CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses theories related to the research problems. It provides description about definition of pragmatics, speech acts including the general classifications of speech acts, definition of context, description about definition request strategies, description about definition politeness strategy and previous study.

A. Definition of Pragmatics

In pragmatics, we learn about speaker meaning. As hearer, we must understand about the speaker wants. Yule (1996:3) states "pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)". It means, in communication we need hearer assumptions and then the goals is the hearer can do some actions so, they can perform when the speaker was speak.

This approach necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speakers intended meaning. Yule (1996: 3) states "pragmatics is the study of speaker meaning" because of that the utterances or what words or phrases have a meaning when the speakers talk about what are they want.

In communication the speaker needed the kinds of actions from the hearer. Yule (1996:3) states "pragmatics is the study of how more gets communicated than is said." It means, the speakers said have invisible meaning so the hearer must interpret by themselves what are the speaker wants and the hearer must understand the speaker meaning from the context and situation.

From that description the researcher thought it seems as if every act in life is part of pragmatics. So in pragmatics we can think if all human action based on interpretation because Pragmatics is the study of contextual meaning. Studying language via pragmatics is talk about assumption.

The part of pragmatic by Yule are: deixis and distance, reference and inference, presupposition and entailment, cooperation and implicature, speech act and events, politeness and interaction, conversation and preference structure, discourse and culture. So, in this study the researcher focused on speech act and politeness.

B. Speech Act

The speech act is one of central points of pragmatics in this research. Yule (1996:47) states "A speech act is generally defined as an action via utterances". It means, the utterances do not only containing grammatical structures and words, but also it contains the actions in the utterances. Whatever the people speak via their utterances have some consequence through the action.

A speech act is an utterance that serves a function in communication. We perform speech acts when we offer an apology, greeting, request, complaint,

invitation, compliment, or refusal. Yule (1996:47) states "in attempting to express themselves people do not only produce utterance containing grammatical structures and words, they perform actions via those utterances". It means, after the speaker said something then the hearer do some action directly.

The relationship between hearer and speaker were the speaker asks something to the hearer via utterances. Utterance had become a focus of speech act analysis. It can be seen in conversation and particular sentence structure. Each utterance or conversation of course depends on the context and the situation of the speaker and hearer.

1. Speech Act Classification

Speech act classification system lists five types of general functions performed by Yule (1996:53-54) are: declarations, representatives, expressive, directives, and commisive.

a. Declarations

Are those kinds of speech act that change the world via their utterance. In using a declaration, the speaker changes the world via words.

Example:

I now pronounce you husband and wife

b. Representatives

Are those kinds of speech acts that state what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, and descriptions.

Example:

Chomsky didn't write about peanuts

From that example of the speaker is representing the world as he or she believes it. In using a representative, the speaker makes words fit the world (of belief).

c. Expressives

Are those kinds of speech acts that is state what the speaker feels. They express psychological states and can be statements of pleasure, pain, likes, dislike joy, or sorrow. They can be caused by something the speaker does or the hearer does, but they are about the speaker's experience.

Example:

I'm really sorry

From that example in using an expressive, the speaker makes words fit the world (of feeling).

d. Directives

Are those kinds of speech acts that speaker use to get someone else to do something. They express what the speaker wants. They are commands, orders, request, suggestions.

Example :

Don't touch that

From that example the researcher use negative sentence but they (directives) can be positive or negative. In using directive, the speaker attempts to make the world fit the words (via the hearer).

e. Commissives

Are those kinds of speech acts that speakers use to commit themselves to some future an actions. They are express what the speaker intends. They are promises, threats, refusals, pledges, and they can be performed by the speaker alone, or by the speaker as a member of group.

Example:

I'll be back

In using commissive, the speaker undertakes to make the world fit the words (via the speaker).

2. Directive Act

Directive is a sentence shows that the speaker influences someone to do something such as requesting, ordering, advising, warning, urging, or voting. Yule (1996:53) argues that "directive is a kind of speech acts that the speaker used to get someone else to commit something". It means, the speaker can influence the hearer to do some action. The utterances that can be included in directives acts are commands, warning, requests, suggestions, and they can be positive or negative. Yule (1996:54) states "directives are those kinds of speech acts that speakers use to get someone else to do something". The example as the following: the speaker says, *"Would you mind to open the door, please?"*. The utterance *"Would you mind to open the door, please?"* is directive acts by paradigm case requesting. This utterance has intended meaning that the speaker wants to ask the hearer to

open the door in order to the speaker can feel the fresh air because the weather is so hot.

3. Direct and Indirect Speech Act

The type of speech act can be different in many structural forms. Yule (1996: 54-56) states "A fairly simple structural distinction between three general types of speech acts is provided", in English, by three basic sentence types. There is an easily recognized relationship between the three structural forms (declarative, interrogative, imperative) and the three general communicative functions (statement, question, command/request).

Example:

    a. You wear a seat belt.   (declarative)

    b. Do you wear a seat belt   (interrogative)

    c. Wear a seat belt   (imperative)

Whenever there is a direct relationship between a structure and a function, we have a direct speech act. Whenever there is an indirect relationship between a structure and function, we have an indirect speech act. Thus, a declarative used to make a statement is a direct speech act, but declarative used to make a request is an indirect speech act.

Example:

    a. *It's cold outside*

    b. *I hereby tell you about the weather*

    c. *I hereby request of you that you close the door*

As example *A*, the utterance is a declarative. When it is used to make statement, as paraphrased in example *B*. It is functioning as a direct speech act. When it is used to make command/request, as paraphrase in *C*, it is functioning as an indirect speech act. Indirect speech act are generally associated with greater politeness in English than direct speech act.

4. Definition of Request

Request is to ask someone to do something in polite or formal way by the statements of desire from the speaker. According to Searle (1969) a request is a Directive Speech act whose illocutionary purpose is to get the hearer to do something in circumstances in which it is not obvious that he or she will perform the action in the normal course of events.

By initiating a request, the speaker believes that hearer is able to perform an action. It means, to ask someone to do something. In the CCSARP (Blum-Kulka et al., 1989a: 278) states a request strategy is defined as "the obligatory choice of the level of directness by which the request is realized". The directness is meant the degree to which the speaker's illocutionary intent is apparent from the locution.

The categorization of request considers to Theory of Bulm-Kulka (1989), is divided into two major strategies, direct and indirect. Direct strategy (D) consist of five types, mood derivable, explicit performative, hedged performative, obligation statement, and want statement. Indirect strategy is categorized into two parts, conventionally and non-conventionally, where the conventionally indirect

(CI) strategy has two types; they are suggestory formulae and query formulae, while non-conventionally indirect (NCI) strategy consist of two type are strong hint and mild hint the description of each types below;

a. Direct Request (D)

Direct strategy is the clearest strategy in using request. The speakers clearly state what their desire or want in their utterance, so it is very clear for the listener to do what speaker's intention.

1. Mood Derivable:

Utterances in which the grammatical mood of the verbs signals illocutionary force. The utterances use verbs in imperative verb. Implicit subject used (blum-kulka, et al 1989, p 18).

 (for example, "Leave me alone.").

2. Explicit Performative:

The speaker performs utterances in which the illocutionary force is explicitly named. The utterances contain force .There is explicit subject before verb (Blum-Kulka, et al, 1989, p.18).

 (for example, "I tell you to leave me alone.")

3. Hedged Performative:

Utterances in which the naming of illocutionary force is modified by hedging expression. There is modal verb and pattern ''would like to'' in the beginning of the sentence (Blum-Kulka, et al, 1989, p.18).

 (for example, "I would like to ask you to leave me alone.").

4. Obligation Statements:

The Utterances which obligation of the hearer carries out act. The utterances signify obligation. The utterances contain pattern '' have to'' and ''should'' (Blum-Kulka, et al, 1989 p,18).

(e.g"Sir, you'll have to move your car.")

5. Want Statements:

The utterances which state the speaker's desire that the hearer carries out the act. The utterances contain speaker's intention. There is relevant modal and pattern such as ''want to'' or "wish" (blum-kulka, et al, 1989 p,18)

(for example, "I want you to move your car.").

b. Conventionally Indirect (CI)

Conventionally indirect is the act to be done is already stated in the utterance, although it is not directly requested to the hearer. It's usually formed in the question.

5. Suggestory Formulae:

Utterances which are contain suggestion to do X. The utterances contain suggestion. The utterances are stated "like" or "offer" (blum-kulka,et al, 1989 p,18) . (for example "How about cleaning up?")

6. Query-Preparatory:

Utterances are containing reference to preparatory condition as conventionalize in any specific language. There is modal that shows ability such as "can", "could" ,"would you mind" in the utterances (blum-kulka,et al, 1989 p,18)**.**

(for example, "Would you mind moving your car?").

c. **Non-Conventionally Indirect (NCI)**

Non-Conventionally Indirect is the act to be done by the hearer that is unstated in the utterance given, so the hearer needs to infer the intended request.

7. Strong Hints:

Utterances containing partial reference to object or element needed for implementation of the act. The utterances consist of the partial reference the particular thing (blum-kulka, et al, 1989 p,18)

(for example ,"you left the door open.").

8. Mild hints:

Utterances are make no reference to the request proper (or any element) but are interpretable as request by context. The utterances do not have reference to the particular thing but it is interpretable through the context as a request (blum-kulka, et al, 1989 p,18)

(for example, "it is so cold.").

5. Context

Communication is part of the environment in which reffering an expression is used. Yule (1996: 21) states "the physical environment, or context". So, setting and context are needed in this research. Yule understood as an ever changing environment that allows participants to interacting and recalled them that help understand the linguistic expression they want use in a communication process.

Context that is fills in the details and allows full understanding. According to Yule (1996: 3) this type of study necessarily involves the interpretation of what people mean in a particular context and how the context influenced what is said. It means, the context is around our environment like a place and time from that we can refer expressions are to be interpreted.

Hearers try to understand the sentence as a whole, and in order to do so, they probably search in their memory for a previous experience where this sentence could fit. According to Cruse (2006: 35) context is an essential factor in the interpretation of utterances and expressions. It means, context is background knowledge of the hearer. While Cruse (2006 : 35) also stated that the most important aspects of context are: (1) preceding and following utterances and / or expressions ('co-text'), (2) the immediate physical situation, (3) the wider situation, including social and power relations, and (4) knowledge presumed shared between speaker and hearer.

From Cruse classification, Context in simply can divided into:

1. Linguistic context, which is preceding and following utterance under consideration.

2. Physical context, which is where utterance uttered, and what object and action is exist.

3. Social context, which is social and power relationship, and setting of speakers and hearers.

4. Epistemic context, which is knowledge shared between speaker and hearer.

C. DCT (Discourse Completion Test)

DCT or Discourse Completion Test has been extensively used in studies of Pragmatics knowledge. DCT becomes popular since it's used by Blum-Kulka (1982) for the sake of investigating speech acts. Based on theory, the researcher considers some variables in order to develop a DCT in order to find related request which is discussed in this study.

The variables to be considered are Power status, Solidarity, Formality, and Types of thing requested. Power status shows the degree of control between the speaker (S) and the hearer (H). Power status can be two types, high (S > H) and low (S = H).

Solidarity is characteristic of relation between two people which determines the positive rights.

Solidarity concerns social distance between two people in terms of how much experience they share. It has two types; low (S $\neq$ H) and high (S = H).

Formality of spoken language takes on different levels depending on the social situation and the relationships between those involved. It can be formal (F+) and informal (F-).

D. Politeness Strategy

Politeness strategies are ways to convey the utterances as polite as possible. Brown & Levinson (1987:1) states "Politeness mean acting so as to take account of the feelings of others and includes both with positive face (the wish to be approved) and negative face (the wish to be unimpeded, free from imposition of left alone".

The study of politeness strategy is the study of knowing to the people use the language while they are having interaction. According to Brown and Levinson (1987: 92) outline four main types of politeness strategies are: bald on-record, negative politeness, positive politeness, and off-record (indirect) as following.

1. Bald on Record Strategy

The situation when person directly address the other as a certain expression such as ask something, please, or commands. According to Brown and Levinson (1987: 73) Bald on record is a direct politeness strategy which contains no repressive particle to soften the Face Threatening Act (FTA).

In addition, the use of direct command is usually happened in the emergency situation. Brown and Levinson (1987:94) categorized bald on-record into two classes, First, cases of non-minimization of the face threat; here the S can

be used as invitation to the H which feels unwilling so that the H will feel less unwilling because of the invitation. Second, cases of FTA-oriented usage; it is the S can be used as an offer to the H. Brown and Levinson categorized bald on-record into two classes those are as follows:

a. Cases of Non-Minimization of The Face Threat

1. The condition where maximum efficiency is very important who S and H mutually know this, no face redress is needed.

   For example:

   a) "Help!". (Emergency condition)

   b) "Give me just more week!" (To pay the rent)

2. The condition in which S provide metaphorical urgency for emphasis.

   For example:

   a) *"Send me a post card"*

   b) *"Don't forget us!"*.

3. The situation in which S speaks as if imploring H to care for S (stressing of H's friendship).

   For example: *"Lend me a hand here!"*.

4. The situation in which S's want to satisfy H's face is small, because S is powerful and not fears retaliation. Usually in teasing and joking.

   For example: *"Cry, get angry"* (teasing).

5. The condition in which S cares about H, it can happen in sympathetic or warning.

    For example: *"Careful! He is a dangerous man"*.

6. The situation in which S granting permission for something that H has requested.

    For example: "*Yes, you may go*!".

b. Cases of FTA-Oriented Usage

This case is face oriented. It is the way how to respect for face that involves mutual orientation. According to Brown and Levinson, (1987:99) classified into three, as follows:

1. Welcoming, where S insists that H may impose on his negative face.

    For example: *"Come in, don't hesitate, I'm not busy."*

2. Greeting and farewell, where S insists that H may transgress on his face by taking his leave. "For example: *I am staying, you go."*

3. Offers, where S insists that H may impose on S's negative face.

    For example: *"Leave it to me."*

2. Positive Politeness Strategy

Positive politeness strategy is oriented to enhance the positive face of hearer. Positive face is the hearer need to be appreciated and accepted by others. There are three ways of making this claim based on Brown and Levinson (1987:101-103) divided into 15 kinds as follows:

a. Claim Common Ground

The first type of positive politeness strategies involves the S to claim the H in the common ground by indicating that S and H both being to the same wants, including goals and values.

1. Noticing, Attend to The H (his interests, wants, needs and goods)

   S should pay attention to aspects of H`s condition.

   Example: *"Goodness you cut your hair!.... By the way I came to borrow some flour."*

2. Exaggerate (interest, approval and sympathy with H)

   This is often done with exaggerated intonation, stress and other aspects prosodic. Example: *"What a fantastic garden you have!"*

3. Intensify Interest to H.

   S intensifies the interest of his own contribution, by "making a good story" and draw H as a participant into the conversation with direct questions and expressions like *you know, see what.*

   Example: *"I come down the stairs, and what do you think I see? – a huge mess all over the place, the phone's off the book and clothes are scattered all over… .*

4. Use in-Group Identity Markers

   This case the S uses in-group identity markers as dear, honey, mate, etc.

   Examples: *"Here mate, I was keeping that seat for a friend of mine…".*

5. Seek Agreement S

    Seeks are ways in which it is possible to agree with H by repeating part or all of what the preceding speaker has said in a conversation. Examples:

    a) *John went to London this weekend!*

    b) *to London!*

6. Avoid Disagreement

    The desire to agree or appear to agree with H leads also to mechanisms for pretending to agree: white lies and hedges. Example:

    a) That's here you live, Florida?

    b) That's where I was born.

7. Presuppose or Raise Common Ground

    This *strategy* can be done by using gossip/ small-talk (talking unrelated topics to mark friendship). Sometimes the speaker uses tag questioning his conversation by falling intonation. Example: *"I had a really hard time learning to drive, didn't I?.*

8. Joke

    Joke is a basic *positive*-politeness technique used to minimize the FTA. Example: *"How about lending me this old heap of junk?". (H's new Cadillac)*

b. Convey that S and H are Cooperators

This category is derived from the willingness to convey that S and H are cooperatively involved in the relevant activity.

9. Assert or Presuppose S's Knowledge of and Concern for H's Wants

   One way of indicating that S and H are cooperators is to assert or imply knowledge of H's wants and willingness to fit one's own wants with them.

   Example: *"I know you cannot bear parties, but this one will be really good-do come!"*.

10. Offer, Promise

    This strategy claims that whatever H wants, S wants for him and will help hearer to obtain it.

    Examples: "*Do you need some helps?*".

11. Be Optimistic

    S assumes that H wants for S or for H and S, and will help him to obtain them.

    Example: *"You'll lend me your lawnmower for the weekend, I hope.*

12. Include Both S and H in The Activity

    In order *to* stress the cooperativeness between S and H, an inclusive "we" form can be used.

    Examples: *Let's have a cookie, then.*

13. Give (or Ask) Reasons

Another way of indicating that S and H are cooperators is by including H in the activity, for S to give reasons as to why he wants.

For example : "*Why don't we go to mall?*", "*Why not lend me your cottage for the weekend?*".

14. Assume or Assert Reciprocity

The cooperativeness between S and H can be stressed by giving reciprocal rights or obligations obtaining between S and H. For example, "*I'll do X for you, do Y for me*".

c. Fulfill H's Wants Some X

This type involves S decision to redress H face directly by fulfilling some of H wants in indicating that S wants H want for H.

15. Give Gifts to H (goods, sympathy, understanding, and cooperation).

Based on the explanation above, it is a positive politeness strategy is used as a kind of metaphorical extension of intimacy and also used to get closer to the H.

3. Negative Politeness Strategy

Negative politeness strategy is oriented towards a hearer's negative face. Negative face is the desire to have freedom of action, freedom of imposition and not to be impeded by others. According to Brown & Levinson (1987: 129) Negative Politeness Strategies are kind of strategy which repressive action

addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded.

Therefore, these automatically assume that there might be same social distances or awkward in the situation. 10 kinds of negative politeness according to Brown and Levinson (1987: 129-211) have explained some classes in negative politeness, are as follows:

1. Be Conventionally Indirect.

   This strategy includes indirect speech acts that contain of indirect request.

   Example: *"Can you please pass the salt?"*

2. Question, Hedge

   This case adapting from the want not to guess or pressure H, it is *more* true and complete than perhaps might be expected.

   Example: *"I´m pretty sure, I´ve seen that movie before."*

3. Be Pessimistic (expressing doubt that the conditions for the appropriateness of S's speech act obtain)**.**

   Example: "*Could you do X?",* "Will you do X?"

4. Minimize The Imposition

   This strategy is used to minimize one's own action or goods to the addressee.

   Example: *"I just dropped by for a minute to ask if you……"* ,

   "Could I have a taste of that cat?"

5. Give Deference

   This strategy provides two sides of deference: they are the raising of the other and the lowering of oneself as clearly shown in honorific system.

   Example, "we look forward very much to eating with you".

6. Apologize

   Indicate reluctance (speaker show his reluctance to impinge hearer).

   Example: *"I don't want to bother you, but….*

7. Impersonalize S and H; Avoid The Pronouns 'I' and 'you'

   This strategy aims to make generalization of speaker and hearer.

   Example: *I ask you to do this for me.*

8. State The FTA as a General Rule

   This strategy shows that S is forced by some circumstances in stating FTA based on social rule, regulation, or obligation. Example: "*I'm sorry, but late comers can't be seated till the next interval*".

9. Normalize

   The important thing in normalizing the subject of the utterance is to make the utterance more formal.

   Example, "*I'm surprised that you failed to replay*".

10. Go on record as incurring a debt, or as not indebting H

    S can redress an FTA by explicitly claiming his indebtedness to H, or by disclaiming any indebtedness of H.

Examples: *"I'll never be able to repay you if you" "I could easily do it for you…".*

Negative politeness strategy is derived from negative face who the S wants to freedom of action. It can be seen from the examples above that the S is threatening the H

4. Off Record

The term "off record" is used when an expression can have "more than one unambiguously attributable intention" (Brown & Levinson 1978: 74). It strategy is the opposite of bald on-record. This main purpose is to take some of the speaker's pressure off.

The speaker is removing himself or herself from any imposing what so ever. In cases where the risk is estimated as very high, speaker realize the act in a way that leaves maximal option for deniability. In simple term, off record realizes the act so indirectly. 15 kinds of off record according to Brown and Levinson (1987: 211) have also explained some classes that off record strategy they are as follows:

a. Give hints

If S says something that is not clear, here the S invites H to search for interpretation of the possible relevance.

Example: *"This soup is a bit bland" (it means to pass the salt), "It is cold in here" (shut the window).*

b. Give association clues

This strategy is provided by mentioning something associated with the act required of H.

Example:*"Oh God, I have got a headache again"* (it means to buy a medicine)".

c.   Presuppose

This strategy provides that the utterance might be almost relevant in context.

Example: *"I washed the car again today",* in this matter S presupposes that he has done it before (last week)".

d.   Understate

Understatement is a way to produce implicature by saying informatively. Usually, it uses predicate that describes the lower actual state of affair. Example:

A: what do you think of Harry?

B: Nothing wrong with him. (I don't think he's very good

e.   Overstate

Overstatement is S says more than is necessary, thus violating the quantity maxim in another way and S may also convey implicatures. The implicatures often lie far beyond what is said.

Example: *"I tried to call a hundred times, but there was never any answer".*

f. Use Tautologies

      By using tautology (patent and necessary truth), S encourages H to look for an informative interpretation of noninformative utterance.

Example: *"If I won't give it, I won't" (it means I mean it).*

g. Use Contradiction

      By stating two things that contradict each other, S makes it when he cannot be telling the truth, so he encourages H to look for an interpretation of his sentence that reconciles the two contradictories.

Example: *"Well, Jim is here and he is not here"*

h. Be Ironic

      By saying the opposite of what he means, and a violation of quality.

Example: *"John is a real genius"*. (after John has just done twenty stupid things in a row).

i. Use Metaphors

      Usually metaphor is on record, but there is possibility that the connotation of the metaphor is off record.

Example: *Harry is a real fish. (he swims like a fish)*

j. Use Rhetorical Question

      By using rhetorical question, S wants to provide him with the indicated information in purpose of leaving the answer hanging in the air.

Example: *"How many times do I have to tell you" (it means many times).*

k. Be Ambiguous

Ambiguity includes the literal meaning of the utterance and it is possible implicature.

Example: *"John's a pretty smooth cookie.*

l. Be Vague

These vague are focuses in about the object of the FTA.

Example: *"Perhaps someone did something naughty", "looks like someone may have had too much to drink'* (vague understatement).

m. Over-Generalize

When S makes generalization of what is said.

Example: *"Mature people sometimes help do the dishes".*

n. Displace H

S may go off record as to who the target for his FTA is, or he pretend to address the FTA to someone whom it wouldn't threaten, and hope that the real target will see that FTA isaimed at him.

Example: *"Oh God, I forget that I have run out of cash".*

o. Be Incomplete, Use Ellipsis

Elliptical utterance is legitimated by various conversational contexts that use a half undone FTA. So, S can leave the implicature hanging in the air. Example: *"Oh sir, a headache…"* (It means asking for aspirin).

Off record strategy can be called as an indirect way of saying something which may cause a face damaging interpretation. This strategy the S wants the H to interpret what the S wants.

E. Previous Study

The researchers about request strategy have been conducted by many researchers. The first is Rifa'i (2015) from State Islamic Institute (IAIN) of Tulungagung. By the title is A Study of Request Used by the Characters in *Divergent* Movie Subtitles. The study used content analysis design that research design was similar with this research.

The result of the research showed the formal pattern on request strategies used by the characters were: Mood derivable appeared on (166 utterances) Explicit performative appeared on (1 utterance), Hedged performative appeared on (3 utterances), Obligation statement appeared (17 utterances), Want statement appeared on (7 utterances), Suggestory formulae appeared on (19 utterances), Query preparatory appeared on (4 utterances), Strong hints appeared on (5 utterances) Mild hints appeared on (9 utterances). The researcher found request in mood derivable is the most transparent.

The second research related to request is Nuraini (2014) presented her study about ".The Realization Pattern of Request Used by The Characters In *Twilight* Movie". The research design used by the previous study from Nuraini is quantitative survey that research design is different with this research.

The result of the study found the strategy used by the speakers were: mood derivable 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 perfromative happened on 3 utterances (1%). Nuraini didn't find the explicit performative as the strategy used by the speakers in *Twilight* movie. The researcher also found that the characters of Twilight movie mostly used mood derivable as the strategy of delivering the request.

The third research related with request strategy is Wandin, Diana C. (2013). By the title is " Request Strategies Used by the Main Character of *Despicable Me* Movie". Study Program of English, Department of Language and Literature, Faculty of Cultural Studies, Universitas Brawijaya, Malang. The research design used by the previous study from Wandin is qualitative approach that research design is similar with this research. The study is aimed to show various request strategies that may be used by group in a conversation depending on the context. The result of the research showed that there are seven out of nine types of request strategies used by the speaker namely mood derivable, performative, hedged performatives, obligation statement, want statement, query preparatory, and mild hint. The finding also showed that the type of request strategies used most frequently in this movie is obligation statement.

The previous researches above similar to the research that the researcher conducts in strategies aspect. The differences of this research between the previous studies on the focus and object research.

This research focused on analyzing the formal patterns of request strategy and the politeness strategies used by the characters to express request in the *Fault in Our Star* Movie Subtitles. The utterances were analyzed based on the characters of request act used dominantly by the characters. It was analyzed based on the choice of word and sentences used by the characters. Then the speaker has to apply politeness in his or her requests in order to decrease imposition and to increase approval for achieving the goal.