to join with her to cheering herself. Ella asks the mice to join with her to enjoying her dinner. Ella as the speaker has same power with mice (Ella's little friends) as the listener. They are solidarity.

Analysis of Request Strategy

Utterance (42) contains requestive act. In this utterance, Ella asks the mice (her little friends) to have dinner with her by giving them a

small bit of her foods on a cup. The strategy used by the speaker in this utterance is query preparatory since there is a negative modal verb “won’t” as indicators of query preparatory.

Excerpt 31:

Stepmother : *I thought breakfast was ready.*
Ella : *It is, madam. I'm only mending the fire.*
Stepmother : *In future, **can we not be called until the work is done?***
(43)
Ella : *As you wish.*

Description of the context

Conversation (31) happens occurs in the dining room of Ella house where Ella is serving for breakfast for her stepmother and stepsisters. Ella’s stepmother asks Ella to call them (Ella’s stepmother and stepsisters) after her work is done in another chance. stepmother as the speaker has more power than Ella the listener. They are not solidarity.

Analysis of Request Strategy

Utterance (43) contains requestive act. Ella’s stepmother asks Ella to call them (stepmother and stepsisters) after she had finished her works to preparing breakfast. The strategy used by the speaker in this utterance is query preparatory strategy since there is an indicator of preparatory condition “can” which represent a request of the listener’s ability to do something.

Excerpt 32:

Prince : ***Won't you tell me who you really are? (44)***
Ella : *If I do, I think everything might be different.*
Prince : ***I don't understand. Can you at least tell me your name? (45)***
Ella : *My name is...*
 (BELLS CHIMING)

Description of the context:

Conversation (32) happens in a secret garden inside the palace where Prince Kit takes Ella to sit on the cradle. In utterance (44), Prince Kit asks Ella about who she really is. In utterance (45) Prince Kit asks Ella to tell her name before she leaves. In this context, Prince Kit (speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

There are 2 utterance contains requestive acts in this conversation. In utterance (44), Prince Kit asks Ella to tell him about herself. The strategy used by the speaker in this utterance is query preparatory since there is a negative modal verb “won’t” which represent the willingness of the listener to do the speaker’s want.

In utterance (45), Prince Kit asks Ella about her name before he is leaving to hunt the stag. The strategy used by the speaker in this utterance is query preparatory since there is a modal verb “can” as indicator of preparatory condition of ability.

Excerpt 33:

Anastasia : *But no one's asked us to dance.*
Stepmother : *Gentlemen. Oh! **May I present my daughters?** (46)*
Anastasia, Drisella.
Man : *Mademoiselle.*

Description of the context

Conversation (33) happens in the ball room, where stepmother asks her daughters to dance in floor, but they have no partner. So she asks two men in front of her to dance with them. Ella's stepmother asks two gentlemen to dance with her daughters (Anastasia and Drisella). In this context, stepmother as the speaker has lower power than two men in the ball as the listener. They are not solidarity.

Analysis of Request Strategy

Utterance (46) contains requestive act. In this utterance, Ella's stepmother asks two gentlemen to dance with her daughters. The strategy used by the speaker in this utterance is query preparatory strategy since there is a modal verb "may" as indicator of preparatory condition of ability.

h) Strong Hints

It is a request strategy that contains partial reference to object or element needed for the implementation of the act (directly pragmatically implying the act). The data found from the transcript of

the movie are as follows:

Excerpt 34:

Ella : *What was that?*
Ella's father : *Oh, this?*
Ella's father : *I found it hanging on a tree. **I think there may be something inside.** (47)*
Ella : *Oh, it's so pretty.*

Description of the context

Conversation (34) happens occurs in the yard of Ella's house where Ella's father is just coming back from his trip and he gives a present to Ella. Ella's father asks Ella to open her present and she find a beautiful butterfly paper inside. Ella's father (speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

Utterance (47) contains requestive act. In this utterance, Ella's father asks Ella to open a gift that he brings for Ella from his journey. The strategy used by the speaker in this utterance is strong hints because Ella's father asks Ella to open her gift by stating a partial reference "there may be something inside" to conveying his want.

Excerpt 35:

Ella : *And thence home, and my wife and I singing, to our great content, and if ever there were a man happier in his fortunes, I know him not. Thus ends Mr. Pepys for today. I do love a happy ending, don't you?*
Ella's Father : *They're quite my favorite sort.*
Ella : *As well they should be.*

Ella's Father : *Ella... I have come to the conclusion that it's time, perhaps... to begin a new chapter. (48)*
Ella : *Indeed, Father?*

Description of the context

Conversation (35) happens in the living room where Ella is reading a story and her father listens to her quietly. Ella tells a story about 'Mr. Pepys' and he carefully listen to her. After finishing her story, she asks his opinion about the story. Then, he starts to tell her about his plan to marry with Lady Tremaine, a widow of Sir Francis Tremaine (Father's acquaintance). Ella's father (speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

Utterance (48) contains request act. In this utterance, Ella's father asks Ella's permission to marrying Lady Tremaine, a widow of Sir Francis Tremaine. The strategy used by Ella's father is strong hints since he utters his want to marrying Lady Tremaine by stating a partial reference "it's time, perhaps to begin a new chapter".

Excerpt 36:

Grand Duke : *But if she's not found... then for the good of the kingdom, you must marry the Princess Chelina. For the good of the kingdom.*
Prince : *Very well, agreed.*
Captain : *But Your Highness...*
Prince : ***But you will spare no effort. (49)***
Grand Duke : *Your Majesty, of course. You have my word.*

Description of the context

Conversation (36) happens in the Palace where Prince Kit as the new king asks Grand Duke to find the mystery princess all around the land. Prince Kit asks Grand Duke to find the owner of the glass slipper, Ella as much as he can. Prince Kit (speaker has more power than the listener. They are not solidarity.

Analysis of Request Strategy

Utterance (49) contains requestive act. In this utterance, Prince Kit asks Grand Duke to seek the mystery princess as much as he can. The strategy used by the speaker here is strong hints since there is a partial a reference “spare no effort” to stating his wants implicitly that the listener shall endeavor to seek out the mystery princess until she can be found.

Excerpt 37:

<i>Anastasia</i>	: <i>It fits me!</i>
<i>Captain</i>	: <i>Bad luck, miss.</i>
<i>Grand Duke</i>	: <i>Very well. Our task is done, Captain. (50)</i>
<i>Stepmother</i>	: <i>But fate may yet be kind to us, girls.</i>
<i>Grand Duke</i>	: <i>Indeed, madam!</i>

Description of the context

Conversation (37) happens in Ella’s house where Grand Duke and Captain come to find the mystery princess. Anastasia and Drisella tried to wearing the glass slipper but it doesn’t fit them. Then, they ask Ella’s stepmother permission to leave. Grand Duke and Captain ask

Ella's stepmother permission to leave the house after finishing their task of seek out the mystery princess. Grand Duke (speaker has more power than the listener. They are not solidarity)

Analysis of Request Strategy

Utterance (50) contains requestive act. In this utterance, Grand Duke asks Captain to leave Ella's house because their task have finished. The strategy used by the speaker is strong hints since there is a partial reference "our task is done" by means the speaker wants the listener to leave that because their task have done.

i) Mild Hints

It is a request strategy that contains no reference to the request proper (or any of its elements) but are interpretable through the context as requests (indirectly pragmatically implying the act). The data found from the transcript of the movie are as follows:

Excerpt 38:

Anastasia : *A vision, sister.*

Drisella : *Likewise.*

Anastasia : *We must compete for the prince's hand. But let it not mean we harbor dark thoughts against each other.*

Drisella : *Of course not, dear sister. I wouldn't dream of poisoning you before we leave for the ball.*

Anastasia : *Oh, nor I of pushing you from a moving carriage on the way there.*

Drisella : *Or I of dashing your brains out on the palace steps as we arrive. We are sisters, after all.*

Anastasia : ***And blood is so much thicker than water. (51)***

Drisella : *We shall let the prince decide.*

Description of the context

Conversation (38) happens in Anastasia and Drisella room where Ella is helping them to wearing their ball gowns to go to the ball. The two stepsisters are talking each other about a competition of winning the prince's heart. But they never meant to against each other by using dark thoughts. Indeed, they are sisters. Anastasia as the speaker has same power with the listener. They are solidarity.

Analysis of Request Strategy

Utterance (51) is containing requestive act. In this utterance, Anastasia asks Drisella to compete the Prince's heart fairly because they are sisters and they shouldn't do some dirty actions. The strategy used by Anastasia is mild hints since there is no reference to proof her request, in which she prefer to use an idiom "blood is so much thicker than water" which means family relationship are stronger than any others.

Excerpt 39:

And the lambs play

We shall be safe,

Dilly, dilly...

Captain : *Do you hear that, Your Grace?*

Grand Duke : *Let's be off, Captain.*

Captain : *Just a moment. Madam, there is no other maiden
in your house?*

Stepmother : *None.*

Captain : *Then has your cat learned to sing?*

*Grand Duke : There's been enough play-acting today, Captain.
(52) Let's be off.*

Description of the context

Conversation (39) happens in front of Ella's house where Grand Duke and Captain hear Ella's singing when they want to leave the house. Then, Captain asks Ella's stepmother who is singing inside her house. Grand Duke asks Captain to stop his action of being curious about the beautiful voice. In this context, Grand Duke as the speaker has same power with Captain the listener. They are solidarity.

Analysis of Request Strategy

Utterance (52) contains requestive act. Grand Duke asks Captain to stop being curious about the beautiful voice they hear. The strategy used by the speaker in this utterance is mild hints since there is no reference for the request properly. The speaker's desire only can be understand through the context of the conversation.

After presenting the data, the researcher presented the frequency of request strategy found in Cinderella (2015) movie transcript classified based on their directness scale. The purpose is to know which kind of strategy mostly used by the characters in the movie. In the Table 4.1, as it has been presented in the beginning of this chapter, it showed the classification of the request strategies and Table 4.2 presented the frequency of request strategy based on directness scale. :

Table 4.2 Frequency of Request Strategy Found in Cinderella (2015) Movie Transcript by Directness Scale

Directness Level	Types of Request Strategy	Number of Head Acts
Direct	Mood Derivable	108
Direct.	Explicit Performatives	7
Direct	Hedged Performatives	7
Direct	Obligation Statement	30
Direct.	Want Statement	10
Conventional	Suggestory Formulae	14
Conventional	Query Preparatory	22
Non-conventional	Strong Hints	7
Non-conventional	Mild Hints	8
N		213

As shown as Table 4.2, the researcher found that the most frequently used and the most direct strategy is mood derivable, since there are 108 utterances were found performed by the characters in “Cinderella (2015)” movie were imperatives. The second strategy that mostly used by the characters is obligation statement. The researcher found 30 utterances containing obligations in the way of the characters mentioning their request. Then, the researcher found 22 utterances used query preparatory as the strategy frequently used in Cinderella (2015) movie. This conventional strategy relied on mitigators such as ‘can, could, will, would and may’ in the beginning of utterances in order to soften the way of conveying request. Examples from the dataset include, “will you promise me?” and “could I have a longer brush?” showed that using this kind of interrogatives is softer than using imperatives.

Next, the researcher also found 14 utterances used by the characters to showing their request that classified into suggestory formulae strategy. Then, the researcher found 10 utterances that are used want statement as the request strategy. The use of modals 'want' and 'hope' was found in this kind of strategy. Examples from the dataset include, "I want to tell you a secret." And I hope you know how much he loves you." Then, the researcher found that the least direct strategies were performatives. That is, there are 7 utterances containing request that applying explicit performatives strategy and also 7 utterances in hedged performatives. The least, for indirect strategies or non-conventional strategies, they were mild hints and strong hints, as the least frequently used by the characters in the movie transcript. The researcher found 8 utterances that are used mild hints to conveying request and 7 utterances containing strong hints strategy used by the characters to conveying request.

2. The Realization Pattern of Request Strategy Found In Cinderella (2015) Movie Transcript

There are nine types of request strategies, they are mood derivable, explicit performative, hedged performative, obligation statement, want statement, suggestory formulae, query preparatory, strong hints, and mild hints.

From those ninth request categories, each of them has different characteristics in the term of their syntactic realizations. For example, the syntactic realization in the explicit performative and hedged performative have different pattern, even both of them are included into direct request strategy. This subheading presents the findings about kinds of syntactic realizations of request on each strategy. Here, the researcher presents all syntactic realizations from the data which previously have been discussed in the first subheading of finding section.

a) The Syntactic Realization in Mood Derivable Strategy

The researcher found 107 utterances used by the characters in Cinderella (2015) Movie Transcript falls into the category of mood derivable strategy. The mood of this strategy belongs to imperative mood applying positive and negative verbal pattern. However the researcher presented the data only one case among the variants found. Those are the data consisting of syntactic realizations in mood derivable strategy.

[1] : **Let the little ones have their share.**

Pattern : V + O (Det. + NP) + V + NP

Description :

Utterance (1) consists of two requests. First request describes on imperative verb “let” followed by a noun phrase “the little ones” to show the object of the request. Second request is a verb “have” followed by a noun phrase “their share” as a complement of the request. Here, the

speaker asks the hearer to letting the object of the request to have their share.

[2] : **Look, Mummy!**

Pattern : V + PN

Utterance (2) starts with imperative verb “look” indicating positive verbal sentence. It followed by proper name “Mummy” to make sure that the interlocutor is the speaker’s mother. Therefore, the speaker’s desire is to make the hearer to pay attention to her.

[3] : **Bring me the first branch your shoulder brushes on your journey.**

Pattern : V + O + Compl. (Det. + NP + Adv.)

Description :

Utterance (3) begins with an imperative verb “bring” and followed by an object “me” to show the speaker’s intention is to ask the hearer to do something for her. The use of a noun phrase “the first branch your shoulder brushes” seems like an idiom that the speaker means that she want the hearer to take care of himself on his journey.

[4] : **Make him look marriageable, Mr. Phineus!**

Pattern : V + O + V + Adj. + PN + Exclam. Mark

Description :

Utterance (4) consists of two verbs. First verb is an imperative verb

“make” which has function as a signal of mood derivable form. The second one is verb “look” by meant as the effect of what is actually the speaker wants the hearer to do in the first verb. The use of proper name “Mr. Phineus” is to make sure that the interlocutor of the request is Mr. Phineus.

[5] : **Please don’t let them hurt him!**

Pattern : Interj. + Aux. + V + S + V + O + Exclam. Mark

Description :

Utterance (5) begins with interjection “please” in order to ask someone to do something in polite way. This request shows the implicit subject and use auxiliary verb “don’t” which indicate negative order. The use of “please” is to emphasize the politeness of the request.

[6] : **On the contrary, loose heart and gain wisdom**

Pattern : Adv. + V + N + Conj. + V + N

Description :

In utterance (6) starts with adverb “on the contrary” that is meant that the request is the opposite of the previous request. There are two requests in this utterance. The first request is an imperative form “loose heart” by means that the speaker wants the hearer to give up. The second one is also in imperatives “gain wisdom” by means that the speaker wants the hearer to decide something in better way as he was suggested before.

b) **The Syntactic Realization in Explicit Performative Strategy**

The researcher found 7 utterances containing this request strategy. However, the researcher presented the syntactic realization of the data only one case among the variants that is found. Here are the realizations of the data involved in explicit performative.

[7] : **Now, I need that coachman.**

Pattern : Adv. (Time) + S + V + O (Det. + N)

Description :

In explicit performative, there must be explicit subject to make an utterance. In utterance (1), it starts with adverb of time “now” and followed by a subject “I” which indicating that the request is speaker oriented. There is a performative verb “need” that is indicating the speaker’s want toward the hearer.

[8] : **And I require advantageous marriages for my two daughters**

Pattern : Conj. + S + V + NP + Compl.

Description :

In utterance (2), the speaker begins with a conjunction “and” in order to connect the previous utterance or request. It followed by an explicit subject “I” which refers to the speaker itself. The performative verb “require” signify the explicit performatives since it represent what the speaker’s want explicitly without inferring more.

[9] : **We are leaving.**

Pattern : S+ Aux. + V

Description :

Utterance (3) has the simplest way of conveying request in explicit performative strategy. It consists only of a subject and a verb. The subject “we” refers to the speaker and the hearer. So, this request is doing by the speaker and the hearer itself. The intention of this request is the speaker wants himself and the hearer to leave that place.

[10] : **You are requested and required to present yourself to your king.**

Pattern : S + V + Conj. + V + Prep. + V + NP + Compl.

Description :

Utterance (4) starts with a subject “you” which refers to the hearer. There are three verbs here. First verb is a performative verb “requested” and the second one is “required”. Both of them are indicating the speaker’s wants. They also mention the illocutionary force explicitly by applying in passive orders. The third request is a performative verb “present” which indicating the speaker’s request.

c) **The Syntactic Realization in Hedged Performative Strategy**

In hedge performative, the utterance is embedding the naming of the illocutionary force (Blum-Kulka et al, p. 18). It can be identified by the use

of modal verb or pattern “would like to”. Here, the researcher found 7 utterances containing hedged performative strategy in Cinderella 2015 movie transcript. However, the researcher presented the data only one case among the variant that is found. Here are the data that consist of hedge performative.

[11] : **Would you like a tour of the house?**

Pattern : Would + S + like + NP + Question mark

Description :

Utterance (11) classified into interrogative mood, so that it seemingly like an offer. This utterance is embedding the naming of the illocutionary force where there is a modal signify the hedged “would”. In this utterance shows the implicit request so the hearer has to infer more what the speaker says. Here, the speaker wants the hearer to see every part of the speaker’s house.

[12] : **What would you like me to bring you home from aboard?**

Pattern : Predet. + would + S + like + O + Prep. + V + S + Adv. (Place) + Question mark

Description :

Utterance (12) starts with a predeterminer “what” which indicating interrogative mood. It followed by a modal verb “would” which signify the hedged performative strategy. The use of a subject “you” refer to the

hearer and a subject “me” refer to the speaker. So, this request is speaker oriented in which the speaker that has to do something to the hearer.

[13] : **I should like to be a countess**

Pattern : S+ should like + Prep. + Aux. + NP (Det. + N)

Description :

Utterance (13) starts with the use of a subject “I” which refers to the speaker, so this request is speaker oriented. This utterance is embedding the naming of the illocutionary force where there is a pattern “should like to” which signify a hedge performative.

d) The Syntactic Realization in Obligation Statement Strategy

In this type of the strategy, the researcher found 31 utterances containing requestive acts. However, the researcher presented the data only one case among the variants that is found. Here are the syntactic realization of the data that consists of obligation statement.

[14] : **And you mustn't eat Mrs. Goose's food.**

Pattern : Conj. + S + Modal + V + O (NP)

Description :

Utterance (14) begins with a conjunction “and” which has a function as a link between the present utterances with the previous one. The use of a subject “you” refer to the hearer, so this request is hearer oriented. It

followed by a negative modal verb “mustn’t” that indicating obligation mood. Here, the speaker intention is to forbid the hearer (an animal) to eat Mr. Goose’s food.

[15] : **And the eating of guests is not allowed.**

Pattern : Conj. + O (NP) + Aux. + V

Description :

Utterance (15) starts the request with a conjunction “and” and followed by a noun phrase “the eating of guests” to show the object. There is no signal of obligation mood here, like “should” or “must”. But the use of a negative auxiliary verb “is not allowed” is embedding the illocutionary force in obligation.

[16] : **You shouldn’t be this deep in the forest alone.**

Pattern : S + Modal + Aux. + Adj. + Adv. (Place) + Adv. (Manner)

Description :

Utterance (16) starts with a subject “you” which indicating the request is hearer oriented. It followed by a negative modal verb “shouldn’t” which indicating the request is in negative order. The speaker’s desire is the hearer doesn’t go to the forest only by herself.

[17] : **You must return to town right away and tell that seamstress to run us up three fine ball gowns.**

Pattern : S+ Modal + V + Adv. (Place) +Adv. (Time) + Conj. + V

+ NP + Compl.

Description :

Utterance (17) classified into obligation statement as the utterance is containing a modal verb “must”. This modal verb indicates that the speaker wants the hearer to do something very much. The usage of subject “you” is to show the request is hearer oriented.

[18] : **I say we shall seek out the mystery princess even if she doesn't want to be found.**

Pattern : S + V + S + Modal + V + NP + Conj. + *If-clause*

Description :

Utterance (18) is also classified into obligation statement as the utterance is containing a modal verb “shall”. This modal verb is another type of modal “should” or “must” because the meaning of “shall” is same with those modal verb. This request is emphasizing on the if-clause which has a function to tell the hearer about something happen when they do the speaker's request.

[19] : **You had to go and choose that one, didn't you?**

Pattern : S+ Modal + V+ Conj'+ V + NP + Aux. + S+ Question mark

Description :

Utterance (19) begins the request with a subject “you” which refers to the hearer. Here, the speaker obligates the hearer to do something since the

utterance is containing the semantic meaning of the locution such as “had to”. The usage of a question tag “didn’t you” has a function as an element by means to make sure that the hearer will do what the speaker’s want he/she to do something.

e) **The Syntactic Realization in Want Statement Strategy**

The researcher found 11 utterances contain requestive acts in this category. However, the researcher presented the syntactic realization of the data only one case among the variants that is found. Here are the data that consist of want statement.

[20] : **I want to tell you a secret.**

Pattern : S + V + V + O + NP (Det. + N)

Description :

Utterance (20) is containing modal verb “want” that indicating want statement strategy. There is a subject “I” signify that the speaker were emphasizing the utterance comes from his/her desire where the hearer knows what to do based on the speaker’s request.

[21] : **I want you to be good to your stepmother and stepsisters, even though they maybe ... trying at times.**

Pattern : S+ V + O + Prep. + Aux. + Adj. + Compl.

Description :

Utterance (21) is consisting requestive act. Utterance (21) is containing modal verb “want” that indicating want statement strategy. There is a subject “I” signify that the speaker were emphasizing the utterance comes from his/her desire where the hearer knows what to do based on the speaker’s request.

[22] : **I don't want to ruin anything.**

Pattern : S + Aux. + V + V + N

Description :

Utterance (22) classified into want statement strategy because the existence of a modal verb “want”. There is a negative auxiliary which indicating the speaker’s want is the opposite of a statement “ruin anything”. So the speaker want to make sure that he/she will not bother the hearer activity.

f) The Syntactic Realization in Suggestory Formulae Strategy

In this strategy, the researcher found 15 utterances containing requestive acts in this category. However, the researcher presented the data only one case among the variants that is found. Here are the syntactic realizations of the data that consist of suggestory formulae.

[23] : **The attic’s so nice and airy and you’ll be away from our fuss and bother.**

Pattern : S + Aux. + Adj. + Conj. + S+ Modal + Aux. + Adj + Compl.

Description :

Utterance (23) is containing request act. The speaker suggest to the hearer to stay in the attic by showing his/her opinion about the attic, “the attic is so nice and airy” and it followed by a modal verb “will” after a subject “you” which signify the suggestory formulae strategy.

[24] : **Well, we’d (we had) better get a move on, Mr. Kit.**

Pattern : Interj. + S + Aux. + Adj. + V+ NP +PN

Description :

Utterance (24) is containing request act since the speaker asks the hearer to do something. Here, the speaker suggests the hearer to leave that place. The utterance starts with an interjection “well” which expresses a surprise. And it followed by the use of a modal verb “had better” which has a function as a suggestion.

[25] : **But she wouldn’t mind if I get it up a bit?**

Pattern : Conj. + S + Modal + N + *If-clause*

Description :

Utterance (25) is containing request act since the speaker asks the hearer to do something. Here, the speaker suggests the hearer to decorate her dress design. The utterance starts with a conjunction “but” which expresses the speaker’s disagreement of the previous request. It followed by a modal verb “wouldn’t mind” which indicates a suggestion to the hearer to do something.

[26] : **Best to leave it to me.**

Pattern : Adv. + Prep. + V + O + Compl.

Description :

Utterance (26) indicating request act since the speaker asks the hearer to do something. This utterance seems like a mood derivable where there is a imperative verb “leave” to conveying what the speaker’s desire. But the illocutionary force of this utterance is to give a suggestion to the hearer to do what the speaker want.

g) **The Syntactic Realization in Query Preparatory Strategy**

The utterance in query preparatory contains reference to preparatory conditions as conventionalized in any specific language (Blum-Kulka et al, p.18). Here, the researcher found 22 utterances containing requestive acts in this category. However, the researcher presented the data only one case among the variants that is found. Here are the syntactic realizations of the data that consist of query preparatory.

[27] : **Won’t you tell me who you really are?**

Pattern : Modal + S + V+ O + Pron. + S + Adv. +Aux. +
Question mark

Description :

In the utterance (27), the strategy used by the speaker is included into query preparatory since in this utterance found a negative modal verb

“won’t” in the beginning of the sentence. Here, the speaker used a subject “you” which refers to the hearer, so this request is hearer oriented.

[28] : **In future, can we not be called until all the work is done?**

Pattern : Adv. (Time) + Modal + S + Aux. + V + Conj. + S + Aux. + V

Description :

Utterance (28) starts the request with an adverb of time “in future” which shows that the speaker wants the hearer to do something later or in the next chance. It followed by a modal verb “can” which signify the query preparatory strategy. The use of a subject “we” here doesn’t mean it refers to the speakers and the interlocutor, but it refers to the speaker and the third persons which there in that place and listening that conversation.

[29] : **Have dinner with me, won’t you?**

Pattern : S + Modal + O + Adv. + Modal + S + Question mark

Description :

Utterance (29) contains a request act since the speaker wants the hearer to do something. The strategy used by the speaker is included into query preparatory since in this utterance found a negative modal verb “won’t”. Then, it used a subject “you” which refer to the hearer, so the request is hearer oriented. The use of a question tag “won’t you” has a function as an element to make sure that the hearer will do what the speaker’s want him/her to do.

[30] : **May I present Her Royal Highness, the Princess Chelina of Zaragosa**

Pattern : Modal + S + V + O (NP) + PN

Description :

In the utterance (30), the speaker asks the hearer to allow him present Princess Chelina. The strategy used by the speaker is included into query preparatory since in this utterance found a modal verb “may”. This request is applied in declarative form. The use of a subject “I” refers to the speaker, so the request is speaker oriented since it’s including reference to the requestor (‘I’ as the speaker). The proper name “the Princess Chelina of Zaragosa” is mentioned in order to introduce a person whose name ‘Princess Chelina’.

h) The Syntactic Realization in Strong Hints Strategy

The researcher found 7 request acts in this category. Below are the syntactic realizations of the utterances consist of strong hints.

[31] : **I think there may be something inside.**

Pattern : S + V + Adv. + Adv.+ O +Adv.

Description :

Utterance (31) is included into strong hints strategy where the request contains partial reference of request “there may be something inside” by meant to the request that the speaker wants the hearer to open something

that the hearer brings. This request is seemingly like an opinion of the speaker where there is a statement “I think”, but the speaker’s desire is giving an implicit request based on the utterance above.

[32] : **Ella, I have come to the conclusion that it’s time, perhaps to begin a new chapter.**

Pattern : PN + S + V + V + Prep. + NP + Conj. + S + Aux. + N + Compl.

Description :

Utterance (32) is classified into strong hints strategy. The utterance contains a partial reference to object or elements needed for the implementation of the act. This request isn’t seemingly like a request but prefer to be a statement for the hearer. Then, the use of proper name “Ella” has a function to make sure that the interlocutor is a person whose name ‘Ella’.

[33] : **But you will spare no effort.**

Pattern : Prep. + S + Modal + V + Aux. + N

Description :

Utterance (33) is included into strong hints strategy where the request contains partial reference of request “spare no effort” by meant to the request that the speaker asks the hearer to do his/her best to seek the mystery princess. This request isn’t seemingly like a request but prefer to be a statement for the hearer.

[34] : **Our task is done, Captain.**

Pattern : S (Pron.) + N + Aux. +V + PN

Description :

Utterance (34) is classified into strong hints strategy. The utterance contains partial reference of request “task is done” by meant to the request that the speaker asks the hearer to leave that place because they have finished their task to seek out the mystery princess. This request isn’t seemingly like a request but prefer to be a statement for the hearer. The usage of proper name “Captain” has a function to make sure that the interlocutor is a person who called ‘Captain’.

i) **The Syntactic Realization in Mild Hints Strategy**

Mild hint is the utterances that make no reference to the proper request but are interpretable as requests by its context (Blum-Kulka et al, p. 18). The researcher found 8 utterances containing requestive act in this category. Here are the syntactic realizations of the data that consist of mild hints.

[35] : **And blood is so much thicker than water.**

Pattern : Prep. + S + Aux. + Adj. + Conj. + O

Description :

This utterance is included into mild hints strategy since it has no reference to the request proper but are interpretable based on the context.

This utterance is an idiom which means that family relationships are strongest than any others. But in this utterance, the speaker's desire is to conveying a request to the hearer that they have to compete the Prince's hand fairly.

[36] : **There is been enough playing-acting today, Captain!**

Pattern : Adv. + Aux. + Det. + NP + Adv. (Time) + PN

Description :

Utterance (39) is belonging to declarative mood. The speaker conveys a request but it seemingly likes a statement for the hearer. There is an impersonal oriented employing on this request in order to reduce the imposition for the hearers. It can be analyzed only through the context. Here, the purpose of this request is the speaker wants the hearer to stop his activity of seeking of the mystery princess today.

After presenting the syntactic realization of request strategy used by the characters in Cinderella 2015 movie transcript, the researcher in this stage presents the frequency of the syntactic realization of each request strategy used by the characters in Cinderella 2015 movie transcript. The result of counting was transformed onto percentage. In this stage the researcher uses the formulae as follow:

$$\Sigma \% = \frac{F}{N} \times 100\%$$

Note:

Σ is the symbol of percentage

F is the frequency of the occurrences of each pattern in request strategy

N is the number of all syntactic realization among head acts

Table 4.3 Syntactic Realization of Request Strategies in “Cinderella 2015” Movie

Request strategy	Positive verbal	Negative verbal	Question tag	imperative	interrogative	Passive	Positive nominal
Mood derivable	99	9	-	-	-	-	-
Explicit performative	6	-	-	-	-	1	-
Hedge performative	2	-	-	-	5	-	-
Obligation statement	21	8	2	-	-	-	-
Want statement	8	2	-	-	-	-	-
Suggestory formulae	11	-	-	1	2	-	-
Query preparatory	1	-	2	-	19	-	-
Strong hints	5	-	-	-	2	-	-
Mild hints	-	-	-	1	1	-	6
N	153	19	4	2	29	1	6

As shown in Table 4.3, the most syntactic realization used in the dataset is positive verbal form, where among 153 utterances, 99 utterances in mood derivable, 6 utterances in explicit performatives, 2 utterances in hedged performatives, 21 utterances in obligation statements, 8 utterances in want statements, 11 utterances in suggestory formulae, 1 utterances in query preparatory and 5 utterances in strong hints. Second, the most syntactic realization is interrogatives, in which among 29 utterances, 19 utterances in query preparatory, 5 utterances in hedged performatives, 2 utterances in suggestory formulae, 2 utterances in strong hints and 1 utterances in mild hints. Third, the most syntactic realization is negative verbal form, by means among 19 utterances, 9 utterances in mood derivable, 8 utterances in obligation statement, and 2 utterances in want statement strategy.

Then, there is positive nominal form where 6 utterances are in mild hints strategy. Next, in question tag form, there are 2 utterances in obligation statements and 2 utterances in query preparatory strategy. At least, there are imperatives and passive form as the least used form in the dataset, where imperatives have 1 utterances in suggestory formulae and 1 utterance in mild hint, and 1 utterance in explicit performative is passive form.

B. Discussion

After analyzing the data, the researcher presented a discussion about findings to clarify the answer of research problem. The first problem which is proposed in this study is what request strategies are used by the characters in Cinderella (2015) movie transcript. In this research, the researcher only focused on the utterances that containing request act. The researcher found that are 214 utterances included into requestive act. There were 108 utterances used mood derivable, 30 utterances used obligation statement, 22 utterances used query preparatory, 14 utterances used suggestory formulae, 10 utterances used want statement, 8 utterances used mild hints, 7 utterances used explicit performatives, 7 utterances used hedged performatives, and 7 utterances used strong hints.

The second problem in this research is how are the realizations of request strategies used in the characters conversation in Cinderella (2015) movie transcript. The realization pattern in mood derivable strategy, the researcher found 99 utterances are in positive verbal pattern and 9 utterances are in negative verbal pattern. Then, in obligation statement strategy, the researcher found 21 utterances are in positive verbal form, 8 utterances are in negative verbal and 2 utterances in question tag. Next, in query preparatory strategy, the researcher found 19 utterances are in interrogative mood, 2 utterances are in question tag form and only one utterance is in positive verbal.

In suggestory formulae, the researcher found 11 utterances are in positive

verbal, 2 utterances are in interrogative form, and one utterance is in imperatives. Then, in want statement strategy, the researcher found 8 utterances are in positive verbal pattern and 2 utterances are in negative verbal. Next, in mild hints strategy, the researcher found 6 utterances are in positive nominal verbal, one utterance is in interrogative form and one utterance is in imperatives. The realization patterns of explicit performatives are 6 utterances in positive verbal and one utterance in passive verbal form. In hedged performatives, the researcher found 2 utterances are in positive verbal form and 5 utterances are in interrogative form. The least, in strong hints strategy, the researcher found 5 utterances are in positive verbal and 2 utterances are in interrogatives.

Rifa'I (2015) found the characters in *Divergent* movie were tend to using mood derivable as the strategy in requesting something because the speakers had the same power with the listeners and it was the most direct strategy used the characters to convey their requests. In this research, the researcher also concluded that the characters in *Cinderella* (2015) movie mostly used mood derivable to conveying request because the characters in this movie tend to use this strategy in order to show the solidarity or to show more power than the listener based on their social status as seen as the data's background presented a nineteenth-century period context.

Jalilifar (2009) found that conventional indirectness was the most frequent strategy by the Iranian learners which was conveyed by only one

indirect sub-strategy: Query preparatory. Based on their proficiency level, learners use of direct requesting mainly Imperative decreases and at the same time conventionally and non-conventionally indirect types of requesting increase, while the lower level learners overuse direct requests and the high and mid groups overuse conventional indirectness. In this research, the researcher concluded that conventional indirectness higher than the other strategies used by the characters in Cinderella (2015) movie in which query preparatory in the number three of frequency strategy and suggestory formulae in the fourth. The characters tend to use conventional indirectness to increase the higher level of politeness to the addressee which has a higher social status than the speaker.

Macaulay (1998) found that both of female and male interviewers employed direct requests mostly for information in 35% of their all speech acts and indirect requests is more used than conventional indirect requests with approximately 46% for female interviewers and 32% for male counterparts. Both of female and male interviewers rarely employed conventional indirect requests for information where 7% frequency for female interviewers and 5% for male counterparts. In this study, the researcher found that the most used in Cinderella (2015) movie was direct requests, more used conventional indirect requests and rarely used indirect request. The frequency of direct requests is 76%, 17% for conventional indirect request and the least 7% for indirect request.

Blum-Kulka (1987) found that obligation statement and want statement strategy are more direct than performatives and hedged performative strategy. Thus, for both speakers of Hebrew and English make a request by reference to the hearer's obligation to do the act and by reference to speaker's wish that the act be done seem strong enough to justify a relatively high position of these strategies on the scale of directness. In this research, the researcher concluded that both of obligation statement and want statement are mostly used by the characters in Cinderella (2015) movie after mood derivable strategy and rarely used performatives and hedged performative strategy.

In this research, the researcher found the reason why the characters in Cinderella (2015) movie tend to use mood derivable as the strategy in delivering the request. It is caused that mood derivable is the simplest and fastest way to get the addressee's response in which he/she will do the request or no. besides that, mood derivable has some function like to show solidarity, has the same power or higher power than the addressee. The least strategies used by the characters in Cinderella (2015) movie are explicit performatives, hedged performatives, and strong hints which has the same frequency 3.3% in the data result. The researcher also concluded that those three strategies are rarely used by the characters in Cinderella (2015) movie because the native speaker of English rarely applying those strategies to employing request in their daily communication, especially in a nineteenth-century period.