

CHAPTER IV

RESEARCH FINDING

This chapter presents the research findings and the analysis of the findings in line with the formulated of research problems. The findings section will be explained after presenting the data based on the Blum-Kulka and Brown-Levinson theoretical framework.

A. Research Findings

From the first research problem which concerns with the request strategy done by the characters in *The Fault in Our Star* Movie Subtitles, the data will be presented based on Blum-Kulka theory.

Because there were two research problems, the researcher started to analyze some utterances that consist of request strategies, and then the second question concerned with the polite strategies which used by the characters to express request. The data were presented based on Brown and Levinson (1987) theory.

1. Request Strategies Used by The Characters Found in *The Fault in Our Star* Movie Subtitles

There were nine types of request strategies, they were: mood derivable, explicit performative, hedged performative, obligation statement, want statement, suggestory formulae, query preparatory, strong hints, and mild hints. The description of request strategies used by the characters found in *The Fault in Our Star* movie followed by this data.

a. Mood Derivable

Mood derivable is an utterance which the grammatical mood of the verbs signal illocutionary force. An indicator of Mood Derivable is the utterances used in imperative form. There will be implicit subject and the utterances started directly with verb. As such the researcher found 41 utterances used mood derivable as strategy to express the speakers' request. Then, the researcher has described the data only one case among the variants that occurred. The following data showed the Mood Derivable used in the utterances.

- [1] *Hazel* : *Hello?*
Augustus : *Hazel Grace.*
Hazel : *Oh, thank God. Hi. Hi, I love you!*
Augustus : *I'm at the gas station*
Hazel : *What?*
Augustus : *Something's wrong. **You gottaplease come help me (I).***

Description of Context:

Setting and scene : The dialogue above occurred at Hazel's bedroom -
in the night, Gus was calling Hazel by phone

Participants : Speaker : Augustus (speaker had same power
with the listener. They were
solidarity)

: Listener : Hazel

Act Sequence : Augustus asked Hazel to come

In this context, the speaker had same power with the listener (P=). Then in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F).

Augustus needed someone to help and Augustus asked Hazel to come by phone. Augustus was emphasized that his request could be simply done by Hazel. Augustus only needed to give Hazel a chance and saw that Hazel could do what Augustus said. The strategy used by Augustus was mood derivable because Augustus wanted Hazel to do what he wants. In utterance (1) “you” was implicit subject and “come” was imperative verb. In utterance (1) the speaker added “please” to make request more refine.

Moreover the researcher described another mood derivable such as the data below.

[2] *Augustus* : ***Read me something (2)***
Hazel : *Read you something?*
Augustus : *Do you know any poems?*
Hazel : *I know one*
Augustus : *Read it to me*
Hazel : *“The Red Wheelbarrow” by William Carlos Williams.*

Description of context:

Setting and scene : The dialogue above occurred at ambulance – in the night. Hazel was allowed to ride with him in the back of ambulance. Gus grabbed her hand.

Participants : speaker : Augustus (speaker had same power than listener. They were solidarity)
: listener : Hazel

Act Sequence : Augustus asked Hazel to read poem.

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F).

Hazel was allowed to ride with him in the back of ambulance. Gus grabbed her hand. In utterance (2) Augustus's purpose was asked Hazel to read poem to make him relax. The strategy used by Augustus was mood derivable because in utterance (2) directly started with imperative verb "read" that was stated in his request.

Moreover the researcher described another mood derivable as follow.

- [3] *Augustus* : *Hi*
Hazel : *Oh, God, Augustus, I'm calling 911*
Augustus : ***No! Please! Hazel, listen to me (3).** Do not call 911 or my parents. I'll never forgive you. Don't please. Please just look at it*
Hazel : *I think it's infected Gus, why were you here? Weren't you home?*
Augustus : *I wanted to buy some cigarettes. I lost my pack. Or they took it. I don't know. They said they'd get me another one but I wanted to do it myself. Do one little thing myself*
Hazel : *If can't fix this. I have to call someone. I'm sorry*
Augustus : *no, Hazel, please!*
Hazel : *I wish I could say Augustus waters kept his sense of humour till end, did not for moment waiver in his courage and his spirit soared like an eagle to the sky*
Augustus : *I hate myself I hate myself I hate this I hate this...*

Description of context:

Setting and scene : The dialogue above occurred at gas station –

Night. Gus's car was alone in the parking lot and she pulled up next to it. She got out of her car, opened his driver's side door, and found him sitting there. His shirt was stained by vomit and blood.

Participants : speaker: Augustus (speaker had same power than the listener. They were solidarity)

: listener: Hazel

Act Sequence : Augustus asked hazel to follow his words.

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F).

Augustus's shirt was stained by vomit and blood and he asked Hazel did not call 911 or his parents. The strategy used by Augustus was mood derivable because Augustus used imperative verb "listen". Augustus emphasized that his requesting could be simple. Augustus emphasized that Augustus's request was what he was saying, nothing more. Augustus delivered that directly. Augustus's request was in short form. In utterance (3) the speaker added "please" to make his request more polite.

b. Explicit Performative

Explicit performative were the speaker performs utterances in which the illocutionary force was explicitly named. The utterances contain force. An indicator of explicit performative there were explicit subject before verb. As such the researcher found, there were 3 utterances used explicit strategy as strategy to express the speaker's request. Then, the researcher described the data only one case among the variants that occurred. An explicit performative was following by this data.

[4]Hazel : *Listen douchepants. You're not gonna tell me anything. I don't already know about illness. I need one thing and one thing only from you before I walk out of your life and **that's for you to tell me what happens to your goddam characters!** (4)*

Van Houten : *I can't tell you.*

Hazel : *Bullshit!*

Van Houten : *I can't*

Description of context:

Setting and scene : The dialogue above occurred at Van Houten's home. Hazel came to Van Houten's house to ask and know the end of van Houten's book.

Participants : Speaker : Hazel (speaker had less power than the listener. They were solidarity) because Hazel is van Houten's fan

Listener : Van Houten (book's author)

Act Sequence : Hazel asked Van Houten about the end of his book.

In this context, the speaker had less power with the listener (-P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (-F).

Hazel and Augustus had come to Amsterdam to meet Van Houten and to know the end of his book. In utterance (4) consist of request strategy. While the point of her request were Hazel wanted Van Houten to tell the end of his book. In utterance (4) Hazel used explicit subject “you” before verb “tell”. So in utterance (4) was Hazel’s direct request included in explicit performative.

The researcher described another explicit performative such as the data below.

- [5] *Augustus* : *Quick question for you. Did you ever write that eulogy? I asked you to prepare. (5)*
- Hazel* : *I may have*
- Augustus* : *Excellent. Do you think you could find yourself at literal heart of Jesus in a few minutes?*
- Hazel* : *Um....sure. Yeah. Is everything*
- Augustus* : *I love you Hazel Grace.*

Description of context:

Setting and scene : The dialogue above occurred at Hazel’s bedroom in the evening. Augustus was calling hazel by phone

Participants : Speaker : Augustus (speaker had same power than listener. They were solidarity)

: Listener : Hazel

Act Sequence : Augustus asked hazel to write eulogy

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation is less formal (- F).

Augustus was prepared his funeral ceremony and he asked Hazel to write eulogy. The strategy used by Augustus in utterance (5) was explicit performative because Augustus used explicit subject “ I ” before verb “asked “. While the point of request was the speaker wanted the listener to do what he asked.

c. Hedged Performative

Hedged performative were utterances in which the naming of illocutionary force is modified by hedging expression. An indicator of Hedged performative there is modal verb and pattern ‘would like to’ in the beginning of the sentence. As such the researcher found 15 utterances used Hedged Performative as strategy to express the speaker’s request. Then, the researcher described the data only one case among the variants that occurred. The description of Hedged Performative was presented in the following data.

[6] Lidewij	: <i>I don't work here anymore</i>
Van houten	: <i>h don't be ridiculous. I'd like you to leave</i>
Hazel	: <i>You're really not gonna tell us ?</i>
Van Houten	: <i>I would like you to leave (6)</i>

Description of Context :

Setting and scene : The dialogue above occurred at Van Houten’s home– day. Hazel came to Van Houten’s house

to ask and know the next story of van Houten's novel.

Participants : Listener 1 and Listener 2 : Lidewij and Hazel
(speaker had more power than the listener. They were solidarity) because Lidewij was Van Houten's assistant and Hazel was Van Houten's fan)

speaker : Van Houten

Act Sequence : Van Houten asked Hazel to leave his house and Lidewij prevented it.

In this context, the speaker had more power with the listener (+P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was more formal (+F).

Peter Van Houten was the author of Hazel's favourite book, *An Imperial Affliction*, he was alcoholic. When Hazel and Augustus met him in person, he was abrasive and drunk. He insulted them and refused to answer most of Hazel's questions because of that Van Houten drove out Hazel from his house. In utterance (6) consist of request strategy. The strategy used by van Houten in utterance (6) is hedged performative because Van Houten used modal verb and pattern "would like" to the beginning of his request.

Then, the researcher had described another data including Hedged Performative following by this data.

[7] Hazel : *To show us that one day, if we're lucky, we could be just like him*

- Patrick* : *which is why I believe every day is blessing. Thank you for listening. **I would like you to share? Hazel**?(7)*
- Hazel* : *I'm, uh, Hazel Thyroid originally but with quite the impressive satellite colony in my lungs.*
- Patrick* : *And how were you doing Hazel?*
- Hazel* : *You mean besides the terminal cancer?*

Description of Context:

Setting and scene : The dialogue above occurred at Church Basement – in the Afternoon. Patrick finished up his speech. He sat on the couch watching an inspirational program. On the ground in the middle of the basement and was placing chairs on it for the group to sit.

Participants : speaker : Patrick (speaker had more power than listener. They were solidarity)

: listener : Hazel and all members (cancer patients) in a group

Act Sequence : Patrick asked Hazel to speak up in a group about her cancer (thyroid).

In this context, the speaker had more power with the listener (+P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was more formal (+F).

Patrick was the leader and sole adult at Support Group. He was noted for his warmth and unequivocal optimism because of that, Patrick wanted to know Hazel's story about her thyroid cancer. The strategy used by Patrick in utterance

(7) was hedged performative because Patrick used modal verb and pattern “would like” in the beginning of the sentence. While the point of request was the speakers want the hearer do what he asked.

Moreover the researcher described another data including Hedged Performative following by this data.

- [8] *Hazel* : *But that doesn't mean her family and everyone she loves doesn't have a future right?*
- Van Houten* : *I said I'm not interested*
- Hazel* : *But you promised!*
- Mr. Van Houten, you said you would tell us what happens (8) and that's why we're here. We... I need you tell me. Surely you've thought about it. I mean, as characters***
- Van Houten* : *Nothing happens to them! They're fictions. They cease to exist the moment the novel is over*

Description of Context:

- Setting and scene : The dialogue above occurred at Van Houten's home— Day. Hazel came to Van Houten's house to ask and know the end of Van Houten's book.
- Participants : Speaker: Hazel (speaker had less power than the listener. They were solidarity) because Hazel was Van Houten's fan
Listener: Van Houten (book's author)
- Act Sequence : Hazel asked Van Houten to tell the end of his book.

In this context, the speaker had less power with the listener (-P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (-F).

Hazel's dream was learning what happened at the end of an *Imperial Affliction* book. So Hazel asked about the end of the book to Van Houten as the author. The strategy used by Hazel in utterance (8) was hedged performative because Hazel used modal verb "would" to the beginning of her request. While the point of her request wanted to know the end of book by van houten.

d. Obligation Statement

Obligation statements were utterances which obligation of the hearer carried out act. The utterances signify obligation. The utterances contained pattern "have to" and "should". As such that theory the researcher found 7 utterances used Obligation Statement as strategy to express the speaker's request. Therefore, the researcher was described the data only one case among the variants that occurred. The description of obligation statement was presented in following data.

- [9] Isaac : I didn't hear anything
 Gus : *A little to the left*
 Isaac : *My throw was to the left or I should aim to the left*
 Gus : ***You should aim to the left (9) Aim left ... Lefter***
 Hazel : *Shouldn't we wait until dark to do this?*
 Gus : *It's all dark to Isaac*
 Isaac : *How about now?*
 Gus : *Yes! Excellent! And throw hard*

Description of Context:

Setting and scene : The dialogue above occurred at Sub urban Street-day.

Gus, Isaac and Hazel looked at Monica's green firebird. Hazel nods, open the egg carton, hands Gus an egg. Gus puts in Isaac hands. Isaac can't see a thing (blind/cancer patient). Isaac winds up and threw the egg.

Participants : Speaker 1 : Gus (speaker had same power than listener. They were solidarity.)
 : Speaker 2 : Hazel
 : listener : Isaac (cancer patients)

Act Sequence : Gus asked Isaac to follow his instruction.

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F)

Augustus, Hazel and Isaac have been arrived in Monica's house. Monica was Isaac's ex-girlfriend. Isaac broke up with Monica before doing surgery cancer (retinoblastoma) then, his sight was lost or blind because of cancer (retinoblastoma). The strategy used by Augustus in the utterance (9) was Obligation Statement because in utterance (9) there was pattern such as "should" That was to get Isaac attention to follow Augustus instructions.

Moreover, the researcher had described another data including Hedged obligation statement following by this data.

- [10] *Van Houten* : *there's a thought experiment in the field of ethics known as the "trolley problem"*
- Hazel* : *you've gotta be kidding me*
- Van Houten* : *phillipa foot was philosopher*
- Hazel* : *I don't give a shit, van houten!*
- Van Houten* : *hazel I'm trying to explain something to you! I am trying to give you what you wanted*
- Hazel* : *what I want is for you to get out of my car so I can go home, by myself and grieve for a while. Can you do that for me please?*
- Van Houten* : *you'll want to read this*
- Hazel* : *get out of the car! Hey van Houten, the sunshine agrees with you. **You should get out more (10).***

Description of Context:

Setting and scene : The dialogue above occurred at Frannie's Car.

Hazel wanted to say absolutely not. But before she got a word out, Van Houten is already in the car. He shuts the door, whips out his flask, took a swig. Hazel looked at him in disgust.

Participants : speaker : Hazel (speaker had less power than the listener. They were solidarity)

listener : Van Houten

Act Sequence : Hazel asked Van Houten to leave her car.

In this context, the speaker had less power with the listener (-P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (-F).

Hazel was sad after following Augustus's funeral ceremony, and Van Houten wanted to accompany her in the car but Hazel rejected him. The strategy used by Hazel in the utterance (10) was obligation statement because contained Hazel intentions. Also, in utterance (10) Hazel wanted Van Houten to show his ability to go out from her car.

e. Want Statement

Want statement were utterances which stated the speaker's desire that the hearer carried out the act. The utterances contained speaker's intention. There was relevant modal and pattern such as "want to" or "wish". As such the researcher found 12 utterances used Want Statement as strategy to express the speaker's request. However, the researcher had described the data only one case among the variants that occurred. Then, want statement following by this data.

[11]Gus : *Hazel grace!*
 Hazel : *Hi Augustus*
 Gus : *were you crying hazel grace?*
 Hazel : *kind of*
 Gus : *what's the matter?*
 Hazel : *I don't know. I mean, I do know. It's a lot of things. It's ...
 I want to go Amsterdam.*
And I want Van Houten to tell us what happens after the book (11) and I don't want my particular life. And also the sky is making me sad. And there's this old, phatetic swing set that my dad made for everything
 Gus : *I demand to see this swing set of tears.*

Description of Context:

Setting and scene : The dialogue above occurred at hazel's house

Backyard – in the morning.

In the backyard, there's an OLD RUSTY SWING SET that have been there for years. Hazel looked at it and started to cry. Just for a few brief moments, she lets herself cry

Participants : speaker : Hazel (speaker had same power than listener. They were solidarity)
 : listener : Gus (Augustus)

Act Sequence : Hazel showed her intention about the end of Van Houten's book

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F).

Utterance (11) consists of request act because contained of Hazel intentions. The strategy used by Hazel in utterance (11) was want statement because there was relevant modal with the pattern "want to" in the beginning of the sentence. Then the point of utterance (11) was to show Hazel's desire. Hazel can remember about the story of the book *An Imperial Affliction* and she really wanted to know the end of Van Houten's book.

So, the researcher had described another data including want statement following by this data.

[12] Hazel : *and if that's not enough, will I'm sorry but it's not nothing. Cause I'll remember you, I'll love you*
 Gus : *you're right*
 Hazel : *and I just wish....I just wish you'd be happy with that*
 (12).

*Gus : you're right. I'm sorry. I'm sorry, it's a good life, Hazel
grace*

Hazel : it's not over yet you, know.

Description of Context:

Setting and scene : The dialogue above occurred at Indianapolis

Museum Art – day.

Hazel provided support and love that were to
make. Gus survived with his cancer

Participants : speaker : Hazel (speaker had same power
than listener. They were solidarity)

: listener : Gus (Augustus)

Act Sequence : Hazel asked Gus to be happy although he had a
cancer (osteosarcoma)

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F).

Augustus was sad because his osteosarcoma (cancer) he was afraid to die. Hazel gave support to him. The strategy used by Hazel in utterance (12) was want statement because there was relevant modal and pattern such as “wish“ in the beginning of the sentence. So, an utterance (12) showed Hazel hope and desire. So that an utterance (12) represented Hazel's want if Augustus was died Hazel will always love and remember him and hazel wanted Augustus to be happy because of Hazel's love.

The researcher found another request strategy in conventional indirect Request (CI) there were two conventional Indirect (CI) suggestory formulae and query preparatory then, the researcher had described the data only one case among the variants that occurred following by this data.

f. Suggestory Formulae

Suggestory formulae were utterances which contained a suggestion to do X. The utterances contained suggestion. The utterances were stated “like” or “offer”. Then the researcher found 7 utterances used suggestory formulae as strategy to express the speaker’s request. As such, the researcher had described the data only one case among the variants that occurred. Those, the suggestory Formulae following by this data.

- [13]Gus : *don't you worry about me, Hazel grace. I'll find a way to hang around and annoy you for a long time*
 Hazel : *does it hurt*
 Gus : *it's ok, I'm ok*
 Hazel : *ok*
 Gus : *ok, what?*
 Hazel : *I'm just... I'm very fond of you*
 Gus : *I don't suppose you can forget about it, **treat me like I'm not dying (13)***
 Hazel : *I don't think you're dying, Augustus. You've just got a touch of cancer.*
 Gus : *would it be absolutely ludicrous to make out right now?*

Description of Context:

Setting and scene : The dialogue above occurred at Herengracht Canal
 - day. Hazel notices he is struggling

Participants : speaker : Augustus (speaker had same power
than listener. They were solidarity)
: listener : Hazel

Act Sequence : Gus was suggested Hazel to care and not worried
about his condition.

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F).

Hazel was worried about Augustus condition. The Utterance (13) consists of request act because contained suggestion. The utterance (13) was suggestory formulae because an utterance is started “like”. The strategy used by Gus was suggestory formulae because an utterance produced by Gus is seemingly like an offer. Even the utterance seems like an offering or suggestion.

The researcher had described another data including suggestory formulae following by this data.

[14] Isaac : *I know a lot of you have it way worse but, still, I mean, you know being lind's gonna suck... My smokin' hot girlfriend helps. And friends like Augustus here...so yeah. That's what's up.*

Patrick : *ok. Augustus. You turn...*

Gus : *I'm Augustus waters. Had a touch of osteosarcoma bout a year and a half ago lost this baby as result...but really I'm just here at Isaac's request*

Patrick : *and how were your feeling Augustus?*

Gus : *me? Oh I'm grand. I'm on roller coaster that only goes up, my friend*

Patrick : *perhaps you'd like to share your fears with the group (14) Augustus.*

Gus : *my fears?*

Description of Context:

Setting and scene : The dialogue above occurred at Church Basement
 – afternoon. Augustus join in support group of
 cancer and he was share his experience in the
 group

Participants : speaker : Patrick (speaker had same power
 than listener. They were solidarity)

: listener : Augustus

Act Sequence : Patrick asked Gus to share his experience about
 osteosarcoma (cancer) in a group

In this context, the speaker had same power with the listener (P=). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (- F).

Patrick was the leader and sole adult at Support Group. He was noted for his warmth and unequivocal optimism because of that Patrick want to know Augutus's story about Osteosarcoma (his cancer). The strategy used by Patrick in utterance (14) was suggestory formulae because an utterance produced by Patrick is seemingly like an offer. Even the utterance (14) seems like an offering or suggestion, based on the context Patrick means asked the hearer showed his ability to tell his experience about cancer (osteosarcoma) in a group.

g. Query Preparatory

Query preparatory were utterances contained reference to preparatory condition as conventionalize in any specific language. There was modal that showed an ability such as “can”, “could”, ”would you mind” in the utterances. As such, the researcher found 21 utterances used query preparatory as strategy to express the speaker’s request. Then, the researcher had described the data only one case among the variants that occurred. The description about query preparatory was followed by this data.

- [15] Hazel : *can I have the car keys? (15).... I have to go*
 Frannie : *Hazel....(disappointed)*
 Hazel : *I’m not hungry*
 Frannie : *you barely ate lunch today*
 Hazel : *I said I’m not hungry*
 Michael : *You can’t not eat*
 Hazel : *I am aggressively un-hungry*
 Frannie : *Hazel, just because Gus is sick*
 Hazel : *this is not about Gus*
 Frannie : *you can’t starve yourself. You need to stay healthy*
 Hazel : *But I can’t, mom! I can’t stay healthy because I’m not healthy. I am dying. I am going to die and leave you here all alone and you won’t have me to hover around and you won’t be a mother anymore and I’m sorry but there’s nothing I can do about it, ok ? so just SHUT UP!*

Description of Context:

Setting and scene : The dialogue above occurred at Hazel’s Dining room – Night. Frannie and Michael were brought plates of food from the kitchen to dinner table.
 Hazel came down from upstairs.

Participants : Speaker 1 : Hazel (cancer patient) as daughter

: Speaker 2 : Michael (Hazel's father)

: Speaker 3 : Frannie (Hazel's mother)

: Speaker : Hazel (speaker had less power than the listener. They were solidarity)

: Listener: Michael and Frannie

Act Sequence : Hazel asked her parent to give key's Car

In this context, the speaker had less power with the listener (-P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (-F).

Augustus was sick in ICU. Hazel felt sad and worried. She went to hospital. The strategy used by Hazel in utterance (15) is query preparatory because in Utterance (15) was found an ability pattern such as "Can" as one of the indicators of query preparatory strategy. While the point of request which the speaker wanted to hearer do an action.

Moreover, the researcher had described another data including query preparatory in the following data.

[16]Hazel : *could you not be ridiculous right now? (16)*

Frannie : *I'm not being ridiculous. I'm being positive*

Hazel : *oh boy*

Gus : *Mrs. Lancaster is it right if Hazel and I have some time alone ?*

Frannie : *of course. I'll meet you back in the room*

Gus : *wanna take a walk ?*

Description of Context:

Setting and scene : The dialogue above occurred at Hotel – Day

Hazel and Gus sit with Frannie drinking coffee,
re-enacting yesterday's events, Having a great time.

Participants : Speaker 1 : Hazel (speaker had less power than
the listener. They were solidarity)
: Speaker 2 : Gus
: Listener : Frannie (Hazel's mother)

Act sequence : Hazel asked her mother to be serious

In this context, the speaker had less power with the listener (-P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (-F).

Hazel wanted her mom to be serious. The strategy used by Hazel in utterance (16) was query preparatory because in utterance (16) was found an ability pattern such as "Could" as one of the indicators of query preparatory strategy. While the point of request was the speakers wanted to the hearer showed her ability to do something.

The researcher found another request strategy in non conventional indirect request (NCI). There were strong hints and mild hints, and then the researcher had described the data only one case among the variants that occurs following by this data.

h. Strong Hints

Strong hints were utterances contained partial reference to object or element needed for implementation of the act.

The utterances consist of the partial reference the particular thing. Then the researcher found 6 utterances used Strong Hints as strategy to express the speaker's request. However, the researcher described the data only one case among the variants that occurred. The Strong Hints was followed by this data.

- [17] Hazel : *nothing sorry*
 Frannie : *nothing?*
 Hazel : *everything! Look! can we go to Amsterdam ?*
 Frannie : *Hazel, I.... I love you andI want nothing more than for you to have everything in the world but I Amsterdam? I mean ... how would we do that? you know money's tight around here and getting the equipment there alone would cost*
 Hazel : *no. Yeah, of course...*
 Frannie : *there might be some way*
 Hazel : *don't do anything. Ok. Seriously, **forget I mentioned it (17)***
 Frannie : *I'm sorry Hazel*

Description of Context:

Setting and scene : The dialogue above occurred at Hazel's Bedroom - Morning. Hazel checked her email in her computer and she asked her mom to follow her going to Amsterdam.

Participants : speaker : Hazel (speaker had less power than the listener. They were solidarity)
 : listener : Frannie

Act sequence : Hazel asked her mother to forget her request about going to Amsterdam

In this context, the speaker had less power with the listener (-P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (-F).

Hazel wanted going to Amsterdam and she asked her mom to give her permission to go. In this strategy, the request act did not stated clearly but in an utterance consisting request act will be found the particular thing that will be referred to the meaning of the request. The strategy used by Hazel is strong hint because in utterance (17) she stated the partial reference the word “*it*” which is referred “ to going to Amsterdam”. While point of the request was the speaker wanted the listener to forget her request about going to Amsterdam.

So, the researcher had described another data including strong hints following by this data.

- [18] Hazel : *but that doesn't mean her family and everyone she loves doesn't have a future right?*
- Van houten : *I said I'm not interested*
- Hazel : *but you promised! Mr. Van Houten, you said you would tell us what happens and that's why we're here. We I need you tell me. Surely you've thought about it. I mean, as characters*
- Van houten : *nothing happens to them! they're fictions. They cease to exist the moment the novel is over.*
- Hazel : *they can't. I mean , I understand. In a literary sense. But it's impossible not to imagine some future*
- Van houten : *I can't do this. **Lidewij, get rid of them, please.**(18) I won't indulge your childish whims. I refuse to pity you in the manner in which you're accustomed.*
- Hazel : *I don't want your pity*
- Van houten : *of course you do. Like all sick kids your existence depends on it*

Description of Context:

- Setting and scene : The dialogue above occurred at Van houten's Home– Day. Hazel and Augustus came to Van Houten's house to ask and know the next story of Van Houten's novel
- Participants : Speaker: Van Houten (have more power than the listener. They were not solidary)
- Listener : Hazel
- Act Sequence : Van Houten asked Lidewij to drive out Hazel and Augustus from his home.

In this context, the speaker had more power with the listener (+P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was more formal (+F).

Van Houten insulted and refused to answer most of Hazel's questions. In this strategy, the request act did not stated clearly but in the utterance consisting request act will be found the particular thing that will be referred to the meaning of the request. The strategy used by Van Houten was strong hint because in utterance (18) he stated the partial reference the word "*them*" which referred "to Hazel and Augustus". While the point of the request was the speaker want listener to leave his home.

i. Mild Hints

Mild hints were utterances that make no reference to the request proper (or any element) but were interpretable as request by context. The utterances did not have reference to the particular thing but it was interpretable through the context as a request. Based on that theory, the researcher found 3 utterances used Mild Hints as strategy to express the speaker's request. However, the researcher had described the data only one case among the variants that occurs. The Mild Hints was followed by this data.

[19] *Van houten* : *you are fated to live out your days as the child you were when diagnosed, the child who believes there is life after a novel ends. And we, as adults, we pity this, so we pay for your treatments, for your oxygen machines. We give you food and water though you were unlikely to live long enough.*
Lidewij : ***Peter, is enough! (19)***

Description of Context:

Setting and scene : The dialogue above occurred at Van houten's Home – Day. Hazel and Augustus came to Van Houten's house to ask and knew the end of Van Houten's book

Participants : speaker : Lidewij (speaker had less power than the listener. They were solidarity)
 Listener : Van Houten

Act Sequence : Lidewij asked Van Houten to stop abrasive on Hazel

In this context, the speaker had less power with the listener (-P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was less formal (-F).

Utterance (19) is consisting request act. In utterance (19), Lidewij asked peter Van Houten to stop talking offensively to Hazel. The strategy used by Lidewij in utterance (19) was mild hint because Lidewij did not stated his request explicitly but based on the context, what Lidewij means was asked him to stop abrasive her.

- [20] *Van Houten* : *you were a side effect of an evolutionary process that cares little for individual lives. You are a failed experiment in mutation.*
- Hazel* : *listen douchepants, you're not gonna tell me anything I don't already know about illness. I need one thing and one thing only from you before I walk out of your life and that's for you to tell me what happens to your goddam characters!*
- Van Houten* : *I can't tell you*
- Hazel* : *bullshit!*
- Van Houten* : *I can't*
- Hazel* : *make something up.*
- Van Houten* : ***Lidewij. I'll have a martini please. (20)***

Description of Context:

setting and scene : the dialogue above occurred at van houten's home – day. hazel and augustus came to van houten's house to ask and knew the end of van houten's book

Participants : speaker : Van Houten (speaker had more
power than the listener. They were
solidarity)
Listener : Lidewij
Act Sequence : van houten asked lidewij took the alcohol for him.

Then In the utterance (20) in this context, the speaker had more power with the listener (+P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was more formal (+F).

Utterance (20) was consisting request act. In utterance (20), Van Houten asked Lidewij to take him a glass of alcohol. The strategy used by Van Houten in utterance (20) was mild hint because Van Houten did not state his request explicitly but based on the context.

B. The Researcher Interpreted The First Question of Research Problem

After analyzing the data above the researcher had presented about findings to answer the research problems. The first research problem focused with the request strategy done by the characters in *The Fault in Our Star* movie subtitles. The researcher found 115 utterances included into request act. There were 41 utterances used mood derivable. 3 utterances used explicit performative. 15 utterances used hedged performative. 7 utterances used obligation statement. 12 utterances used want statement. 7 utterances used suggestory formulae. 21 utterances used query preparatory. 6 utterances used strong hints and 3 used Mild hints.

Table 4.1 Number of Occurrences of The Request Strategies

No	Type of Request strategies	Total
1	Mood derivable	41
2	Explicit performative	3
3	Hedged performative	15
4	Obligation statement	7
5	Want statement	12
6	Suggestory formulae	7
7	Query preparatory	21
8	Strong hints	6
9	Mild hints	3
N		115

The researcher has interpreted that the characters of *The Fault in Our Star* mostly used mood derivable as the strategy of delivering the request.

2. Polite Strategies Used by The Characters to Express Requests Found in *The Fault in Our Star* movie subtitles

Brown and Levinson outline four main types of politeness strategies: bald on-record, negative politeness, positive politeness, and off-record (indirect). Then, the description of polite strategies used by the characters to express requests found in *The Fault in Our Star* movie following by this data.

a. Bald On Record Strategy

Bald on record were speaking in direct, clear and unambiguous way. Then requests that were addressed to Hazel, Augustus, dr. Maria, Patrick, Isaac, Lidewij, Van Houten and Frannie. Then, the researcher had described the data only one case among the variants that occurs. The bald on record to express request was followed by this data.

1. Urgent Situation

Urgent situation was employed when both of speaker and hearer were in urgency condition. In case of great urgency, redress would actually decrease the communicated urgency. As such, the researcher found 2 utterances used urgent situation as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurs.

- [1] *Hazel* : *hello?*
 Augustus : *Hazel Grace.*
 Hazel : *oh, thank God. Hi. Hi, I love you!*
 Augustus : *I'm at the gas station*
 Hazel : *what?*
 Augustus : *something's wrong. You gottaplease come help me (1).*

Description:

Augustus had used bald on record strategy in utterance (1). That strategy is employed when both Augustus and Hazel were in urgency condition. Because Augustus's car was alone in the parking lot and Hazel gets out of her car, he opened his driver's side door and found him sitting there, his shirt stained with vomit and blood. In case of great urgency, redress would actually decrease the communicated urgency. In Bald on-record, Augustus will most likely shock the person to whom they were speaking to, embarrass them, or make them felt a bit uncomfortable. Hazel had same power with Gus. They were solidarity. In formality, the context of conversation less formal (-F) and then an utterance (1) is including into bald on record strategy with sub-strategy: urgent situation.

2. Maximum Efficiency

Maximum efficiency employed when efficiency was very more important than saving other's face. The researcher found 2 utterances used maximum efficiency as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurred.

- [2] Hazel : *ugh. You can't make me*
 Michael : *of course we can, we're your parents*
 Frannie : ***you need to get out of the house. Make friends. Be a teenager (2)***
 Hazel : *if you want me to be a teenager, don't send me to support group. Buy me a fake ID so I can go to clubs and drink gimlets and take pot.*
 Michael : *you don't take pot*
 Hazel : *see (5), that's the kind of thing I would know with a fake ID*
 Frannie : *get in the car*

Description:

The strategy used by Frannie in utterance (2) was bald on record because Frannie asked Hazel to join in support group of cancer to have friend as teenager. Frannie was Hazel's mother so the speaker had more power with the listener (+P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was more formal (+F). An utterance (2) was including into bald on record strategy with sub-strategy: Maximum Efficiency

3. Speakers Care to Hearer

A strategy where a speaker conveyed that he/she care about hearer. The researcher found 3 utterances used speakers care to hearer as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurs.

- [3] *Hazel* : *to show us that one day, if we're lucky, we could be just like him*
- Patrick* : *which is why I believe every day is blessing. Thank you for listening. **I would like you to share?***
- Hazel?* (3)**
- Hazel* : *I'm, uh, Hazel Thyroid originally but with quite the impressive satellite colony in my lungs.*
- Patrick* : *and how were you doing Hazel?*
- Hazel* : *you mean besides the terminal cancer?*

Description:

The strategy used by Patrick in utterance (3) was bald on record because Partrick asked Hazel to share her condition about her thyroid cancer. Hazel had same power with Patrick. They were solidarity. In formality, the context of conversation less formal (-F). Then, an utterance (3) was included into bald on record strategy with sub-strategy: Speakers care to hearer

4. Imperative

This strategy explored about imperative included offers. As such, the researcher found 41 utterances used imperative as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurs.

[4] *Augustus* : *read me something (4)*
Hazel : *read you something?*
Augustus : *do you know any poems?*
Hazel : *I know one*
Augustus : *read it to me*
Hazel : *"the red wheelbarrow" by William Carlos Williams.*

Description:

Gus's requesting was in short form. Gus used imperative form. Gus emphasized that her requesting could be simple. Because in utterance (4), he directly started with imperative verb "read" that was stated in his request. Hazel had same power with Gus. They were solidarity. In formality, the context of conversation less formal (-F). Then, an utterance (4) was included into bald on record strategy with sub-strategy: imperative

b. Positive Politeness

Positive politeness was oriented to the hearer's positive face. They were used to make the hearer felt good about himself, his interests or possessions, and were most usually used in situations where the audience knew each other fairly well. Then, the researcher had described the data only one case among the variants

that occurred. The positive politeness to express request was followed by this data.

1. Asserting Speaker's Knowledge of and Concern for Hearer's Wants

Strategy explored about asserting speaker's knowledge of and concerning for hearer's wants. The researcher found 25 utterances used asserting speaker's knowledge of and concern for hearers wanted as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurred.

- [5] *Patrick* : *ok. Augustus. You turn...*
Gus : *I'm Augustus waters. Had a touch of osteosarcoma bout a year and a half ago lost this baby as result...but really I'm just here at Isaac's request*
Patrick : *and how were your feeling Augustus?*
Gus : *me? Oh I'm grand. I'm on roller coaster that only goes up, my friend*
Patrick : ***perhaps you'd like to share your fears with the group (5) Augustus.***
Gus : *my fears?*

Patrick applied positive politeness strategy in requesting Gus, because he wanted to satisfy Gus's positive face in some respects. It is explained before that positive face referred to someone's desire to be accepted, appreciated or approved of. Patrick had same power with Gus. They were solidarity. In formality, the context of conversation less formal (-F). An utterance (5) including into politeness strategy with sub-strategy: assert or presuppose S's knowledge of and concern for H's wants.

2. Including Both Speaker and Hearer in The Activity

The strategy included both speaker and hearer in the activity. The researcher found 3 utterances included both speaker and hearer in the activity as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurs.

- [6] Hazel : *but that doesn't mean her family and everyone she loves doesn't have a future right?*
- Van Houten : *I said I'm not interested*
- Hazel : *but you promised!*
- Mr. Van Houten, you said you would tell us what happens (6) and that's why we're here. We... I need you tell me. Surely you've thought about it. I mean, as characters**
- Van Houten : *nothing happens to them! They're fictions. They cease to exist the moment the novel is over*

Description:

Hazel applied positive politeness strategy in requesting. In utterance (6) used to make van houten felt good about their request. Van Houten was Hazel's favorite author. So, the speaker had more power with the listener (+P). Then, in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation is more formal (+F). Then an utterance (6) is including into bald on record strategy with sub-strategy: Including both speaker and hearer in the activity

c. Negative Politeness

Negative politeness was satisfying H's negative face by recognizing and respecting the addressee's negative face wants. The discussion of negative politeness was followed by this data.

1. Giving Deference

The strategy explained about giving deference when speaker asked the hearer to do the act. The researcher found 14 utterances used giving deference . The activity as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurred.

- [7] Hazel : *can I have the car keys? (7).... I have to go*
 Frannie : *Hazel....(disappointed)*
 Hazel : *I'm not hungry*
 Frannie : *you bwerely ate lunch today*
 Hazel : *I said I'm not hungry*
 Michael : *You can't not eat*
 Hazel : *I am aggressively un-hungry*
 Frannie : *Hazel, just because Gus is sick*
 Hazel : *this is not about Gus*
 Frannie : *you can't starve yourself. You need to stay healthy*
 Hazel : *But I can't, mom ! I can't stay healthy because I'm not healthy. I am dying. I am going to die and leave you here all alone and you won't have me to hover around and you won't be a mother anymore and I'm sorry but there's nothing I can do about it, ok ? so just SHUT UP!*

An utterance (7) was delivered to Frannie as Hazel's mother. Hazel had less power with Van houten (-P). Then, in solidarity Hazel also had same solidarity with frannie (S=). In formality the context of conversation was less formal (-F). Hazel emphasized that Hazel's request was her saying, nothing more.

Hazel saved Frannie's negative face of having her absolute freedom to do or to ignore Hazel's request. An utterance (7) including into negative politeness strategy with sub-strategy: giving deference.

2. Be Conventionally Indirect

The strategy was tended to be conventionally indirect means being pessimistic in which the speaker assumes the hearer not doing any act or unlikely to be willing to do any acts. The researcher found 16 utterances used be conventionally indirect as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurred.

- [3] *Gus : don't you worry about me, Hazel grace. I'll find a way to hang around and annoy you for a long time*
Hazel : does it hurt
Gus : It's ok, I'm ok
Hazel : ok
Gus : ok, what?
Hazel : I'm just... I'm very fond of you
Gus : I don't suppose you can forget about it, treat me like I'm not dying (3)
Hazel : I don't think you're dying, Augustus. You've just got a touch of cancer.

Description:

Gus applied negative politeness strategy in requesting because in utterance (6), he was being pessimistic in which Gus assumed Hazel didn't act or unlikely to be willing to do any acts. Gus had same power with Hazel. They were solidarity. In formality, the context of conversation was less formal (-F). An utterance (6) including into negative politeness strategy with sub-strategy: be conventionally indirect.

3. Off record strategy

Off record strategy was delivered an intention indirectly. Off record can be called as an indirect way of saying something which may cause a face damaging interpretation. An off record strategy was followed by this data.

1. Use Rhetorical Questions

This strategy usually was done to show complaint or criticism. The researcher found 1 utterance used rhetorical questions as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurred.

- [8] Hazel : *could you not be ridiculous right now? (8)*
 Frannie : *I'm not being ridiculous. I'm being positive*
 Hazel : *oh boy*
 Gus : *Mrs. Lancaster is it right if Hazel and I have some time alone?*
 Frannie : *of course. I'll meet you back in the room*
 Gus : *wanna take a walk?*

An utterance (4) Hazel applied off record strategy. By applying off record strategy, Hazel understood the consequence of Frannie's possible response in which Frannie would get the conveyed meaning of Hazel's utterance or not. Hazel had less power with Frannie (-P). Then, in solidarity Hazel also had same solidarity with Frannie (S=). In formality, the context of conversation was less formal (-F). Frannie as the addressee would not be impinged on Hazel's request if she did not understand Hazel's request. By using off request strategy, Hazel had to think of the failure of Frannie interpretation toward her request before her decided to go off record. An utterance (4) would give threat in positive face because speakers wanted to that information or desire speakers can be understood.

So it appeared in common mind of speaker and hearer. In this strategy, speakers of intend to inform the hearer. An utterance (4) was including into strategy of record with sub-strategy: use rhetorical questions.

2. Giving Hints

Motivated for doing FTA (Face threatening acts), the researcher found 8 utterances used giving hints as strategy to express the speaker's request in polite strategy. Then the researcher had described the data only one case among the variants that occurred.

- [9]Hazel : *listen douchepants, you're not gonna tell me anything I don't already know about illness. I need one thing and one thing only from you before I walk out of your life and that's for you to tell me what happens to your goddam characters!*
- Van Houten : *I can't tell you*
- Hazel : *bullshit!*
- Van Houten : *I can't*
- Hazel : *make something up.*
- Van Houten : ***Lidewij. I'll have a martini please. (9)***

Description:

Van Houten asked Lidewij to take him a glass of alcohol. The strategy used by Van Houten in utterance (9) is off record because Van Houten did not state his request explicitly but based on the context. Then, in the utterance (9) in this context, the speaker had more power with the listener (+P). Then in solidarity, the speaker also had same solidarity with the listener (S=). In formality, the context of conversation was more formal (+F). An utterance (9) included into off record strategy with sub-strategy: giving hints

C. The Researcher Interpreted The Second Questions of Research Problems

The researcher had presented about findings to answer the second questions of the research problem concerning with the polite strategies used by the characters to express request. Sub strategy Bald on record: a.) urgent situation appeared on 2 utterance, b.) Maximum efficiency appeared on 2 utterances, c.) Speakers care to hearer appeared on 3 utterances, d.) Imperative strategy appeared on 41 utterances. Sub strategy Positive politeness: a.) Asserting Speaker's knowledge of and concern for hearer's wants appeared on 25 utterances, b.) Including both of speaker and hearer in the activity appeared on 3 utterances. Sub strategy Negative politeness: a.) Giving deference appeared on 14 utterances, b.) Be conventionally indirect appeared on 16 utterances. Sub strategy off record strategy a.) Use Rhetorical Questions appeared on 1 utterance b.) Giving hints appeared on 8 utterances.

Table 4.2 Findings of The Politeness Strategy in Request

No	Politeness strategy	Total	
1.	Bald on record		Bald on record 48
	a. Urgent situation	2	
	b. Maximum efficiency	2	
	c. Speakers care to hearer	3	
	d. Imperative	41	
2.	Positive politeness		Positive politeness 28
	e. Asserting speaker's knowledge of and concern for hearer's wants	25	
	f. Including both speaker and hearer in the activity	3	
3.	Negative politeness		Negative politeness 30
	g. Giving deferance	14	
	h. Be conventionally indirect	16	
4.	Off record		Off record 9
	i. Use rhetorical questions	1	
	j. Giving hints	8	
N		115	

The researcher has interpreted the most politeness used in *The Fault in Our Star* movie subtitles was bald on record because all the characters mostly employed bald on-record to realize his/her request. So in this analysis it could be seen from the greatest amount of politeness strategy used by all the characters were bald on record.