AN ANALYSIS OF REQUEST STRATEGIES IN ANDREA HIRATA’S NOVEL RAINBOW TROOPS

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2016
ABSTRACT


The research of Request, in any forms, has progressively increased in the great number. However, the cross-cultural comparison of request strategy has attracted considerable interest.

This research is Request Strategies framework and uses a Andrea Hiarata’s Novel Rainbow Troops as the corpus. The focus of this research is to investigate the realisation of Request Strategy used by character in the novel and the aim of each strategy by using Hyme’s theory of SPEAKING.

Based on the research findings, the writer finds that the frequency of direct request to occur in Andrea Hirata’s novel extremely frequent more than conventionally indirect request and nonconventionally indirect request. Based on Hymes’ theory of SPEAKING, expressions showing request strategies, is not merely to show the real request. Based in the data in this study, there are six different aims inferred from the context to show how direct request and conventionally indirect request are used. Although, among six aims, to express the real request is still the most dominant one. This research is descriptive qualitative method.

Key words: Request, Request Strategies, Hyme’s theory of SPEAKING
APPROVEMENT

AN ANALYSIS OF REQUEST STRATEGIES IN ANDREA HIRATA’S NOVEL RAINBOW TROOPS

A Thesis
Submitted to Letters and Humanities Faculty in Partial Fulfillment of the Requirements for the Degree of Strata One

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JAKARTA
2016
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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on October 12th, 2016. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, October 12th, 2016

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award or any other degree or diploma of the university or institute of higher learning, except where due acknowledgement has been made in text.

Jakarta, November 28, 2016

Muhammad Choirul Anam
4. Dr. Frans Sayogie, S.H., M.H., M.Pd. for his kindness, suggestion, patience in guiding the writer to complete the thesis.

5. All the lecturers of the English Letters Department, for their worthy and valuable dedication to teach in full of patience and sincerity as long as his study.

5. Ka Jesika, the Assistant Secretaray of English Letters Department.

6. All D Classmate of English Letters Department 2009, notably to Rohmatullah Umar, Gorbi Zumroni, Ahmad Syauqi, Syaiful Bahri, Saughie, who always inspire and support him.

7. Student Executive Board of English Letters and Ex President Bang Bed, Bang Iir, and Ex Ketum Denden. Thank you to unite us in “The Everlasting Brotherhood”. Also to all friends 2009 English Letters.

8. All friends of HMI, a place where all the sacred things are questioned. Thanks for the brotherhood in intellectual emotional

9. The last Big thanks to big family of Ikatan Mahasiswa Lebak (IMALA), Dudi Haryudi, Asep Kutep, Chandra, Wadde, Dedin, Iyus, Dina, Meysa, Dina, Aang Ahong, Yudif and to all Alumni, Bang Ajuba, Kang Rangga, Kang Ajat, Kang Suho, Kang Acep, and all who can not be mentioned.

Jakarta, June 2016

Muhammad Choirul Anam
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CHAPTER I
INTRODUCTION

A. Background of the Research

Language is a system that allows people to communicate or transfer their proportion among themselves.\(^1\) It is the way to express things both individually or socially. In social interaction, people use language to accomplish various things or actions which involve other people, such as request, compliment, critic, and so on. Cited in Holtgraves, Clark assumes people must be connected with other in order to understand and to be understood.\(^2\) Consequently, linguistic action affects how the interactants think and feel each other.

To make successful a communication, the interactants should entail not only the knowledge of grammar and text organization but also the pragmatic aspects of target language.\(^3\) Indeed, the interactants should ideally be able to use language in effective and efficient manner as described in pragmatic.

Pragmatics reveals how to understand the meaning of produced utterance by the speaker during communication. Furthermore, pragmatics relates to study of meaning of communicated utterance by speaker and interpretation of a listener. Consequently, it has more to do with the analysis of what people intend by their utterances than what kind of words or phrases in those utterances might they

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\(^2\) Ibid.

\(^3\) Imen Aribi. 2011. *A Socio-Pragmatic Study of the Use of Request in English by Tunisian EFL Learners*. (Journal of Second Language Teaching and Research. Volume 2 Issue 1) p. 87
mean. The consideration of the way speakers’ arrangement of what they want to say depend on who interlocutor is, where, when, and what circumstances it takes place are definitely required to interpretation process. Those aspects are well known as context. Thus, interpretation and context are unseparated part to reveals speaker’s intention by uttering something and how it can be interpreted by listener.

As a way to examine pragmatics for both in first and second language acquisition research, the speech act approach has been used effectively. According to speech act theory, production of utterance by speakers is simultaneously coincided with performing illucotionary act that is a particular language function performed by an utterance. Thus, speakers convey communicative intentions through their utterances, such as requests, apologies, promises, advice, compliments, offers, refusals, complaints and thanking. example the utterances that might be founded in daily life, Clean up room and I would like to ask you to clean the room. The previous utterances show the imposition from speaker to the hearer. Those are interpreted as request with different burden to listeners.

According to Blum-Kulka et al, by making request the speaker collides with the recipient’s freedom from imposition. The recipient may feel that the request is an disruptive of his/her action or even power play freedom.

4 Iis Sabiah, et.al. 2013. Internal Modification of Requests Strategies in The Movie of The Big Bang Theory; A Pragmatic Study. (The International Journal of Social Sciences Vol.16 No.1) p. 72
7 Iis Sabiah, et.al., Loc.Cit.
By the term language as social action, the act of requesting attracts a great deal of attention researchers in field of linguistics and applied linguistics. Fraser notably describes the attribute of requests provides number of reasons that why this particular speech act has attracted a large amount of interest:

“Requests are very frequent in language use far more frequent, for example, than apologizing or promising; requests are very important to the second language learner; they have been researched in more detailed than any other type of speech act; they permit a wide variety of strategies for their performance; and finally the carry with them a good range of subtle implications involving politeness, defence, and mitigation.”

According to Achiba, there are several reasons of choosing illocutionary act of requests. One of main reasons is that requests are most obviously useful and occur frequently. Furthermore, requests have been studied most. Numbers of research have been conducted in this field with the goal to investigate the activity of requesting across culture.

In many language researches, novel is one object of the researches in linguistics study. There are so many linguistic phenomena that can be used as corpus of the research. As consequence, this research will focus on the communication of every utterance that written on it.

As the reason mentioned above, writer assumes that novel is not only able to be studied by literary side due to its literary principle, but also it can be

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explored by the side of how the process of characters interact among another in certain situation that can be raised the perception of linguistics view.

As many researches of the novel that have been focused on literary or linguistic point of view, the writer prefers to conduct the research in linguistic that captures linguistic phenomena occur in the novel. In addition, the writer will concern on pragmatic assumption by considering the conversation between characters in the novel.

The novel that writer choose as the corpus in this research is *The Rainbow Troops* that originally Indonesian novel entitled *Laskar Pelanngi* written by Andrea Hirata. It has been transleted into English and has been published in 2005. This novel is one of national best sellers in Indonesia. In addition, the novel has reached high attention from mostly Indonesian people and some people from different countries, such as USA, German, Japan, Vietmam, France and Korea. *The Rainbow Troops* has sold up to five million copies. This makes the novel author, Andrea Hirata, become the best selling writer of all time in the country.  

Since *The Rainbow Troops* became sensational novel, that has been already translated into 21 languages and has been available in 87 country, the writer is interested to look at the social relationship among the characters in real life, culture, and knowledge. Then the writer will focus linguistic point of view. In this researh, the utterances that produced by the characters in the novel will be the main focus. Specifically, the writer will observe how the request strategies used in *The Rainbow Troops* by adopting Blum-Kulka’s theory of request strategies. In

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addition, to know the aim of request utterances, the writer will apply the Hyme’s theory of SPEAKING.

B. Focus of the Research

This research is a pragmatics approach. It concerns in request and its strategies by use of Andrea Hirata’s Novel *Rainbow Troop* as the main source to observe and obtain the data in relation with relevant theory.

C. Research Question

Based on the background of research as describe above, this research will try to analyze under following question:

1. How Request Strategies is used in Andrea Hirata’s *Rainbow Troops*?
2. What The aim of the characters in the novel by making requestive utterances?

D. Objective of the Research

The objectives of this research are:

1. To describe the usage of request strategies that is used in Andrea Hirata’s Novel, *Rainbow Troops*
2. To describe the aim of requestive utterances that is used in Andrea Hirata’s Novel, *Rainbow Troops*.

E. Significance of the Research

The significances of the research is to give a practical understanding of request strategies based on Blum-Kulka’s theory. In addition, this research is to
know the aim of requestive utterances in the novel by sociolinguistics view, especially the Ethnography of SPEAKING theory that proposed by Hyme.

F. Research Methodology

1. Method

This research uses qualitative method and through three stages: collecting data, analyzing, then presenting the results.

In collecting data, the writer uses documentation method with the following steps: Identifying the type of requestive utterances in the novel and underlying them. Second, indentifying type of pragma linguistic form. Third, the intention of request. Forth coding the data, for example Dat.1/1/RT, it means Datum 1 on page 1 from Novel Rainbow Troops.

In the last stage, the writer uses the form of descriptive to explain the detailed information about request strategies that used in novel and the aim of requestive utterance in deatil.

2. Technique of Data Collecting and Analysis

To get aim of this research, the writer uses bibliography technique base on written source of relevant theories

3. Unit of Analysis

As the unit of analysis, this research uses the utterances that produced by characters when they making interraction in the novel.
4. **Instruments**

The instruments used by the writer is the data card that contains the requestive utterances which is collected from the novel.
A. Previous Research

The number of request strategies researches have been already conducted earlier in the form of thesis, journals or even books. Each of reachable studies has featured different focuses concerning objects, methods, and theories which will be reviewed in brief as consideration to avoid the similarities. The first research was conducted by Parinas Memarian in a thesis for master degree entitled “The Use of Request Strategies in English by Iranian Graduate Students: A Case Study”. In this research, the writer used a Discourse Completion Test (DCT) which was adapted from Dong to collect the data. In addition, DCT was carried by 100 graduation students studying in Eastren Mediterranean University. The aim of this research to investigate the use of request head act strategies by Iranian graduate students in term of familiarity and social power.

To interpret the data, two baseline groups of British native speakers of English (BNS) and Farsi native speakers (FNS) were also provided with the adapted versions of the same DCT. The collected data were coded according to Cross-Cultural Speech Act Realization Project (CCSARP). Regarding the two factors of social power and degree of familiarity, Iranian learners were found to need more education on the choice of strategies used as they performed similar strategies used by the FNS rather than the BNS. Regarding the choice of
strategies, preparatory strategies, in this study, was the most frequent strategy used by Iranian graduate students.\textsuperscript{14}

Secondly, Karyna Tyar from University of Montana, Missoula, MT. She conducted her thesis entitled “Comparative Analysis of Email Request Strategies Used by Native and Non-Native Speakers of English in Academic Settings”. This thesis presented an analysis of pragmatic features of email request composite part, email opening and closing, request Head Act, and Supportive Move Elicited from native speakers (NSs) and Non-natie speaker (Non-NSs) of English. The writer use the Request speech act as main overview of literature.

As the result, the analysis shows that there is distinction between (NSs) and (Non-SS) in using request strategies. In one side, Nonnative speakers of English approximate native-like proficiently are their use of appropriate request strategies, and supportive moves that elaborate the request Head Act externally. On the other hand, Non-NSs tend to use fewer syntactically and lexically complex internal modifications and slightly more formal email openings and closings in both email request situations.\textsuperscript{15}

Further research related to the request strategy is conducted by Yuka Ishikawa, on International Journal of Humanities and Management Sciences (IJHMS) Volume 1, Issue 1 (2013), entitled “Gender Differences in Request :A Statistical Analysis of American English in NICT JLE Corpus ” Clearly, the study used the NICT JLE Corpus, which was complied and released.

\textsuperscript{14} Parinaz Memerian. 2012. The Use of Request Strategies in English by Iranian Graduate Students : A Case Study. (Eastern Mediterranean University)

\textsuperscript{15} Karyna Tyar. 2015. Comparative Analysis of Email Request Strategies Used By Native and Non-Native Speaker of English in Academic Setting. (University of Montana)
The writer used two main theories in this study. First the writer briefly explain the Leech’s Politeness Principle, and the latter is Blum-Kulkas Direct-Indirect Politeness scale. The result shows that study suggested that significant gender differences are hardly seen in the language use in requests, and that language use tends to vary according to the role-play task. Word distribution as well as politeness strategies can be possibly influenced by the imposition of the task involved, social distance between the speaker and the addressee, and the relative power of the speaker over the addressee.  

There are so many studies related to request realisation. The forth study is conducted by Ingried Neuman. In her paper that entitled “Realisation of Request in Intercultural Negotiations on Pragmatic Method”, she proposed a method to describe request in the language of negotiation based on pragmatic criteria. She used the CCSRAP-project (The Cross Cultural Speech Act Realisation Project) that proposed by Blum Kula, House, Kasper (eds) on request and apologies. 

There are main theories that she tried to compare, the first theory speech act of requesting, the second the CCSARP. In addition, pragmalinguistic has already touched upon, and for the result, as the recent work on cross-cultural and pragmalinguistics variation in the realization for request, she suggested a method to be used on natural negotiation data, the speaker in a pilot study are Norwegians and Germans Speaking German. The description of request in the language negotiation is proposed. The study shows that the 9 stage directness scales are problematic with natural material as socio-pragmatic data are spare. In addition,

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there are the differences in linguistic realisation such as imperative, form with ‘must’ etc.17

The fifth research concerns in request that writer use as comparison with this paper are proposed by Alireza Jalilifar from Shahid Charman University of Ahvaz, by the research entitled Request Strategy: Cross-Sectional of Iraninan EFL Learners and Australian Native Speaker, Alireza investigates the use of request strategy between Iranian English as Foreign Language learner and Australian native English. In his research, Alireza used the Disourse Completion Test (DCT) to generate data that related to request strategies. In addition, the selection of request situation of DCT was based on two social factors of relative power and social distance. To analyze data, the writer use the particular coding scheme of The CCSRAP-project (The Cross Cultural Speech Act Realization Project), then the data were submitted to the SPSS for frequency analysis and chi square test to identify the proportion and percentage of request strategy and to identify the difference of request strategy.

Although results revealed pragmatic development, particularly in the movement from direct to conventionally indirect strategies on the part of EFL learners, learners with higher proficiency displayed overuse of indirect type of requesting; whereas the native group was characterized by the more balanced use of this strategy. The lower proficiency learners, on the other hand, overused the most direct strategy type. In terms of the influence of the social variables, the findings of this research revealed that as far as social power is concerned EFL

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learners display closer performance to native speakers. But considering social 
distance, it seems that Iranian EFL learners have not acquired sufficient 
sociopragmatic knowledge to display proper social behavior.\textsuperscript{18}

B. Theory

1 Request

In pragmatics field, request constitutes under speech act consideration. In 
Searle’s taxonomy of speech act, request fall into directive group which direct the 
addressee to perform or not to perform an act. According to Searle, request is 
defined as a directive speech act whose illocutionary purpose is to get the hearer 
to do something in circumstances in which is not obvious that he/she will perform 
the action in the normal course of event.\textsuperscript{19} Further, Searle defined a request 
strategy cited in Reiter as an effort done by a speaker to get the hearer to do 
something.\textsuperscript{20} Searle explained as in the following:

“attempt by the speaker to get the hearer to do something. They may be very 
modest attempts as when I invite you to do it, or they may be very fierce 
attents as when I insist that you do it.”

Moreover, according to Reiter, directives embody an effort on the part of 
the speaker to get the hearer to do something, that is, to direct the hearer towards 
pursuing a goal, generally a speaker’s goal. Then, Trosborg asserts that request is 
an illocutionary act whereby a speaker (requester) conveys to a hearer (requestee)

\textsuperscript{18} Alireza Jafililiar. 2009. Request Strategies: “Cross-Sectional Study of Iranian EFL 
Learners and Australia Native Speakers. (Iran : Shahid Charman University of Alva)
(Cambridge: Cambridge University Press). p. 13
\textsuperscript{20} Rosina Márquez Reiter. 2000. Linguistic politeness in Britain and Uruguay: A 
contrastive study of requests and apologies (Philadelphia, PA: John Benjamins Publishing 
Company). p. 35
that he/she wants the requestee to perform an act which is for the benefit of the speaker.\textsuperscript{21} Bach and Harnish distinguish different subcategories of requests such as requests for action, requests for information, requests for attention, requests for sympathy. However, they all involve a request for an action of some kind from another person.\textsuperscript{22}

Similarly, Becker cited in Achiba, also defines a request as Searle has defined.\textsuperscript{23} However, Becker emphasizes on the utterance that is used to indicate the speakers’ desire to regulate the behaviour of the listener. In addition to Searle and Becker, Ellis cited in Rue and Zhang, states that in a request, it is possible for the hearer to perform or to stop the action.\textsuperscript{24}

From the definitions above, it can be inferred that a request is the utterance from the speaker to get the attention from the listener to do something by controlling the listener behaviour.

2 Request Strategies

The choice of making request strategies is tightly linked to the term that any utterance which could be interpreted as making demand or intruding on another person’s authority can be regarded as face-threatening act (FTA) that proposed by Brown and Levinson.\textsuperscript{25} It means that making request is insensible form politeness strategies, mainly because of the need to avoid threats to hearer’s

\textsuperscript{22} Rosina Márquez Reiter, \textit{Opt. Cit.}, p. 36
\textsuperscript{23} Machiko Achiba, \textit{Op.Cit.}, p. 6
face and to gain compliance from the hearer. Due to the large degree of imposition that making a request places upon one’s interlocutor(s), numerous studies have examined its function to gain understanding of its use and interpretation in different culture. One of linguist that concern in investigating the behavior of request act accros culture is Shosana Blum-Kulka from Hebrew University, Jerusalem that proposes the conception of Cross-Cultural Speech Act Realization Project (CCSARP). The project focuses on two speech acts (requests and apologies) and has been done in eight different languages, Australian English, American English, British English, Canadian French, Danish, German, Hebrew, and Russian.

According to Blum-Kulka and Olshtain, there are three segments in request: (a) Address Terms(s), (b) Head act, (c) Adjunct(s) to Head act. This is similiarly what stated by Tatton, request consists of three parts:  

A. Address Term or The Arlerter

According to Krulatsz, alerters are used simply like a warning or notice to get hearer’s attention to prepare for upcoming request. Commonly, the alerters that are frequently used such as tittle, last and first names, nicknames, expressions, etc. As illustrated in examples:

a. Tittle: Mrs Watson, please sign this letter for me.

b. Expressions: Excuse me, do you know the nearby bookstore?


27 Ibid. p. 197


29 A.M Krulatz. 2012. Interlanguage Pragmatics in Russian: The Speech Act of Request in Email. ( Utah: The University of Utah). p. 54
A. The Head Act

According to Blum-Kulka in Tatton, head act is where the performance of the speech act actually taken place which is the core of request.\textsuperscript{30} Further discussion from Rue and Zhang about head act. According to them, the term of head act is a main request.\textsuperscript{31} However, there is not explanation of the definition in details but only providing and explaining about levels of head act. Each level is further classified into sub-categories:

a. Direct request
   
   example: \textit{leave me alone}.

b. Conventionally indirect request
   
   example: \textit{could you leave me alone}?

c. Non-conventionally indirect request
   
   example: \textit{it’s too noisy here}. (\textit{in reply to his/her friend})

B. Adjunct(s) to Head Act or The Supportive Moves

Supportive moves are commonly used to give reasons and explanations of the request such as threatening and promising a reward.\textsuperscript{32} Illustrated the example of supportive moves in examples:

a. \textit{Do your assignment, or You’ll not be allowed to attend the class.}

b. \textit{Could you lend me some money for the bus fare? I don’t know what happened to my change, I seem to have lost it somewhere.}

\textsuperscript{30} H Tatton, \textit{Loc.Cit.}
\textsuperscript{31} Y. Rue, and G.Q. Zhang,. \textit{Opt. Cit.}, p. 39
\textsuperscript{32} A.M Krulatz, \textit{Op. Cit.}, p. 55
From three definitions of request strategies, the writer concludes that request is the utterance of the speaker to get attention from the listener to do something by controlling the listener's behavior.

Requests are classified into three parts: Alerter, Head Act, and Supportive Moves. Head Acts will be the main focus to analyze request strategies in Andrea Hirata's novel *The Rainbow Troops* because the head acts is the main request act. One way for the speaker to minimize the imposition is by employing *indirect strategies* rather than *direct* ones. There are three levels of directness strategies in making a request. The more direct a request is, the more transparent it is and the less of a burden the recipient bears in interpreting the request. The scale of directness can be characterized according to the following three strategies:

a). Direct strategies, explicit level, realized by requests syntactically marked as such, such as imperatives, or by other verbal means that name the act as a request, such as performatives and hedged performatives.

For example:

*Clean up the kitchen.*

*I’m asking you to clean up the kitchen.*

*I’d like to ask you to clean the kitchen.*

*You’ll have to clean up the kitchen.*

*I really wish you’d clean up the kitchen*

b). Conventionally indirect strategies; procedures that realize the act by reference to contextual preconditions necessary for its performance, as

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33 Tatton, Loc Cit.
conventionalized in a given language (these strategies are commonly referred to in speech act literature, since Searle, as indirect speech acts; an example would be 'could you do it' or 'would you do it' meant as requests); For example:

*How about cleaning up?*

*Could you clean up the kitchen, please?*

c). Nonconventional indirect strategies, i.e. the open-ended group of indirect strategies (hints) that realize the request by either partial reference to object or element needed for the implementation of the act or by reliance on contextual clues.

For example: 'Why is the window open' and

'It's cold in here'\(^{34}\)

Further Blum-Kulka, House and Kesper developed the scale in the Cross Cultural Speech Act Realization Project (CCSRAP) in order to categorize the wide range of request type as follow:\(^{35}\)

**a. Direct Strategies**

i). **Mood derivable**

The grammatical mood of the verb in the utterance marks its illocutionary force as a request. By the other word, mood derivable is


\(^{35}\) Ibid.
the most transparent utterance in conveying the request force which is commonly in a form of imperative patterns.

* e.g. Leave me alone.

* Clean up this mess, please.

**ii). Explicit performatives**

The illocutionary force of the utterance is explicitly named by the speakers. Explicit performative are characterized by verb in the first person singular indicative active.

* e.g. I’m asking you to clean up the kitchen.

* I’m asking you not to park the car here.

**iii). Hedged performatives**

Hedge performative is utterance embedding the naming of the illocutionary force. This term refers to performative verb which are mitigated by the use of a modal verb which attenuates them.

* e.g. I’d like to ask you to clean the kitchen

* I’d like you to give your lecture a week earlier.

**iv). Obligation statements**

The illocutionary point is directly derivable from the semantic meaning of the locution. Obligation statement state the obligation of the hearer. In this type, the speaker reminds the hearer about his or her obligation to comply with request.

* e.g. You’ll have to clean up the kitchen.

* Ma’am, you’ll have to move your car.
v). Want statements

The utterance expresses the speaker’s intentions, desire or feeling vis-à-vis the fact that the hear do X.

e.g. I really wish you’d clean up the kitchen.

I really wish you’d stop bothering me.

b. Conventionally indirect strategies

vi). Suggestory formulae

The sentence contains a suggestion to X. The utterance commonly uses suggestion-giving expression, and the strategy is conventional as well as indirect in nature.

e.g. How about cleaning up?

Why don’t you get lost?

vii). Query preparatory

The utterance contains reference to preparatory conditions, such as ability or willingness, the possibility of the act being performed, as conventionalized in any specific language. Hasall adds that query preparatory contains of two main elements, that is ability and permission. In short, this strategy not only in a form of asking
about someone’s ability, but it can also in a form of asking for someone’s permission to do something.\textsuperscript{36}

e.g. Could you clean up the kitchen, please?

Would you mind moving your car, please?

c. Non-conventionally indirect strategies (hints)

viii). Strong hints

The utterances contains partial reference to object or to elements needed for the implementation of the act, directly pragmatically implying the act.

e.g. You have left the kitchen in a right mess.

ix). Mild hints

Utterances that make no reference to the request proper or any of its elements but are interpretable through the context as requests, indirectly pragmatically implying the act.

e.g. I’m a nun (in response to a persistent hassler).

3. Hymes’ Theory of SPEAKING

In this research, the writer will also investigate various factors involved in speaking by using Hyme’s theory of speaking to reveal the aim of request utterance produced by the characters in novel that have been collected and used as main data.

\textsuperscript{36} Tim Hassal. 1999 \textit{Requests by Australian learners of Indonesia}. (Canberra : Australia National University). p.16
Hymes cited in Wardhaugh, proposes 8 factors involved in speaking. These factors are used to know how a particular communicative event obtains its objective, the eight factors are: Setting and Scene, Participants, Ends, Act sequence, key, Instrumentalities, Norms of interaction and interpretation, and Genre. Hymes uses an acronym SPEAKING for these factors. We will now consider these factors one by one, as given by Hymes, as cited in Wardhaugh:

1. The Setting and Scene (S) of speech are important.

2. Setting refers to the time and place, i.e. the concrete physical circumstances in which speech takes place. Scene refers to the abstract psychological setting, or the cultural definition of the occasion.

3. The Participants (P) include various combinations of speaker-listener, addressee-addresser, or sender-receiver. They generally fill certain socially specified roles. A two-person conversation involves a speaker and hearer whose roles change; a 'dressing down’ involves speaker and hearer with no role change; a political speech involves an addressor and addressees (the audience); and a telephone message involves a sender and a receiver. A prayer obviously makes a deity a participant. The present study, the writer will use addressor-addressees in this analysis. Addressor is the speaker or the poster to sending a message. But, the Addressees is a listener.

4. Ends (E)
Ends refers to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions. A trial in a courtroom has a recognizable social end in view, but the various participants, i.e. the judge, jury, prosecution, defense, accused, and witnesses, have different personal goals. Likewise, a marriage ceremony serves a certain social end, but each of the various participants may have his or her own unique goals in getting married or in seeing a particular couple married.

5. **Act sequence (A)**

Act sequence refers to the actual form and content of what is said: the precise words used, how they are used, and the relationship of what is said to the actual topic at hand. E.g., psychologists and communication theorists concerned with content analysis have shown a similar interest. Public lectures, casual conversations, and cocktail party chatter are all different forms of speaking; with each go different kind of language and things talked about.

6. **Key (K)**

The fifth term refers to the tone, manner, or spirit in which a particular message is conveyed: light-hearted, serious, precise, pedantic, mocking, sarcastic, pompous, and so on. The key may also be marked nonverbally by certain kinds of behavior, gesture, posture, or even deportment. When there is a lack of fit between what a person is
actually saying and the key that the person is using, listeners are likely to pay more attention to the key than to the actual content, e.g. to the burlesque of a ritual rather than to the ritual itself.

6. Instrumentalities (I)

This factor refers to the choice of channel, e.g., oral, written, or telegraphic, and to the actual forms of speech employed, such as the language, dialect, code, or register that is chosen. Formal, written, legal language is one instrumentality.

7. Norms of interaction and interpretation (N)

Norm of interaction and interpretation refers to the specific behaviors and properties that attach to speaking and also to how these may be viewed by someone who does not share them, e.g. loudness, silence, gaze return, and so on. For example, there are certain norms of interaction with regard to church services and conversing with strangers. However, these norms may vary from social group to social group, so the kind of behavior expected in congregations that practice "talking in tongues" or the group encouragement of a preacher in others would be deemed abnormal and unacceptable in a "high" Anglican setting.

8. Genre (G)

The final term, refers to clearly demarcated types of utterance; such things as poems, proverbs, riddles, sermons, prayers, lecture, and editorials. These are all marked in specific ways in contrast to casual
speech. Of course, in the middle of a prayer, a casual aside would be marked too. While particular genres seem more appropriate on certain occasions than on others.\textsuperscript{38}

C. Synopsis

The \textit{Rainbow Troops} is narrated by Ikal, and is mainly an account of his school-years on Belitong (Billiton) Island in Indonesia. Almost all the action revolves around the tiny school he attended, Muhammadiyah Elementary School, and his classmates, a ragtag bunch nickname ‘Laskar Pelangi’ (the “Rainbow Troops”) by their teacher. From the beginning of the story, the school is very survival and with it the possibility that these children can even get an education is in question. The story opens on their first school day, when everyone desperately waits to see whether the necessary minimum of ten children can be found to even keep the school going later, it is imperiled by the local mining company’s interest in the tin of school grounds.

\textit{The Rainbow Troops} tells about Ikal, Lintang, Mahar, Syahdan, A Kiong, Sahara, Harun, Borek, Kucai, Trapani and Flo, the new students in their school. In their limitations of education, finance and technology, they still have a high learning spirit. They can give a good name to their school with their achievements. This proves that the poor are not the same as stupid. They always share their joy and sorrow with their friend.

\textsuperscript{38} \textit{Ibid, p.247-248}
CHAPTER III
RESEARCH FINDINGS

In this chapter, the writer will discuss the findings of the study are analyzed under each request realization that were produced by the characters on the novel determined by the request strategies proposed by Blum-Kulka, et al. The focus of the request realization is only in the strategies they use and data analysis of utterances that categorized into each strategy by enclosing the context of situation. Furthermore, the writer will also discuss co-occurrence of each requestive utterance that analyzed under theory of SPEAKING proposed by Hyme.

A. Data Description

The following data is the presentation of the main data that have been collected from Andrea Hirata's Novel *The Rainbow Troops* by using documentation technique and processed to data card. Then, the data will be presented based on the level of main request act. Furthermore, the writer will present the data by each category of request strategies and analyze that enclose context and situation of the utterance.

1. The Main Request Act Used in Andrea Hirata's Novel *The Rainbow Troops*.

From the data, there are 74 data using the main request act. The writer presents the distribution of the main request act in the data in table 4.1.
Table 4.1 The Main Request Act Used in Andrea Hirata’s Novel *The Rainbow Troops*.

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Request Strategies</th>
<th>Occurance in Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Direct Strategies</td>
<td>48</td>
</tr>
<tr>
<td>2</td>
<td>Conventionally Indirect Strategies</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Non-Conventionally Indirect Strategies</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>74</strong></td>
</tr>
</tbody>
</table>

Table 4.1 demonstrates that the direct strategies is most dominant with forty eight times of occurrence than conventionally indirect request which is only nine in number of occurrence. Lastly, nonconventionally indirect strategies is seventeen times occurred. The results of this research contradict to what Blum-Kulka and House have found. Blum-Kulka and House investigate the co-occurrence of request strategy produced by native speaker English in Persian society. They found that conventionally indirect request is more frequent than the direct request. The writer assumes that this different is a matter of sociocultural and grammatical issues arisen of the data source. While Blum-Kulka and House collected the data from the native speaker of Persian society, the writer collected the data from a translated novel by Angie Kilbane, who is an native speaker of English but is fluent in Indonesian with a help from Andrea Hirata, the author of the Indonesian version of *The Rainbow Troops*. Kilbane, in translating the novel, might be influenced by the Indonesian structure which does not have

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any modals in its use. So, her way of translating might ignore the modal which characterize the English indirect request. The writer will discuss each levels of there request in the next section.

2. Direct Request Used in Andrea Hirata‘s Novel *The Rainbow Troops*.

In this section the writer discusses several categories of direct request used in Andrea Hirata‘s *The Rainbow Troops*. In the data, there are 48 direct speeches used. The distribution of direct request used in Andrea Hirata‘s *The Rainbow Troops* is presented in table 4.2.

Table 4.2 Substrategies of Direct Request Used in Andrea Hirata’s Novel *The Rainbow Troops*

<table>
<thead>
<tr>
<th>No</th>
<th>Category of Direct Strategies</th>
<th>Occurance in Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mood Derivable</td>
<td>24</td>
</tr>
<tr>
<td>2</td>
<td>Explicit Performative</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>Hedge Performative</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Obligation Statement</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Want Statement</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>48</strong></td>
</tr>
</tbody>
</table>

From table 4.2, *mood derivable* is most frequent used in novel by twenty four occurances. In the other hand, *Explicit performative* comes as second high rank by fifteen in number of occurance, while the last three levels, hedge, obligation and want statement are equally rare and only three times occured. As the writer has discussed in chapter 2 section C, a *mood derivable* uses a verb showing illocutionary force to convey a request. The fact, which in this data *mood*
derivable is the most dominant request in line to the writer assumption in the previous section.

In the Indonesian structure, there is no modal to convey a request. Therefore, the use of verb directly to ask for a request is used instead. Beside, the novel primarily intended to teenagers or young people. Therefore, the language used in the novel is mostly non-formal ignoring politeness markers. So, the use of verb showing illocutionary force to ask for a request is used more frequently than any other type of direct request. This assumption might support the fact that mood derivable is most dominant in the data.

As mentioned ahead, the writers will present the analysis of each subtrategy in conventionally direct strategies.

a. Mood Derivable

It is a request strategy that is directly signaling that the utterance is an order. The order is issued by authority figures that must be obeyed, such as the order from parents to their children, from teachers to their pupils, or from officers to their soldiers, etc. The data are analyzed as follows:

Dat1/28/RT – S : Bu Mus            H : A Kiong

“However, even though he had been asked repeatedly, A Kiong did not say one word. He just continued smiling. “Go ahead,” Bu Mus nudged once more. A Kiong answered only with his smile. He kept glancing at his father, who appeared to be growing more impatient by the second”
Context
Bu Mus, teacher of Muhammadiyah school is in classroom. This is the introduction session of new students. Commonly, the students are asked to introduce themselves like mentioning the name, address, etc.

Analysis of request strategy
Bu Mus used the word “go ahead” to A Kiong, one of her pupil to tell his name and address. In this case, Bu Mus use Mood Derivable strategy which mean to ask for A Kiong to continue telling his name and address in front of class. As a teacher, she has authority of her pupils.

b. Explicit Performative
It is a request strategy which explicitly states the requestive intent with inclusion of a performative verb, e.g. asks, request, order, demand, command, etc. The data are analyzed as follows:

Dat27/88/RT – S : Bu Mus H:Mister Samandikun

“Because she was so nervous, Bu Mus made a fatal mistake before anything else happened. Please come in, Pak. She said politely”

Context
The situation is quite tight and make a nervousness due to the presence of Mister Samandikun for surprise school inspection. When he peeked to the classroom, Bu Mus was very nervous.
Analysis of request strategy

In this piece of story, Bu Mus used word “come in” which explicitly performative verb as request to Mister Samandikun as hearer to entering the classroom in Muhammadiyah school. She also used politeness marker “Please” before the main head act of request, “come in”.

c. Hedge Performative

It is a request strategy which is embedding the naming of the illocutionary force. This term refers to performative verb which are mitigated by the use of a modal verb which attenuates them. The data are analyzed as follows:

Dat40/107/RT – S : Bu Mus H : Pupils

“Come on guys, don’t let this curly-haired coastal boy be the only one to answer.” urged Bu Mus

Context

The situation is in class. At that time, the teacher explained about history of Roman Empire. Bu Mus gave a question to her pupils.

Analysis of request strategy

In this data, Bu Mus used hedge performative strategy as request to her pupils to answer her question. The word “don’t let...” is modal that attenuated performative verb. It aim of the utterance
itself can be interpreted as motivation of her pupils to answer what was questioned.

d. Obligation Statement

It is a request strategy which employs a statement of obligation. The speaker exerts either his/her own authority. The data are analyzed as follows:

**Dat44/67/RT – S : Samson H : Ikal**

“It’s not time yet, you have to finish counting names and parents first, and then the results will show!”

**Context**

Ikal stumbled back and almost fell. He was powerless when his crazy friend, Samson forced him to shove the tennis ball halves against his chest. Samson assumed that the halves of tennis ball would work as tool to pump up chest muscle. The crazy experiment happened in abandoned electric shed behind the school.

**Analysis of request strategy**

From the datum above, Samson applies a request strategy of obligation. He exerts his authority as someone like the expert of bodybuiler.

The word “have to finish...” is an obligation statement that addressed to Ikal. He asks Ikal to get over with counting names and parents.
e. Want Statement

It is a request strategy which expresses the speaker’s request more bluntly as a demand. The data are analyzed as follows:

**Dat48/396/RT – S : Mahar H : Tuk Bayan Tula**

“Flo and I are going to be kicked out of school we’ve already gotten three warning letters for our red marks we want to ask your help so we can pass our exams.”

**Context**

The conversation takes place inside the house of Tuk Bayan Tula, the ghostly shaman who lives in island.

**Analysis of request strategy**

Mahar expresses his and Flo request by demanding. He applies his request bluntly as a demand. According to the context, Mahar straightly ask to Tuk Bayan Tula to use his supernatural power to help him passing the exams.

3. Conventionally Indirect Request Used in Andrea Hirata’s Novel *The Rainbow Troops*.

In this section, the writer discusses two categories of conventionally indirect request used in Andrea Hirata’s Novel *The Rainbow Troops.* In the data, there are 9 direct speeches used. The distribution of conventionally indirect request is presented in table 4.3.
Table 4.3 Conventionally Indirect Request Used in Andrea Hirata’s Novel *The Rainbow Troops*.

<table>
<thead>
<tr>
<th>No</th>
<th>Category of Conventionally Indirect Strategies</th>
<th>Occurrence in Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Suggestory Formulae</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Query Preparatory</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>9</td>
</tr>
</tbody>
</table>

From table 4.3, *query preparatory* has the highest score by six times in occurrence, while occurrence of *suggestory formula* is three in number of occurrence. The table demonstrates that in category of conventionally indirect strategies *query preparatory* is more frequent used than *Suggestory Formulae*. For the analysis of each strategy of conventionally indirect, the writer presents as follows:

3.1 Suggestory Formulae

It is a request strategy that refers to hearer’s cooperativeness in carrying out the request. There is a condition that might prevent the hearer from carrying out the action specified by proposition. The data are analyzed as follows:

**Dat51/208/RT – S : A Kiong H : Ikal**

*“Why don’t you just give them to her yourself* when you see her every Monday morning? It doesn’t make any sense!”*
In the flower garden behind the school, Ikal and A Kiong sat on a small bench. Ikal gave A Kiong some letters and ask A Kiong to give them to Ikal ‘s lovely girl, A Ling. But A Kiong look amused.

**Analysis of request strategy**

A Kiong uses a suggestion by telling Ikal “Why don’t you just give them to her yourself when you see her every Monday morning?” to express the request by applies *Suggestory Formulae*. According to the context, the request that expressed by A Kiong, is such a objection of Ikal’s request. He suggest to Ikal to give the letter directly to A Ling himself.

3.2 Query Preparatory

It is indirect request strategy which refers to the hearer’s capacity/willingness to carry out the desired act. The request strategy of ability consider the hearer’s capacity to perform the desired act. The data are analyzed as follows:

**Dat54/54/RT – S : Lintang H : Bu Mus**

“Can *I* have the enrollment form from the first day of school? I want to fill it out.”

**Context**

The conversation take place at class, and it was the first day of school. The pupils just start learning alphabet.
Analysis of request strategy

In this datum, one of novel characters, Lintang use the permission to make request. Lintang’s utterance is ability structure that indirectly ask Bu Mus to give the enrollment form to be filled out. In short, the speaker use *query preparatory* strategy as request.


Table 4.4 Nonconventionally Indirect Request Used in Andrea Hirata’s Novel *The Rainbow Troops*.

<table>
<thead>
<tr>
<th>No</th>
<th>Category of Nonconventionally Indirect Strategies</th>
<th>Occurance in Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Strong Hint</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>Mild Hint</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

From table 4.4, we can seen the distribution of request strategy of nonconventionally indirect. The table shows that the occurrence of *Strong hint* is more frequent by fourteen utterances in the novel. On the other side, *Mild hint* attain three utterances from seventeen total utterances found in novel. The further step is analysis of request strategy. The writer will merge both *strong hint* and *mild hint* to single catagory, Hint. The analysis of Hint strategy as follow:

3.1 Hints
Hinting strategies is a request strategy which does not explicitly state the speaker’s request for the desired action. The data which represent hints are analyzed as follows:

Dat71/358/RT – S : Bu Mus H : The Operators, Drivers and coolies.

“Destroy this school if you want, just destroy it. But you’ll have to do it over my dead body!”

**Context**

The quite blunt utterance of Bu Mus took place on schoolyard. The situation was tight and noisy because of heavy machinery operators who purposed to ruin the school.

**Analysis of request strategy**

According to the context, Bu Mus’ utterance is hint. She yelled with high tone to the operators of heavy machines that will ruin the school. The pattern of the sentence is imperative but she indirectly want the operators turn off the machine and leave the school safely.

**B. Aim of Request Analysis**

In this section, the writer will presents implementation of expression using Hymes’ theory of SPEAKING. Among 74 data collected from The Rainbow Troops novel, there are 6 aims which can be inferred from those request expression, they are (24) to show real request (10) to show politeness (14) to show
an anger (4) to express sadness (6) to express one's belief and (16) to express one's hope. The explanation is as follow:

In the table below, the writer will present the co-occurrence of each aim.

Table 4.5. The Co-occurrence of Each Aim

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Aim</th>
<th>Co-occurrence in Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To Show Real request</td>
<td>24</td>
</tr>
<tr>
<td>2</td>
<td>To show politeness</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>To show an anger</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>To express sadness</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>To express one's belief</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>To express one's hope</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>74</td>
</tr>
</tbody>
</table>

Each of the expression above will be illustrated as follow:

a. To Show Real Request.

As a to show real request, from table 4.5, there are 24 expression of request used the examples are in below:

(Dat5/66/RT) Don’t tell anyone!! he whispered while glancing around. He jerked my hand and we ran to the abandoned electric shed behind the school. He reached into his bag and pulled out a tennis ball that had been split in half. (5/66)
a) The Setting and Scene (S):

(1) Setting: the place where this utterance was said in behind the school.
(2) Scene: Informal situation.

b) The Participants (P):

(1) Addressor: Borek/Samson.
(2) Addressee: Ikal.

c) Ends (E): Samson asked Ikal to keep his secret about building chest muscles.

d) Act Sequence (A): Samson was completely obsessed with body building to make him a macho-man. He knew the secret of how to make it. Then, he shared his secret with Ikal and asked Ikal to not tell anyone.

e) Key (K): Samson is very exciting when he can tell his secret to Ikal, so his tone little bit to loud. And his gesture look friendly.

f) Instrumentalities (I): Oral form.

g) Norms of interaction and interpretation (N): In Islam, keep the wealth is easy than keep the secret.

h) Genre (G): A small talk between Samson and Ikal.

b. To Show Politeness.
From table 4.5, there are 10 expression of politeness are used. For example:

**(Dat27/88/RT)** Please come in, Pak,l she said politely. (6/88)

a) The Setting and Scene (S): Bu Mus said the utterance in the classroom and the scene is formal situation.

b) The Participants (P):

(1) Addressor: Bu Mus.

(2) Addressee: Mister Samadikun.

c) Ends (E): Bu Mus asked Mister Samadikun to enter the class.

d) Act Sequence (A): Mister Samadikun came to Muhammadiyah Elementary School to inspection the school when Bu Mus teachs in the class.

e) Key (K): Her tone little bit snatches because she was so nervous.

f) Instrumentalities (I): Oral form.

g) Norms of interaction and interpretation (N): Although we did not like someone else but we must respect.

h) Genre (G): A small talk between Bu Mus and Mister Samadikun.

c. To show An Anger.

There were some sentences that showed an angry expression in Andrea Hirata’s novel *The Rainbow Troops*. One of them:
(Dat.8/88/RT) Mister Samadikun glared at her and snapped, —Call me Mister!

a) The Setting and Scene (S): the place in Muhammadiyah Elementary School and the Scene is formal situation.

b) The Participans (P):
(1) Addressor: Mister Samadikun.
(2) Addressee: Bu Mus.

c) Ends (E): He said that because he did not want to be called pak Samadikun. And it was an influence from his Dutch teacher or perhaps it was to maintain his authoritative image.

d) Act Sequence (A): Mister Samadikun came to class. She meets Bu Mus and asks her to call him Mister.

e) Key (K): Just from his tone only, he liked out of his anger. Also, he has arrogant gesture.

f) Instrumentalities (I): Oral form.

g) Norms of interaction and interpretation (N): Sometime, as a people that have power, we forget about politeness and act like a boss.

h) Genre (G): A small talk between Mister Samadikun and Bu Mus.
d. To Express Sadness.

There were some sentences that showed sad expression in Andrea Hirata’s novel *The Rainbow Troops*. For examples:

(Dat.25/8/RT) Please accept Harun. The Special Needs School is all the way on Bangka Island. We don’t have the money to send him there.

a) The Setting and Scene (S): The place in Muhammadiyah School and the scene is formal situation.

b) The Participans (P):
(1) Addressor: Harun’s mother.
(2) Addressee: Pak Harfan.

c) Ends (E): She want her son could accepted in Muhammadiyah Elementary School and attended the school.

d) Act Sequence (A): In Muhammadiyah Elementary School there are only nine students, but the rule says that it should be must ten students. Then, Harun and his mother came to school. They saved Muhammadiyah Elementary School.

e) Key (K): Harun’s mother talked with gasping for breath. So, her tone little bit snatches. But, she could keep her manner and gesture still good because she talk with the teacher from Muhammadiyah Elementary School.

f) Instrumentalities (I): Oral form.
g) *Norms of interaction and interpretation* (N): The child that has special needs sometime less attention and tends to ignored. The government must give more attention to the child because they also next generation in this nation.

h) *Genre* (G): A small talk between Harun's mother and pak Harfan.

e. To Express One's Belief.

This is sentence that showed of one's belief in Andrea Hirata's novel *The Rainbow Troops*. For example:

**(Dat.48/396/RT)** Flo and I ... are going to be kicked out of school ... we've already gotten three warning letters for our red marks ... we want to ask your help so we can pass our exams.

a) The *Setting and Scene* (S): The place in Pirate Island at night, and the scene is informal situation.

b) *The Participants* (P):

(1) Addressor: Mahar.

(2) Addressee: Tuk Bayan.

c) *Ends* (E): Mahar and Flo wanted Tuk Bayan helped them. So they can pass the exam.

d) *Act Sequence* (A): Mahar and Flow wish that they can pass the exam. Then, they came to Pirate Island to ask Tuk Bayan Tula help them.
e) **Key (K):** It's related to the tone, manner, spirit, gesture, or posture. Mahar voice could scarcely be hear because he scared. Their face turned deathly pale.

f) **Instrumentalities (I):** Oral form.

g) **Norms of interaction and interpretation (N):** Although people in Indonesia have God, but sometime some people is still believe the power of shaman to give them what they want.

h) **Genre (G):** Lecturer.

f. To Express One's Hope.

From table 4.5, there are 16 utterance to express one's hope used the example:

**Example:** *(Dat.18/350/RT)*  Don't give up hope. Come to school next Monday. We will talk about my plan, Bu Mus ordered us.

a) **The Setting and Scene (S):** The place in the market and the scene is informal situation.

b) **The Participans (P):**

1) Addressor: Bu Mus.


c) **Ends (E):** Bu Mus want to her student back to the school. Especially for Ikal, A Kiong, and Mahar.

d) **Act Sequence (A):** Ikal, A Kiong, and Mahar quit from school, then Bu Mus tries to ask them back to school.
e) **Key (K):** Her tone is almostly to soft because she try to ask her student back to school.

f) **Instrumentalities (I):** Oral form.

g) **Norms of interaction and interpretation (N):** As people who belief in God, do not give up in do something because we can ask anything on Him, if we pray and try it.

h) **Genre (G):** Lecturer.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the research findings, the writer concludes that the total 74 utterances of requests that collected from Andrea Hirata novel’s, *Rainbow Troops* are divided into categories of direct request, conventionally indirect request and nonconventionally indirect request as Blum-Kulka suggests. The result shows that direct request strategy is dominantly used in the novel with 48 utterances. Furthermore, nonconventional indirect request place the second dominant in usage, 17 utterances in number. Lastly, the strategy of conventionally indirect request commits only 9 utterances.

In addition, the writer also found that the 48 direct requests in the data can be classified into five different categories; they are mood derivable twenty-four utterances, explicit performative fifteen utterances, hedge Performative three utterances, obligation statement three utterances, and want statement three utterances. For further result of conventionally indirect request, the writer found 9 data and can be classified into two categories; suggestory formula three utterances and query preparatory six utterances. The writer also found 17 data of nonconventional indirect strategies which divided into two category; strong hint fourteen utterances and mild hint three utterances. Among the five categories of direct request, *mood derivable* is the most frequent form of main request act.
used in this novel. This finding supports the previous facts that direct request is most dominant.

Based of Hyme’s theory of SPEAKING, in the Andrea Hirata novel direct request and conventionally indirect request are used to express several aims, they are: (24) to show real request (10) to show politeness (14) to show an anger (4) to express sadness (6) to express one's belief and (16) to express one's hope. Among these six aims, the most dominant is to show real request.

B. Suggestion

The writer would like to give suggestions which may hopefully be useful either for the student of English Letters Department, the readers, or the next researchers who concern with pragmatics study especially who interested to investigate interlanguage pragmatics.
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APPENDIX
The requestive utterances of Aandrea Hirata’s Novel *Rainbow Troops*

<table>
<thead>
<tr>
<th>No</th>
<th>Request Strategies</th>
<th>Substrategies</th>
<th>Utterances</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Direct Strategy</td>
<td>Mood Derivable</td>
<td>“Go ahead,” Bu Mus nudged once more. (1/28)</td>
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<td></td>
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<td>“Call me Bu Mus,” she said proudly, as if she had waited her whole life to utter those words. (2/46)</td>
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<td>“Say your prayers on time, and later your reward will be greater,” Bu Mus advised. (3/48)</td>
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<td>“Patience, Lintang. We’ve just learned the alphabet.” (4/54)</td>
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<td>“Don’t tell anyone!” he whispered while glancing around. (5/66)</td>
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<td>“Take off your shirt!” demanded Samson. (6/66)</td>
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<td>“Hurry up!” Suddenly Samson forcefully shoved the tennis ball halves against my chest. (7/67)</td>
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<td>Mister Samadikun glared at her and snapped, “Call me Mister!” (8/88)</td>
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</table>
“Don’t be shy.” coaxed Mister Samadikun. (9/94)

“Just be patient,” she coaxed. “After hardships, easy times will surely come.” (10/100)

“Look there, the mango tree at the edge of the River.” Mahar immediately seized Syahdan’s binoculars. (11/234)

“And there’s a shack!” he said with renewed spirit. “We have to go down there!” (12/234)

“Use your brain! Come on, let’s go home!” Kucai capped off his rant. (13/235)

“Look at our school,” yelled Sahara. (14/249)

“So don’t be too noisy, or you’ll be punished by the spirits,” Mahar continued (15/250)

“Go out there and apologize! You don’t even know how lucky you are!” she snarled (16/286)
“Listen carefully, young man. There isn’t a drop of wisdom in polytheism!.”

“Don’t give up hope. Come to school next Monday. We will talk about my plan,” Bu Mus ordered us. (18/350)

“Don’t quit school, Boi. Don’t.”

“Keep it up, Bu Mus,” they yelled. (20/360)

“Come on, Mus, this is your chance. Speak!”

“Say what you want to say, Mus! What is it?”

“Ah! What do you know anyways? Go fix your hair or something.”

“So you’ve finally come home, Ikal. It’s a busy day! Come down to the barracks,” he shouted. (24/439)

“Bapak Guru,” said his mother, gasping for breath. “Please accept Harun. The
Special Needs School is all the way on Bangka Island. We don’t have the money to send him there.”

(25/8)

“Please say your name and address,” Bu Mus tenderly told the Hokian child.

(26/28)

“Please come in, Pak,” she said politely.

(27/88)

Mister Samadikun was furious. “That’s your problem, not mine! Move them to other schools.”

(28/90)

Mister Samadikun was furious. “That’s your problem, not mine! Move them to other schools.”

(29/90)

“Please come up to the front, my child. Sing a song while we wait for the zuhur call to prayer.” Bu Mus returned

(30/115)

“Don’t get caught up in lies and imagination, friend. You know, lying is forbidden to us.”

(31/153)
“Watch your manners before the book of Allah, young man!” (32/207)

“Alright then, welcome to our class. Please take a seat next to Sahara,” Bu Mus said to Flo. (33/281)

“Brace yourself, Ikal,” Trapani coached me. (34/301)

“Ikal,” she said slowly, “come back to school.” (35/349)

“Wipe away your tears,” Bu Mus said with resolution as she attempted to hide her own. “Wipe them away immediately! Outside of this room, don’t ever let anyone see you cry.” (36/358)

She moved quickly out into the schoolyard, straight into the roaring noise, and screamed to the heavy machinery operators, “Turn off those machines!” (37/358)

“Please tell the foreman that if he needs us, we’ll
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<th>Hedge Performative</th>
<th>Obligation Statement</th>
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<tr>
<td>“Please inform this man that I will never leave Bu Mus and the Muhammadiyah School.” (39/386)</td>
<td>Bu Mus coaxed him one last time. “Okay, this is your last chance to introduce yourself. If you aren’t ready yet, then you need to return to your seat.” (43/28)</td>
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<td>“Come on guys, don’t let this curly-haired coastal boy be the only one to answer,” urged Bu Mus. (40/107)</td>
<td>“It’s not time yet, you have to finish counting names and parents first, and then the results will</td>
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<td>“Come on in, let’s study! We’re working on math. It’s wonderful!” (41/353)</td>
<td>be here. (38/362)</td>
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<td>“It’s too kind of the director to see you. You said that you want to say something, so say it!” Izmi growled. (42/376)</td>
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<td>2</td>
<td>Conventionally Indirect</td>
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<td><strong>Want Statement</strong></td>
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<td>“No, Harun, this is serious. I want to know what you have been learning all this time.” (46/96)</td>
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<td>“What we need most in our classroom, <em>Ibunda Guru,</em> is inspiration!” I coaxed all knowingly (47/273)</td>
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<td>“Flo and I ... are going to be kicked out of school we’ve already gotten three warning letters for our red marks we want to ask your help so we can pass our exams.” (48/396)</td>
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<td>“Pretty serious, Ikal! You’d better be careful, if you don’t use common sense, that number will soon get even smaller!” (49/69)</td>
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““It is not because your work lacked quality; no matter what kind of work we do, we must have discipline. Talented people with a bad attitude are useless.” (45/155) ”
“Why don’t you just give them to her yourself when you see her every Monday morning? It doesn’t make any sense!” (51/208)

“We will wait until eleven o’clock,” Pak Harfan said to Bu Mus and the already hopeless parents. The atmosphere was silent. (52/5)

“Seven letters per week,” said Bu Mus “Within one month, you will know all the letters, and after that, we will learn to write them!”(53/53)

“Can I have the enrollment form from the first day of school? I want to fill it out.” (54/54)

Bu Mus was dismayed, “Wouldn’t you like something else, Mahar?” (55/99)

“What else can we do, Ibunda Guru?” (56/349)

“We will defend this school no matter what
happens. We must defend Pak Harfan’s honor!” Bu Mus said hoarsely, trying to keep hold of her emotions. (57/358)

“Pak Cik, your son will share a desk with Lintang,” Bu Mus said to my father. (58/9)

The boy from the coast stood up, “I would like to fill it out now, Ibunda. I already promised my father.” (59/54)

Mister Samadikun asked, “Who has a calculator, compass and crayons?” (60/89)

“Impossible, Mister. We’ve been studying here for five years.” Bu Mus was truly courageous. (61/90)

Then Flo looked our way, pointing at Trapani as she stated, “I only want to sit next to Mahar.” (62/281)

“He can’t go to school here. It’s not the appropriate place for him.
He has to go to a special school! On Bangka Island!”(63/91)

“I’m in fifth grade, Mister. Soon I will be in junior high. Isn’t there a more difficult question?”(64/96)

“Thirteen times six, times seven, plus eighty-three, minus thirty-nine!” Bu Mus challenged from the front of the classroom. (65/101)

She was tempted to test the extent of Lintang’s intellectual power, “18 times 14 times 23 plus 11 plus 14 times 16 times 7!” (66/102)

“With tassels!” shouted Pak Harfan from the back. (67/183)

“With manes!” Bu Mus added. (68/183)

“You’re sure? There’s no other request?” Bu Mus said with a hint of frustration (69/199)

“You should know that chalk is bought with
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<th>Mild Hint</th>
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<td>money from contributions of the religious community!” (70/204)</td>
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<td>“Destroy this school if you want, just destroy it. But you’ll have to do it over my dead body!” (71/358)</td>
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<td>“This is part of your education,” Bu Mus insisted earnestly. (72/158)</td>
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<td>“Knife!” he yelled suddenly (73/264)</td>
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<td>“Turmeric!” Mahar ordered once again, loud and clear. (74/264)</td>
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