

**REQUESTIVE ACT ANALYSIS IN WALT DISNEY'S *CINDERELLA*
CARTOON ANIMATED (1950) AND WALT DISNEY'S *CINDERELLA*
LIVE-ACTION VERSIONS (2015)**

(Pragmatic Approach)

THESIS

Submitted as a Partial Fulfillment Requirements

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DEDICATION

This thesis is dedicated to:

1. Mrs. Sukiyem and Mr. Surip Mulyono as my beloved parents.
2. My Brothers.
3. My Sisters.
4. My Friends.
5. English Letters Department.
6. English Letters 2016.
7. My Almamater IAIN Surakarta..

MOTTOS

“What we need is right before us. And we need only have courage and be kind to see it.”

-Walt Disney-

“Effort makes you. You will regret someday if you don't do your best now. Don't think it's too late but keep working on it. It takes time, but there's nothing that gets worse due to practicing. So practice. You may get depressed, but it's evidence that you are doing good.”

-Jeon Jung Kook-

PRONOUNCEMENT

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TRFGDEI hereby sincerely state that the thesis titled "*Requestive Act in Walt Disney's Cinderella Cartoon Animated(1950) and Walt Disney's Cinderella Live-Action Version (2015)*" is my real masterpieces in this thesis are signed by citation and reffered in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take my academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, 23 January 2021

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The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the readers in general.

Surakarta, 23 January 2021

The Researcher

SRI LESTARI

APPENDIX

Validation of the Requestive Acts and the Patterns Modification

In the following, the data of Requestive Acts that used in the *Cinderella* Cartoon Animated a Walt Disney (1950) and Live Action Version (2015) have been checked and validated in terms of the classification of Requestive Acts on Blum-Kulka classification (1989) by Robith Khoiril Umam, S.S., M.Hum on 4th September 2020.


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ABSTRACT

Sri, Lestari. Student Registered Number. 163211029. 2020. *Requestive Act in Walt Disney's Cinderella Cartoon Animated(1950) and Walt Disney's Cinderella Live-Action Version (2015)*. Sarjana Thesis. English Literature. Culture and Language Faculty. State Islamic Institute (IAIN) of Surakarta. Advisor. Hj. Lilik Untari, S.Pd., M.Hum.

Key words: Requestive Act, Modification Pattern, Cartoon animated, Live-action.

This research aims at analyzing the types of requestive act used by the main character in *Cinderella 1950* cartoon-animated and *Cinderella 2015* live-action version produced by Walt Disney Movie. The comparison between the cartoon version and the live-action version is based on the difference in the application of the rating of each movie. These ratings include G (General) for the cartoon animated version and Rating G (Parental Guide) for the live-action version. This research also aims at analyzing the pattern of modification of requestive act types used by the character of Cinderella's in both version, cartoon animated and live-action version movie.

This research used descriptive qualitative method. The limitation of this research is the requestive act sentence spoken by Cinderella in both version of movie, in cartoon-animated and live-action version. The data of this research is taken from the *Cinderella 1950* cartoon-animated and *Cinderella 2015* live-action version produced by Walt Disney Movie and the transcript that released in 1950 and 2015. In this research, the researcher used the Blum Kulka's theory about requestive act type for analyzing the types of requestive act and the pattern of modification based the requestive act type used by the character.

The result showed that; A total of 60 data were obtained from two different versions of the film. 30 data came from cartoon versions and 30 came from live-action versions. From 30 data on the cartoon version entitled *Cinderella 1950*, the researchers found 16 times or 53% were in the mood derivable type, 7 times or 23% were in the strong hint type, 2 time or 6% were included in the mild hint, 1 time or 3% were include suggestory formula, 1 time or 3% were include locution derivable, 2 times or 6% were include in the hedged performative type, 1 times or 3% were included in the preparatory type. Meanwhile 30 data came from *Cinderella live-action 2015*, researchers found 3 times or about 10% were included in the want statement type, 4 times or 13% were included in the hedged performative type, 8 times or 27% were included in the preparatory type, 5 times or 17% is included in the strong hint, 6 time or 20% is included in the mood derivabale, 1 times or 3% is included in the suggestory formula type, 1 times or 3% is included in the mild hint type. Based on the result of this analysis, the dominant type of requestive act is mood derivable in cartoon version and spreparatory and mood derivable in live-action version.

CHAPTER I

INTRODUCTION

A. Background of the Study

Pragmatic is a branch of science that discusses speech and the purpose of using language based on the relationship between words, sentences, and situations in communication. Pragmatic is the study of the meaning conveyed by speakers and interpreted by listeners (Yule, 1996: 5). Based on pragmatic studies, language is a symbol used by humans to communicate. Without language, people will be difficult to communicate with other. Wardaugh (1984: 27) believed that language as a system arbitrary vocal symbols used for human communication.

Speech act is one of the small units of human communication. This is usually used by humans to express their actions by using speech. It is based on Yule that serves the definition of speech act as an action performed via utterance (1996:5). A speech act is an utterance that serves a function in communication such as apology, complaint, compliment, invitation, promise, or request (Yule, 1996:47). In speech act, action happens when the utterance has a particular purpose. It is acceptable that someone expresses their desire to the listener in a polite way to intend him/her to do something, which Blum (1989) refers to as request.

Requestive is one of the classifications of speech act that concerns with the act of getting someone to do something by delivering a speech. In requestive, the speaker demands from the listener to perform an act that is for

the benefit of the requester. Based on Trosborg in 1995 requestive utterance spoken by the speaker also risks getting rejected, because requestee or listeners who are asked for refuse to accept the speaker's wishes. It includes conflict of communication.

Therefore, there are several requestive strategies to avoid personal conflict in communication. Based on Blum-Kulka and Kasper (1989). They are mood derivable, explicit performative, hedged performative, locution derivable, want statement, suggestory formula, preparatory, strong hint, and mild hint. The requestive types themselves can be done in many ways depending on the context of the situation which involved the speaker. The requestive type itself can be done in many ways depending on the context of the situation the speaker is involved in. In the requestive process, the speaker must be careful so that the possibility of misinterpretation is avoided. That's why requestive act is quite interesting to research.

There are several reasons why the requestive act deserves more attention and an investigation into the philosophy of language based on pragmatic studies is needed. The first reason is the use of the requestive act has the most frequency in everyday life in communication relationships. Requestive for the large role played in life is easily detected just by thinking about the countless needs a person may have in one day, for most of which requires intermediary, support, or even assuming all the responsibilities of others. Needless to say, the impact of using requestive in a large amount of daily life can arouse researchers' interest in researching broader requestive act strategies. The

second reason is that requests are not at all distinguished from other types of speech, eg commands. The “benefit to speaker, cost to listener” feature certainly helps in differentiating demand from other actions the speaker tries to exert influence on the listener. As a comparison, it can be seen in the following statements which is a directive speech to making easy in determined a form of requestive.

1. Would you mind sweeping the floor? (Requestive).
2. Wouldn't it be a great idea to sweep the floor? (Suggestion).
3. I think you'd better sweep the floor (before it gets too long) (Advice).
4. If you don't sweep the floor it'll get too long. (Warning).
5. If you don't sweep the floor you won't get your pocket money. (Threat).

These remarks indicate that what is perceived as a request may very often be presented as a suggestion, advice, or warning (thereby pretending that the action requested is for the "common good" or for the benefit of the listener). A third reason is implied in situations that may give rise to demand, namely situations of imbalance: the applicant has something the applicant does not at the time have, or has the authority/possibility/ability to do something that the speaker is unable to do.

Furthermore, the phenomenon of request expressions can be seen in real life and also visually like in movies, theater, etc. Film as a manifestation of human life can reflect the use of speech acts of request and film can also be explained as a reflection of society. Even though it's not a true story, greetings in the film are accepted naturally. Stated by Rose (2001), the

language in a film seems most representative in the actual use of language here. Therefore, researchers use a film called *Cinderella* as the object of research to explore the use of request because there are many speech act request that can be analyzed based on pragmatic approach and the research data itself.

The researcher chooses two kinds of a movie with the same title, entitled *Cinderella*, two kinds of the film with a different version with the same story. The two movie genres are animated cartoon versions and live-action versions. Cartoon animation is a collection of images arranged sequentially. The images will be manipulated as if the moving image has life and appear as a moving image. According to Munir (2013:340), animation comes from the word "animate" which means "to liven up".

Animations are still images that are sequentially compiled and recorded using the camera. Meanwhile, according to Vaughan (1988) argued that animation is an attempt to make static presentations come alive. According to the opinion of some of the experts, it can be concluded that animation is a collection of images arranged sequentially and recorded using a camera to make static presentations come alive.

Animated films that have experienced great success will become live-action versions. This means that an animated film will be remade or reconstructed by humans as characters in the character. According to Meriam-Webster, the word live-action was first referred to in 1945, which means of, relating to, or featuring cinematography that is not produced by animation.

Thus, Live Action is a true version of the story in anime, played by well-known actors and actresses.

Live-action and animation are never totally in common. This means that in making a live action it will never be one hundred percent the same as the animated version. Many aspects will then be added or removed. It is all hoped that it can create a curious effect on the audience so that their sense of interest will be even higher. Here are some of the differences between animated cartoons and live-action films:

1. Plot (live-action will be changed slightly without changing the ending),
2. Appearance (live-action played by humans while cartoons are the result of color games),
3. Art elements (almost all cartoons are hand-drawn, while live-action focuses on opera or acting by the cast),
4. Feeling (animated cartoons tend to invite the audience to imagine an imaginary world, while live-action tends to be realistic and real).

The differences in some of the above aspects can affect the use of requestive acts between the two version of the movie. For example in a plot, there will be a difference in the storyline so that it is possible to increase or decrease the number of words. In appearance, the appearance of several characters also tends to be significant. for example, in the cartoon version, the appearance of the prince is counted so few that it makes the number of

requests made by the prince very minimal. As well as in the art element, the two versions of the film raise different elements so that this can limit the context depicted. And finally will affect the interpretation of a speech based on understanding context theory and atmosphere.

Some of the utterances used in the two version of films have slightly different tendencies. As in the following example, animated cartoons are the source of data or movies that are the focus of the first discussion. Titled *Cinderella Cendrillon*, adapted from the old tale of a maestro named Cinderella by Charles Perault. This work was produced in 1950 by the Walt Disney Picture production house. Tells about a girl named Cinderella who is an orphan who lives with her stepmother and two stepsisters. There was a lot of pressure on him. Cinderella was treated like a servant in her own house. Domination and pressure from her stepfamily can affect the use of utterances used by Cinderella.

Same as an example of speech that the researcher took from the animated cartoon Cinderella film below:

Mices	: “ <i>Cinderelly! Cinderelly!</i> ”
Cinderella	: “ <i>What?</i> ”
Mices	: “ <i>Look behind you, Cinderelly!</i> ”
Cinderella	: “ <i>Oh no, please! Let me out! You must let me out!</i> ”

From a conversation taken from the cartoon version of Cinderella. From the saying “*Oh, no please! Let me out! You must let me out!*”, The speaker uttered a requestive act which was included in the mood derivable category. The utterance is included in the mood derivable request strategy, marked by

the use of "let". In the perspective of language in pragmatics, using the verb in the request can describe the mood of the speaker directly. The use of "let" can represent what mood Cinderella wants. Cinderella begged Lady Tremaine to let her go and not treat her unfairly.

The second one is *Cinderella* which was produced by Disney in 2015 with a live action-version played by a british actress named Lily James. This film is based on Disney's *Cinderella Cendrilon* by Charles Perault animation cartoon directed by Kenneth Branagh. Live-action it self has a definition as a term in which a comic, manga or cartoon tale is raised to the big screen or made a film and the character in the film is played by humans.

There are some differences that researchers can find after comparing these two types of the movies. In live-action, Disney presents a more interesting storyline by adding some scenes that do not exist in the animated cartoon version. As not told in the cartoon how Cinderella's father and mother died, while the live-action is explained in more detail and the story starts when Cinderella was a child, how Prince Kit met with Cinderella, or how the royal envoy found the owner of the word shoes which Cinderella later deigned to try or even the use of the main character's name that seemed different. As mentioned before, follows the conversation that took place between Prince Kit and Cinderella when they first met in the forest while they were riding.

In addition to the differences above, the utterances suggested by the two characters also have different variations of speech. Based on the examples taken from the two versions of the Cinderella film, there are similarities and differences in the modification of the requestive patterns used. To be clearer, it can be compared to the two utterances that Cinderella and Ella used using mood derivatives. Meanwhile, differences occur in requestive modifications. As an explanation, the cartoon version of Cinderella tends to use repetition of requestive speech. Namely, the requestive utterance experiences a repetition, "Let me out! You must let me out!". And for the live-action version, Ella's character tends to use a modified politeness marker type. Namely a modification that creates a smoothing effect by adding the words "please", "Please don't let them hurt him."

Ella : We must simply have courage and be kind, mustn't we?

Prince Kit : Yes. You're right. That's exactly how I feel.

(Ella listens the commotion of the hunters chasing the animals)

Ella : **Please don't let them hurt him.**

Prince Kit : But we're hunting, you see.

From the conversation "Please don't let them hurt him.", The speaker wanted to ask Prince Kit as the listener for permission. If there is an animated version of the cartoon, the requestive speech is represented by the use of the word "let" only, while in the live-action version an additional word is added. The requestive sentence is included in the mood derivable request pattern. The word "please" gives a smoothing effect and becomes the main consideration of a speech being included in the requestive act.

That's why the researcher wants to examine further the utterances made by the main characters in different versions of the movie. These versions are Cinderella cartoon animated 1950 and Cinderella live-action version which was released in 2015. Researchers want to know the variations in the modification of speech in each character according to the requestive speech act found.

Both data that have been presented were analyzed by pragmatic studies. Pragmatics views a speech by looking at the situation when the speech is carried out. This is following Leech (2011), which is an application of science to the meaning of speech in certain situations. Based on the phenomenons, the researcher is interested in analyzing the speech act of request in Cinderella by Walt Disney Cartoon (1950) and the live-action version (2015) and how the requestive act modifications. Therefore, the researcher conducts research entitled *Requestive Act Analysis In Walt Disney Cinderella Cartoon (1950) and Live Action Version (2015)*.

B. Limitation of The Problem

The researcher limits the analysis of requestive utterance in *Cinderella* both version Cartoon Animated produced by Walt Disney Picture on 1950 and Live Action Version which released on 2015 and only focus on with utterances spoken by the main character in both movies of *Cinderella*, *Cartoon Animated by Walt Disney Picture and also Live-action version*. In other words, the researcher focused on Cinderella Cartoon

Animated and Live Action Movie by using the Pragmatic Approach, Requestive, Context of Situation, and Cinderella.

C. Problem Formulation

Based on the background of the research above, the research problems are stated as follow:

1. What requestive types used by the main character are found in *Cinderella* Cartoon and Live-Action Versions?
2. What are the requestive act pattern modification used by the main character in *Cinderella* Cartoon Animated and Live-Action Movie?

D. Objectives of The Research:

Based on the background of the study, here are the purpose of the study:

1. To describe what requestive act types are used by main characters in *Cinderella* Cartoon (1950) and Life Action Movie (2015).
2. To describe the requestive act pattern modification used by Cinderella in the film entitled *Cinderella* Cartoon Animated (1950) and Life Action Version (2015).

E. Benefit of the Research

In this reasearch, the researcher hopes that this study will has benefits that devided into two aspects, they are theoretical and practical. The two aspect can defined as bellow:

1. Theoretical
 - a. The researcher wants to serve some more knowledge about requestive acts utterances based on Requestive Act Theories by Blum-Kulka and Kasper in 1898.
 - b. The researcher will give contribution in Pragmatics studies especially in requestive strategies based Pragmatic Approach.
2. Practical
 - a. The study is intended to help the researcher understand more about request act types uses by main character in the movie entitled *Cinderella* in cartoon movie and life action version.
 - b. The study is intended to recognize the types of request are there in the dialogue of the main characters in *Cinderella* cartoon movie and life action movie.

F. Definition of Key Term

1. Requestive

Requestive is a study that concern about a polite ways of getting the addressee or linstener to do something (Blum-Kulka: 1989).

2. Pragmatic

Pragmatics is a branch of linguistic that studies about the meaning that desired by the speakers (Yule:1996).

3. Cinderella

Titled *Cinderella Cendrillon*, adapted from the old tale of a maestro named *Cinderella* by Charles Perault. Tells about a girl named Cinderella who is an orphan who lives with her stepmother and two stepsisters. Cinderella was treated like a servant in her own house.

4. Animated Cartoon

Animation ia an attempt to make static presentations come alive (Vaughan: 1988).

5. Live-action

Live-action is relating to or featuring to cinematography that is not produced by animation, and played by actors and actress,(*Meriam-Webster.com* *Dictionary,Meriam-Webster*).

CHAPTER II

REVIEW ON RELATED LITERATURE

A. THEORETICAL DESCRIPTION

1. Pragmatic

a. Definition of Pragmatic

Pragmatics is the study of meanings conveyed by speakers and interpreted by listeners. Or in other words, pragmatics is a branch of science that focuses on an utterance and the purpose of the use of language by considering the relationship between words, sentences, situations, and a person's time in communication. As a result, this study has more to do with an analysis of what people mean by their speeches rather than with separate meanings of words or phrases used in the speech itself. Or in other words, pragmatics is the study of speakers' intentions.

Several linguists later gave opinions about linguistics. Among others are: Leech (2011), pragmatics can practically be defined as the study of the meaning of an utterance in certain situations. Levinson (1983) provides a pragmatic definition as the study of language from a functional perspective, that is, that it attempts to explain facets of a linguistic structure by reference to non-linguistic pressures and causes. Pragmatics is the study of language from a functional perspective, that is, pragmatics seeks to explain aspects of a linguistic structure by referring to non-linguistic influences and phenomena.

Yule added four opinions regarding pragmatic definitions in general. The first is pragmatics which is a case study of the speaker's utterances and the ability of listeners to interpret these utterances. Secondly, pragmatics is learning about contextual meaning. It means that pragmatics pay more attention to how the interpretations of the speaker's speech and how the context affects the words spoken by the speaker. The third definition is that pragmatics as a discipline that explores the emergence of unsaid is expected to be a part of being communicated. Where the listeners are expected to be able to explore and generate assumptions from the speaker's speech to get the right interpretation. And the last definition is pragmatic as a study of the relationship between forms of language and their use (1996:6).

From the definition served by Yule, it can be said that pragmatics is a case study of the language that people use in their communication. In other words, pragmatics tries to describe utterances delivered by the speakers by understanding the meaning. It can be concluded that pragmatics is the study of language in which it is used as the power of speech. The meaning produced by sentences can be understood by looking at the concept in which the utterance takes place. It is also related to situations or contexts outside the language and is seen as a means of interaction or communication within the community.

Language and language users are not observed individually but are always associated with activities in society. Language is not only seen as

an individual phenomenon but also a social phenomenon. One of the pragmatic fields that stand out is speech acts. Pragmatics and speech acts have a close relationship. This can be seen in the field of study. Broadly speaking, speech acts with pragmatics discuss the meaning of speech in the context. This is by, Stalnaker (1972), briefly explained that in fact, pragmatic linguistics is a study of deixis (at least in part), implicature, presupposition, and speech acts.

b. Scope of Pragmatic

Fields of study relating to the use of language in contexts are called pragmatic fields of study are deixis, presuppositions, speech acts, and conversational implications. Each field of study above is briefly discussed below:

1) Deixis

Yule (1996:9) gives definition deixis as a pointing via language. Based on Griffiths (2006:14) deixis also can understand as deictic expressions which are form in word, phrases, and features of grammar that needed to interpreted about the situation when the utterances have happened. According to the statements above, we can underline that deixis is a semantic phenomenon found in words or constructs that can only be interpreted by reference to considering the context of the conversation. Deixis is divided into four categories,

Table. 2.1. Category of Deixis

NO	Deixis	Definition	Example
1.	Person	With regard to the use of persona pronouns,	<i>me</i> (first persona pronouns), <i>you</i> (second persona pronouns), <i>she/he/they</i> (third persona pronouns)
2.	Temporal	Is concerned with the use of time information	<i>yesterday, today and tomorrow</i>
3.	Spatial	Also known as place deixis, with regard to the use of place information,	<i>here, there, close to and ahead</i>
4.	Discourse	Related to the used of expressions in a utterance to refer to parts of utterances that contain that expression,	<i>in the last section, and this</i>

2) Presupposition

A presupposition is what speakers use as a common basis for conversation participants (Brown and Yule, 1996). These assumptions are set limits based on the speaker's assumptions about what the other person is likely to accept without challenges. In a presumption, a sentence is considered to have assumptions or predictions that are expected by the use of the sentence so that it can bring up a conclusion or assumption. For example in the following utterance:

- a. "I bought the latest BTS album titled Dynamite."
- b. "The album is ranked No. 1 Billboard 100 right?"

From the conversation, for example (a) it can be seen some assumptions that there is a music album entitled "Dynamite", there is a singer named "BTS". Then from example (b) has a relationship with the first conversation, namely the album was created

by BTS entitled Dynamite which is one of the music albums that won the No. 1 Billboard 100.

3) **Speech Act**

The speech act is the power of utterance. It is a part of a pragmatic study that concern about the basis for the analysis of a pragmatic topic, and also as a functional entity and as action took place through utterance. Like the following example:

"The air in this room is a little hot, isn't it?"

Implicitly, if the utterance is carried out in a certain context, for example in a room with the air conditioner off so that the room temperature increases. It can be interpreted that the meaning of the utterance in the sentence is to ask the listener to open the window so that the air becomes cooler.

4) **Implicature**

The term implicature is derived from verbs "to imply" which means to imply something indirectly based on Jacob L. Mey (1993:45). Etymologically, to imply means to wrap or hide something using something else. According to Levinson (1983), mentions about implicature as one of the most important ideas or thoughts in pragmatics. One important reason he gives is that the implicature provides an explicit explanation of how it can imply more than what is said. Brown and Yule (1996: 31) also stated that the implicature was used to explain what speakers might interpret, suggest, or mean as

something different from what the speaker said. It can be concluded that the conversational implicature is used to consider what can be suggested or intended by speakers as different from what appears literally.

Example :

“Alexandra ate some of the raisins.” Jacob L. Mey (1993:48)

In that example, Jacob gives a presumption that has a clear distribution space, for example: Alexandra eats some, but not all of the raisins.

3. Speech Act

Pragmatic studies the purpose of utterances, namely for what utterances are carried out; asking what utterance means; and associating meaning with who the speaker is, where, when, how (Leech: 1993). So that, speech acts are entities that are central in pragmatics so that they are central in pragmatics. Speech acts are the basis for the analysis of other pragmatic topics such as presuppositions, the principle of cooperation, and the principle of politeness. Speech acts have various forms to express a goal. Austin (1962) mentions that basically when someone says something, he also does something. The statement then underlies the birth of speech act theory. Yule (1996) defines speech acts as actions taken through utterances. Speech act as a functional entity in communication, so it can be concluded that speech act is an utterance that contains action as a functional entity in communication that considers aspects of the speech situation.

a. Speech Act Classified by Austin

An utterance is expected to represent various language functions, for example, such as a presentation, describing, or establishing a fact. Including a utterance is a form of part of an action or activity. Based on the opinion of Austin (1962), someone will do a speech to say something directly, without the need for the speaker to carry out the contents of his speech, this intention is called speech act locus. When the speaker intends to say something directly by using a specific force and makes the speaker act according to what he is saying, that intention is speech act of illocutionary nature. Meanwhile, if the speaker intends to cause a response or effect to his speech partner, the intention is called a speech act of perlocution.

Thus, the three speech acts above constitute a coherent unit in the whole process of language disclosure actions so that they should reflect the principle of one word and action or deed. So that it can be taken an outline that the classification of speech acts according to Austin is based on the speaker, the focus of his attention is how the speaker conveys his intentions and intentions.

According to Austin in Trosborg (1995), in each utterance, a speaker takes actions such as stating facts or opinions, confirming or denying something, asking questions, issuing orders and so on. Then, he made an important difference regarding the three types of actions related to speech.

Those are can explain bellow:

i) Illocutionary Acts

Illocution is a speech act that contains the purpose and function or power of speech. The question raised regarding illocutionary acts is "what is the speech used for" and is no longer at the level of "what is the meaning of speech?" An example of illocutionary speech acts is "*hot air*". This speech implies that the speaker asks that the door or window be opened immediately, or asks the speech partner to turn on the fan. So it is clear that the speech contains a specific purpose addressed to the speech partner.

ii) Locutionary Acts

The focus of locution is the meaning of the spoken utterance, not the question of the purpose or function of the utterance. Locution can be said to be the act of saying something. The act of locution is the action that is most easily identified because in its identification it does not take into account the context of the speech. For example, in the utterance "*I've just made some coffee*", it is an imperative statement that a speaker might utter it to make a request or an order to someone else.

iii) Perlocutionary Acts

Perlocutionary acts are speech acts relating to the speech of others in connection with the attitudes and non-linguistic behavior of that other person. For example, because of what the doctor said (to the

patients) "*maybe the mother has coronary heart disease,*" the patient will panic or be sad. The doctor's words are speech act perlocution.

b. Speech Act Classified by Searle

From Austin categorizing speech acts into three types, Searle then explained in more detail. Searle provides in-depth exposure to illocutionary forms which are varied and communicative. This is because the five categories are unclear and overlapping (Malmkjer, 2006: 560). According to him, an illocutionary act of speech is meant as the act of doing something. An utterance is intended to make the listener or speech partner take an action against the speech act that has been spoken.

Searle in Mey (1993: 119) states that five types of speech act based on the general function of speaking. Searle sees speech acts based on the listener's point of view, namely how the listener responds to a speech, and how the listener estimates the purpose of the speaker's use of certain utterances. They are representative, commission, directive, and declarative. However, in the preparation of this study, researchers used the speech act theory based on the directive theory. Similar to the following description:

i) Representative

Representative is a speech act that shows the speaker's belief in the truth of thought expression and this carries the value of truth. This speech act expresses the belief of the speaker, as in speech acts explain, demand, conclude, report, and state. For example:

(a) *"The soldier fought through the snow."*

ii) Commission

Commissions are speech acts that express the speaker's promise of actions to be taken in the future. This type expresses the intention of the speaker in doing something, such as offering, guaranteeing, promising, rejecting, and threatening. Example:

(a) *"I'll be back in five minutes."* (Promised)

iii) Expressive

Expressive is a speech act that expresses psychological attitudes or statements from the speaker, such as pleasure, sadness, and likes or dislikes, as in speech acts apologizing, accusing, congratulating, praising, and thanking. For example:

(a) *"I'm very happy. Thank you."* (Thankful)

(b) *"Good job, Ella!"* (Praising)

iv) Directive

Directive is a speech act that shows the speaker's efforts in making the speech partner do something. This type expresses the desire of the speaker of the speech partner to do something, such as in speech acts advising, reign, ordering, asking, and requesting. For example:

(a) *"Turn off the television!"* (Reign)

(b) *"Can you help me to give your sign here?"* (Request)

v) **Declarative**

Declarative speech acts that give effect to change directly through several statements in an event. This type is also called institutional performance. In this case, the speaker impacts the community through the contents of his mind and the world, such as declaring war, firing employees, nominating candidates.

For example here:

The President: *"I announce a statement of national emergency."*

4. **Requestive Speech Act**

a. **Definition of Requestive**

The act of requestive belong to the category of directive functions. The request is an utterance that appears to meet one's needs in communication. Requestive is include on directive speech act category based on Searle's classification(1993). Thus based on the perspective of language, requestive is one of the things that we often encounter in everyday life that we are not aware of. Request is a type of speech act where the speaker demands or asking for the listener to perform an act which is for benefit of the requester at the cost of the request.

Request is one of classification of speech act that concern of asking, and demanding for someone to do something. The speaker who makes a request attempt to make some power or direct control over the intentional behavior of the listener.

b. Types of Requestive

As described above, the researcher can display a number of requestive actions based on request theory proposed by Blum-Kulka and Kasper, including the following:

(a) Mood Derivable

The grammatical atmosphere of locution conventionally determines the power of illocution as demand. This means that the verb requested can describe the mood of the applicant directly.

Example:

(a) “*Lucifer! **Let him go**, Lucifer!*”

(b) “***Close the door**, Cinderella!*”

From the example above, it is known that the verb "let" can be understood as a request from the speaker to the listener to allow Lucifer's character to leave him. Verb "close" in the second example is a direct request from the speaker. Here, clearly the motive of the speaker who is asking the listener to close the door.

(b) Explicit Performative

The purpose of illocution is explicitly named by the speaker by using the relevant illocution of the verb. The request is explained in a direct and clear way using the word request itself, such as *asking*.

Example:

“*I **asked** you to clean the house!*”

In the sentence above, the speaker straightly states his willingness, he uses the word "ask". The speaker wants to ask the listener to clean the house directly.

(c) Hedged Performative

Speech inserts the designation for illocutionary power. Hedged performative speech is basically characterized as explicit performative, which is less profitable for speech partners because it shows the speaker's dominance. However, fenced performative speech tends to be intended as indirect speech (*oratio obliqua*) when compared to Leech's explicit performative speech (1983: 139).

This speech is characterized by the presence of a group of words that *must/have* to be seen from the perspective of acceptance by the speech partner, fenced performative speech requires a long way of inference from what the speaker intended when compared to explicit performative speech.

Example:

"I must/have to clean the kitchen now!"

In the sentence above, the speaker makes a request using capital verbs, so that it will be more polite. By adding this capital verb, the power of demand will decrease.

(d) Locution Derivable

The point of illocution is directly generated from the semantic meaning of the locus. Speech with the necessity proposition tends to be

meant as coercion, but coercion is meant positive coercion and benefits the speech partner. This type of speech is marked with the word *have to/should/must/ought to*. The verbal performance of the request speech act with the proposition of necessity is intended as an act of providing an opportunity to refuse but the action benefits the speech partner in the interaction. With the belief of the speaker and the speech partners also tend to understand, that speech with the proposition of necessity cannot be rejected and must be carried out by the speech actor, because what the speaker wants is following the wishes and wishes of the speech partner so far.

Example:

*“Ma’am you’ll **have to/should/must/ought to** go right now.”*

The speaker uses the derivable locution strategy in making his request. It seems from the use of capital "have to, should to" in the sentence. It's function is to create politeness and reduce the meaning of semantic demand.

(e) Want Statement

The remarks express the wish of the speaker that the event symbolized in the proposition came about. The speaker describes his willingness about the thing requested.

Example:

*“I’d **like** to borrow your bedroom just for to night.”*

In this strategy the speaker conveys his wishes by using the word *"like"* that appears earlier ask for the word *"borrow"*. It makes sense for the speaker to use polite requests.

(f) Suggestory Formula

This is a greeting that contains suggestions for doing something. The speaker asks the listener by the meaning of the suggestion.

Example:

"How about you stay at home to night?"

The suggestion formulation strategy expresses requests by giving advice. It has a minimum demand force, so listeners don't do it forcefully.

(g) Preparatory

The remarks contain references to the conditions of preparation for the appropriateness of the request, usually one of ability, willingness, or possibility, as contained in the given language. This means the speaker makes preparations to make requests, prepares for the listener to respond to his requests.

Example:

"Can I borrow your dress?"

The example above shows us the speaker gives the listener time to accept his request. The speaker proposes his request with an interrogative sentence. They use capital to start their life of questions.

(h) Strong Hint

The purpose of illocution is not directly derived from location; However, the locution refers to the relevant elements of the illocutionary act and or the intended proportional action. In this type the speaker makes a request directly.

Example:

“Will you be cooking breakfast, now?”

(Intent: getting a breakfast together)

The example above shows us the speaker hints at his motives. He wanted the speaker to cook breakfast immediately, but he didn't force it, so he chose a strong guiding strategy.

(i) Mild Hint

The statement does not place an obligation to do something but the context will strengthen the demand. Requests of this type are said implicitly.

Example:

“You've been busy with your test, haven't you?”

(Intent: getting the hearer to help speaker fix his test too)

In the example above the speaker makes a request by asking the previous listener. The speaker hides his motives to the listener, so that it will reduce the power of demand. It seems from the sentence, the speaker uses question tags to convince the listener.

5. Context

As stated in the previous chapter, context is the core of pragmatic study, considering that pragmatic is a study that studies language based on its context. Leech (1982) states that the context is all kinds of scientific backgrounds that are assumed to be shared by speakers and speech partners and contributes to the interpretation of the speech partners over what is intended by the speaker through his speech. Context is also an environmental situation that enables participants in speech to be able to interact and which makes their speech understandable. Context is the scope of knowledge that is considered equally owned by the speaker and the speech partner and influences the interpretation of the speech partner to the speech delivered by the speaker. Context is also one of the most important supports to clarify an intention. From the opinions of linguists that have been stated, it can be concluded that the context is a means to clarify a speech to achieve the aims and objectives of the speech.

Dell Hymes (James:1980), a well-known sociolinguistic expert, said that the speech event must fulfill eight components, which if the first letters are arranged as an acronym SPEAKING. The eight components are:

a. S (Setting and Scene)

Here the *settings* pertain to the time and place of speech, while the scenarios refer to the situation of place and time, and the psychological situation of the conversation. Different times, places and speech situations can lead to the use of different language variations.

Example:

Talking on a soccer field during a soccer match in a crowded situation is certainly different from talking in the library room when many people are reading and in a state of silence. In a football field we can speak out loud, but in the library room it should be as slow as possible.

b. P (Participants)

Participants are the parties involved in speech and can be the speaker and listener, greeter and greeter, or the sender or recipient of the message. Two people conversing can change roles as speakers and listeners, but as preachers in mosques, *kothib* as speakers and worshippers as listeners cannot exchange roles. Participants' social status largely determines the variety of languages used. For example, a child will use a variety of different languages when talking to his parents or his teacher when compared to when he talks with his peers.

c. E (Ends: Purpose and goals)

Ends, referring to the intent and purpose of the speech. Speech events that occur in the courtroom intend to resolve the case. However, the participants in the speech event have different goals. The judge tried to give a fair decision. In the speech event in the lecture hall, the beautiful lecturer tried to explain the lecture material so that it could be understood by his students.

d. A (Acts Sequence)

Act sequence, refers to the form of speech and the contents of the utterance. This form of speech concerns the words used, how they are used,

and the relationship between what is said and the topic of the conversation. The form of utterances in public lectures, in ordinary conversation, and in parties is different. Likewise with the contents discussed.

e. K (Key: tone or spirit of act)

Key, refers to the tone, manner, and spirit in which a message is delivered: with pleasure, with seriousness, with brevity, with pride, with ridicule, and so on. This can also be demonstrated by gestures and cues.

f. I (Instrumentalities)

Instrumentalities, refer to the language path used, such as verbal, written, telegraphic or telephone lines. These instrumentalities also refer to the speech codes used, such as language, dialect variations, or registers.

g. N (Norms of interactions and interpretations)

Norm of Interaction and Interpretation, refers to the norm or rules of interaction. For example, relating to how to interrupt, ask questions and so on. Also refers to the norm of interpretation of the utterances of the interlocutor.

h. G (Genres)

Genre, refers to the type of delivery, such as narration, poetry, proverbs, prayers, and so on.

6. Cinderella Movies

a. Cinderella Disney's 1950

Cinderella lives with her father, a wealthy widower. He can give anything to his beloved daughter. However, he still felt lacking and decided to remarry so that Cinderella had a mother. This new mother has

two daughters of the same age as Cinderella. His names are Anastasia and Drizella. However, the father died shortly afterward and the true nature of Cinderella's stepmother began to appear. Lady Tremaine, Cinderella's stepmother, forced Cinderella to move to the attic. She was forced to do all the housework. Her two step-sisters treated her arbitrarily. However, Cinderella does not hold a grudge and continue to live her days with joy and hope. She has many animal friends. Her friends are the rats, the birds, Bruno his favorite dog, and an old horse that is loyal to her.

The closest mouse to her, named Jaq, one day found a fat rat trapped in a mousetrap. Then, Cinderella immediately saved the poor mouse and immediately gave him clothes and footwear. Finally, the mouse she named Gus turned out to have a direct problem with Lucifer, Lady Tremaine's favorite cat. This problem even gave Cinderella a very heavy sentence from her stepmother.

While mopping the floor, Lucifer interfered with Cinderella. However, Cinderella was distracted by the arrival of a letter from the kingdom containing an invitation to the dance party aimed at all suitable women. Cinderella, although only as a maid at home, is also still a respected family and asks her mother to allow her to come to the dance. Lady Tremaine agreed by giving special conditions to Cinderella.

When the horse-drawn carriage was ready to take the family to the palace, Cinderella canceled her intention to go to the party because she did

not have the right dress. She had planned to modify the dress that was somewhat 'old-fashioned' to participate in the dance. But the number of tasks makes it does not have time to realize these desires. But unexpectedly, the dress has appeared attractive because it has been beautified by animal friends. Jaq and Gus picked up Drizella and Anastasia's unused objects and then added it to the Cinderella dress.

When Cinderella was finally ready and asked her stepmother and sisters to wait for her, Drizella and Anastasia tore up Cinderella's dress because they thought Cinderella had stolen their belongings and then added them to her dress, even though they had already discarded the items. In tears, Cinderella promised herself that she would never believe in miracles again. That's when the fairy godmother appeared and helped Cinderella go to the dance. With a *bibbidi bobbidi boo* spell, she gave Cinderella a beautiful golden carriage, elegant horses, and a very charming dress complete with a pair of glass shoes. Even so, the fairy godmother reminded Cinderella that the magic power would disappear after midnight.

In the ballroom, Cinderella dances with a handsome man. He is the prince, but Cinderella did not know that he was dancing with the prince until he forgot the time. As the night wore on, Cinderella remembered that the magic would soon disappear and she left as soon as possible before the prince knew her name. So Cinderella was in such a hurry that she did not take back her loose glass shoes. All beauty returned to normal, magic has vanished, but the pair of glass shoes did not disappear.

This glass slipper is then used to find who exactly the girl who danced with the prince last night. If there is a girl whose feet fit in the glass slipper, the prince will marry her. Cinderella then got ready to wait for her turn to try the glass slipper. However, Lady Tremaine knew the truth and she tried to stop Cinderella from trying on the shoes. But in the end, Cinderella managed to prove that was the girl who danced with the prince.

b. Cinderella Disney's 2015

The story begins with memories of a magical day in the meadow and sunshine with her mother (Haley Atwell) young Ella has left happy days. Her mother died when Ella became a young girl leaving her daughter in the care of her broken-hearted father. Years pass and Ella grows into a beautiful young woman, and in a short time, her father remarries a woman he believes to be an honorable choice for Ella's mother's successor. But the tragedy must befall Ella's family because soon her father was said to have died in an accident. Stepmother is determined to make Ella's life miserable, and together with her two daughters Drisella and Anastasia, the three of them treat her like a little better than a servant. Ella was treated like a servant in her house.

One day, while she was riding, she accidentally met a large deer who was being hunted by the royal people. That was the beginning of a major change in her life when later she met a handsome man named Kit who was a prince. From then on, the prince began to fall in love at his first sight.

When one day the kingdom finally announced it would hold a dance party and invite all the princesses of the king from all corners of the country and the common people could also attend to enjoy the party. That is when Ella thought she wanted to join the dance. Unfortunately, this wish was blocked by Mother and her two stepsisters.

However, a miracle came along with the appearance of the Elves' mother who was then disguised as a beggar. Thanks to the help of Elves, Ella was finally able to attend the dance by riding a pumpkin transformed into a chariot, accompanied by four white rats that were turned into horses, and escorted by two lizards that were turned into dashing bodyguards, she rushed to the party venue with a chariot driven by a swan transformed into a coachman.

It was at the dance that she was finally able to meet with the prince and dance with him to make the guests fascinated him. Unfortunately, the miracle given by Fairy Goddess for her will only last until late at night. And when Ella realized that she hurriedly left the kingdom where the party was taking place also left the prince who was chasing her. When she was about to arrive at the gate, the glass slipper she wore came off and was left on the steps, which at that time was finally picked up by the prince.

The story continues, the King who began to be sick, hoped for his son to soon find a girl who loved by him and get married and replace the throne. Whoever the prince chooses will be approved by him. Finally, the

prince also held a contest, whoever could wear the glass slipper he was holding, he would make his wife. Of course, they must have guessed who could wear the glass slipper. Because the glass slipper will only fit if worn by its owner, Cinderella. This film ends happily, where Cinderella finally married his prince and became the best king and queen in ruling his kingdom. Amazing film story packed with miracles. Romantic and full of fantasy.

7. Pattern Of Modification

Pattern of modification is determined into two types. It is internal and external modifications. Internal and external modifications are important mitigation tools to minimize loading on the recipient of the request. Internal modifications often occur in head actions in the form of words or phrases and consist of downgraders and upgraders. External modification, known as "supportive movement", occurs before or after head action. Here are some explanation and the differences between internal modification and also external modification:

a. Internal Modification

Internal modification is divided into syntactic downgrader (interrogative, negation, subjunctive, past tense, conditional clause, aspect, conditional), lexical downgrader (understater, hedged, downtoner, politeness marker), upgrader (intensifier, repeating the request, emphatic addition). In an internal modification, the demand will be either softened in its strength

(downgrading) or conversely sharpened and amplified in its demanding tone (upgraders).

Table 3.2. Internal Modifications in Syntactic Downgraders

No	Syntactic Downgrader	Definition	Example
1.	Interrogative	An utterance from the speaker asks someone to do something or to perform an action.	<i>Can you sweep the floor?</i>
2.	Negation	An utterance in the form of negative structure that address compliance or the willingness to carry out the request.	<i>You <u>couldn't</u> sweep the floor, could you?</i>
3.	Subjunctive	A verb is optionally used in the subjunctive form to express various intangibles condition such as a desire, emotion, opinion, need, or action that hasn't happened yet.	<i>It might be better if you <u>were to sweep the floor now</u>.</i>
4.	Past Tense	An utterance in the form of past tense verb used with reference to the present tense.	<i>I <u>wanted</u> to ask you if you could sweep the floor.</i>
5.	Conditional Clause	An utterance which states that the action in the main clause can only be performed if certain conditions are fulfill.	<i>It would be so nice if you <u>could sweep the floor</u>.</i>
6.	Aspect	An utterance is optionally formed by adding an aspect marker.	<i>I <u>am wondering</u> if you could sweep the floor.</i>
7.	Conditional	speech has a conditional mood form and refers to a hypothetical state, or uncertain event, which depends on a series of other states.	<i><u>Would you sweep the floor?</u></i>

Table 3.3. Internal Modification in Lexical Downgraders

No	Lexical Downgraders	Definition	Example
1.	Understater	An utterance that the adverbial phrase in which by means of the speaker underrepresents the state of affairs expressed in the utterance.	<i>Could you sweep the floor, <u>just a bit</u>.</i>
2.	Hedged	an utterance that the adverbial used in order to keep off selecting the preposition probably.	<i>I'd <u>kind of</u> like you to close the window</i>
3.	Downtoner	a lexical or phrasal element used by the speakers in order can decrease the impact of the request utter by them	<i>Could you <u>possibly/perhaps</u> sweep the floor?</i>
4.	Politeness marker	an optional element which add to the speech that utters by the speaker to request cooperative behavior.	<i><u>Please</u>, sweep the floor.</i>

If a downgrader is used to soften the impact speech might have on the listener, the upgrader has the opposite effect of increasing it. Upgraders can make the pronunciation more or less polite according to the intensified element. However, to allow for faster comparisons, the researcher chose to consider only upgraders that accentuate the imposition of the listener and therefore reduce politeness.

Table 3.4. Upgraders of Request Internal Modification

No	Upgraders	Definition	Example
1.	Intensifiers	an adding the adverbial phrase by the speaker to make heavier the meaning of the utterance.	<i>I really want you to sweep the floor.</i>
2.	Expletives	an adding of the word or phrase to fill the sentence without sense.	<i>Sweep that <u>damn</u> floor.</i>
3.	Repeating of the request	Repetitions of the request utterances	<i>Let me out. You must let me out.</i>

Meanwhile, external modifications of internal modifications in the action of the head can reduce or exacerbate demand, the support movement influences the context in which they are embedded. If there is anything that can be taken for granted at this point in our exposition, it is of course the fact that a request is an act that the speaker has the potential to impose his will on the freedom of the listener.

Table 3.5 External Modification

No	Aspect	Definition	Example
1.	Checking on availability or preparatory	An utterance used by the speaker to check on the addressee's willingness to do the speaker's request	<i>Please sweep the floor if you are not busy.</i>
2.	Getting pre-commitment	An utterance which means the speaker tries to carry out their desire before revealing what their desire asking for.	<i>Can I ask you a big favor? I terribly exhausted, and I would really appreciate if you swept the floor.</i>
3.	Grounder	an utterance which means that the speaker state their reason or warranty for making the request.	<i>Can you sweep the floor? I got very tired at work today.</i>
4.	Sweetener or promise of reward	an additional some of sweetener or promises of reward as the compensation return for the addressee's kindness to done the request asked by the speaker.	<i>I would really appreciate it if you could sweep the floor. I'll give you a thousand thanks.</i>
5.	Disarmer	An utterance that the speaker tries to anticipate the potential of unwillingness of the addressee.	<i>I know it probably doesn't feel too comfort in the room, but may I ask you to sweep the floor?</i>
6.	Cost minimizer	an additional information by the speaker aim to reduce the imposition from the request made by them.	<i>Can you please sweep the floor, but only if you are not busy?</i>

B. Previous Related Studies

In conducting this research, the researcher needs the other researchers that have been discussed earlier with the same topic. The first research is conducted by Desi Ratna Sari (2017) from STBA Haji Agus Salim in Bukittinggi, entitled "Request Strategies in *Pride and Prejudice* Movie. This research discusses how requestive strategies occur in *Pride and Prejudice* Movie by the characters dialogue. She founds 9 kinds of requestive strategies. They are mood derivable, explicit performative, hedged

performative, locution derivable, want a statement, suggestory formula, preparatory, strong hint, and mild hint.

Different from this research is that the previous research, the researcher just only analyzing about request strategy without the pattern modification of requestive act utterance, and also the researcher using a different movie entitled *Pride and Prejudice* movie that adapted from Jane Austen's novel with same title. Meanwhile, this research the researcher using *Cinderella* life action which released on 13 March 2015, and *the Cinderella* cartoon movie, the film that was released on 14 February 1950. Thus, this research is the researcher is comparing the requestive used in two genres of movie.

The second research is “Analyzing of Requesting Speech Act in the Movie *Frozen* by Walt Disney”, by Karana Lintang Cahya (2016) from Sanata Dharma University, Yogyakarta. It explains about the types of requesting speech acts expressed by the characters in *Frozen* by Walt Disney. This research served about request strategy based on politeness perspective and defined into speaker based condition and hearer-oriented condition.

From that research, the researcher finds some aspects of requestive such as types of politeness strategy used to make a request utterance. For the result, in this previous research, the researcher presents some kind of request, such as wishes or desires, needs or demands, willingness or ability, suggestory formula, bald on record, positive politeness, and negative politeness. Those

three aspects above, especially speaker-based condition, hearer-oriented condition, and politeness have a close relationship in using request utterance.

The difference between this research and the previous research, the researcher uses the different movie as an object of study. In the previous research, the researcher used *Frozen* movie by Walt Disney, while in this research, the researcher using two genres *Cinderella* movie. The first movie is a cartoon movie that has been produced in 1950 by Walt Disney, and the second one is the live-action version produced in 2015 by the same home production.

Besides, the difference in research lies in categorizing the requestive patterns uttered by the characters. In the previous research, the researcher did not explain more broadly about the level of directness and only provided requestive types based on the politeness point of view used.

The last research is from STKIP Muhammadiyah Aceh Barat Daya, Indonesia By Nuzulul Isna & Inong Permata Sari Entitled "The Types Of Request Expressions Used In Novel *Harry Potter And The Chamber Of Secrets*": They discuss request topic Appropriateness To Esl/Efl Teaching For Junior High School Students In Indonesia. They also found the types of request acts in five numbers. They are requested for permission, offer requests for action, invitation, and proposal based on Tsui 1989 classification.

In this previous research, the researcher only using one question problem about the request, how the strategy of request is used by the character. The

result of the research, the researchers found five types of request based condition from the "*Harry Potter And The Chamber Of Secrets*" movie. They are: request for action, request for permission, invitation, offer, and propose. Which is a request for action as a dominant data that have been found.

The weakness of this previous research, the researcher not presented other pattern modification of requestive utterance by the speaker that has been used by the character. The difference between this previous research and this research is located in the movie that the researcher used and applied of the theory. Same to the previous research above, the research used "*Harry Potter And The Chamber Of Secrets*" as a source of data. In previous research, the researcher does not classified which one the request served in direct or indirect ways. The researcher also does not serve the pattern of requestive in modification.

CHAPTER III

RESEARCH METHODOLOGY

A. The Research Design

The research method used in this study is a qualitative method. Qualitative methods are research procedures that produce descriptive data in the form of written or spoken words from people or observable behavior. Sheman and Webb (1988) stated that qualitative research is concerned with meaning as they appear to, or are achieved by persons in lived social situations. The reason why the researcher chooses to using the qualitative method is because the data primarily analyzed by the researcher is in the form of words description, not number.

This qualitative method employs a descriptive design. The objective is to describe phenomenon from the data analysis out of which a research conclusion will be drawn. According Bodgan and Biklen (1982), states that qualitative research is descriptive which the data is collected in the form of words or pictures rather than number. Lexy J. Moleong (2010: 6) defines qualitative research as research that intends to understand the phenomena experienced by research subjects, for example behavior, perception, motivation, action, in a holistic manner by means of descriptions in the form of words and language.

There are several steps involved in conducting qualitative research, such as searching, collecting, classying, analysing, and interpreting. This is in a line with Hadi's opinion about qualitative method, researcher need some stages in employing qualitative descriptive method (1983:3). The first step is collecting the data, the researcher collects the data from the source of data. The second is

classifying the data that have been collected before, then analyze data in accordance with the theory applied to the research. And the last step is drawing conclusion, this is the final step that used to be analyzed and summarizing the whole outcome of the research. It describe which types of requestive act are used by the main character and its dominancy in the *Cinderella* cartoon animated 1950 and *Cinderella* live-action 2015.

The use of this qualitative research method helps researchers gather various information related to the type of requestive act performed by the main character, namely Cinderella in the cartoon version of "Cinderella" released in 1950 and Ella's character in the film of the same title, "Cinderella" produced by Walt Disney. Picture in 2015. And how to use patern modification requests based on request modification theory.

B. Data and Source of Data

The data of this reasearch are phrase, clause, utterance, and sentence that can be determined in requestive act theory by Blum-Kulka. The data is in the form of dialogue containing requestive actions uttered by main characters in the Cinderella cartoon animation and the live-action version by Walt Disney Picture. Data in the form of dialog including the requestive act is obtained from an official transcript of subtitles from Disney Hotstar streaming service.

The researcher chooses two version of movie to become a source of the data entitled *Cinderella*. It using same story line but in different genre of movie. The first genre is catoon animated that addapted from a folk tale compiled by Charles Perault. *Cinderella* Cartoon Animated is American 3D computer-animated

romantic which produced in 1950 by Walt Disney Picture and distributed by RKO Radio Picture. It was directed by three person from Disney label, they are Clyde Geronimi, Hamilton Luske, and Welfred Jackson.

And the second one, is live-action version that produced by the same home production. Its movie was addapted from the cartoon animated that have been released before in 1950 by providing a little variation that was deemed less obvious in the previous cartoon version. *Cinderella* live-action version was directed by Kenneth Branagh and distributed by Walt Disney Picture. For the source of the two movies, researchers got it from the streaming service page officially released by the Disney company which was later named Disneyplus Hotstar. Website services that directly provide convenience for users by presenting online and official subtitles from various languages, both Indonesian and English.

C. The Research Instruments

In compiling a research, the researcher needs some instruments to help and make easier in this process of collecting and analyzing the data. There are two instruments to support this study, such as main instrument and supporting instument. In descriptive qualitative research, the researcher is become the main of research instrument. The researcher become the main instrument in collecting data that can be directly related to the instrument or research object. It is accoradnce with Moeloeng, states that in descriptive qualitative research, the researcher is a planner, data collector, analyst, data interpreter, and reporter of the

research result (2004:168). The second is supporting instrument are pen, notebook, papers, laptop, and electronic dictionary. Those are things used the research as the supporting to collect and to analyze the data.

D. The Technique of Collecting Data

The data collection technique used by researchers was document analysis. Hamersley & Atkinson (1995) in Ritchie & Lewis (2003: 35) states that document analysis is very useful where the history of events or experiences has relevance, in studies where written communication may be the center of investigation. Also, Corbin & Strauts (2008) in Bowen (2009) say that document analysis requires data to be examined and interpreted to obtain meaning, gain understanding, and develop empirical knowledge.

This method is intended to obtain data directly from documents such as scripts, public notes, handbooks, blogs, etc. Researchers collected data from the main source, a transcript of the live-action film "Cinderella (2015)" produced by Walt Disney Picture and "Cinderella (1950)" an animated version of the same production house, namely Walt Disney Picture. In this study, the data were selected from the analysis of speech in the live-action version of the film entitled "Cinderella (2015)" and "Cinderella (1950)" for the animated version and speech selection consisting of a demand strategy.

Data collection techniques include watching movies, reading film transcripts, selecting speech containing demand strategies, and identifying demand strategies.

E. Technique of Data Analysis

Data analysis in research takes place simultaneously with the data collection process. Analysis means reviewing data obtained from the field by organizing data into categories, describing it into units, choosing which ones are important and will be studied, and making conclusions so that they are easily understood by themselves and others. Based on Patton (1980) in Moleong, data analysis is the process of managing the data, organizing it into a good pattern, category and basic unit.

In this research in analyzing the data use the descriptive method. It means that data should be review obtained from the field by organizing data into some categories, describing into units, choosing which one are important and will be studied, and making conclusions so that they are easily to understood. In each content analysis in the form of human communication such as books, films, and film scripts is another form of context in human communication.

In analyzing the data means that data should be review obtained from the field by organizing data into some categories, describing into units, choosing which one are important and will be studied, and making conclusions so that they are easily to understood. In this research in analyzing the data use four stages of analysis based on Spradly theory. The four steps of analysis are domain, taxonomi, componential, and cultural. Based on the stages of analysis of Spradly, the analysis of this research can be explained as follow:

1. Domain Analysis

Domain analysis is usually carried out to obtain a general and relatively comprehensive picture or understanding of what is covered in a focus or subject matter being researched. Obtaining a general and comprehensive description of the object of research or social situations (Spradley, 1980). To classify data based on domain analysis, the researcher divides the analysis into the following steps:

a. Determine the object of research

The object of the research is the imperative sentences in the the *Cinderella* Walt Disney cartoon animated 1950 and *Cinderella* live-action version 2015.

b. Collecting the data

The data are the imperative sentences found in the *Cinderella* Walt Disney cartoon animated 1950 and *Cinderella* live-action version 2015.

c. Identifying the types of the imperative sentences.

The researcher employed theory of requestive act according to Blum-Kulka(1989), the cartoon consisting nine types of request, such as mood derivable, explicit performative, hedged performative, locution derivable, want statement, suggestory formula, preparatory, strong hint, and mild hint.

d. Validating the data

The researcher did validating data to the experts who have a good competency in Pragmatics and also have knowledge to check whether the data are really requestive act sentences or not.

NO	SENTENCE	REQUESTIVE ACT
1.	<i>"Let him go, Lucifer!"</i>	TRUE
2.	<i>"Alright... alright...I'm coming. Oh, my goodness. Morning, noon, and night."</i>	FALSE

2. Taxonomi Analysis

At the taxonomic analysis stage, researchers attempt to understand certain domains according to the focus of the problem or research objectives. Each domain begins to be understood in-depth, and divides it into sub-domains, and from that sub-domain is further broken down into more specific parts. In this stages, the researcher divided the analysis into the following steps:

- a. The researcher compared the script that have been found from internet with the dialogue in the both of *Cinderella* movies. The researcher determined the part of the dialogue that presented of request act based on Blum-Kulka and Kasper's theory.

- b. Encoding the data

Giving codes to each datum in order to make more easy in analyzing the data. The coding steps can describe as bellow:

For example:

003/MD/DR/Cinderella/CA

Mices : *"Look behind you, Cinderelly!"*

Cinderella : *"What? Oh no, please! **Let me out! You must let me out!**"*

003 : The numerals, are used to show the sequences of the datanumber.

RP : The alphabetic capital letter are used to indicate the type of request used.

DR : The alphabetic capital letter are used to indicate the way request are uttered.

o The types of requestive act as bellow:

- MD : Mood Derivable
- EP : Explicit Performative
- HP : Hedged Performative
- LD : Locution Derivable
- WS : Want Statement
- SF : Suggetory Formula
- PR : Preparatory
- SH : StrongHint
- LH : Light Hint

The way of requestive act uttered:

- DIR : Direct
- IDC : Indirect Conventionally
- IDN : Indirect Non-conventionally

The genres of the movie:

- CA : Cartoon Animation
- LA : Life Action

Based on those steps, the data analysis form can be seen in the following table:

Table of Data Analysis Form

Data Code	Utterances	Context situation	of	Requestive Act Types	Pattern Modification
003/MD/DIR/Cinderella/ CA					

3. Componential Analysis

Componential analysis is a search for ways of distinguishing among the included terms in each selected domain, as a means of understanding why participants distinguish among the terms. In this stages, the data analysis form can be seen in the following table:

Table of Data Analysis Form

Requestive Sentence	Requestive Act	Pattern of Modification	
		Internal	External

F. The Trustworthiness of the Data

In verifying this research, the researcher need validity process to know whether the data accurate or not. According to Moleong (2010: 324), there are four types of data validity criteria, namely: (1) credibility, (2) transferability, (3) dependability, (4) confirmability.

Conformability is the criteria to check the validity by making discussion with the expert who has the knowledge in the interpreting strategies. In conformability, the researcher asks a person to check the validity of the data. The researcher need some help an expert of the lecturer pragmatic, to check the validity. The expert who was choosen by the researcher is Mr. Robith Khoiril Umam, S.S., M.Hum. He is the lecturer of English letters IAIN Surakarta. The researcher asked Mr. Robith to check the data wheter it is included to types of requestive act or not. The researcher gave him the data table of validation, so that the validator can select the correct data or error data. The researcher used the expert in checking the data because it is more effective and objective in validating the data. The researcher hopes that this result of the research will more fervent.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. Research Findings

This research is descriptive qualitative. This research aims to describe the types of requestive expressions used by the characters of the film entitled "*Cinderella*", to describe the perspective of requestive act of each type of request applied by the main characters of the film entitled "*Cinderella*" both series in cartoon animated in 1950 and live-action in 2015, and to describe the responses of the requestee in the film entitled "*Cinderella*" to the request.

To simplify the analysis process, the researcher made several stages of analysis. The first analysis is analyzing the movies, its include transcription of the conversation on the movies into a script. The second analysis is analyzing the strategies that used by the main characters in *Cinderella 1950* cartoon animated and *Cinderella 2015* live-action by Walt Disney Picture. The third is analyzing the modifications of requestive act pattern used by the main characters uttered by Cinderella and Ella character in both of the movie.

1. Types Of Requestive Types Used By Main Characters In "*Cinderella*" Cartoon Animated 1950 And Life Action 2015

After the data are collected, this chapter is important for the research as it contains the data analysis of the research. This research aims to find out the kinds of requestive strategies used by the main characters in *the Cinderella* cartoon animated (1950) and live-action movie (2015) that was

produced by Walt Disney Picture and to explain the perspective of requestive used by the main characters itself.

Researchers found that there were differences in the type of requestive act used by each main characters, namely Cinderella in the animated cartoon movie and Ella in the live-action version. In Cinderella 1950, researchers found there are seven types of requestive uttered by Cinderella. These types are mood derivable, hedged performative, locution derivable, suggestory formula, preparatory, strong hint, and mild hint.

Whereas in the live-action version of Cinderella 2015, it was found that there were eight types of requestive acts. They include mood derivable, hedged performative, locution derivable, want statement, formula suggestion, preparatory, strong hint, and mild hint. The following is an example of a classification of the requestive types used in the Cinderella 1950 cartoon animated and the Cinderella 2015 live-action version.

Table 4.1 Requestive Act Types Used by Cinderella Character in “*Cinderella*” Cartoon Animated 1950 and Ella in “*Cinderella*” Live-Action 2015

NO	TYPE OF REQUESTIVE	CINDERELLA 1950		CINDERELLA 2015	
		TOTAL	PERCENTAGE	TOTAL	PERCENTAGE
1.	Mood Derivable	16	53%	6	20%
2.	Hedged Performative	2	6%	4	13%
3.	Locution Derivable	1	1%	2	6%
4.	Want Statement	0	0%	3	10%
5.	Suggestory Formula	1	3%	1	3%
6.	Preparatory	1	3%	8	27%
7.	Strong Hint	7	23%	5	17%
8.	Mild Hint	2	6%	1	3%
TOTAL		30	100%	30	100%

Based on the table above, the most striking comparison is the use of the request type used by the main characters in *Cinderella*, both cartoon animated and live-action version. The 1950 cartoon version of *Cinderella* produced by Walt Disney Picture uses a lot of the derivable mood type. Meanwhile, the live-action version of *Cinderella* which was released in 2015 uses a lot of the preparatory type. The comparison of the use of requestive types from the two versions of the film is 53% for the cartoon version and 27% for the live-action version.

A total of 60 data were obtained from two different versions of the film. 30 data came from cartoon versions and 30 came from live-action versions. From 30 data on the cartoon version entitled *Cinderella* 1950, the researchers found 16 times or 53% were in the mood derivable type, 7 times or 23% were in the strong hint type, 2 time or 6% were included in the mild hint, 1 time or 3% were include suggestory formula, 1 time or 3% were include locution derivable, 2 times or 6% were include in the hedged performative type, 1 times or 3% were included in the preparatory type.

Meanwhile 30 data came from *Cinderella* live-action 2015, researchers found 3 times or about 10% were included in the want statement type, 4 times or 13% were included in the hedged performative type, 8 times or 27% were included in the preparatory type, 5 times or 17% is included in the strong hint, 6 time or 20% is included in the mood derivabale, 1 times or 3% is included

in the suggestory formula type, 1 times or 3% is included in the mild hint type. The following is a discussion of each type:

1. Mood Derivable

Mood derivable is a requestive act type that marks the grammatical mood of verb in the beginning of utterances. In other words, the grammatical atmosphere of locution conventionally determines the power of illocution as demand. The mood derivable immediately signals that the utterance is a command. If left unchanged, it can seem somewhat authoritative and even offensive. This may stem from the fact that in most cultures orders are usually issued by people who have authority over their listeners, based on their social prestige, chronological age, and professional hierarchy. The data found from the transcript of the movie are as follows:

003/MD/DR/Cinderella/LA

(Ella danced with her father and the mother on the porch of the house)

Ella : Look, Mummy! I'm dancing!

(Ella's mommy keep in seeing them)

The conversation takes place in Ella's yard in the morning. Ella's father just got home from his work trip after a long time. That man brought a gift for his daughter, little Papillon. The gift is an imitation butterfly tucked away in a beautiful storage box. Ella was very happy to get the gift. Her father then asked Ella to dance together. And at that moment, Ella's mother came to them to the terrace of the house. Ella saw her mother and asked her to pay more attention to Ella who was dancing with her father. 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.

From the conversation, Ella's utterance is contains requestive act since the speaker asks the listener to do something. Based on the utterance, Ella asks her mother to look at them (Ella and her father) dancing. The strategy used by Ella is mood derivable because the utterance of "*look , Mummy! I'm dancing!*" 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.

013/MD/DR/Cinderella/LA

(Ella rode her horse towards the forest and encountered a stag and she heard a group of hunters coming)

Ella : **Run!** Quickly, my friend, or they'll catch you! Go!
(The stag keep stared Ella)

Ella felt really sad and felt very disrespected by her stepfamily. She was treated like a servant in her own house. Every morning she had to prepare a meal for Lady Tremaine and her two stepsisters. But when they had breakfast, Ella was not allowed to join them. Then, she got on her horse and went towards the forest. At that time she met a stag. And at the same time, Ella heard the group of hunters. In a hurry, Ella asked the stag to run so that the stag would survive and escape the hunters.

The sentence uttered by Ella has included in the mood derivable strategy. It means that the speaker speaks directly without any additional verbs. So that someone who listens to the requestive sentence knows firsthand. Ella displays a requestive utterance with the sentence "Run!" This is intended as a requestive requesting an action. Ella wanted the stag to run immediately. So that the stag is not caught by a group of hunters from the kingdom. While the situation that occurs is informal. Ella as someone who has a higher position as a participant, uses informal speech.

001/ MD/DR/Cinderella/CA

Jaq : Look what I found!

Cinderella : **Wait a minute! Wait a minute! One at a time, please!**

Jaq : (*keep silent to listening Cinderella*)

Cinderella : Now, Jaq, what's all the fuss about?

It was a sunny morning, as usual Cinderella was getting ready for her homework. He was in his bedroom. Suddenly, two rats came in haste and panic. They gave information to Cinderella in a very rushed voice. They shouted to each other and Cinderella had a little trouble knowing their intentions. Then, Cinderella asked the two mice to explain slowly and to explain slowly and speak in turn.

By looking at the response received by Cinderella after receiving the message brought by Jaq and his mouse friends, we can see that Cinderella has difficulty understanding the message. Cinderella uses a direct request strategy which indicates a mood derivable. This means that the use of a verb describes the entire request that is made. The use of the word *wait* has fully represented what Cinderella meant. Cinderella asked

Jaq and his friend to slow down and asked them to be willing to wait for Cinderella to understand the meaning of their words. Therefore, the use of the sentences *wait*, and *please* can be a sign that the verb used by the speaker can describe the mood that is requested to the listener.

003/MD/DR/Cinderella/CA

(open the door and calling the dog to follow her gets some foods)

Cinderella : **Come, kitty. Come on. Lucifer! Come here!**

(Lucifer not answering)

The conversation happens in front of Lady Tremaine's room. Lucifer in his bed placed near the Lady Tremaine's bed. So, Lucifer and Lady Tremaine are in a different place. All thing Cinderella had to do that morning was feed Lucifer the naughty cat breakfast. But the naughty Lucifer likes to ignore Cinderella, so Cinderella requests for action to Lucifer. He had to follow Cinderella to get his breakfast.

Lucifer and Cinderella have conversations in separate places. Meanwhile, Cinderella calls Lucifer hoping that the cat will follow her to get his breakfast so that Cinderella's work will be finished one by one. Sentence usage: *Come, kitty. Come on Lucifer! Come here!* is a request that aims to be a request for action. Cinderella asked Lucifer to take action so that the cat walked and came to her. The sentence used by Cinderella to summon Lucifer is included in the direct requestive strategy of the mood derivable type. By looking at how Cinderella asked Lucifer to come directly, it becomes a pattern of requests marked with the

word *come*. The word *come* is then a complete reference that the request is represented only by the use of the verb.

The same anticipation strategy can be seen in the data:

002/MD/DR/Cinderella/CA,007/MD/DR/Cinderella/CA,
 009/MD/DR/Cinderella/CA/, 012/MD/D/Cinderella/CA,
 014/MD/IDN/Cinderella/CA, 016/MD/DR/Cinderella/CA,
 017/MD/DR/Cinderella/CA, 021/MD/DR/Prince/CA,
 022/MD/DR/Prince/CA, 024/MD/DR/Cinderella/CA,
 025/MD/DR/Cinderella/CA, 026/MD/DR/Cinderella/CA,
 027/MD/DR/Cinderella/CA, 028/MD/DR/Cinderella/CA,
 029/MD/DR/Cinderella/CA, 016/MD/DR/Cinderella/LA,
 023/MD/DR/Cinderella/LA, 026/MD/DR/ Cinderella/LA,
 027/MD/DR/ Cinderella/LA

2. Hedged Performative

Hedged performative is a type of requestive act that the purpose of illocution is explicitly named by the speaker by using the relevant illocution of the verb. The request is explained in a direct and clear way using the word request itself. The data found from the transcript of the movies are as follow:

020/HP/DR/Cinderella/CA

(The midnight bell is ringing)

Cinderella : It's midnight.

The Prince : Yes, so it is, but-

Cinderella : Goodbye.

The Prince : No, no, wait. You can't go now. It's only-

Cinderella : **Oh, I must, please. Please, I must.**

The Prince : But why?

It was the night where the royal party was held. Cinderella and Prince spend their time together in the royal garden. They seemed to

enjoy their time together. Just as the midnight bell rang, Cinderella rushed home without the prince's permission. But the prince objected to Cinderella's departure and the prince held her from going. Because the time limit had almost passed and was afraid that the magic power would soon disappear, Cinderella finally begged the Prince to let her go.

Cinderella's response to hearing the midnight bell rings can be a reference to find out which requestive is used. The sentence: "*Oh, I must, please. Please, I must.*", Is a hedged performative strategy requestive sentence pattern. In its application, it is included in the direct requestive speech. The addition of the word *must* is a modification of the requestive pattern, which means that the word can be stated as the main intention. Based on the sentence used by Cinderella, the main intention lies in the obligation of the Prince to be willing to allow Cinderella to come home.

004/HP/DR/Cinderella/LA

Ella's Father : The poor man has died, alas. His widow, an honorable woman, finds herself alone, though still in the prime of her life.
(*Ella's Father speaks carefully to Ella to disappoint her*)

Ella : **You're worried about telling me. But you mustn't be.**

Ella's Father : Not if it will lead to your happiness.

The conversation takes place in Ella's father's room. Her father had long been a widower after his wife, Ella's mother, died. Ella and her father live quite happily. It's just that her father felt that he needed the figure of a wife. He told his daughter that he met a widow. The man wanted to make her to become his wife. However he felt anxious about

Ella's response. Knowing this, Ella asked her father not to worry about her.

007/HP/DR/Cinderella/LA

(Ella spoke while staring at her mouse friends)

Ella : **We ladies must help one another.**

(Jacq keep seeing Ella)

That night Ella's house was very busy. Many of Lady Tremaine's acquaintances came and enjoyed the party that held by her. However, in contrast to Ella and her father. The two of them spend their time alone together. When Ella decided to go to the kitchen, the girl saw Lucifer, Lady Tremaine's favorite cat, was hunting a mouse. And the mouse is Ella's friend. Seeing this, Ella stopped Lucifer and asked the cat not to catch the mouse who was his friend.

As seen in this dialogue, Ella performs her request by using modal “must”. The modal and verb “help” indicate that the request is included in hedged performative strategy. Related to the context, the speaker speaks in worried tone. She felt anxious and objected if she lost one of her mouse friends whom she cherished to see Lucifer ready to catch the mouse. So, the Ella says her desire explicitly.

The same anticipation strategy can be seen in the data:

023/HP/DRStepmother/CA, 004/HP/DR/Cinderella/LA

007/HP/DR/Cinderella/LA, 025/HP/DR/ Cinderella/LA

3. Locution Derivable

Locution derivable is a type of requestive act that the purpose of illocution is directly derived from the semantic meaning of locution. Usually remarks a verb modal such as “have to/should/must/ought to”.

008/ LD/DR/Cinderella/CA

(Bruno laugh after hearing disbelief in her words, then Lucifer acted like he was bothered by Bruno, and finally Bruno grunted)

Cinderella : Bruno!

(Bruno stop grunted)

Cinderella : Oh, Bruno. Come on now, outside. *(led Bruno out of the house)*

Cinderella : **I know it isn't easy, but at least we should try to get along together.**

Cinderella, who was preparing breakfast, gave Bruno some advice not to fight with Lucifer. And at that moment, Lucifer was with them and was offended by Bruno's laughing at Cinderella's talk about Lucifer. Finally, Lucifer made it look like he was bothered by Bruno so Cinderella had to separate the two animals in different places.

Bruno is led by Cinderella from the kitchen to the outside, she calming Bruno by some advice to him. Including suggestions about Lucifer who often bothered him. As for the suggestions, Cinderella also gave a request to Bruno to be more patient with Lucifer about all the ugliness of Lucifer. The requestive sentence uttered by Cinderella is included in the Locution derivable. This means that the meaning of the speech is conveyed directly from the semantic meaning with the addition of modifications and modalities, such as have / must / should. In the sentence *"I know it isn't easy, but at Least we should ..."* which is the use

of the word *should* is directly derived from the semantic meaning, its function is to create politeness and reduce the meaning of the demanding semantic.

013/LD/DR/Cinderella/CA

(Lucifer was bothering Cinderella who was mopping)

Cinderella : Oh! Oh, Lucifer!

(Lucifer run away)

Cinderella : You mean old thing! **I'm just going to have to... teach you a lesson.**

(Lucifer go away)

The conversation took place in the living room of Cinderella's house. The girl is working on the punishment given by Lady Tremaine. Cinderella mopped the floor she had mopped before. But this time, Lucifer bothered her deliberately creating a dirty trail of dust from his feet. Thus, Cinderella chases Lucifer and asks him to stop slowing down his work.

The requestive that Cinderella said to Lucifer is a form of locution derivable. The perspective speaker used by Cinderella in form *I* is one aspect that can guide the determination of the sentence, including the requestive locution derivable pattern. Moreover, an additional modal verb such as *have/should/must* become additional features. It is hoped that the use of this modal verb can reduce the power of rejection from someone who is asked for a request.

009/LD/DR/Cinderella/LA

Ella : Bring me the first branch your shoulder brushes on your journey.

Ella's Father : That's a curious request.

Ella : **Well, you'll have to take it with you on your way and think of me when you look at it.**

(Ella's father stared her patiently)

They were in Ella's father's room, at that time a party from Lady Tremaine's acquaintances was also held. Ella and her father did not enjoy the party. The reason is because Ella's father has an important job and requires him to immediately complete the task before the next day's work trip. Ella's father asks a permission to his daughter, that he must leave Ella to work again. Her father asked Ella what she wanted when he got home. Ella answered what she wanted which was the first branch. Ella asked her father to always carry the branch wherever his father went.

Related to the context, the participant here are father and daughter. It means they have close relationship. Therefore, they do not need to be courteous. Looking to the emotion, Ella is very surprised with the information from her dad that he has to go to work. Ella thought her father had just come home, and why he had to rush back to work. She expect that they will have more time to spend the day. From her expression, it is clearly seen that Ella worried and unwilling to let her dad go. She speaks with a clear tone, face-hoping and explicit sentence. They use a word “must”.

015/LD/DR/Cinderella/LA

Ella : They treat me as well as they're able.

Prince Kit : I'm sorry.

Ella : It's not your doing.

Prince Kit : Nor yours either, I'll bet.

Ella : It's not so very bad. Others have it worse, I'm sure. **We must simply have courage and be kind, mustn't we?**

Prince Kit : Yes.

A conversation takes place in the forest between prince Kit and Ella. It was their first meeting. Prince Kit feels very curious about Ella. Prince Kit asked if the girl was being treated well. Ella tells prince Kit that she was being treated as well as her stepfamily. Hearing that made Prince Kit feel guilty. Prince Kit guessed that the reason Ella was mistreated was not Ella's cause. It wasn't so bad according to Ella. Maybe there are many other people who get worse treatment. Ella wanted as a human to have courage and kindness.

From the utterances displayed by Ella, it is included in the requestive locution derivable. This means that the speaker uses a locution derivable strategy in doing her request. It seems from the use of modal “have to, should to, must to” in the sentence. The function is to create politeness and derive the semantic meaning of request. Ella uses the expression "We must simply have courage and be kind, mustn't we?", And in that sentence there is an element of "must to" which characterizes the request locution derivable. Ella wanted to create an element of modesty in the prince Kit, because that was their first meeting.

The same anticipation strategy can be seen in the data:002/LD/DR/Cinderella/LA, 013/LD/DR/Cinderella/CA

4. Want Statement

Want statement is the utterance expresses the speaker's desire that the event expressed by the utterance be carried out by the hearer. It is the

utterances which state the speaker's desire that the hearer carries out in the act (Blum-Kulka et al, p.18). It marks by pattern "I want, I wish" in the utterance which contain speaker's intention. The utterance "I want to marry you" is one of the example of want statement. The researcher found 18 request act in this category. However, the researcher presented the data only one case among the variants that is found. Here are the data that consist of want statement.

001/WS/DR/Cinderella/LA

(Ella feeds the mouses)

Ella : Oh, Gus Gus. **We don't want you getting an upset stomach.**

The conversation happened on a sunny morning. Ella and her mother were in yard. They feed for their animal family. On the lawn there were several little mice. One of them is named Jacqueline. Jacqueline is a mouse who likes to eat the goose's food. Even though this mouse is a house mouse that Jacqueline should have been at home. However Cinderella made a request to Jacq by issuing a suggestion that Jaqueline should not eat Mr Goose's food.

In this sentence it can be seen that the requester in this dialogue uses want statement strategy, where the speaker says her feeling and desired directly but not in imperative type. The verb "don't want" indicates that the speaker wants the hearer to approve her desired. This type of request strategy is directly the utterance expresses the speaker's desire that the event expressed by the utterance be carried out by the hearer. In this situation Ella just want to make sure that her request will

derived to mouse explicitly. That she don't want the mouse get some difficultness because too much eating.

017/WS/DR/Cinderella/LA

Anastasia : Cinderella at the ball! No one wants a servant for a bride.

Lady Tremaine : After all I've done...

Ella : **I don't want to ruin anything.** I don't even want to meet the prince.

Lady Tremaine : And you won't, because there's no question of your going.

The kingdom is going to have a big party. This was announced by the royal deputy. Ella who was in the market listened to the announcement. After returning home, Ella delivers the announcement to Lady Tremaine and her two stepsisters. After heard the news, Lady Tremaine ordered three dresses for them. Ella thought she was allowed to attend the party. However, Anastasia and Drizela don't allow Ella to follow them. This made Ella begged Anastasia, Drizela and Lady Tremaine to let the girl follow them.

Seeing the utterance displayed by Ella, the sentence is included in the request want statement sentence pattern. The utterance expresses the speaker's desire that the event denoted in the proposition come about. The speaker described his willingness about thing in request. The word element that stands out the most is the use of "want". In this strategy the Ella delivers her desire by using the word "don't want" which appears before requesting the word "ruin". It makes sense the speaker use a polite request.

The same anticipation strategy can be seen in the data:

010/WS/DR/Cinderella/LA

5. Suggestory Formula

Suggestory formula is a type of requestive act that the utterances contain a suggestions for doing something. The utterance in suggestory formulae contains a suggestion to do X (Blum-Kulka et al, p.18). It likes an offer to the hearer. The speaker asks the listener by the meaning of suggestion. It can be applied in any kind of structures which has suggestion as intention.

003/SF/IR/Cinderella/CA

Cinderella: The poor things are scared to death.

Jaq, maybe you'd better explain thingstohim.

Jaq: Zuk-zuk, Cinderelly. Zuk-zuk Now, now, now ...

Look-a, little guy. (*explain to mice in the trap*)

The conversation took place in Cinderella's attic room. After finally, Cinderella helped a fat mouse named Octavius, the girl took him to a room located in the attic. Octavius was afraid of Cinderella and his mouse friends. So Cinderella requested help from Jaq to explain that Cinderella would only help and they will not put him on danger.

Seeing the possibility that Jaq and Octavius are a race of rats, and Octavius feels that he is afraid of Cinderella as a human being the reason behind why Cinderella uses of suggestion to show her requestive act. The requestive patterns uttered by Cinderella are included in the form of a suggestory formula. This pattern is included in the requestive pattern

indirectly. We can find out by looking at the sentence Cinderella used, namely, "Jaq, maybe you'd better explain things to him." This sentence is a form of giving suggestions. Indirectly Cinderella asked Jaq to help her explain to Octavius who they are.

006/SF/IR/Cinderella/CA

Cinderella : Chasing Lucifer?

Catch him this time? That's bad!

(Bruno nodded his head)

Cinderella : Suppose they heard you upstairs? You know the orders.

So if you dont want to lose a nice warm bed, you'd better get rid of those dreams.

The conversation takes place in the kitchen. Cinderella is preparing breakfast for Lady Tremaine and her two stepsisters accompanied by Bruno. Bruno is a dog who is loved by Cinderella. Bruno really doesn't like Lucifer because the cat is very annoying. Over and over again, Bruno dreamed of catching Lucifer. Bruno often talked about the naughty Lucifer he had caught in his dreams. Knowing this, Cinderella asked Bruno to stop dreaming about it. Or Bruno will be in trouble.

Lucifer is Lady Tremaine's favorite cat. The cat is very annoying. All of Cinderella's friends bothered him. One of them is Bruno, Cinderella's beloved dog, always gets into trouble when he has a problem with Lucifer. Thus, Cinderella asked Bruno to stop dreaming that he would catch Lucifer or that the dog would be driven out of the house. Sentence: *"So if you don't want to lose a nice warm bed, you'd better get rid of those dream."* utterance, which is why the use of the request pattern was formulated by expressing in the form of giving advice. The

use of the word *better* can be a reference for consideration to Bruno as a listener to make a request that was said by Cinderella. This minimizes the demand force.

018/SF/IDC/Cinderella/LA

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.

The Fairy Godmother and Ella are in the garden behind Ella's house. The Fairy Godmother prepares to turn a pumpkin into a horse carriage for Ella to leave for the royal party. The Fairy Godmother looked a little nervous. So Ella asked the fairy godmother if she should close her eyes. This is expected to reduce the magic of the fairy godmother.

Ella displays the request in the form of a suggestory formula. This means that the suggestory formula strategy reveals the request by giving suggestion. It has a minimal power of request, so the hearer does not do it forcedly. Ella made a request by conveying using the advice she gave to the fairy godmother. The speech "shall I shut my eyes?" included in the request because the sentence can reduce the nervousness of the fairy godmother. Previously, the fairy godmother had felt nervous when her magical abilities weren't working. So the suggestion given by Ella is expected to reduce the nervousness of this fairy. It means that Ella request the fairy godmother to not too nervous.

6. Preparatory

Preparatory is a type of requestive act that the remarks contain references to the conditions of preparation for the appropriateness of the request, usually one of ability, willingness, or possibility, as contained in the given language. This means the speaker makes preparations to make requests, prepares for the listener to respond to his requests.

030/P/DR/Cinderella/CA

(Grace gets ready to go home)

Lady Tremaine : There's no one else, Your Grace.

Royal Deputy : Quite so. Good day. Good day!

Cinderella : Your Grace! Your Grace!

(Call the Royal Deputy to wait her)

Cinderella : Please! Wait! **May I try it on?**

It was morning, the royal deputy with his royal entourage came to every people's house. They look for the girl who had the glass slipper found by the prince. At that time, Cinderella was locked up by Lady Tremaine to prevent Cinderella from trying to wear the shoes. But with the help of her animal friends, the girl succeeds to get out and pursue the deputy royal from leaving. She asks the royal deputy's permission to have the opportunity to try on the glass slipper.

Looking at the way she asks, the question included in the type of preparatory strategy. The speaker seems to ask the hearer about his availability. Cinderella attempts to save the face and feel of the royal deputy by setting the word she performs. Therefore she will be ready with the royal deputy answer whether it is going to be approved or rejected. On the sides of the royal deputy, the request will also reduce his guilty if he

has to reject it. In requesting the relationship should be considered. Because of Cinderella was asking something to the royal deputy for each higher status social than her, she is expected to use polite utterances. The other characteristic of preparatory is the use of modal in the question. In this conversation the modal “may” is used. The modal is used to ask permission, as shown in the above dialogue. Cinderella asks the royal deputy’s permission to try on the shoe.

005/P/DR/Cinderella/LA

Ella : Would you like a tour of the house?

Drizella : What did she say?

That morning Ella's father had arrived with his new wife named Lady Tremaine and Anastasia and Drizela. This is their first meeting between Ella, Anastasia, and Drisella. Ella kindly offers Anastasia and Drisella a trip home. Which is the offer is a form of direct demand patterns spoken by Cinderella.

Looking at the way she asks, the question included in type of preparatory strategy. The speaker seems to ask the hearer on her availability. Ella attempts to save the face and feeling of her stepsisters by setting the word she performs. Therefore she will be ready to find the possible answers she will get. It is going to be approved or rejected. On sides of her mother, the request will also reduce her guilty if she has to rejected. In requesting the relationship should be considered. The other characteristic of preparatory is the using of modal in the question. In this conversation the modal “would” is used. The modal is used to ask

permission, as shown in the above dialogue. Ella asks her new stepsisters's willingness to take them touring the house.

019/P/IDN/ Cinderella/LA

Ella : Fairy Godmother!

Fairy godmother : Yes, what?

Ella : My dress. **I can't go in this dress.Can you mend it?**

Fairy godmother : Mend it?

Conversations took place at night in backyard garden. The fairy godmother helped Ella with preparations for the party. Some of the animals she has turned into bodyguards for Ella to go to the party. The horse carriage and the guards were ready to deliver Ella. Ella was still wearing the gown that Lady Tremaine and Anastasia and Drisella had ruined. So Ella asked the fairy godmother to provide assistance to fix the dress she was wearing.

Seeing how Cinderella expressed her wish, she used a requestive act type of preparatory. The requestive act used is included in the request patterndirectly. The speaker looks asking to the hearer or the listener about the request by asking the listener availability to help her changing the dress that she wore. Cinderella pursues her request by bringing up permission to do something with her dress. Therefore Cinderella hopes that the fairy godmother will be willing to accept her request to change the dress she is wearing. Cinderella wanted fairy godmother to fix the dress immediately, but she didn't force it, so she chooses an asking the listener willingness.

The same anticipation type can be seen in the data:

024/P/DR/ Prince Kit /LA, 028/P/DR/Prince Kit/LA,
 029/P/IDC/Cinderella/LA, 030/P/DR/Prince Kit/LA,
 021/P/DR/Cinderella/LA, 014/P/DR/Fairygodmother/LA,
 012/P/DR/Cinderella/LA

7. Strong Hint

Strong hint is a type of requestive act that the utterances containing partial reference to object or element needed for the implementation of the act (directly pragmatically implying the act). The purpose of illocution is not directly derived from location; However, the locution refers to the relevant elements of the illocutionary act and or the intended proportional action. In this type the speaker makes a request directly.

026/SH/IDN/Cinderella/CA

(Jacq saw Lady going to lock the door)

Jaq : Look behind you,Cinderelly!

Cinderella : What?

(Lady Tremaine locked the Cinderella's room door)

Cinderella : Oh! Oh, no! No, please! Oh, you cant! You just can't!

Let me out! You must let me out! **You can't keep me in here!**

The kingdom has announced that it is looking for the girl with the glass slipper. Hearing this, Cinderella was very happy. And it made her stepmother suspicious. Lady Tremaine felt that something was hiding by Cinderella. So before Cinderella messed things up, Lady Tremaine decided to lock Cinderella in her room. Knowing that Lady Tremaine locked the door, Cinderella asked Lady Tremaine to release it.

In the previous conversation, Cinderella's utterance can be classified as a strong hints strategy because she indirectly requests Lady Tremaine to release her from the locked door. The utterance *You can't keep me in here!* is a hint that Lady Tremaine should release her. Similar to the definition of a strong hint, this request utterance is also spoken by a speaker who is less authorized. As Cinderella was a stepdaughter from her stepmother, Cinderella expresses her request using this strategy to show polite behavior toward her stepmother.

020/SH/IDN/Cinderella/LA

Ella : My dress. I can't go in this dress. Can you mend it?

Fairy godmother : Mend it? No, no. I'll turn it into something new.

Ella : **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.

The fairy godmother is willing to help Ella to fix the dress worn by Ella. In fact, she is willing to change it to be new. But Ella forbade it, she wanted to wear the dress because it was her mother's. So Ella just wanted the fairy godmother to fix the dress so that at least it felt like Ella took her mother when she went to the palace.

In the utterances used by Ella, we can implicitly know that the requestive form is strong hint. Strong hints refers to the relevant elements of the intended action. Ella expects an action for the fairy godmother to change the dress without changing her dress. She told the fairy godmother how precious the dress she was wearing. And it was just

as precious when she was able to wear the dress she wore to the palace. She hopes that with the dress, her mother can feel the royal palace.

The same anticipation type can be seen in the data:

006/SH/IDN/Cinderella/LA, 008/SH/IDN/ Cinderella/LA,
020/SH/IDN/Cinderella/LA, 015/SH/IDN/Cinderella/CA,
018/SH/IDN/Cinderella/CA, 019/SH/IDN/Cinderella/CA,
004/SH/IDC/Cinderella/CA, 010/SH/Cinderella/CA/IDC

8. Mild Hint

Mild hint is a type of requestive act that the utterance is make no reference to the request proper (or any of its elements) but are interpretable through the context as request. The statement does not place an obligation to do something but the context will strengthen the demand. Requests of this type are said implicitly.

004/MH/IDN/Cinderella/CA

Cinderella : Chasing Lucifer?
Catch him this time? That's bad!
(Bruno nodded his head)

Cinderella : **Suppose they heard you upstairs? You know the orders.**
So if you dont want to Iose a nice warm bed,
you'd better get rid of those dreams.

Cinderella prepares breakfast in the kitchen. There she was with a cat named Lucifer and Bruno, a dog who was sleeping and delirious. Cinderella woke Bruno to wake up and warned him to always succumb to Lucifer. Cinderella gave Bruno some advice to stop dreaming about capturing the naughty cat Lucifer. Cinderella gave Bruno some advice to

stop dreaming about capturing the naughty cat Lucifer. Cinderella tells Bruno, that Lucifer has a very loving master. So if Bruno keeps capturing Lucifer, Bruno will get into trouble.

Ella performs her request by an utterance “Suppose they heard you upstairs? You know the orders.” Based on Blum Kulka, House, and Kasper's theories it is classified into a mild hint strategy. It is an eagerness of the speaker to ask something but not explicitly. In this utterance, the speaker request Bruno with implicit language. Seemingly, she just asks Bruno to stop imagining about catching Lucifer. But the intention language is she wants to make him stop imagining. Ella hides her motive to the hearer, so it will reduce the power of the request. It seems from the sentence, the speaker uses a question tag to convince the hearer.

011/MH/IDN/Cinderella/CA

Cinderella : All right, Lucifer. What did you do with him?
(Lucifer shake his head)

Cinderella : **Oh, you're not fooling anybody.**
(Cinderella raises up Lucifer's body)

Lucifer was trying to hide that he had captured Octavius in a bowl, but Cinderella knew that fact. Because Lucifer kept trying to lie to her, finally Cinderella spoke to Lucifer to stop lying to her. She wants him to release the mouse which is hidden by him.

Seeing how Ella made her request, she used the mild hint strategy. It means that utterance does not contain any reference to the

intended action. The communicative effect can be derived from context analysis. Ella makes requests with the words "Oh, you're not fooling anybody." Implicitly this sentence meant Ella was suspicious and she did not believe Lucifer. Thus, the sentence also has the core information that Lucifer must release the mouse he had caught.

011/MH/IDN/Cinderella/LA

(Anastasia and Drizella have a fight over their lack of space)

Lady Tremaine : I think they're finding the sleeping quarters rather confining.

Ella : **Well, my bedroom's the biggest besides yours and Father's.** Perhaps they'd like to share it.

Lady Tremaine : What a wonderful idea.

After her father left Ella was very sad. The girl was crying and objected to her father's departure. Although for work. Lady Tremaine scolds Ella and asks her not to cry. They sit together. At the same time, Ella watched Anastasia and Drisella fight over about a small room. Ella said that her room was the second largest room. And she thought Anastasia and Drisella were willing to share the room together.

The utterance Ella uses is included in the mild hint. The utterances contains a partial reference to object or to elements needed for the implementation of the act, directly pragmatically implying the act. In the context of the conversation that happened, Anastasia and Drizela made a fuss about the room. Ella gives hints saying "Well, my bedroom's the biggest besides yours and Father's." The sentence was meant to stop Anastasia and Drizela from fussing over the small space. Ella intended to divide her room so that her two step sisters would stop making noise.

022/MH/IDN/Cinderella/LA

Ella : Well, surely you have a right to your own heart.

Prince Kit : And I must weigh that against the king's wishes. He's a wise ruler and a loving father.

Ella : **Well, perhaps he'll change his mind.**

Prince Kit : I fear he hasn't much time to do so.

Ella : Poor Kit.

Prince Kit feels a little pressured by his desire to marry Prince Kit to a princess. Prince Kit actually doesn't want to marry the king's chosen daughter. He wants to marry the woman he loves. He found it difficult to oppose the king's policies. Because according to the prince Kit the king was a wise and very loving father. Ella then asked the prince Kit to be patient maybe his father will change his decision in the future.

Ella performs her request by an utterance “Well, perhaps he'll change his mind.” Based on Blum Kulka, House and Kasper theories it is classified into mild hint strategy. It is an eagerness of speaker to ask something but not explicitly. In this utterance, the speaker request Bruno with implicit language. Seemingly, she just asks prince Kit to worry about the king's wishes. Ella hides her motive to the prince Kit, so it will reduce the power of request. It seem from the sentence, the speaker uses question tag to convince the hearer.

2. The Pattern Of Modification Of Requestive Act Types Used By Main Character In “*Cinderella*” Cartoon Animated 1950 And Life Action 2015

There are five types of internal modifications and two types of external modifications found in the animated version of the 1950 *Cinderella* cartoon. As for the live-action version, there are seven types of internal modifications and three types of external modifications uttered by the main character. Table 4.3 below presents the distribution of internal and external modifications found in the data across the three levels of the demand strategy.

Table 4.3 The pattern of Requestive Act used by Cinderella in *Cinderella* Cartoon Animated and Ella in *Cinderella* Live Action

MODIFICATION PATTERN		CINDERELLA 1950	CINDERELLA 2015
Internal	Politeness Marker	7	3
	Interrogative	4	12
	Downtoner	-	1
	Negation	2	3
	Conditional Clause	1	-
Upgraders	Intensifier	1	1
	Repeating of the request	6	3
External	Disarmer	5	3
	Grounder	4	4
TOTAL		30	30

Based on table 4.3, it can be seen that the most frequently used modification by the characters is the politeness marker for the cartoon animation version and the interrogative for the live-action version. From each movie version, the use of the modification types found is as follows.

For the *Cinderella* 1950 cartoon animated, there are 7 times or about 23% of the strategies from the total 30 requests found in the film are included in

the politeness marker type. Followed by a slightly equal number of interrogative types and repetition or repeating the request which is used 6 times or 20% and 4 times or about 13% for the interrogative type, and about 5 times or about 17% for the disarmer types, and about 1 time in each or about 3% for the intensifier and conditional clause.

As for the live-action version, Ella's character as the main character in Cinderella 2015 live-action utters about 30 utterances containing requestive acts. Of the total 32 utterances divided into 12 times or about 40% included in the interrogative, 3 times or about 10% including negation, politeness marker, and disarmer, 1 time or about 3% including intensifier and downtoner

The external modification does not affect the speech used to realize the action, but the context in which it is embedded, and thus indirectly changes the illocutionary style (Faerch and Kasper in Blum-Kulka et al., 1984: 204). Table 4.3 shows that the type of external modification appears in almost all demand strategies in cartoon animated version. Most of the external modifications are used by the speaker in an attempt to get the listener's cooperation to bear the actual demand. In doing so, it can reduce the face-threatening nature of demand.

Furthermore, because the politeness marker is the modification most frequently used by the characters (12 times), this type of modification appears in direct demand strategies, conventional indirect strategies, and in non-conventional indirect strategies. Thus, it can be concluded that the use of

politeness markers in requests is a simple tool to reduce the threats involved in the request. In addition, it may be a polite attempt to modify the request so that the listener will effectively fulfill the request. The sections below discuss and analyze any external modifications in demand used by the characters in the film.

Meanwhile, for the live-action version, the most dominant type of modification is interrogative, which is 12 times or about 40%. This type of modification also appears in direct demand strategies, conventional indirect strategies, and in non-conventional indirect strategies.

1. Internal Modification

a. Politeness Marker

Politeness marker is internal modification that an optional element added to the utterance by the speaker to request cooperative behavior. There are quite significant differences in the use of this type both the cartoon and live-action versions. In animated cartoons there are 12 utterances, while for live action there are 2 utterances. Below are the examples of them.

Wait a minute! **One at a time, please!** (001/CA)

Please don't let them hurt him. (023/LA)

In the examples (001/CA) and (023/LA) adding the word "please" shows a smoothing effect in a speech. This allows a requestive to have a

very minimal chance of being rejected. A person will feel very appreciated if a speech that is received has a good standard of politeness. So that a requestive that has politeness modification tends to rarely get rejection of the response that will be obtained.

b. Interrogative

In question and requestive pattern, the interrogative is an option with a clear mitigation function. In an interrogative form, the speaker gives the listener time to prepare a response to the speaker. The listener can reject or accept a requestive type that is heard. There are some significant differences in the use of this type of modification in both animated cartoons and live-action versions. In the animated cartoon version, there are 7 times, while in the live-action version there are 12 utterances. Here's an example of them:

002/CA

Mice : Look what I found!

Cinderella : Wait a minute! Wait a minute! One at a time, please!

Mices : *(keep silence to listening Cinderella)*

Cinderella : **Now, Jaq, what's all the fuss about?**

Mice : New mouse in the house. Brand-new. Never saw before. Visitor, visitor!

Cinderella : Oh, a visitor.

014/LA

(Ella is having dinner and hears her mouse friend coming to her)

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

(take a cup and a small mat as a dining table for her mouse friend)

c. Downtoner

Downtoner is a lexical or phrasal element that include a type of internal modification pattern, which the speaker uses in order to decrease the impact of speaker's request. Usually in a sentence will be added the sentence adverb modal element and modal particle which is used to reduce the force of request.

(018/CA)

(Lucifer was bothering Cinderella who was mopping)

Cinderella : Oh! Oh, Lucifer!

(Lucifer run away)

Cinderella : You mean old thing! **I'm just going to have to... teach you a lesson.**

(Lucifer go away)

(013/LA)

(Anastasia and Drizella have a fight over their lack of space)

Lady Tremaine : I think they're finding the sleeping quarters rather confining.

Ella : **Well, my bedroom's the biggest besides yours and Father's.**

Perhaps they'd like to share it.

Lady Tremaine : What a wonderful idea.

2. External Modification

a. Grounder

Reasons or grounders (Blum-Kulka et al. 1984) can be easily recognized by stating the speaker's reasons in expressing request. A speaker who uses this modification usually gives a reason or a justification why he or she wants to get the hearer to do something. This modification may precede or follow the request head acts. From the total data found in the movie, 14 modifications are classified as reasons that

modify direct and conventionally indirect request strategies. The examples are discussed below.

(004/CA)

(bell is ringing)

Stepsisters : Cinderella! Cinderella!

Cinderella : Now **I've got to hurry. See that he keeps out of trouble, Jaq**, and don't forget to warn him about the cat.

Jaq : Zuk-zuk. Look-a... uh, uh...

ever seen a cat-cat?

Zack : Duh... cat-cat?

(008/LA)

(Ella carried Lucifer)

Ella : **Jacqueline is my guest, and the eating of guests is not allowed.**

The bold typed utterances above show the use of reason devices in expressing direct request. In example (004/CA), there are two utterances preceding the main request that indicate reasons. By saying *I've got to hurry. See that he keeps out of trouble, Jaq*, Cinderella tends to give specific reasons why the hearer should warn the mice in their home or he will catch by the cat. By uttering specific reasons, the intention of the requests might be explained detailed to the hearer. Thus, the speakers seem to have slightly different force of request and the strength as well. Meanwhile, in examples (008/LA), the speaker only states one utterance as a reason of their requests. However, it has explained why the requests are made and should be performed by the hearers. Attaching reasons in request might give stress on the request that the speaker really wants the hearer to do something requested. In other words, it can be used to

reinforce the request, so the hearer is willing to fulfill something requested.

b. Disarmer

By employing disarmers in requesting, the speaker “provides reasons to disarm “the addressee from the possibility of refusal” (Márquez-Reiter, 2000: 93). It means that disarmers can avoid refusals in return to request since request is an act of asking for something. There are three disarmers through direct request strategies. The example can be seen below.

(Bruno laugh after hearing disbelief in her words, then Lucifer acted like he was bothered by Bruno, and finally Bruno grunted)

Cinderella : Bruno!*(Bruno stop grunted)*

Cinderella : Oh, Bruno. Come on now, outside. *(led Bruno out of the house)*

Cinderella : **I know it isn't easy, but at least we should try to get along together.**

(Ella panics while riding the horse and Prince Kit hears her)

Prince Kit : Miss! Miss! Are you all right? Hold on!

Ella : I'm all right, thank you! That's fine.

Prince Kit : Are you all right?

Ella : ***I'm all right, but you've nearly frightened the life out of him.***

Prince Kit : Who?

The bold typed utterances spoken by Cinderella in example above can be classified as a disarmer. It indicates her awareness of a potential offense which can indirectly anticipate the possible refusal of her request (Blum-Kulka et al, 1989: 205). By uttering *but at least we should try to get along together*. Cinderella seems to give the understanding to the

hearer about the consequences, so Bruno will not refuse her request not to take the wrong way.

B. Discussion

This subchapter is discussion. It presents some findings. The result of the analysis shows that there are several kinds of requestive act strategies employed by Cinderella and Ella in each genre of movies. The two genre of movies are cartoon animated and live-action version. Cartoon animated was released in 1950 and live-action in 2015. She minimizes to analyze the data, because the researcher found same pattern in each data. The total number of requestive are 65 data. The requestive act is classified into requestive by main character Cinderella by *Cinderella* Walt Disney cartoon animated 1950 and Ella by *Cinderella* live-action version 2015. The research focuses to analyze about requestive by Ella and Cinderella character and the pattern modification of requestive act they used.

The requestive act strategies divided into are mood derivable; verb describe the mood, explicit performative; a direct and clear way, hedged performative; a verb modal, locution derivable; using of “have to/should to/must to, want statement; remarks express the wish, suggestory formula; contain suggestion, preparatory; condition of preparation, strong hint; shows hints at motives, and mild hint; hides motives in a hint.

The requestive act performed by Cinderella and Ella character have many types. The requestive act is used by the speaker aims at showing respect and

politeness. It occurs in the conversation in which there is a relation between all characters. At the research, Cinderella 2015 character used many kinds of request strategies than Ella 1950 character. Cinderella character used 7 kinds of request strategies and Ella character used 8 kinds of requestive strategies. Character of Cinderella often requests by using mood derivable and character of Ella often requests by using strong hint.

However, from the research that has been carried out, the researcher finds several important points which include similarities and differences and aspects that need to be presented in more detail. These aspects include the following: The use of the request type of each movie version has a fairly similar number of appearances. From a total of 65 requestive act sampling data, the most dominant type of requestive act was mood derivable. Which is divided into 5 times for the cartoon animated version and 15 times for the live-action version.

Mood derivable immediately signals that the utterance is a command. If left unchanged, it can appear somewhat authoritative and even offensive. This may stem from the fact that in most cultures orders are usually issued by people who have authority over their listeners, based on their social prestige, chronological age, and professional hierarchy. This kind of formulation is one of the speaker's definitions that expresses the existing relationship with the listener, that is, complementary. For these reasons, mood derivable are often softened by tags or politeness markers as "please".

For more details, see the following example: the conversation is taken from the animated cartoon version and the live-action version.

001/CA

Jaq : Look what I found!

Cinderella : **Wait a minute! Wait a minute! One at a time, please!**

Jaq : *(keep silent to listening Cinderella)*

Cinderella : Now, Jaq, what's all the fuss about?

014/LA

(Ella danced with her father and the mother on the porch of the house)

Ella : **Look, Mummy! I'm dancing!**

(Ella's mommy keep in seeing them)

According to the two utterances above, the difference lies in the use of modifications that accompany the type of request based on the Blum-Kulka classification. The speech in the cartoon is refined by using a modified politeness marker. Whereas in the live-action version, the Ella character does not display any modifications that can smooth the use of the requests that are uttered. However, Ella's character uses repeated modifications. It can be concluded that the use of the same request type can have a modification pattern that tends to be different. Among these things are: social status, social power, and the relationship or the intimacy between the speaker and listener or requestee and requester.

It means the two characters in both movies have different language tendencies. The character of Cinderella says many words request mood derivable, which means that the utterance is carried out directly. However, mood derivable can be motivated by external reasons other than relationships, for example, situations (rush, danger), a particular speaker's state of mind, his

linguistic habits, but the extent to which this formula is "justified" or even usually accepted depends largely on the culture.

(Jacq saw Lady going to lock the door)

Jaq : Look behind you, Cinderelly!

Cinderella : What?

(Lady Tremaine locked the Cinderella's room door)

Cinderella : Oh! Oh, no! No, please! Oh, you can't! You just can't!

Let me out! You must let me out! **You can't keep me in here!**

Ella : Fairy Godmother!

Fairy godmother : Yes, what?

Ella : My dress. **I can't go in this dress.** Can you mend it?

Fairy godmother : Mend it?

Meanwhile, Ella's characters tend to use the strong hint type of speech. This means that the utterance is carried out indirectly. This possibility is influenced by the period of different times, and the type of movie used. The type of cartoon movie minimizes sentences and accentuates the color of the image, while the live-action accentuates the overall storyline.

The example dialogue from *Cinderella* Walt Disney 1950 cartoon animated:

(The midnight bell is ringing)

Cinderella : It's midnight.

The Prince : Yes, so it is, but-

Cinderella : Goodbye.

The Prince : No, no, wait. You can't go now. It's only-

Cinderella : **Oh, I must, please. Please, I must.**

The Prince : But why?

Ella : Fairy Godmother!

Fairy godmother : Yes, what?

Ella : My dress. **I can't go in this dress.** Can you mend it?

Fairy godmother : Mend it?

That was the night where the royal party was held. Cinderella and Prince spend their time together in the royal garden. They seemed to enjoy their time together. Just as the midnight bell rang, Cinderella rushed home without the prince's permission. But the prince objected to Cinderella's departure and the prince held her from going. Because the time limit had almost passed and was afraid that the magic power would soon disappear, Cinderella finally begged the Prince to let her go.

Cinderella's response to hearing the midnight bell rings can be a reference to find out which requestive is used. The sentence: "*Oh, I must, please. Please, I must.*", Is a hedged performative strategy requestive sentence pattern. In its application, it is included in the direct requestive speech. The addition of the word *must* is an additional verb of the requestive pattern, which means that the word can be stated as the main intention. Based on the sentence used by Cinderella, the main intention lies in the obligation of the Prince to be willing to allow Cinderella to come home. The modification pattern in the above speech is included in the politeness marker. The use of "please" shows politeness which can smooth Cinderella's speech. So this is expected to minimize the possibility of rejection of requests that are uttered.

Based on the two conversation, the different of the movie is located on the type of pattern modification that used by the characters. In cartoon animated, character of Cinderella prefer using politeness marker because she has less tendency of social life. Cinderella has more lower social class rather

than others character. Meanwhile, in live-action version itself, character of Ella as the main character prefer using interrogative. It is because Ella wants to give the other character choice wheter they want to accept the request or not.

The politeness marker modification pattern used by the character Cinderella in live-action and cartoon animated shows that the characters built by Cinderella have a high tendency towards politeness. Cinderella's status or position in her stepfamily requires her to apply politeness. Besides, the influence of the age range between Cinderella and other characters that tends to be younger is also a consideration why Cinderella must use a pattern of politeness in showing requestive acts. Meanwhile, interrogative is a question pattern. This means that sentences can be rejected or accepted. Ella in Cinderella 2015 uses interrogative to show her willingness if the request she makes gets a rejection response.

Politeness markers were employed relatively infrequently by the learners in each phase of the present study: previous developmental studies (Scarcella 1979; Ellis 1992; Göy et al. this volume) indicate that such markers are relied on more heavily by learners at early stages of development. Second, the overall decrease in frequency of internal modification may be related to social/psychological factors: both interlocutors in the role-plays were relatively unknown to the learner participants in phase 1 of the investigation and thus higher levels of internal modification may have represented learners' attempts

to show deference and respect through the employment of negative politeness strategies in the early phase of the study.

As addition, interesting result was revealed during the Cinderella and Ella analysis of the use of internal and external modifications. In some cases, participants used a question mark at the end of a request that did not have a syntactic question form. Interestingly although the request has been compiled in the form of a declarative sentence. In this case the speaker may want to clarify that the speech is indeed a request request, usually the preparatory strategy is used conventionally to construct a request.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the findings and the discussion, the results of the research can be summarized as follows: The data of the research are classified based on the theory of speech act of requestive act proposed by Blum-Kulka. The findings of the research reveal three types of speech act of requestive found in the movie entitled *Cinderella* in both version, in animated cartoon produced in 1950 and also live-action which was released in 2015. Those classifications are mood derivable, explicit performative, hedged performative, locution derivable, want statement, suggestory formula, preparatory, strong hint, and mild hint. In the application of the strategies, the findings show that there is no significant difference in those strategies.

The findings show that characters in *Cinderella* cartoon animated prefer to use mood derivable strategy, because the main character wants to provide a clear request pattern. With the result that, the listener does not have difficulty capturing the intent of the request in the requestive used. In case it can avoid or reduce rejection of the requestive received. Meanwhile, in *Cinderella's* live-action main characters are more often using the preparatory type. The main character shows her requestive to the listener by providing the listener preparations to respond a request. With the aim of the speaker wanting to provide a strong guiding strategy without forcing the listener to do according to the requestive hearing.

In *Cinderella* cartoon animated 1950, the findings show that there are three types of modification pattern of request. They are internal (interrogative, politeness marker, downtoner, negation, past tense), upgraders (intensifier, repeating of the request), and external (cost minimizer, disarmer, grounder). In the application of the strategies, the findings show that there is no significant difference in those modification of requestive. The findings show that characters in *Cinderella* cartoon animated prefer to use politeness marker, because the characters in the movie want to show their politeness clearly by using this kind of modification. Besides, the main character subconsciously wants to show a smoothing effect so that his request won't get approval. Or it can reduce the possibility of requestive utterance uttered to get responses that are not as expected.

Meanwhile in live-action, the main character tends to use an interrogative modification pattern, which means that the speaker requests by asking the fans directly for their willingness to make the requestive speech they receive. This can create a smoothing effect so that the speaker asks in advance the possibility of rejection or acceptance of the requestive. Based on the research that has been done, it was found that the use of request types in each movie is different. In animated cartoons, the most dominant use of requestive type is mood derivable and in live-action, it tends to be preparatory. These things may be influenced by social status, social power, the relationship between speaker and listener, and the closeness between the requester and the person being requested.

The dominant data from each movie can also be caused by the following: cartoon animated has a target audience for general and is highly recommended especially for children. The age of children is a time when language needs are really needed and language becomes one of the priority objects of learning. In a derivable mood, every speech is displayed in a simple form, very easy to understand, and its use creates an element of practicality. However, children who watch this animated film can easily understand and practice their daily language needs with a more practical understanding.

As for the live-action version, the use of interrogatives is the type that tends to be shown the most. Judging from the target audience, this version is parental guiding, meaning that watching this version of the film is required with parental supervision. The recommended age limit is over 13 years of age. This means that the age is sufficient to be able to sort or differentiate a utterance significantly. However, not all viewers are able to apply requestive speech properly. Even though at that age, children over the age of 13 really need an understanding of mutual respect if someone is not willing to act according to what they want from the perspective of language.

In preparatory, listeners get the opportunity to make preparations and respond to a requestive utterance. This preparation can be either acceptance or rejection. So that the speakers and listeners who are asked have their respective appropriateness. The use of preparatory is expected to be able to

teach speakers to apply one of these forms of politeness to respect each other's rights and appropriateness.

B. Suggestions

Requestive has two possibilities, be it refusing acceptance. It also goes against the listener's expectations. Some listeners disagree with requests that other people hear. But some people tend not to let them refuse overheard requests. This can also be obtained by the requestive speech pattern performed. Many ways can be done in performing a request action. One of them is with "Please". However, there are many ways to make a request. Therefore, the reader needs to look at the strategies in expressing to implement them properly so that at least the possibility of getting the listener's request because the phrase is troublesome for the listener. For other researchers who are interested in researching the rejected strategy, researchers suggest using other data sources such as dramas and novels for analysis because films or series have been used as data sources for some researchers.

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APPENDICES

The data sheet of kinds of requesting strategies employed by the main character Cinderella in the film of Disney entitled *Cinderella Cartoon Animated (1950)*

001/SF/IDC/CINDERELLA/CA IDC : Indirect WS : Want
 001 : The data is categorized as the Conventionally Statement
 number of the data IDN : Indirect SF : Suggest
 SF : The data is categorized as a Nonconventionally Formula
 kind of requestive strategy (suggestory MH : Mild Hint P : Preparatory
 formula) EP : Explicit SH : Strong Hint
 IDC : The data is categorized as a Performative MH : Mild Hint
 kind of level of requestive directness HP : Hedge
 (indirect conventinally) performative
 CA : The data is categorized as a LD : Locution
 kind of movie (cartoon animated) Derivable

TITLE OF THE MOVIE : A CINDERELLA MOVIE 1950

No	Code	Utterance	Pattern Modifctn	Requestive
1.	001/M D/DR/ Cindere lla/CA	Jaq : Look what I found! Cnderella : Wait a minute! Wait a minute! One at a time, please! Jaq : <i>(keep silent to listening Cinderella)</i> Cinderella : Now, Jaq, what's all the fuss about?	Politeness Marker	Mood Derivabl e

No	Code	Utterance	Pattern Modifctn	Requesti ve
2.	002/M D/DR/ Cindere lla/CA	<p><i>(bell is ringing)</i></p> <p>Stepsisters : Cinderella! Cinderella!</p> <p>Cinderella : Now I've got to hurry. See that he keeps out of trouble, Jaq, and don't forget to warn him about the cat.</p> <p>Jaq : Zuk-zuk. Look-a... uh, uh... ever seen a cat-cat?</p> <p>Zack : Duh... cat-cat?</p>	Grounder	Mood Derivabl e
3.	003/M D/DR/ Cindere lla/CA	<p><i>(open the door and calling the dog to follow her gets some foods)</i></p> <p>Cinderella : Come, kitty. Come on. Lucifer! Come here!</p> <p><i>(Lucifer not answering)</i></p>	Repeating	Mood Derivabl e
4.	004/SH /IDC/Ci nderella /CA	<p>Cinderella : Chasing Lucifer?</p> <p>Catch him this time? That's bad!</p> <p><i>(Bruno nodded his head)</i></p> <p>Cinderella : Suppose they heard you upstairs? You know the orders. So if you dont want to Iose a nice warm bed, you'd better get rid of those dreams.</p>	Interrogati ve	Strong Hint
5.	005/M H/IDN/ Cindere lla/CA	<p>Cinderella : Chasing Lucifer?</p> <p>Catch him this time? That's bad!</p> <p><i>(Bruno nodded his head)</i></p> <p>Cinderella : Suppose they heard you upstairs? You know the orders.</p>	Disarmer	Mild Hint

No	Code	Utterance	Pattern Modifctn	Requesti ve
6.	006/SF/ IDC/Ci nderella /CA	<p><i>(Bruno nodded his head)</i></p> <p>Cinderella : Suppose they heard you upstairs? You know the orders. So if you dont want to Iose a nice warm bed, you'd better get rid of those dreams.</p>	Conditiona l Clause	Suggesto ry Formula
7.	007/M D/DR/ Cindere lla/CA	<p><i>(Bruno laugh after hearing disbelief in Cinderella's words, then Lucifer acted like he was bothered by Bruno, and finally Bruno grunted)</i></p> <p>Cinderella : Bruno!</p> <p><i>(Bruno stop grunted)</i></p> <p>Cinderella : Oh, Bruno. Come on now, outside.</p> <p><i>(Bruno following Cinderella to go outside)</i></p>	Repeating	Mood Derivabl e
8.	008/LD /DR/Ci nderella /CA	<p><i>(Bruno stop grunted)</i></p> <p>Cinderella : Oh, Bruno. Come on now, outside. <i>(led Bruno out of the house)</i></p> <p>Cinderella : I know it isn't easy, but at Ieast we should try to get along together.</p>	Disarmer	Locution Derivabl e

No	Code	Utterance	Pattern Modifctn	Requestive
9.	009/M D/DR/ Cindere lla/CA/	<p><i>(Cinderella feed the all the pet)</i> Cinderella : Breakfast time! Everybody up! Hurry, hurry! Come on, everybody. Breakfast, breakfast! <i>(The animals family come to Cinderella to eat breakfast)</i></p>	Repeating	Mood Derivable
10.	010/SH /Cinder ella/CA /IDC	<p><i>(The bell still ringing really hard)</i> Stepsisters : Cinderella! Cinderella : Coming. Coming. <i>(The bell is ringing so hard)</i> Stepsisters : Cinderella! Cinderella : I'm coming. Stepsisters : Cinderella! Cinderella : In a minute.</p>	Intensifier	Strong Hint
11.	011/M H/IDN Cindere lla/CA	<p>Cinderella : All right, Lucifer. What did you do with him? <i>(Lucifer shake his head)</i> Cinderella : Oh, you're not fooling anybody. <i>(Cinderella raises up Lucifer's body)</i></p>	Grounder	Mild Hint
12.	012/M D/D/Ci nderella /CA	<p>Cinderella : All right, Lucifer. What did you do with him? <i>(Lucifer shake his head)</i> Cinderella : Oh, you're not fooling anybody. <i>(Cinderella raises up Lucifer's body)</i> Cinderella : Come on. Let him go.</p>	Repeating	Mood Derivable

No	Code	Utterance	Pattern Modifctn	Requestive
13.	013/LD /DR/Ci nderella /CA	<p><i>(Lucifer was bothering Cinderella who was mopping)</i> Cinderella : Oh! Oh, Lucifer! <i>(Lucifer run away)</i> Cinderella : You mean old thing! I'm just going to have to... teach you a lesson. <i>(Lucifer go away)</i></p>	Grounder	Strong Hint
14.	014/M D/IDN/ Cindere lla/CA	<p><i>(Cinderella was called by her step mother)</i> Stepmother : Close the door, Cinderella. <i>(Cinderella closes the door)</i> Stepmother : Come here.</p>	Disarmer	Mood Derivable
15.	015/SH /IDN/C inderell a/CA	<p>Drizela : Ha! Her, dancing with the Prince! I'd be honoured, Your Highness. Would you mind holding my broom? <i>(Anastasia and Drizela laugh loudly)</i> Cinderella : Well, why not? After all, I'm still a member of the family. And it says, "By royal command... every eligible maiden is to attend." Lady Tremaine : Yes... So it does. Well, I see no reason why you can't go...</p>	Interrogative	Strong Hint

No	Code	Utterance	Pattern Modifctn	Requesti ve
16.	016/M D/DR/ Cindere lla/CA	<p><i>(Lady Tremaine, Anastasia, and Drizella ready go to the party)</i></p> <p>Lady Tremaine : Now remember, when you're presented to His Highness, be sure--</p> <p>Cinderella : Wait! Please... wait for me! Isn't it loveIy? Do you like it? Do you think it will do?</p>	Politeness Marker	Mood Derivabl e
17.	017/M D/DR/ Cindere lla/CA	<p>Drizella : Theyre my beads! Give them here!</p> <p><i>(Drizella snatched the necklace Cinderella was wearing)</i></p> <p>Cinderella : Oh, no!</p> <p>Anastasia : Oh... and look, that's my sash! Wearing my sash! She can't!</p> <p><i>(Anastasia damaged the dress worn by Cinderella)</i></p> <p>Cinderella : Oh, don't! Please, stop!</p>	Politeness Marker	Mood Derivabl e

No	Code	Utterance	Pattern Modifctn	Requesti ve
18.	018/SH /IDN/C inderell a/CA	Bibbidi-bobbidi bibbidi-bobbidi... Bibbidi-bobbidi-boo <i>(Magic spell by Fairy Godmother to change Cinderella's dress and then the dress has become beautiful and ready to go to the party)</i> Cinderella : Oh, it's a beautiful dress! Did you ever see such a beautiful dress? And look, glass slippers. Why, it's like a dream, a wonderful dream come true.	Interrogative	Strong Hint
19.	019/SH /IDN/C inderell a/CA	<i>(The modnight bell is ringing)</i> Cinderella : Oh! Oh, my goodness! The Prince : What's the matter? Cinderella : It's midnight. The Prince : Yes, so it is, but- Cinderella : Goodbye.	Disarmer	Strong Hint
20.	020/HP /DR/Ci nderella /CA	Cinderella : Goodbye. The Prince : No, no, wait. You can't go now. It's only- Cinderella : Oh, I must, please. Please, I must. The Prince : But why?	Politeness Marker	Hedged Performative
21.	021/M D/DR/P rince/C A	Cinderella : Goodbye! Prince No, wait. Come back.	Disarmer	Mood Derivable

No	Code	Utterance	Pattern Modifctn	Requestive
22.	022/M D/DR/P rince/C A	Prince : Please come back! I don't even know your name. How will I find you? (Cinderella run away	Politeness Marker	Mood Derivabl e
23.	023/HP /DRSte pmothe r/CA	Stepmother : Drizella! Drizella! Drizella : What? Stepmother : Get up! Quick! This instant! We haven't a moment to lose.	Negation	Hedged Performa tive
24.	024/M D/DR/ Cindere lla/CA	<i>(Jacq saw Lady going to lock the door)</i> Jaq : Look behind you,Cinderelly! Cinderella : What? <i>(Lady Tremaine locked the Cinderella's room door)</i> Cinderella : Oh! Oh, no! No, please! Oh, you cant! You just can't!Let me out! You must Iet me out!	Politeness Marker	Mood Derivabl e
25.	025/M D/DR/ Cindere lla/CA	<i>(Lady Tremaine locked the Cinderella's room door)</i> Cinderella : Oh! Oh, no! No, please! Oh, you cant!You just can't! Let me out! You must Iet me out!	Disarmer	Mood Derivabl e

No	Code	Utterance	Pattern Modifctn	Requesti ve
26.	026/M D/DR/ Cindere lla/CA	<p><i>(Jaq saw Lady going to lock the door)</i></p> <p>Jaq : Look behind you,Cinderelly!</p> <p>Cinderella : What?</p> <p><i>(Lady Tremaine locked the Cinderella's room door)</i></p> <p>Cinderella : Oh! Oh, no! No, please!</p> <p>Oh, you cant! You just can't!</p> <p>Let me out! You must Iet me out!</p> <p>You can't keep me in here!</p>	Negation	Strong Hint
27.	027/M D/DR/ Cindere lla/CA	<p><i>(Suddenly Lucifer came and trapped Gus who was dragging Cinderella's room key with a bowl)</i></p> <p>Cinderella : Lucifer! Let him go,</p> <p>Lucifer! Please, let him go!</p> <p>Jaq : Let him go.</p> <p>- Let him go! Let him out!</p>	Politeness Marker	Mood Derivabl e
28.	028/M D/DR/ Cindere lla/CA	<p><i>(The animals try to help Jaq release Octavius from Lucifer's trap)</i></p> <p>Cinderella : Bruno! Yes Bruno!</p> <p><i>(Asking to the birds)</i></p> <p>Cinderella : Quick! Get Bruno! Get Bruno!</p>	Repeating	Mood Derivabl e

No	Code	Utterance	Pattern Modifctn	Requesti ve
29.	029/M D/DR/ Cindere lla/CA	<p><i>(Grace gets ready to go home)</i></p> <p>Lady Tremaine : Theres no one else, Your Grace.</p> <p>Royal Deputy : Quite so. Good day. Good day!</p> <p>Cinderella : Your Grace! Your Grace!</p> <p><i>(Call the Royal Deputy to wait her)</i></p> <p>Cinderella : Please! Wait! May I try it on?</p>	Politeness Marker	Mood Derivabl e
30.	030/P/ DR/Cin derella/ CA	<p><i>(Grace gets ready to go home)</i></p> <p>Lady Tremaine : Theres no one else, Your Grace.</p> <p>Royal Deputy : Quite so. Good day. Good day!</p> <p>Cinderella : Your Grace! Your Grace!</p> <p><i>(Call the Royal Deputy to wait her)</i></p> <p>Cinderella : Please! Wait! May I try it on?</p>	Interrogati ve	Prepator y

TITLE OF THE MOVIE : CINDERELLA LIFE ACTION 2015

No	Code	Utterance	Pattern Mdfction	Request ive
1.	001/W S/DR/C inderell a/LA	<i>(Ella feeds the mouses)</i> Ella : Oh, Gus Gus. We don't want you getting an upset stomach.	Grounder	Want Stateme nt
2.	002/LD /DR/Ci nderella /LA	Ella : Gus-Gus, you're a house mouse, not a garden mouse. Isn't he, Jacqueline? And you mustn't eat Mr. Goose's food.	Negation	Hedged Perform ative
3.	003MD /DR/Ci nderella /LA	<i>(Ella danced with her father and the mother on the porch of the house)</i> Ella : Look, Mummy! I'm dancing! <i>(Ella's mommy keep in seeing them)</i>	Repeating	Mood Derivabl e
4.	004/HP /DR/Ci nderella /LA	Ella's Father : The poor man has died, alas. His widow, an honorable woman, finds herself alone, though still in the prime of her life. <i>(Ella's Father speaks carefully to Ella to disappoint her)</i> Ella : You're worried about telling me. But you mustn't be. Ella's Father : Not if it will lead to your happiness.	Negation	Hedged Perform ative
5.	005/P/ DR/Cin derella/ LA	Ella : Would you like a tour of the house? Drisella : What did she say?	Interrogati ve	Preparat ory

No	Code	Utterance	Pattern Mdfction	Request ive
6.	006/SH /IDN/C inderell a/LA	<i>(Ella carried Lucifer)</i> Ella : Jacqueline is my guest, and the eating of guests is not allowed.	Grounder	Strong Hint
7.	007/HP /DR/Ci nderella /LA	<i>(Ella spoke while staring at her mouse friends)</i> Ella : We ladies must help one another. <i>(Jacq keep seeing Ella)</i>	Grounder	Hedged Perform ative
8.	008/SH /IDN/ Cindere lla/LA	<i>(Ella went to her father who was working)</i> Ella : You're missing the party. Ella's Father : I imagine. it's much like all the other ones. And I'm leaving first thing, EI. Ella : No. But you're... You're hardly back from the last trip. Do you have to go? Ella's Father : It's just a few months, my darling.	Interrogati ve	Strong Hint
9.	009/LD /DR/Ci nderella /LA	Ella : Bring me the first branch your shoulder brushes on your journey. Ella's Father : That's a curious request. Ella : Well, you'll have to take it with you on your way and think of me when you look at it. <i>(Ella's father stared her patiently)</i>	Grounder	Locution Derivabl e

No	Code	Utterance	Pattern Mdfction	Request ive
10.	010/W S/DR/C inderell a/LA	Ella : And that's what I really want. For you to come back. No matter what. Ella's Father : I will. <i>(Ella's father hugs her)</i>	Intensifier	Want Stateme nt
11.	011/M H/IDN/ Cindere lla/LA	<i>(Anastasia and Drizella have a fight over their lack of space)</i> Lady Tremaine : I think they're finding the sleeping quarters rather confining. Ella : Well, my bedroom's the biggest besides yours and Father's. Perhaps they'd like to share it. Lady Tremaine : What a wonderful idea.	Downtone r	Strong Hint
12.	012/P/ DR/Cin derella/ LA	<i>(Ella is having dinner and hears her mouse friend coming to her)</i> Ella : There you are. Have dinner with me, won't you? <i>(take a cup and a small mat as a dining table for her mouse friend)</i>	Interrogati ve	Preparat ory
13.	013/M D/DR/ Cindere lla/LA	<i>(Ella rode her horse towards the forest and encountered a stag and she heard a group of hunters coming)</i> Ella : Run!Quickly, my friend, or they'll catch you! Go! <i>(The stag keep stared Ella)</i>	Grounder	Mood Derivabl e

No	Code	Utterance	Pattern Mdfction	Request ive
14.	014/P/ DR/Fai ry godmot her/LA	<p>Fairy godmother : Can you help me, miss? Just a little crust of bread, or better, a cup of milk?</p> <p>Ella : Yes, yes, yes. I think I can find something for you.</p> <p>Fairy godmother : Why are you crying?</p> <p>Ella : It's nothing.</p>	Interrogative	Preparatory
15.	015/LD /DR/Ci nderella /LA	<p>Ella : They treat me as well as they're able.</p> <p>Prince Kit : I'm sorry.</p> <p>Ella : It's not your doing.</p> <p>Prince Kit : Nor yours either, I'll bet.</p> <p>Ella : It's not so very bad. Others have it worse, I'm sure. We must simply have courage and be kind, mustn't we?</p> <p>Prince Kit : Yes.</p>	Interrogative	Locution Derivable
16.	016/M D/DR/ Cindere lla/LA	<p>Ella : We must simply have courage and be kind, mustn't we?</p> <p>Prince Kit : Yes. You're right. That's exactly how I feel.</p> <p><i>(Ella listens the commotion of the hunters chasing the animals)</i></p> <p>Ella : Please don't let them hurt him.</p> <p>Prince Kit : But we're hunting, you see.</p>	Politeness Marker	Mood Derivable

No	Code	Utterance	Pattern Mdfction	Request ive
17.	017/W S/DR/C inderell a/LA	Anastasia : Cinderella at the ball! No one wants a servant for a bride. Lady Tremaine : After all I've done... Ella : I don't want to ruin anything. I don't even want to meet the prince. Lady Tremaine : And you won't, because there's no question of your going.	Negation	Want Stateme nt
18.	018/SF/ IDC/Ci nderella /LA	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.	Interrogati ve	Sugestor y Formula
19.	019/SH /IDN/C inderell a/LA	Ella : Fairy Godmother! Fairy godmother : Yes, what? Ella : My dress. I can't go in this dress. Can you mend it? Fairy godmother : Mend it?	Interrogati ve	Strong Hint
20.	020/SH /IDN/C inderell a/LA	Ella : My dress. I can't go in this dress. Can you mend it? Fairy godmother : Mend it? No, no. I'll turn it into something new. Ella : 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.	Politeness Marker	Strong Hint

No	Code	Utterance	Pattern Mdfction	Request ive
21.	021/P/ DR/Cin derella/ LA	Ella : Fairy Godmother? Fairy godmother : What is it? Ella : My stepmother and the girls? Fairy godmother : Don't worry. I'll make sure they don't recognize you.	Interrogati ve	Preparat ory
22.	022/LH /IDN/ Cindere lla/LA	Ella : Well, surely you have a right to your own heart. Prince Kit : And I must weigh that against the king's wishes. He's a wise ruler and a loving father. Ella : Well, perhaps he'll change his mind. Prince Kit : I fear he hasn't much time to do so. Ella : Poor Kit.	Downtone r	Mild Hint
23.	023/M D/DR/ Cindere lla/LA	Ella : A secret garden. I love it! Prince Kit : Please. Ella : No, I shouldn't.	Politeness Marker	Mood Derivabl e
24.	024/P/ DR/ Prince Kit /LA	<i>(Prince Kit begs permission to swing on the swing Ella is riding)</i> Prince Kit : May I? Ella : Please.	Interrogati ve	Preparat ory

No	Code	Utterance	Pattern Mdfction	Request ive
25.	025/HP /DR/ Cindere lla/LA	Prince Kit : Can you at least tell me your name? Ella : My name is... <i>(The midnight bell is ringing)</i> Ella : I have to leave. It's hard to explain.	Grounder	Hedged Perform ative
26.	026/M D/DR/ Cindere lla/LA	Prince Kit : Wait! Wait! <i>(Ella not answering)</i> Prince Kit : Where are you going?	Repeating	Mood Derivabl e
27.	027/M D/DR/ Cindere lla/LA	Ella : Hurry, Mr. Goose! Come on!Mr. Goose : Hee-ya! Ella : Be careful, Mr. Goose!	Repeating	Mood Derivabl e
28.	028/P/ DR/Pri nce Kit/LA	Prince Kit : Captain, would you be so kind as to investigate? Captain : It would be my pleasure, Your Majesty.	Interrogati ve	Preparat ory
29.	029/P/I DC/Cin derella/ LA	Ella : I am Cinderella. Your Majesty, I'm no princess. I have no carriage, no parents, and no dowry. I do not even know if that beautiful slipper will fit. But if it does, will you take me as I am? An honest country girl who loves you. Prince Kit : Of course.	Interrogati ve	Prepator y

No	Code	Utterance	Pattern Mdfction	Request ive
30.	030/P/ DR/Pri nce Kit/LA	Prince Kit : Shall we?	Interrogati ve	Preparat ory